

Sanggit and Soeharto Power Discourse in Purwa Leather Puppets Rama Tambak Play

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Abstract --- *Purwa Leather Puppets (Hereinafter abbreviated as PLP) from time to time are used by the power as a media of political propaganda. The symbols in PLP are used by the authorities of power to influence the community to follow the values that have been designed in a PLP performances. When Soeharto came to power, the discourse of power was reflected and intertwined in the performance. The performance of PLP play Rama Tambak (Hereinafter abbreviated as RT), was inseparable from the discourse of Soeharto's power. In February 1998 the play was performed in various cities in Java to stem the distress that befell the Indonesian nation. The problem in this paper can be formulated, how does the discourse of Soeharto's power operate and intertwine in the RT play? To answer these problems the concept of the discourse of power - the knowledge of Foucault and the Idea of Power in Javanese Culture from Benedict Anderson, as well as the implementation of qualitative methodology. The PLP performance RT play by Ki Manteb Soedarsono at Taman Mini Indonesia Indah Jakarta on February 13, 1998 was used as the study data. This paper assumes that the discourse of power operates and interwoven in the PLP to influence the community so that they can participate in stopping national disasters. The discourse of power cannot operate effectively because the crisis in all fields continues and Soeharto is demanded by the people to step down from the presidential throne.*

Keywords --- *sanggit; power discourse; knowledge; ruwat; wayang.*

I. INTRODUCTION

The puppet in the sense of shadows provides an illustration that it contains paintings about various aspects of human life in relation to other humans, nature, and God. Literally wayang is a shadow produced by puppets in the performing arts. Wayang in terms of hyang, deity, spirit, or soul gives a picture that wayang is a development from the ceremonial worship of the ancestors of the Indonesian people in the past. (Hazeu, 1979).

Many types of puppets in Indonesia grow along with the development of people's thinking and are used by the community as an afterthought, guidance, and even the ideology of their lives. Puppets that grow and develop in Indonesia are of many types. (Pandam Guritno, 1988). Among the many types of puppets are the most popular and received support from the community, the *PLP*, which essentially shows the story of: a) gods, humans, *gandarwa* at the beginning of time; b) Lokapala; c) Arjunasrabahu; d) Ramayana, and; e) Mahabharata. (Frans Magnis Suseno, 1993). The story of the gods at the beginning of the era, for example, the birth of Tejamaya, Ismaya, and Manikmaya. They are children from the results of the rain Sang Hyang Tunggal from an egg (nucleus of light or *nur*); the cover of egg becomes Tejamaya, white colour becomes Ismaya, and yellow colour becomes Manikmaya. (Darmoko, 2015). Lokapala is a story before the birth of Rahwana, Kumbakarna, Sarpakenaka, and Wibisana (*Sastrajendrahayuningrat* play). As for Arjunasrabahu, it is a story about the state of Maespati (king Arjunasrabahu), the existing play, *Sumantri Ngenger* (dedication of Sumantri in the country of Maespati or *Alap-alapan Citrawati*), to the death of Sumantri's governor, after fighting against Rahwana, king of Alengkadiraja. Ramayana is a story in the post-Maespati Kingdom, but the king of Alengkadiraja, Rahwana, was still alive and continued to oppose and fight Ramawijaya, the king of Ayodya and the ape army. Rahwana was killed by the arrow of Ramawijaya, namely Gowawijaya, and his body was piled up by the mountain by Anoman, a white ape; and among the stories at the beginning of the era (*purwa*), Mahabharata is the most popular and popular story by the supporters. This story experiences a change over time. After the Sanskrit Mahabharata (poetry) entered Indonesia later by the Old Javanese poets composed into prose (*Asthadasaparwa*) (R. Sukmono, 1993) and in New Java became plays, *lakon jangkep* (full play) and *lakon balungan* (the play only contains the main points of the event) and the poetry of the song (*macapat*). Mahabharata is a story that tells about the origins of the ancestors of the Pandavas and Kuravas until finally these two families/families fought (*Bharatayuda*). The swamp was destroyed and the kingdom of Astina was occupied by the Pandavas and appointed the grandson of Arjuna, Parikesit as king of Astina/Yawastina.

Wayang literature which is popular in various forms of plays in the archipelago is inspired by Sanskrit literature. Ramayana in Sanskrit is written by walmiki at the beginning of the Christian era, consisting of 7 volumes (*kanda*) composed in 24,000 sloka verses. *Balakanda* tells of the Kosala state of Ayodya's mother who ruled the raja of Dasarata with three wives (Kausalya had Rama, Kaikeyi had Bharata, and Sumitra with Laksamana and Satrugna). *Ayodyakanda* recounts Dasarata handing over power to Rama. Kaikeyi has the right to have her son enthroned (Bharata). Rama relinquished his power to go to the forest 14 years. *Aranyakanda* tells Rama of helping the hermit to be disturbed by a giant. Laksmana cut off his ears and idung Sarpanaka, he was told to Rahwana, the king of Rare. Marica was sent by Rahwana to the forest to turn into a golden deer tempting Rama and Admiral. Kijang in Rama's land changed into a giant puppet and screamed, screams mistaken for Rama, Sita lapsed Laksmana into giving help. A brahmin (Rahwana) comes to Sita. Sita extended her hand and was taken away by Rahwana. *Kiskindakanda*

tells Rama to meet Sugriwa (monkey king), his kingdom was captured by his own brother Walin (Subali). Rama helped Sugriwa to obtain his kingdom and wife. Kiskinda was attacked, Walin was killed, Sugriwa became king and Anggada his son became crown prince. *Sundarakanda* tells Anoman to climb Mahendra mountain, cross the sea, and arrive at Rare. He found Sita, and told Rama to come. He burned the city. *Yudakanda* tells the sea god to help monkeys make bridges on the sea to Rare. Wibisana advised Rahwana to return Sita to Rama. Indrajit and Kumbakarna died in the war, Rahwana went to war and was killed. Rama did not want to accept Sita because he had lived in Rare/not holy for a long time. Sita plunged into the fire, the god Agni handed her confession to Rama. Rama, Sita and the monkeys to Ayodya. *Utarakanda* recounted a further third of the story of Rama, to give a perfect example of Sita being cast out of the palace. Sita arrived at Walmiki's hermitage. At Sita's hermitage gave birth to Kusa and Lawa. Rama held the Aswamedha to attend Kusa and Lawa. Walmiki delivered Sita to the palace, if the body is not pure, do not accept the earth, the buni split and the Mother Goddess appears on the golden throne supported by the dragon. Sita is embraced and carried into the earth (Soekmono, 1993: 110).

PLP that have grown in Indonesia, are more or less inspired by Indian culture with Hindu ideology, although socio-cultural backgrounds are adapted to local conditions. The epic Ramayana and Mahabharata in Sanskrit brought by Indians who came to Indonesia inspired local poets to re-compose the stories in local characteristics and adapted to indigenous culture. The journey of these texts is indeed quite long. The Sanskrit Ramayana (poetry) was reconstituted into the form of old Javanese (*kakawin*) during the Mataram Hindu period, the governor of Dyah Balitung around 820-832 Saka or around 870 AD Whereas the Sanskrit Mahabharata was reconstituted into the old Javanese Mahabharata in the form of prose during the Darmawangsa administration Tguh Ananta Wikrama Tungga Dewa is approximately the X century AD. (Sukmono, 1993: 51). Literary texts originating from the Ramayana and Mahabharata in ancient Java are quite numerous. Texts in both prose and Old Javanese poetry later by the New Javanese poets, in the early Surakarta period were reconstituted in the form of jarwa books, such as Serat Bratayuda (*Bratayuda Jarwa*) and Serat Rama (*Rama Jarwa*) by Yasadipura. Then the texts of literary works both prose and poetry were composed into wayang plays, including Mangkunagara VII, namely *Serat Kandhaning Ringgit Purwa*. (in the form of *balungan* plays).

In the *PLP* is described about the situation and condition of a country or relations between countries. This can be observed from the theme of the story (play) in it, namely birth, competition, marriage, revelation, struggle for power, character struggles, death plays, and others. The root of the problem of conflict that resulted in a war between two kingdoms (state), namely property, throne, and women, the three of which lead to issues of ideology and power. Two great powers in the world, namely virtue and arrogance, always appear and come face to face, so there is war and in battle the virtues always win the battle. This description illustrates that culture, in this case the *PLP* performance is closely related to power.

On February 13, 1998, National Secretariat of Indonesian Puppetry collaborated with Indonesian Puppetry Association to hold *RT* play in various cities in Java: Jakarta, Bandung, Semarang, Yogyakarta and Surabaya. This performance was rolled out by Menparpostel (Joop Ave), at the opening of the puppet workshop on January 17, 1997. There was also the intention that this performance was held to be able to provide a spirit of value and morale for leaders and people in overcoming the crisis at that time. (Humas National Secretariat of Indonesian Puppetry, 1998). The problem that arises is how does Discourse on Soeharto's Power operate and intertwine in the *RT* play.

The symbolization of *PLP* regarding the crisis in all fields was painted in the play *RT*. The National Secretariat of Indonesian Puppetry Institute (the National Secretariat of Indonesian Puppetry) and Indonesia Puppetry Association have a major role in the performance of the *PLP* performance. National Secretariat of Indonesian Puppetry and Indonesian Puppetry Association in this case cannot be separated from power. This play was played in times of crisis in all fields, both political, economic, legal and cultural, which influenced the people to reform in 1998. The power of the New Order through Menparpostel seemed to want to examine the extent of the loyalty of the Indonesian people through purwa puppets. The mindset of the Indonesian people was formed and directed to a formula that the crisis/chaos in almost all of these fields was a common mistake, as depicted in the expression: *tiji tibeh; mati siji mati kabeh*, if one died in one tragedy must die all and must be resolved together too.

II. LITERATURE REVIEW

The data used as material for the study in this paper is the *PLP* performance of *RT* by Ki Manteb Soedarsono in *Taman Mini Indonesia Indah* on February 13, 1998. In the play *RT* can be briefly described as follows: after Anoman succeeded as an messenger for Ramawijaya looking at Sinta's condition and at the same time measuring the strength of Alengka's troops, Ramawijaya turned his brain so that his troops could cross to Alengka.

Ribut Basuki presents a study that presents narrative text data on East Java style shadow puppet with a focus on studies on identity and power negotiation (UI Dissertation, 2010). The research corpus "Six Narrative Texts in the form of audio recordings of the East-Java shadow puppets performance in Surabaya after the New Order". Two styles of shadow puppets, namely shadow puppets of East-Java for the style of *etan* and shadow puppets *Mataraman* for the *kulon* style are presented as problems. The renewal of findings presented in this study, namely: a) Javanese shadow puppets have narrative conventions that represent the identity of *Arek*. This identity is in the process of exploration, especially in seeking the popular identity of *Arek*, as a differentiator from the dominant feudal Javanese identity; b) the hegemony of the royal culture is so strong in the East-Java shadow puppets. The use of *basa rinengga* even though it is not as complicated and smooth as the royal language, it is inevitable; c) the ideality of leadership has not shifted from values that have developed from the past to the New Order era.

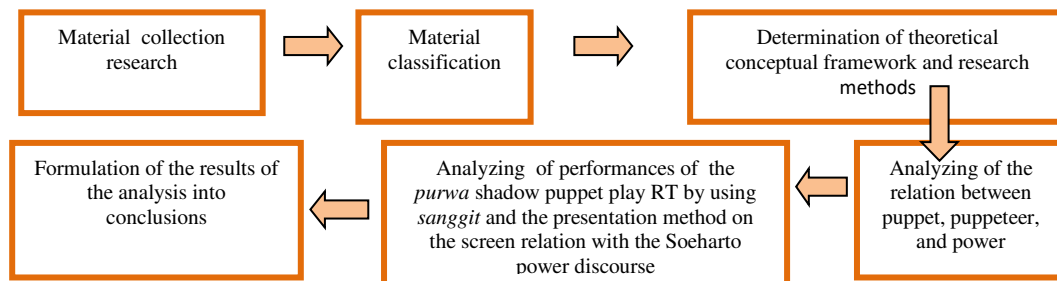
This paper does not discuss the negotiation of identity and power as in Ribut Basuki's dissertation, but examines the interpretation and the citation of the board and the puppeteer (*dalang*) in his relation to power. Regional cultural

studies that became the focus of attention in this study were Surakarta, while in the dissertation Ribut Basuki focused on the area of Javanese culture in East-Java (*Etanan*). Regarding the age context, Ribut Basuki's dissertation was placed in the reform era, while in this study was placed in the New Order era (1998).

III. METHOD

Research methods applied to discuss problems in this paper using qualitative research methods that aim to reveal facts, phenomena (symptoms), variables, and circumstances that occur when the study goes and serve it as it is. Qualitative research interprets and describes existing data with prevailing social situations, such as: attitudes and views that occur in society, the contradictions of two or more circumstances, relationships between variables, differences between facts of existing data, influence on situations and conditions, and etc. The problems studied in qualitative research refers to comparative studies and the study of the relation of an element with other elements. This research activities include data collection, data analysis, data interpretation, and inferences that refers to the analysis of data that has been done. The data and observations of Soeharto's programs, events, activities, and processes discourse the concept of self-control carried out in 1995 and in this context cases are limited by time when research data is produced. (Creswell, 2010: 20).

The theoretical framework used to review this paper is the theory of power discourse - the knowledge of Foucault (2002) is supported by the idea of power in Javanese culture from Anderson (1990) and the implementation of qualitative methodologies. Power in Foucault's thought was scattered, divided, and not possessed and in Benedict Anderson's view Javanese power was concrete and not shared. Power in the Javanese view was spread throughout the universe and to seize it was able to practice lust (asceticism).



IV. RESULT AND DISCUSSION

The play was performed with the intention that the government could make dikes to cross the ocean and survive the threat of danger (chaos) and avoid the economic crisis. How is the discourse of power reflected in the *RT* play. How is the cymbals used by the *dalang* to deal with the discourse of Soeharto's power. *PLP* by power holders are seen as one of the media (vehicles) that have the power to convey their vision and mission related to the interests of power. *PLP* is seen as a myth, namely a story that gives certain guidelines and directions to a group of people. Myth gives direction to human behavior and is a kind of guideline for human wisdom. Through myths human beings can participate in taking part in the surrounding events and can respond to the forces of nature (Peursen, 1989: 37). The mythic thinking presented by Peursen views that the universe is a harmonious and harmonious whole, not separated from one another and always connected. The universe consists of two exponents, namely the microcosm and the macrocosm, which in their lives occur in instability. The instability that occurs in the macrocosm as a result of the macrocosm, or vice versa. Order in the macrocosm and microcosm is coordinated and if each one strives towards unity and balance, life will be peaceful and harmonious. Mulder said that business order can be done well if everyone adjusts to the environment. People must know their respective places and tasks, must respect a higher position, must be kind and be accountable to those with lower status (1984: 44). As for the Javanese concept of state organization, the king or queen is the microcosm exponent of the State (Moertono, 1985: 32).

The discourse of the New Order's power was painted explicitly and implicitly in *RT*'s play. The theoretical foundation in this paper considers that the *PLP* text play *RT* as a cultural product which contains images and symbols that produce meanings that influence and are influenced by the New Order power relations. Soeharto as the center of the New Order power in 1998 through Menparpostel, Joov Ave, carried out the dissemination of ideology to the community to stem the crisis in all fields through the *PLP* entitled *RT* by "playing" National Secretariat of Indonesian Puppetry and Indonesian Puppetry Association. How the relationship of text, discourse, and context in the *RT* play will be explained below.

Analysis of the text content of the *RT* play in this paper concerns the main character, namely Rama. To determine Rama's image, it is necessary to analyze Rama's status and role in the text of the play. Rama in the text of the play *RT* is a knight. The involvement and practice of Rama to portray his status as a knight is supported by the setting of time and place. The setting of the place in the text used by Rama to portray its status, namely *Pesanggrahan Maliawan* and *Suwelagiri*, a place as a symbol of the center of Rama's struggle against evil. Rama's journey in these places can be interpreted as a human being who is undergoing a practice to eradicate lust for evil. The status and roles that have been formulated are the basis for determining Rama's image. The image itself is a mental (visual) image of a person both verbally and visually. The status and role and image are used as a basis for

determining a symbol. Semar in the text of *RT* plays as a symbol of a knight who is spiritual in nature. The symbol itself is part of a sign.

To get the meaning of Rama in the *RT* play as a symbol of the power of the New Order, the science of signs was used to analyze it. Symbol is one of the most overburdened terms in the field of the humanities. In its broadest sense, symbol is a synonym of sign. In spite of the vagueness of terminology, the narrower definitions, which specify symbols as a class of signs, can be grouped into three categories: the symbol as a conventional sign, the symbol as a kind of iconic sign, and the symbol as a connotational sign. In the latter two definitions, the symbol is a key concept of aesthetics and cultural studies. (Nöth, 1995: 115). Hjemslev said as quoted by Denzin that a sign is something for someone else. A sign is composed in the first instance of an expression, such as a word, sound, or symbol, and a content, or something that is seen as completing the meaning of the expression (1994: 466) (A sign is something that represents or standing for something else in a person's mind Signs are arranged at the first level of an expression, such as words, sounds, or symbols, and content, or something that is seen as completing the meaning of an expression).

Regarding the power of the New Order above, it can be described based on the statements of several experts in the field of history, including Abdullah who stated that the character of the New Order under Soeharto was the greedy state aka the greedy state (2009). At that time the state not only controlled political and economic life, but also greedily entered other fields such as social, religious and cultural. In the field of culture, one example is Indonesian Puppetry Association.

The New Order has a specific purpose. Dhakidae in *Scholars and Power in the New Order State* (2003) revealed that the aim of the New Order was to "new age", "new society" towards "new people". The New Order man was, quoting the Javanese Cultural Points from Soeharto, something that Soeharto imagined as someone who had already obtained hurried returns, was virtuous and had achieved *sajatining becik*, perfection of life, great soul and true kindness (Dhakidae, 2003: 702)

To interpret *RT*'s play as a text, it needs to be connected with discourse. Vass said, etymologically the word 'discourse' comes from the Latin *discurrere* ('flowing here and there') from the nominalization of the word *discourse* ('flowing separately' which is transferred meaning to 'engaging in something' or 'giving information about something') behavior that is governed by rules that lead to the birth of a series or systems of interrelated statements (various forms of knowledge) (Titscher, 2009: 42). This paper uses the statement of Foucault's discourse, which is behavior that is governed by rules that lead to the birth of a series of or a system of interrelated statements (various forms of knowledge.) *RT* play is seen as a form of knowledge while behavior refers to the Indonesian Puppetry Association subject that gives birth to the play and is governed by the rules contained in the *AD/ART* and *Tri Karsa* and *Panca Gatra Pedalangan* so give birth to a series or system of mutual statements related to the power of the New Order.

Wodak expressed his opinion on Critical Discourse Analysis, as follows: discourse - the language used in speech and writing as a form of 'social practice'. By describing discourse as social practice implies the existence of a dialectical relationship between a particular discursive event and the situation, institutions, and social structures that accommodate it; Discursive events are shaped by and also shape the situation, institutions and social structures. In other words, discourse is defined and also socially conditioned - the social aspects include situations, objects of knowledge and social identity, and relationships between people and various groups of people. This is very important in the sense that it can help in maintaining and producing the social status quo and also in terms of contributing to the transformation of the social status quo" (Tischer, 2009: 44).

After connecting the text of *RT*'s play with a discourse, it is also necessary to link the discourse to the context. The context in relation to discourse can be divided into two, namely macro (broad) and micro (local) contexts. (See Titscher, 2009: 45-46). The discourse of power illustrated in the *RT* play in the macro (broad) context includes Indonesia. Yawastina's country was identified by speakers (*dalang*) as the Indonesian state with another name *Nusantara*. Whereas in the discourse of power in the context of micro (local) is described in the play as Javanese. The instrument in the play uses Javanese symbols so that it can be interpreted that the discourse of power in the context of micro (local) is Java. The instruments in the *RT* play use the Javanese language, here can be seen how the speakers (*dalang*) express words, sentences, codes, dialects, and language styles in the performance. So that it can be conveyed that based on observations of words, sentences, codes, dialects, and the style of the play is the context of Surakarta.

The study of the Rama play text begins with a look at the performance structure. The structure of the performance of *PLP* with the play *RT* uses the classical performance structure, namely 1. Flach Back (*Anoman Obong*); 2. In line (trial of the Alengka kingdom: Rahwana or Dasamuka faced by Wibisana, Kumbakarna, Prahastha and Indrajit); 3. War failed (Indrajit and Alengka warriors against Wibisana and Singgela soldiers); 4. *Gara-gara* the *perang kembang*; 5. Traces of *Pesanggrahan* Maliawan (Giri mahendra, Ramawijaya faced by Lesmana, Sugriwa, Jembawan, Anggodo, and Anoman); 6. Kingdom of Alengka (Prabu Rahwana receives spy soldiers, Anggisrana/Sukasrana); 7. *Brubuh* War (Fall of Rahwana and Patih Prahastha's sons by ape troops); 8. *Jejer Pungkasan* (*Pesanggrahan* Suwelagiri, Prabu Ramawijaya facing the ape troops); 9. *Tancep kayon* (finished). Does the structure of this play cause the audience to like or not to love?.

The structure of the play does not affect (not a factor) this play is not popular with the audience (unpopular). The *PLP* performance with the play *RT* by Ki Manteb Soedarsono at the Soldiers Museum was presented with a very interesting, stunning, and successful complete entertainment, both from the side of *nges*, *sem*, *greget*, and *banyol*. Until now this play still remains one of the plays of the favorite Ramayana cycle to be organized. Supporting community reception for the play varies, because the degree of understanding of the *wayang* content in relation to the elements outside the play also varies. On the one hand they just want to enjoy the spectacle, but on the other hand they want to get to the understanding of the guidance that is in it. This play apparently did not directly relate to Soeharto, as the center of power of the New Order. Therefore, along with the resignation of Soeharto from the position of President of the Republic of Indonesia, this play is still performed by the puppeteers and is still an

idol of the supporting community. There is no political and legal error relationship between Soeharto and RT's play. The people who support purwa shadow puppets remain familiar with the figures in the Ramayana, such as Rama, Lesmana, Sugriwa, Anoman, Anggada, Anila, Jembawan, Rahwana (Dasamuka), Kumbakarna, Sarpakenaka, Wibisana, Prahastha, and Indrajit. The figures that have been popular and penetrated in the hearts of these supportive communities are thanks to an appreciation that continues to transcend until they become entrenched, so that over time the characteristics become stereotyped.

Another aspect of the dramatis personae in the *PLP* performance is the puppeteer (*dalang*). Puppeteer is the important factor in a *PLP* performance. The puppeteer can apply *sanggit* to process elements in *PLP* performance. The elements in the *PLP* performance consist of the *wayang* movement (*sabetan*), dialogue (*antawecana* or *ginem*), narration (*janturan* and *pocapan*), song if the *dalang* (*suluk* and *kombangan*), song by the *pesinden* (*sindhenan*), chorus by the *wiraswara* (*gerongan*), sound effects (*dhodhogan* and *kepyakan*), and melodies (*gendhing*), are vehicles for directing creativity. In addition, the ability of the puppeteer to extend the shortening of the story is very necessary and is a consideration for a purwa puppet show to be more interesting. Except the ability to create creativity dialogues in a scene, the determinants of performance aesthetics are in the movements of dance, music, literature, and creativity of the *wayang* itself, as well as appearance - dramatic presentation of personae (*dalang*, *nayaga*, *pesindhen*, and *wiraswara*) and equipment in performances, such as: *gamelan* and *rancangan*, *cempala*, *kepyak*, *banana boles*, *gawangan*, puppets, screens, and puppet boxes. The ability of the puppeteer to create a certain atmosphere such as *nges* (the ability to create an atmosphere and the emergence of the right scene of sadness and renewal), *sem* (the ability to create an atmosphere and to simulate the right scene of love and romance), *greget* (the ability to create an atmosphere and the right spirit scene), and *banyol* (creating an atmosphere and a scene of jokes - the right jokes). These four things in the creativity of the *sanggit* consider the characters and *wanda* of puppets (one puppet character that can be broken down into some inner atmosphere in the form of *wayang* in the same character, for example *Gathutkaca wanda guntur*, *guruh*, *kisolat*, and *thatit*).

The discussion of the structure of the text cannot be separated from the discussion of the image. Discussion of the image is not separated from the character problem. Rama characters built in various texts of the *PLP* performance differences according to their status and role in the text. Rama in *PLP*, namely: 1) Rama as king (ruler); 2) Rama as a knight (soldier). These statuses and roles are illustrated in various plays, as told by S. Soetarsa in *Pakem Ringgit Purwa Lampahan Lairipun Rama – Brubuh Ngalingka*: 1. *Laire Ramayana Sakadang*; 2. *Ramayana Sraya*; 3. *Ramayana Krama*; 4. *Wiku Rama Parasu*; 5. *Ramayana Tundung*; 6. *Prabu Dasarata Seda*; 7. *Rama Jumeneng Nata*; 8. *Sarpakanaka Gandrung*; 9. *Rama Gandrung (Dewi Sinta Kadustha Duratmaka)*; 10. *Rama Gandrung (Sugriwa-Subali)*; 11. *Anoman Duta*; 12. *Anoman Obong*; 13. *Rama Tambak I (Anoman-Anggada)*; 14. *Rama Tambak II (Kumbakarna-Wibisana Tundhung)*; 15. *Rama Tambak III (Patine Sayungsrani, Kathakili, lan Kala Sraba)*; 16. *Anggada Duta I*; 17. *Anggada Duta II (Anggada Mbalela)*; 18. *Ngalingka Brubuh I (Patine Sarpakanaka)*; 19. *Patine Aswanikumba lan Kumbaaswani*; 20. *Rama Rante*; 21. *Ngalingka Brubuh II (Patine Patih Prahastha)*; 22. *Kumbakarna Lena*; *Ngalingka Brubuh III (Patine Indrajit Sasedulur lan Ditya Kumba-Kumba)*; 23. *Patine Dasamuka*. Addition: 1. *Sinta Obong (Wibisana Jemeneng Ratu)*; 2. *Rama Nitis*. The last play (*Rama Nitis*) tells the meeting of figures in the days of Ramayana and Mahabharata. The meeting was held in the context of the continuation of the universe. This role is carried out by Batara Wisnu or Sang Hyang Suman who always incarnate (*drip*) in every era that changes to the chosen human to carry out *dharma* as a universe mutual guard (guard and keeper of the world). When Ramawijaya is located, whether in the palace, *pasanggahan*, at the top of a mountain, in or in the forest, determines the role, character and image status in the *PLP* play. (Soetarso, 1960).

The structure of the text is related to the discourse that develops in the community. Factors outside the text affect the text of *RT's* play. The discourse surrounding the text can be seen implicitly, namely the discourse of the New Order power. New Order power discourse that emphasized centralization and single principles and the cultivation of Javanese cultural values, along with the fall of Soeharto as president of Indonesia, not influencing this play is not popular and popular in the eyes of the community of supporters of *PLP*. Soeharto who stumbled on legal cases of various foundations did not influence the image of this play as a play that was initiated and initiated by Joov Ave, Minister of Tourism, Post and Telecommunications.

The democratic discourse built by Soeharto on the centralization of power refers to democratic values in Javanese culture as a royal system, powers that are divided (executive, legislative, and judicial) that are formally institutionalized, as if centered on Soeharto, as president. The discourse of democracy and the New Order government system derives from the ideal system of a country which is reflected in the narrative of the kingdom series on the performance of the *PLP*, which is the realization of a state that is: *panjang* (long to tell: the good name, and the greatness of the country, the high degree of the country, always be foreign adulation, because famous in managing food clothing, diligent in carrying out trade, experts in making vehicles/ creating a good transportation system, both on land, sea and air), *punjung* (high authority: as a guide to living for the community are similarities and togetherness, mutual friendship and mutual power that ultimately is not subtle, different degrees, highs and ranks and rich - poor assets. Everything loves and loves each other and always glorifies the soul and dignity of the entire world), *pasir* (samodra: a country that has broad samodra, rich in lakes and sung ai, and many large ports, which are the source of means to earn a living and become a nakoda center for trading and sailing), *wukir* (mountain: many gold islands supported by many mountains, lake and spring also become a source of river water, which is managed to irrigate forests rice fields and fields); *loh*: (whatever is planted produces results: fertile earth, fertile soil, and everything planted produces fruit, (seed) which is spread grows into a lot, in the end many fruits, thick leaves, trees as if give the fruits, and the people of the community intend the vast forest that is on the slopes of the mountains is always maintained to be sustainable, all of them as a means to prosperity, beauty, and the beauty of the homeland), *jinawi* (cheap all kinds purchased by the community), *gemah* (a sign the crowds of the country: not only in a city that looks crowded, although in villages to hills and mountains, the roads are flat, the lights are scattered, the education and health shutter exists in every place, the community is diligent in working to carry out their own duties and obligations based on the unity

of creativity, taste, and intention that ultimately has a job, all that is thought and expected to develop, which is processed useful, until the goals are achieved the people and the nation become just, prosperous, safe, peaceful, and peaceful in their hearts), *ripah* (trade goes smoothly continuously, there is no stopping, buying and selling does not stop and loses, like river water flow, because there are no obstacles in the journey, plus the people of the whole country together united living in harmony, working, no crime, violating the rule of law, which causes the loss of others, because it has one soul and feeling as one nation, one language, and one homeland), *karta* (means safe, peaceful, peaceful and prosperous, because happily, sincerely and sincerely following the order, diligent in undergoing obligations and rules and carry out sacred duties earnestly to the beliefs and teachings of the upheld religion. The community is neatly arranged in all its sufficiency in life, not lacking in food and clothing, shelter and health and family glory and happiness. Always improve thinking and effort to develop their welfare. Faithful and devoted to the state order which is manifested from a discussion and opinion debate and the virtue of attitude, all are based on customs and beliefs, in the end both old and young, men and women who have a noble mind, high culture as inheritance of the ancestors), *raharja* (no the enemy, because enlisted men, non-commissioned officers, and officers equipped with sincere weapons of loyalty always carry out the *dharma* and are loyal to the oath of the *Sapta Marga* soldiers, surrendering their soul and body to defend the country in order to remain strong and strong and have the authority of the establishment of the country as an heirloom, and government officials loyal to the obligation no one deviates from his duties, based on the teachings of virtue "in front of giving exemplary", "in developing the will of thought", and "behind giving power strength", always strives to maintain the nobility of the country and authority the king, safe and secure the country finally became famous for a foreign country.

In addition, the efforts of the new order through Joop Ave, to discourse to the whole community the importance of the values and morals of leaders and people in overcoming the crisis that occurred at that time, as the following quote, "The puppet show *RT* started from an idea rolled out by Joop Ave, at the opening of the Puppet Workshop on January 17, 1997, the intention in this play is expected to give the spirit of values and morals to leaders and people in overcoming the current crisis; in its implementation held the play *RT* in the capital city of Jakarta and five provincial cities. For performances in the capital, the collaboration of National Secretariat of Indonesian Puppetry, Indonesian Puppetry Association and Taman Mini Indonesia Indah (TMII) was formed; the performance was held on February 13, 1998 at the TMII Museum, with the puppeteer Ki Manteb Soedarsono".

The discourse of the New Order's power was colored by the use and exploitation of the noble and spiritual-religious values of Javanese culture, such as those mentioned above, although in fact the *PLP* had in the tradition discussed and described it on the surface *PLP* plays. Along with the fall of Soeharto as president of the Republic of Indonesia, the noble and religious-religious values of Javanese culture in the *PLP* were also negatively affected by Soeharto's image, because of legal cases and political sin. The image and symbol of Ramawijaya as the center of power for supernatural virtues in the *RT* play is used as a tool to legitimize the power of the New Order. The image and symbol of Ramawijaya arranged in various *PLP* plays can be used as a platform to determine the image and symbol of Ramawijaya in the *RT* play. Status and role are the foundation of discussion about the character and character as a foundation for discussion of the image, then the image can become a symbol. Image of Ramawijaya in the *RT* play tends to be a symbol of the priestly knight (*satriya pinandhita*), a knight who has the soul of holiness, clergy, or grace. He was not a king who just kept quiet and sat sweetly with all kinds of orders for his people, but in fact he was undergoing behavior. The behavior that is practiced for a knight is to destroy evil actions and to dissipate the evil of the world.

The thought that emerged in the exploration of the relationship between *RT*'s play and the discourse of the New Order's power was about genealogy. What is the genealogical link between Soeharto and Ramawijaya in the play. In the *PLP* (*Rama Nitisa*) is described the concept of oneness and the continuity of the status and role of Batara Wisnu through the implementation of *dharma* so that it can be seen that the creation of the play in the *PLP* can be seen as a historical tree containing a genealogy. *Rama Nitisa* play as an additional play on the book, meaning that the play is indeed made for certain purposes.

Foucault said that genealogy can be seen as an attempt to free historical knowledge from an admiration and make it capable of opposition and struggle against the compulsion of theoretical, unified, formal and scientific discourse. This is based on reactivating local knowledge, or according to Deleuze is minor knowledge, in its opposition to scientific hierarchies of knowledge and its intrinsic effects on power; genealogy is a tactic based on the description of local discourse, so that knowledge has been obtained will be released just like that in this game (2002: 106). In the context of the New Order's power discourse on the play of *RT*, genealogy that is implemented explicitly or implicitly, has a very important position. Rama is a descendant of the *raja binathara* (king who is spiritually and godly in character) and undergoes spiritual practice, so it is worthy if he has the title *satriya pinandhita* (knight who has character, character, soul of a priest). Pay attention to the picture of Rama's history in relation to the knowledge he mastered, genealogy in this case it relates to knowledge and knowledge linked to power. Power and knowledge are associated with images (the impression of something that is drawn both verbally and visually) which at one time will become a symbol. The image itself can be obtained from a study of the status and role of characters in the text through involvement, behavior, and narrative characters; thus the genealogy determines the image of a character.

The description of the history (genealogy) of Rama and his brothers shows that ethics is the cause of the resultant results. Ethics (moral philosophy) is the foundation for anyone to defend themselves as human beings who are virtuous, praiseworthy, and primary (handsome, beautiful, and beautiful), or become virtuous, disgraceful, and insolent (not handsome, not beautiful, and not beautiful), both physical and spiritual. Rama managed to get the blessings of God both physically and mentally, because he was concerned about the behavior in the forest with sincerity and patience. Suseno said that power is a supernatural reality that gives and determines itself, where the person who owns it is only a container that holds power but does not determine it. Power is sovereign to itself, its struggle and use are not within the responsibility of the individual who holds it. At most individuals can match themselves to receive it through *tapa*, *semadi*, and sacred objects approaches. And instead the king's self-interest reduces

his ability to accommodate cosmic power in himself. But as a cosmic power, power still determines itself (1993: 111). In this context, if a person does not have self-interest, then that power can still be accommodated without reducing his ability, whereas someone who has self-interest, that person will be less able to accommodate power as the cosmic power.

Anderson conveyed the idea of power oriented to the values of Javanese culture, "a new leader received revelation when he succeeded in establishing a new dynasty, further said, that the new ruler was a low origin, but only rose (parvenu), like Ken Angrok, Panembahan Senapati, and Soekarno who came to power after a period of chaos and bloodshed that was usually waged by the new ruler himself. One of the main proofs of the validity of the founder of the new dynasty was his success in destroying the old center of power and the belief that when he did that, he had received the revelation of divinity " (1976: 19). Starting from this statement for Soeharto's object, he might be seen as having received the revelation of divinity after the chaotic period of 1965. There is an expression that contains ethical values referring to the actions of the king and brahmin: *sabda pandhita raja tan kena wola-wali, sepisan dadi, yayah dlancong seta kang tinetesan mangsi* (the word from a king and brahmin may not be repeated to be revoked and replaced, just once must be a decision, like white paper exposed to droplets of ink) (Sujamto, 1991); *idu geni, mandi sabdane* (spitting with fire, efficacious his words, someone who has decided or determined everything effectively, will happen). Ramawijaya in the *RT* play, each as a *satriya pinandhita* has supernatural power, mastery of the forces of nature and is a manifestation of each of Lord Vishnu (guard and keeper and perpetrator of the universe) who always uphold virtue, truth and justice).

Theoretical implementation of this paper focuses on the relationship of discourse of power and knowledge, so that it can be formulated as follows: power is a concept associated with one's status and role. The status and role contain knowledge. That knowledge concerns ideology and history. So that the formula can be combined: power is a concept that is associated with one's status and role along with sacred duties (*dharma*) which contains knowledge of history or genealogy and ideology that is related to ethics (moral values). The creativity of writing purwa puppet plays is oriented to genealogical reasoning. The history of Pandavas and Kuravas in the days of the Mahabharata is inseparable from the history of previous times, namely the *Ramayana*, *Arjunasrabahu*, *Lokapala*, and the material of gods and prophets. Therefore, there are not a few stories in an age where there were important figures in the previous era. In the context of historical writing in wayang, the imagination of poets, puppeteers, and writers extends the world of creative creation, so that puppet plays line horizontally and vertically based on reason (logic). This reason or logic is related to the fundamental concept of the Javanese cultural values that underlie every character and behavior of the puppet character. The concept of winning "virtue" above "mischief" or praise "above" negligence ", trying to be preserved (carried out) through a process of incarnation. The Rama figure itself is an important factor in carrying out Javanese values (philosophy) in the *PLP* genealogy. Thanks to his guardianship, virtue can overcome evil, goodness surpasses evil in every age that has passed, in this case from the days of *Lokapala* to *Mahabharata*.

V. CONCLUSION

Analysis of 'Sanggit and Soeharto Power Discourse in Purwa Leather Puppets Rama Tambak Play' generates several conclusions, as follows:

The mapping of the study of *PLP* in the historical framework, both historical understanding of the context in the puppet universe, in this case the position of the *PLP* play *RT* in the Ramayana era, so that the public understands the importance of genealogy in wayang studies, especially purwa puppets. and the notion of history in the context of the power discourse that influenced the implementation of the purwa shadow puppet show with the play *RT* in the late New Order era (1998). The public is given insight into the understanding that the *PLP*, especially the Ramayana era, can draw attention to the authorities for propaganda and legitimacy.

The mapping of the study of *PLP* in the context of scientific development focused on the relationship between literary works in this case the text of *PLP* with the title *RT* with aspects outside the text of the play, including social, cultural, political and historical aspects. The *PLP* entitled *RT* was successfully performed because of the initiative of Yoop Ave as Menparpostel, which was more or less influenced by the New Order's authority. Through the vehicle symbol Yoov Ave plays *RT* play as a tool for political propaganda, legitimizing, and holding power.

Soeharto's power through Minister of Tourism, Post and Telecommunications, National Secretariat of Indonesian Puppetry, and Indonesian Puppetry Association sought to be strengthened and preserved in the *PLP* play. The discourse of the New Order's power is explicitly and implicitly illustrated in the good play of *RT*. Propaganda efforts in the context of the legitimacy of power have failed, because they are effective in stemming national disasters. The construction of the discourse of power that is intertwined in *PLP* play *RT* is unable to influence the Indonesian people to stop the crisis in all fields. Soeharto, as the center of the New Order's power, failed to reconcile the situation and national conditions which worsened and eventually stepped down from the presidential throne because of the pressure of the people.

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