

Wayang Deconstruction in Recent Indonesian Novels

Tjahjono Widiyanto

Student of Doctorate Program of Universitas Sebelas Maret
Postgraduate of Universitas Sebelas Maret Surakarta, Indonesia
tjahwid@yahoo.co.id

Herman J. Waluyo

Faculty of Teacher Training and Education
Universitas Sebelas Maret, Surakarta, Indonesia

Suyitno

Faculty of Teacher Training and Education
Universitas Sebelas Maret, Surakarta, Indonesia

Suminto A. Sayuti

Faculty of Language and Art
Universitas Negeri Yogyakarta, Yogyakarta, Indonesia

*Abstract - This study aims to discuss and describe wayang deconstruction in recent Indonesian novels. The subject of the research is the latest Indonesian novel with a research sample of the novel *Kitab Omong Kosong*, *Drupadi*, *Wisanggeni Sang Buronan*, by Seno Gumira Ajidarma and *War by Putu Wijaya*. This research uses a qualitative interpretive text approach. Data was collected through literature review and analyzed with qualitative descriptive techniques. The results of the research are as follows; (1) Satriya figures in wayang who have been considered as protectors of the world peace are deconstructed into bad and cruel characters; (2) Javanese power which has the concept of king power as a virtuous representative of God is deconstructed by presenting commoner figures, (3) the war carried out by satriya figures both Rama and Pandawa in the deconstructed Baratayuda war is no longer a holy war and symbol the fight between the good and the right but it becomes a war that brings disaster to humans and civilization, (4) punakawan in the novel deconstructed is no longer as a true tutor, (5) binner disarmament in the novel is indicated by being raised by others who have been considered marginal, useless and ignored.*

Keywords - decontruction; wayang; novel.

I. INTRODUCTION AND LITERATURE REVIEW

In literary texts (novels) there are always presented facts of humanity, historical facts, and collective cultural awareness. A literary work, as a part of the facts of humanity, historical fact and cultural collective awareness, can serve as an expression of literary thought in which a way of understanding, communication and the way of creation of society and culture and all its problems can be found. A novel basically contains two elements, elements of the story (naration) and news elements of the mind. The naration or story element is in charge of presenting certain narratives that can foster sympathy and empathy of the reader, while the news of the mind seeks to convey thoughts, ideas and views about the construction of cultural reality initiated by the author (Abdulah, 1991). The relationship between literary work with the socio-cultural reality is not a one-way or simple relationship, but is a complex interaction that is determined by three kinds of filters, which are; language conventions, literary conventions and cultural conventions that influence each other (Teeuw, 1984: 229). Therefore, to understand and interpret a literary work, a reader must understand the language code, literary code and cultural code contained in it (Teeuw, 1978: 331).

Indonesian writers from Javanese origin are border humans who are self-reforming by trying to incorporate Javanese ethnic cultures into the Indonesian nation-state (Wardoyo, 1989: 13-14). For Indonesian writers from Javanese ethnicity this is a long and hard process because on the one hand it requires them to reorganize the existence and position and function of Javanese culture and literature as their roots, while on the other hand they have to do cultural migration to a new cosmology called Indonesia. In this process of cultural migration, several Indonesian writers tried to process, reconstruct and even dismantle (deconstruct) old materials, old cultural views, and old myths to generate new views and thoughts (Moehammad, 1982; Yatman, 1985; and Suryadi, 1984)

One of the old elements or traditions that was conceived and reinterpreted as well as being a source of inspiration for Indonesian writer with Javanese ethnic background is *wayang*. In the context of the old culture, *wayang* in Java is not only seen as

a show but also as a guidance. *Wayang* has even been long interpreted in a standard way (*pakem*) and is often placed in the sacred, mystical, and laden with the teaching of the Javanese theosophy (Mulder, 1986; Mulyono, 1978; Amir, 1988). *Wayang* is also closely related to Javanese feelings, religiosity, view of life and soul (Sastroatmidjojo, 1964: 12), *wayang* is a symbol of human life in the world (Hardjowirogo, 1968: 4) and the main identity of Javanese people (Mulder, 1983; Sujanto, 1990, and Hardjowirogo 1983). In international field, *wayang* is even recognized by UNESCO as a Masterpiece of Oral and Intangible Heritage of Humanity (Wibisono, 2009; Sudjarwo et al: 2010; Kasnowihardjo, 2012), as a value-rich cultural heritage that has a major role in the formation of national character and identity.

The steady and established position of *wayang* in Javanese culture is also often used as a source of inspiration and aesthetic exploration of the authors in recent Indonesian literature. For example, J.B Mangun Wijaya who uses the plot and names of *Mahabarata wayang* characters in his novel *Burung-burung Manyar* and *Durga Umayi*. Sindhunata bring out the *Ramayana* story in his novel *Anak Bajang menggiring Angin*, Goenawan Mohammad picks *Parikesit's* play for his poem, Putu Wijaya writes a novel, *Perang*, with inspiration from the war of *Barata Yuda* in *Mahabarata*, as well as many more recent Indonesian novels and literary works which get inspiration from *wayang*.

Likewise, studies on literature that intersect with *wayang* and Javanese culture have been done quite a lot by researchers. For example, Djoko Saryono researches *The Representation of Javanese Cultural Values in Indonesian Fiction Prose* (1997). Saryono conducted a study on the representation of Javanese religious values, Javanese philosophy, Javanese ethics and Javanese aesthetics in Indonesian fiction prose by using the theory of historical mentality, sociology of literature and electric archeology of knowledge. Figures-Lucero (1997) who researches the aspects of *wayang* in the novel *Perburuan* by Pramoedya; Burhan Nugiyantoro's dissertation on *Wayang's Transformation in Modern Indonesian Literature* (1995); Burhan Nugiyantoro and Anwar Effendi in *The Southeast Asian Journal of English Language Studies-Vol 23 (2): 141-153*, studies the Re-actualization of *wayang* Characters in Modern Indonesian 21st Century Fiction; Downes (2012) studies aspects of *wayang* in modern Indonesian novels of three Indonesian authors; and Mustika Sari et al (2012) studies aspects of *wayang* in the novel *Di Batas Angin* by Yanusa Nugroho.

However, the previous studies concern more about the problem of *wayang* transformation and Javanese culture in literary texts, while the research conducted by this author has a novelty because of the studies carried out on the latest Indonesian novels that contain and voice corrections, critical views, reinterpretations and even destruction (deconstruction) about *wayang* which has been considered *pakem* (standard). The focus of this research discusses *wayang* deconstruction in the novel related to the problem of: (1) the deconstruction of *satriya*, and *dewa* (deity); (2) deconstruction of Javanese reign and war; (3) deconstruction of *punakawan*; and (4) binary disarmament.

These four issues will be discussed using a typical perspective of deconstruction. The typical perspective of deconstruction are (a) deconstruction offers a way to identify the contradictions in the text or ideological tendencies that might arise, (b) through deconstruction, literary texts (novels) with its cultural contexts and traditions will be able to be treated as a means to open new possibilities for presupposes new changes that were previously considered impossible. Tradition can no longer limit the way of new interpretations but instead allows creativity because deconstruction opens new possibilities by revealing the passage of the text; (c) deconstruction in literary studies opens opportunities for critical thinking and dilutes the ideology that has frozen in language and mind (Barker, 2013; Derrida, 1982; Fukuyama, 1992; Haryatmoko, 2016).

II. METHOD

This research uses textual qualitative and interpretative approaches with a focus on extrinsic problems of literary works, which are culture and cultural deconstruction (in this case Javanese *wayang*) contained in the novel texts being studied (Wellek and Warren, 1990; Darma, 2004; Mahayana, 2010). Data sources of this research are the latest Indonesian novels with two considerations: (a) the level of Javanese culture represented in the novel, especially *wayang*, as the basis for the selection of novels studied; (b) the focus of the study is about *wayang* deconstruction in Indonesian novels, so it is important to search for texts of Indonesian novel that truly presents reinterpretation, critical reading and dismantling that also filled with Javanese concepts related to *wayang*. Based on these considerations, the primary novel data that was selected are shown in Table 1:

TABLE I. LIST OF PRIMARY DATA

No	Title of Novel	Author's	First Year of Issue	Edition used for research data
1	Book of Nonsense (<i>Kitab Omong Kosong</i>)	Seno Gumira Ajidarma	First Prints Edition I. Library Range July, 2004	Third print Publisher Spread Reader, III Edition, May 2013
2	Wisanggeni the Fugitive (<i>Wisanggeni Sang Buronan</i>)	Seno Gumira Ajidarma	First Prints Laksana Yogyakarta Publisher, 2016	Prints I. Laksana Yogyakarta Publisher in 2016
3	Drupadi (<i>Drupadi</i>)	Seno Gumira Ajidarma	Gramedia, 2017	Gramedia, 2017
4	War (<i>Perang</i>)	Putu Wijaya	Gramedia, 1990	Gramedia, 1990

The books related to *wayang* and Javanese concepts that are used as sources of reference as well as secondary data include: (a) Javanese Philosophy (Abdulah Cipta Prawira, without years), (b) Ethical Values in *Wayang* (Hazim Amir, 1986), (c) Symbolism and Mysticism in *Wayag* (Sri Mulyono, 1979), (d) *Serat Rama* (R.Ng. Jasadipoera, without years), (e) *Astabrata* (Djawatan Kebudayaan, PP and K, 1958), (f) *Sadjarah Pandawa lan Korawa* (R. Tanojo, without years), (g) *Wayang, Origins, Philosophy and Its Future* (Sri Mulyono, 1975), (h) *Sabda Pandhita Ratu* (Sujamto, 1990), (i) *Ensklopedi Wayang* (Soetarno, 1994), (j) *Serat Centini Volume IX* (1980), (k) *Wayang Semiotics and Philosophy* (Sri Teddy Rusdi, 2015), (l) *Purwa Mawa Carita Puppet Pedigree Volume I-VII* (S. Padmosoekotjo, 1992), (m) *Ramayana* (DM Sunardi, 1986), (n) *Mahabharata* (p. Lal, 1992), (o) *Pakem Ringgit Purwa Lampahan Lahiripun Rama-Brubuh Ngalengka* (Ki Slamet Soetarsa, 1964), and (p) *Purwa Puppet grip fiber* (Samsudjin Probohardjono, 1957).

Data collection technique uses literature review techniques or in-depth documentation studies. Understanding of *wayang* stories has become part of researchers and is also obtained from various sources or secondary data as written above.

Data analysis was carried out with qualitative descriptive techniques with interactive models with steps as follow: (a) data reduction, (b) data presentation, and (c) conclusion / data verification (Milles & Hubberman, 1994: 12). This data analysis technique is broken down into three phases: (1) comprehending and grasping of the meaning of the novel as a whole which is done temporarily, (2) explaining and extending the meaning by linking the content of the text by deconstruction reading, and (3) making the facts found in novels as a reference point to criticize various problems of Javanese culture, especially *wayang*. The validity of the data is checked by (a) reading and reviewing it repeatedly in a circular process so as to obtain an adequate understanding and understanding of meaning; and (b) checking by peers through discussion.

III. RESULT AND DISCUSSION

Nowadays, the trend in modern Indonesian literature is that besides exploring the cultural fluxes from the outside culture, it also continues to explore the richness of ethnic traditions as a source of inspiration. Many recent Indonesian writers have raised, transformed, actualized and even reinterpreted *wayang* culture as one of the sources of inspiration for novel writing. For Indonesian poets from Javanese and Balinese ethnic groups, after taking Indonesian as their national identity, they often missed their regional subculture again. Going back to roots of regional culture such as *wayang* and use it as the inspiration for the creation of novels have become archaic longings and it has a large share in the development of Indonesian literature (Darma, 1995: 171).

Seno Gumira Ajidarma is a prominent Javanese Indonesian writer, he is a generation younger than Goenawan Mohamad, Darmanto Yatman, Linus Suryadi A.G, or Sindhunata. Seno was born in 1958 in Yogyakarta, a city that is the center of Javanese culture besides Surakarta. Seno Gumira's works are more widely known related to social and political issues. Prose such as *Saksi Mata*, *Seotong Senja Untuk Pacarku*, *Pelajaran Mengarang*, etc. are often studied from the social and political dimensions. However, as a Javanese, this author has also been familiar with *wayang* and *wayang* performances since childhood. According to his confession, Seno Gumira first knew *wayang* when he was a child through the *Ngesti Pandawa* *wayang* show in the Yogyakarta town square (Ajidarma, 2017: 149). His novel which uses *wayang* as the backgorud and studied in this study is *Kitab Omong Kosong (KOK)*, *Drupadi (D)* dan *Wisanggeni Sang Buronan (Wis)*.

In the KOK novel, Seno tries to dig back the story of *wayang* that originate from the great *Ramayana* story of Valmiki (Walmiki) from South India which entered Indonesia in the first centuries A.D. *Ramayana* consists of 24,000 *seloka* and is divided into 7 *kanda*, namely: *Bala Kanda*, *Ayodya Kanda*, *Aranya Kanda*, *Kiskenda Kanda*, *Sundara Kanda*, *Yuda Kanda*, and *Utara Kanda*. Novel D refers to the story of Wiyasa's *Mahabarata* especially in the Saba Parwa section or the story of *Pandawa Dadu* in *wayang* puppet plays. Whereas *Wis* was inspired by the *wayang* puppet play on Java which also had a bearing on *Mahabarata*.

Meanwhile, Putu Wijaya is a writer more senior than Seno Gumira. Putu Wijaya is a senior Indonesian writer Bali who at the beginning of his writing career lived in Yogyakarta to join the *Bengkel Teater* group led by W.S Rendra. His novel discussed in this research is titled *War (P)* which was inspired by the story of the war of Barata Yudha in Mahabarata.

A. *Deconstruction of Satriya and Dewa*

In the KOK novel, the attempt to deconstruct Ramayana puppet stories has been implied from the beginning when the author begins the story of his novel. In Chapter I, the novel, which was given the title "Horse Offering", was immediately shown the dismantling of the myth of the character Rama as Satriya. Rama figures have been posted as satriya which are ideal leaders who always carry righteousness, uphold justice and always avoid bad deeds.

Satriya in wayang symbolizes of the concept of perfect or ideal man for Javanese people. Satriya in wayang is embodied in the figure of Rama or Laksmana (in Ramayana), or Pandawa characters; Yudistira, Bima, Arjuna, Nakula and Sadewa (in Mahabarata). Satriya is an ideal Javanese man whose main task is to maintain peace, harmony and peace of the universe. Satriya has a mystical-magical circle of light, has the advantage of political and spiritual power so that it is considered as the leader of the authority and religion (satriya pinandhita), and believed as the manifestation of god in the world (Ali, 1986: 5). A Satriya who has obtained a combination those strength has become the representative of God and is obliged to maintain harmony in the universe, social congeniality, maintain peace of the people and save the world. In Javanese is said *memayu-mayu hayuning bawana* (maintaining world peace). Satriya is the main noble character of human being who dedicates his life to the peace of his fellow human beings and world peace (Ali, 1986; Amir, 1988; Mulder, 1986; Mulyono, 1978; and Sujanto, 1990).

As a figure of satriya, the character of Rama in the wayang is depicted as a polite, gentle, fair, wise, and protective figure of the universe. But Rama's character as satriya was deconstructed into a cruel man, thirsty of war and power. This short deconstruction is shown in the following quote:

"In a short time the name of Sri Rama who was once so fragrant as the conqueror of Alengka, turned into a very frightening name. From Magada, the Ayodya army continued to sweep the Angga, Campa, Mantura and Bangga countries even to the shore. The beautiful city of Malini turned into a sea of fire. People were pushed to the shore. It was there that the cruel massacre took place. Even people who have given up and raise their hands with half their bodies in the sea, are still killed mercilessly until the beach is full of dead bodies" (Ajidarma, 2013: 16).

Rama, in the wayang play, which is usually shown as the guardian of the world and also the incarnation of Lord Vishnu, the guardian deity, is described as a power-hungry and ambitious king to conquer every other kingdom in the novel.

Laksmana, Rama's younger brother who is usually, in the wayang play, also portrayed as a virtuous figure of satriya, in KOK, appears to be a fierce, bloodthirsty, and cruel conqueror:

"The death of millions of people has never loosened the spirit of Laksmana to take control of any territory that was passed by the white horse ... Now the commander is not waiting for the white flag as the sign to surrender to raise. At night when everyone asleep, Ayodya's army continued to push through, ravaging the villages and towns that were passed on its way. Mahismali, Mahismati, Bojakata, Dasarna, and the entire Windya region were looted. The earth is scorched black in every trace of its journey. Smoke billowed into the sky, red mega-clouds burned. The horse's legs kept on running while carrying the killers on their back" (Ajidarma, 2013: 19).

From the quotation above, the characters of Rama and Laksmana who in wayang are usually depicted as the main satriya, who are obliged to maintain the tranquility of the world, are instead portrayed as evil characters. Satriya figures in the wayang scene are always placed on the right screen (*beberan*) because they become symbol of righteous human being that is good, right, ideal, fair, virtuous, while the giant figures who are symbols of evil are placed on the left to show the black and white of human nature. But in KOK, Rama and Laksmana were deconstructed as evil and cruel satriya characters. The concept of satriya pinandita in Javanese philosophy was deconstructed by changing the character of the wayang characters who have been reflecting this main human concept or satriya pinadita.

In *Wis* novel, the gods figure who, in wayang, is depicted as being whose level is beyond man, and in charge of maintaining world harmony, depicted as the cause of chaos. In *Wis*, the highest god, the Batara Guru, actually does unjust and cruel thing by ordering the killing of a newborn baby just because the child is a result of a fusion of a god and human. In *Wis* novel, the gods who in the wayang are depicted as human figures who live in khayangan (heaven / swargaloka) and are tasked with guarding and regulating the world, instead are displayed as arrogant and capricious figures. The gods consider Wisanggeni to be an illegitimate child because it was born from a marriage between humans (Arjuna) and female deities (Dewi Darsanala). Wisanggeni, the newborn baby must be destroyed because it is considered to foul the authority of the gods, and as a result, Wisanggeni must

become a fugitive of the gods who will kill him for whole life. In Wis's novel the nature and character of the gods are deconstructed into characters whose character is no better than humans, even crueler and more deceitful.

Whereas in novel P, the five Pandawa figures (Yudistira, Bima, Arjuna, Nakula and Sadewa) which in *wayang* are usually depicted as the main satria, figures of truth-bearers and upholders of justice and peace (Javanese: *memayu-mayu hayuning bawana*) who are opposed by a hundred Korawa (Duryudana and 99 siblings) as a symbol of evil and evilness, in the novel, the figures of the Pandavas are described as having the same bad character as Kurawa. Pandavas are no longer pictured as satriya figures who are always ready to *memayu hayuning bawana*, but the Pandawa figures and their children are depicted thirsty for wealth, spoiled:

Bagong stands akimbo facing the trial. ... Just think about Abhimanyu, he is still a kid, he doesn't even able to wash his poo on his own, how come a palace had been made for him. Imagine, everything must new. The house is still good enough, yet he wants it to be repaired, just because because Arjuna wants to have a new palace to accommodate his concubines. What is this? Personal interests which are troublesome for all his subjects. Couldn't he see that so many people have not yet eaten, even they are unable to get drinking water. Let alone make a palace. Why don't make them some huts first, not palace, ... (Wijaya, 1990: 93).

From the quote above, the Pandavas are not presented as an ideal human being who maintains the peace of the world and defends the common people, but are busy with their own family affairs. They are busy pleasing themselves and their families and do not carry out their duties as a patron of the common people.

The Arjuna figure in the Javanese puppet is portrayed as *lelananing jagat* (male idol), the most powerful man in the world, having many wives and adored by women. In many *wayang* plays, Arjuna is depicted as a hero who likes to meditate yet also a don juan who has beautiful wives and has many children. In *wayang* play *Sebadra Larung*, Arjuna married Sembadra (Subadra) the younger sister of Kresna and Baladewa, Arjuna also married Supraba, Utari, Srikandi and Larasati. But in the novel P, the Arjuna character was deconstructed into a man who actively opposed polygamy and promoted family planning program (Wijaya, 1990: 282).

B. *The Deconstruction of Javanese concept of authority and War*

In the Javanese *wayang* the concept of authority always rests on the king or the satriya. In *wayang*, king as a ruler always described as " *warenaning Allah* ", God's representative or God's projection on earth, therefore the king's authority is absolute and centralized. The king is not only the center of social political power but also the center of the universe and the people considered as a *titah* or servant who depends on the king (Anderson, 1990: 43).

The concept of the king as the representative of the glorious God is reflected in Javanese expressions and the titles of Javanese kings, for example: *sabda pandita ratu* (the word / command of the king is the word of God), *Rajasa nagara amarwa bumi* (maharaja of the nation, the preserver of the earth), *Pakubuwana* (center of universe), *Hamengkubuwana* (holder of the world), and *sayidin panatagama khalifatullah* (king as religious leaders as well as leader of the people). This doctrine or concept of Javanese authority in *wayang* performances is often conveyed by the dalang with poetic sentences: *ratu gung binathara bau dhenda anyakrawati, wenang wisesa ing sanagari, ber budi bawa leksana* (the great king as big as the god of the guardian of the law and the world ruler, holds the highest power of all countries, with overflowing nobility and noble fairness towards others). With this concept of the authority of official dominance, there is no choice for the subjects or the people other than the attitude of "nderek karsa dalem", or surrender to the king's will.

This concept of Javanese authority and the power of king was dismantled and deconstructed in KOK. In this novel the story of *Ramayana* becomes very different because the author includes new characters who are not satriya but ordinary people, they are Satya and Maneka. The Satya figure is a young war-victim caused by Rama and Laksmana conquest, while Maneka is actually a prostitute woman. Both are the personifications of the people whose fate are no longer determined by the king. Satya and Maneka, the commoner who actually have strength, excellence and are more noble than satriya.

Wis novel portrays how dilapidated and chaotic is the leadership of Batara Guru as the king of the gods. The king of the gods is not wiser than humans and even more capricious. Wisanggeni, character whose existence were not recognized and denied by the gods was the manifestations of the will of the common people who were able to determine their own destiny.

Related to war in *wayang*, the war performed by the Satriya is a holy war in which goodness defeats evil. In the *wayang* play that tells the story of Ramaya, the war which usually shown is the *Brubuh Alengka* war in which Rama and Laksmana are assisted by the king of the monkey Sugriwa, attacking the Alengka kingdom, led by the evil and magical giant, king Rahwana. This war is an illustration that evil (no matter how strong) will be destroyed by the good (Javanese: *Suradira jayaningrat fang pangastuti*). Meanwhile, *wayang* story that takes the plays from Mahabharata usually depict the story of Barata Yuda, the great battle between the Pandavas and the Kurawas. Pandavas are a symbol of good while Kurawa is evil, barata yuda war is a war where good finally

wins against evil. The evil Kurawa who were assisted by a thousand kings was defeated by the Pandavas who were only assisted by Sri Krishna.

In *KoK*, the war carried out by Rama was not a war of good against evil. Instead, the war was carried out because of Rama's ambition to conquer the surrounding countries. In *KOK*, it is told how Rama ordered Laksmana to perform a Horse Offering, a white horse that had been given a spell was released by Laksmana, and every area passed by the horse had to submit to Rama's rule or be destroyed. That is shown in the following data:

Nothing is crueller and more insulting to honor than the Horse Offering.

Dear King,

With this letter I inform you that I, Sri Rama, the ruling king in Ayodya, is holding a horse offering. Any kingdom that has been passed by the white horse must submit to us in the name of peace by the next crescent moon after this letter is delivered. Whoever does not submit, we consider them as the enemy of peace and the army of Ayodya will fight it. We will guarantee the power of the surrendering local king, but we will not give mercy to anyone who opposes us ... (Ajidarma, 2013: 12)

This War by holding a Horse Offering is no longer a holy war of righteousness that must stop the evil but it is a war that brings great pandemonium for humanity and civilization. Rama's war is no longer a war to save the world from evil but instead brings disaster to humanity and civilization:

Thus the name Rama is now called with a feeling of fear. Horse offerings not only spread war but also ravaged the civilization. Not only the soldier but also the people of other occupation; merchants, farmers, and scientists were brutally killed for fear of retaliation. Libraries, museums and cultural centers are destroyed. All condemnation and curses were totally ignored ... (Ajidarma, 2013: 42)

In the *wayang* stories that linked to *Mahabharata*, Barata Yuda has three objectives, (a) as a holy war, (b) a symbol of the process of the occurrence of natural balance, and (c) confrontation between the good and evil. But in P novel, Barata Yuda's as the holy war of good against evil is deconstructed only as a war because of differences in ideals.

In dealing with disasters like this we must forget our past disputes. It is our duty as neighbors to join as the first in giving a helping hand to Amarta. Even though later we will fight them. The war was due to differences in ideals ... (Wijaya, 1990: 85)

C. *Punakawan Deconstruction*

In *wayang* story, besides the satriya and giant figures, there are also other characters known as *punakawan*. In *wayang purwa*, *punakawan* are consist of a father named *Semar* with three children, they are *Gareng*, *Petruk* and *Bagong*. Although *wayang* stories are stories linked to Mahabarata or Ramayana, these cleric, clown-like characters will not be found in Mahabarata or Ramayana, because these *punakawan* figures are Javanese creations in order to channel philosophical and mystical thoughts (Partokoesoemo, 1985; Suseno, 1991; Amir, 1991) Thus, it is clear that in the Indian version of the Mahabarata and Ramayana these *punakawan* figures cannot be found.

Punakawan in *wayang* is the companion and tutor of the satriya. These cleric-clowns figures are symbols of (a) a true protector and savior; (b) true holy tutor; and (c) popular symbols of the commo people. As protectors and tutors of the satriya, even though these clerics have an ugly physical form but they have powers that even gods cannot defeat. Batara Guru, the king of the gods, was unable to deal with them, especially Semar (Suseno, 1991; Mulyono, 1978; Amir, 1991). Thus it is not surprising in the *wayang* the satriya who are accompanied by these clowns will always get protection. As the caretaker of the satriya, the task of these cleric-clowns characters is to advise, assist and remind if the satriya is making some unjust actions.

Semar, Gareng, Petruk and Bagong, despite being ugly but they have noble, honest, innocent, simple, and witty personalities. However, in P novel these *punakawan* charcters are deconstructed into compromising civil servants, improvident, and glamor. This is shown in the following quote:

In the dimness of the night, in the rising moonlight, there were two figures in the *pendapa* sitting and hugging. Both elders seem to be covered in smoke. They flinched together and forgot about their surroundings. In the window, the neighbor's extended head can be seen looking out to the *pendapa* while whispering and sniffing.

"Old people nowadays are miserable, even they still can't curb their lust," Bagong said disappointedly.

Petruk quietly prayed, while Gareng turned the sound of television loudly to distract the neighbors. The heads in the window immediately turned back into the house.

"In the future, if we are already well established, we will also be able to be tipsy like that, like Mr. Semar's family". (Wijaya, 1990: 273)

Semar, on the contrary, tried to replace Arjuna. He seduced all the servants in the kitchen, even hunting teenage girls when they came home from school. Within three months he had managed to marry three women ... (Wijaya, 1990: 282)

From the two quotations above, it appears that Semar's character is no longer present as a wise, honest, and simple tutor, but instead appears as a person who smokes marijuana, drinks and hunts women. Semar in wayang is the incarnation of the holy *Ismaya* deity, who even more powerful and nobler than the Batara Guru, but here he is still dominated by his lust.

In KOK, the deconstruction is shown by the author by his attempt to display Togog character. Togog in wayang are not well-known clerics, wasted servants, almost never being discussed and never having a big role. If Semar, Gareng, Petruk and Bagong are tutors and servants of satriya and leaders, Togog only becomes a servant of non-satriya and only becomes a complement to the story. The deConstruction done by the author is by showing the reader that Togog turns out to be the author of the Book of Nonsense (*Kitab Omong Kosong*) sought by the satriya and commoners (represented by figures Satya and Maneka) to save world civilization. So, the true guardian is not Semar but Togog.

D. *Binary Disarmament and Shaking the Metaphysical Hierarchy*

The deconstruction specifically exposes the conceptual opposition to the hierarchy, for example; speeches, nature - culture, sanity - insanity, and so on (Barker, 2012: 21) Deconstruction does not include and look down on parts which have been considered "inferior" in the Binary position. Deconstruction always stares suspiciously at all forms of opposition or negation because it implies a dominance or hierarchy relationship in which one dominates its binary pair.

One strategic step of deconstruction is to neutralize the opposition and reverse its hierarchical relationship (Goldschmid in Haryatmoko, 2003: 21). In other words, deconstruction strongly opposes the recognition of truth, absoluteness, opposition hierarchy and binary. Recognition of the truth of the opposition and binary hierarchies will be an intimidation and attempt to standardize meaning which will ultimately establish authority and close other interpretations.

In the novels researched, whether it is KOK, Wis, D and P, the author seems to try to destroy binary relations that have been considered well established in wayang. The binary relationship is, for example: King - subject, satriya - subordinate, rude - refined, noble - commoner, Pandawa - Kurawa, ruler - servant, puppeteer - puppet, main - extras, and so on. This is shown by the author with his partiality to the people or figures who have been marginalized, underestimated, never recorded, and deemed not to play a role.

In wayang, satriya characters usually dominate and play an important role while the commoners are always in a lower position was overturned in the novel. The figures of Rama, Laksmana, Batara Guru, and Semar no longer held roles but were replaced by others who had been ignored and marginalized so far. Satriya is no better than its subjects. It was precisely the commoners and even prostitutes like Satya who managed to save the world due to the disaster caused by Rama. With this binary disarmament, the other who has been marginalized so far, has its presence recognized, Kurawa can be better than Pandavas, raksaasa is not necessarily as bad as Satriya, Togog can also play a role more important than Semar.

Binary disarmament and the metaphysical shock shown in the novel are Seno Gumira Ajidarma's and Putu Wijaya's partiality as authors to those who have been marginalized, meaningless, negligible, ignored and underestimated.

IV. CONCLUSION

(1) In the novels of KOK, Wis, D and P, all of them were linked and inspired by wayang. Those novels not only transformed, appointed and confirmed and interpreted the wayang as it had been considered standard and established, but the novels studied showed reinterpretation, knocking down, and deconstruction of wayang which included: (a) the deconstruction of satriya and god (b) deconstruction of Javanese concept of authority and War, (c) deconstruction of Punakawan, and (d) binary disarmament.

(2) Satriya and god deconstruction in the novel is shown by characters of Rama and Laksmana, Batara Guru, Pandavas and Kurawa. Characters like Rama, Laksmana, and Batara Guru are no longer appear as the main satriya as is usually told in wayang, even they are depicted as a disaster bearer.

(3) Deconstruction of power is shown in the novel by deconstructing the concept of Javanese power in which the king becomes a virtuous representative of God who determines the fate of the people. In the novel, it is shown how the ideal concept of a leader as a god is deconstructed by giving rise to non-satriya figures or commoners who have far better character than the satriya leaders. While the deconstruction of war shows that the war carried out by satriya Rama and Laksmana, as well as the Barata Yuda war (Pandawa and Kurawa) is no longer a war of good against evil, but is a war because of greed and the evil natures of the Satriya character itself.

(4) The deconstruction of punakawan is shown by Semar, Gareng, Petruk and Bagong who are no longer the true tutors and good advisers, even Semar becomes a figure who is still controlled by worldly passions. The deconstruction of clowns is also shown by the presence of Togog which has been regarded as a meaningless and neglected cleric figure, but as an alternative becomes the savior of the world.

(5) Binary disarmament is indicated by the destruction of the Satriya-Subordinate opposition relations, rulers - servants, pandawa - kurawa, and gods - humans. This Binary disarmament in the novel is depicted by the presence of the other person who has been considered low, despicable, marginal and helpless. (6) Deconstruction in novels is a form of devotion of the authors to the commoners, and downstream people.

References

- Abdullah, T. (1994) Sastra dan Akar Tradisi. *Horison*, XXVIII (OI): 4.
- Ajidarma, S. G. (2004). *Kitab Omong Kosong*. Jakarta: Gramedia.
- Ajidarma, S. G. (1998). *Wisanggeni Sang Buronan*. Jakarta: Pustaka Jaya
- Ajidarma, S. G. (2016). *Drupadi*. Jakarta: Kompas.
- Ajidarma, S. G. (1994). 11 Desember. Fakta dan Fiksi. Kompas. Hal. 17.
- Ajidarma, S. G. (1995). 12 Februari. Keindonesiaan. Kompas, hal. 17.
- Amir, H. (1994). Nilai-nilai Etis dalam Wayang. Jakarta: Sinar harapan.
- Anderson, B.R.O'G.(1990). Kuasa Kata Jejak Budaya-budaya Politik di Indonesia. Yogyakarta: Mata Bangsa.
- Anderson, B. R.O.G. (1982). Sembah-Sumpah, Politik Bahasa dan Kebudayaan Jawa. *Prisma*, XI (11): 69-96.
- Anderson, B.R.O.G.(1990). *Language and Power: Explorring Political Cultyral in Indonesia*. Ithaca, New York: Cornell University Pres.
- Barker, C. (2013). *Cultural Studies. Teori dan Praktik*. Yogyakarta: Kreasi Wacana.
- Bertens, K. (1996). *Filsafat Barat Abad XX Perancis*. Jakarta: Gramedia.
- Cipto Prawira, A. Tanpa Tahun. *Filsafat Jawa*. Yogyakarta: Javanologi.
- Darma, B. (1995). *Harmonium*. Yogyakarta: Pustaka Pelajar.
- Dwiyanto, Dj. (2010). *Ensiklopedi Wayang*. Yogyakarta: Media Abadi.
- Derrida, J. (1982). *Margin Philosophy*. Brighton: Harvester Press.
- Derrida, J. (2000). *Hantu-hantu Marx*. Yogyakarta: Bentang
- Faruk, 1994. *Sosiologi sastra dan Strukturalisme Genetik*. Yogyakarta: Pustaka Pelajar.
- Figueras-Lucero, A.A. (1997). *The Wayang Kulit the Narrative Framework of*
- Pramudya Ananta Toer Perburuan, *Journal of English Studies and Ccomparative Literature*, Vol 2, No. 1, pp: 19-34. Online: <http://journal.upd.edu.ph/index.php/jescl/article/download/2479/2345>
- Fukuyama, Francis. (1992). *The End of History and the Last Man* London: Hamish hamilton.

- Hardiman, B.F. (1994). "Ilmu-ilmu Sosial dalam Diskursus Modernisme dan Pascamodernisme". Ulumul Qur'an Jakarta.
- Haryatmoko. (2016). Membongkar Rezim Kepastian. Jakarta: Kanisius.
- Jasadipoera, R. Ng. Tanpa tahun. Serat Rama. Djakarta: Balai Poestaka.
- Mangunwijaya, YB. (1981). Burung-burung Manyar. Jakarta: Djembatan.
- Mulyono, Sri. Ir. (1979). Simbolisme dan Mistisisme dalam Wayang. Jakarta: Gunung Agung.
- Mustikasari, D; Aldrin & Luluk N. (2012). Stories of Wayang Di Batas Angin By Yanusa Nugroho: Indonesian Wayang in Modern Literature. International of Economics Development & Research Vol. 51. Pl 7
- Nurgiyantoro, B & Anwar E. (2017). Re-actualisation of Puppet Characters in Modern Indonesia Fiction of The 21 Century. 3L: The Southeast Asian Journal of English Language Studies- Vol 23 (2): 141-153. Http://doi.Org/10.17576/3L-2017-2302-11
- Padmoekoetjo, P.S. (1992). Silsilah wayang Purwa Mawa Carita. Surabaya: Citrajaya Mukti.
- Permanadeli, R. (2015). Dadi Wong wadon. Representasi Soaial Jawa di Era Modern. Yogyakarta: Pustaka Ifada
- Probohardjono, S. (1957). Serat Pakem wayang Purwa. Semarang: Dahara Prize.
- Rahmanto, B. (2001). Y.B. Mangunwijaya. Karya dan Dunianya. Jakarta: Grasido.
- Rusdy, S. T. (2015) Semiotika dan Filsafat Wayang. Jakarta: yayasan Kertagama.
- Sastrowardoyo, S. (1989). Pengarang Modern Sebagai Manusia Perbatasan. Jakarta: Balai Pustaka.
- Slamet, Y. (2006). Metode Penelitian Sosial. Surakarta: LPP UNS.
- Soetarsa, S. K. (1964). Pakem Ringgit Purwa Lampahan Lahiripun Rama-Brubuh Alengka. Surabaya: Tri Murti.
- Sujamto. (1990). Sabda Pandita Ratu. Surabaya: Rajawali.
- Sumukti, T. (2006). Semar, Dunia Batin Orang Jawa. Yogyakarta: Galang Press
- Sunardi. (1986). Ramayana. Semarang: Dahara Prize.
- Sim, St. (2002). Derrida dan Akhir Sejarah. Yogyakarta: Jendela.
- Sugiyono. (2015). Meode Penelitian Manajemen..bandung: Alfabeta.
- Sugiyono. (2011). Metode Penelitian Kuantitatif, Kualitatif, dan R & D. Bandung: Alfabeta.
- Suyanto, B. (2005). Metode Penelitian Sosial. Jakarta: Kencana.
- Widijanto, Tj. "Pembongkoran Mitos Wayang dalam Novel Kitab Omong Kosong karya Seno Gumira Ajidarma". Dalam Bunga Rampai Pemenang Lomba Mengulas Karya Sastra 2006. Depdiknas. Jakarta.
- Widijanto, Tj. (2011). Dari Zaman Kapujanggan Hingga Kapitalisme. Surabaya: Satu Kata.