



Paradoxical Aesthetics in *Panji* Mask Visual Structure: *Alusan* and *Gagahan* Profiles in Bobung, Yogyakarta

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Abstract

This study focuses on *Panji* masks in Bobung, Yogyakarta region. The study aims to explain the shape, meaning, and paradoxical aesthetic value in the visual form of *panji* masks focused on *alusan* and *gagahan* profiles. A qualitative approach with a multiple-case strategy conducted in the research. Data sources derived from documents/archives, informants, and places/events collected by document analysis techniques, in-depth interviews, and participatory observation. Data validity was tested by data sources triangulation and review informants. Interactive techniques with data reduction procedures, data display, and data verification analyzed data. The results show that the structure of the *panji* mask in *Bobung* was composed of visual forms which contained philosophical meanings. The shape and meaning of the *Bobung panji* masks in *Alusan* and *Gagahan* profiles contain an aesthetic value that is dualistic antagonistic (paradoxical). The *panji* masks in *Bobung* contain paradoxical aesthetic values in two patterns, three patterns, four patterns, and five patterns. The conclusion is that the visual form of *Panji* masks in Bobung, Yogyakarta, is structured by paradoxical aesthetic value.

Keywords: Paradoxical Aesthetics, *Panji* Mask, Visual Structure, *Bobung*, *Alusan*, and *Gagahan* profile

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INTRODUCTION

The *panji* story is a legacy of the Javanese tradition that has existed since the Kediri Kingdom and peaked in popularity during the Majapahit Kingdom (Manuba et al., 2013). *Panji* art has significantly impacted the development and creation of cultural arts in Java, Indonesia, and even Southeast Asia (Manuba et al., 2013). *Panji* is a story with flexibility in ethnic, religious, social, and ideological fields, allowing its existence to be spread and accepted by

the larger community and even throughout the archipelago and Southeast Asia.

Panji romance spread and was transformed into various works of regional cultural arts. *Wayang beber*, *wayang topeng*, *wayang golek*, *wayang thengul*, *gambuh*, *wayang gedog*, and other traditional cultural arts have emerged as a result of the transformation of the *panji* story (Manuba et al., 2013). Subiyantoro et al. (2021) added that roman *panji* has developed into various forms of art tradition, even in Thailand, in the form of a classical performance called

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Ino.

The *panji* romance's art of mask transformation spread to various regions in Indonesia. Each region has its shape, function, and significance. The functions are Cirebon mask for medium of da'wah, Malang masks for magical and mystical rituals, barongan mask for ceremonial medium of rejecting reinforcements, and Reog mask for entertainment. *Panji* mask art also spread to neighboring countries, namely Semenanjung Malaysia, Thailand, Myanmar, Laos, and Kamboja (Satrya & Indrianto, 2018).

Bobung, more specifically Putat Village, Patuk District, Gunung Kidul Regency, Special Region of Yogyakarta, has a strong *panji* influence. The spread of the *panji* culture from the Pacitan and Wonogiri areas influenced the Bobung *panji* masks in the form of wayang beber. Wayang beber is the oldest wayang art in Indonesia based on the *Panji* story (Rahmawati, 2018). Based on this statement, the *Panji* mask in Bobung is a mask art that's very close to *Panji*'s historical sources, and this is very good to study.

The *panji* mask's current presence is inversely proportional to its popularity during the Majapahit Kingdom's golden age. Today's young people are less aware of mask performances, despite being rich in cultural values (Putra, 2020). Another factor to consider is the presence of the *panji* mask, which is rapidly becoming extinct. The mask's expression and color depict human nature, so it's a shame if this ancient art is lost due to a lack of knowledge (Lawrence & Kurniawan, 2014). On the other hand, Setyaningsih et al., (2020) added that art tradition represents community values, knowledge, and beliefs.

The form and meaning of each character in the *panji* mask are unmistakably linked to their profile. There are dozens of *panji* mask figures, each with its own name and colour, according to Nurcahyo & Yulianto (2021), and each character is divided into *alusan* and *gagahan* characters. This character develops into a paradoxical binary opposition classification that few peop-

le realize. Not only masks but also figures and characters in other cultural stories are divided into two binary oppositions.

The nature of the binary opposition concept, which is paradoxical, is not well understood. The binary opposition system divides everything into two structural and related classifications (Supir, 2019). The presence of resistance and contradiction between the two classifications is related to paradox. Everything that contradicts it is, in essence, a unity that cannot be separated. The pair of paradoxical oppositions emphasizes the two structures' contradiction, but the meanings are eventually realised to be complementary (Sumardjo, 2006). The *Panji* mask's paradoxical character is a metaphor for human life, both good and bad, as a lesson learned. There must be a negative to every positive thing, and everything is said to be positive if something negative happens.

Based on the aforementioned context, the *panji* mask, particularly *Panji* in Bobung, requires further study in order to determine the shape and interpret the meaning manifested behind the paradoxical profile of *alusan* and *gagahan*. This study aims to focus on two things: 1) the shape and meaning of the *panji* mask in Bobung, and 2) the paradoxical aesthetics in the visual structure of the *panji* mask in Bobung, the *alusan* and *gagahan* profiles.

Several previous studies have been undertaken on masks in general. Suardana (2006) explored the visual structure of traditional Balinese masks. Ratnaningrum (2011) studied the symbolic meaning and *endel* mask dance roles. In Kelurahan, Magelang Regency, Hapsari (2013) explored the function of the *ireng* mask. Pujiyanti (2013) examines the existence of the *ireng* mask dance as a fulfillment of the people of Pandesari, Parakan, and Temanggung's aesthetic needs. Murni et al. (2016) looked at the art of *barongan* masks in Kendayakan, Tegal, as symbolic expressions of the local culture. Martono et al., (2017) studied the archipelago's ethnic masks in the development of global culture.

Hidajat (2011) explored the *mancapat*

concept's reflection on the characterizations of Malang masked puppets. In a case study of Kedungmonggo Hamlet, Pakisaji, Malang Regency, Astrini et al., (2013) probed the semiotics of Malangan masks. Pramutomo (2014) examined the traditional mask performing arts in Surakarta and Yogyakarta. Hikmah (2016) examined the structure of the *Panji* story in the performance of the Malang masked puppet dance drama *Panji* Reni in relation to *Panji*. Setyastuti (2017) conducted additional research on the mask dance of Ireng Bandungrejo, Ngablak, and Magelang.

Several previous researchers have also conducted studies on mask aesthetics. Irawanto (2013) examined the representation of Javanese aesthetics in the Malangan mask dance's decorative structure. Melany & Nirwana (2015) conducted an aesthetic study of the Malangan mask at the Asmrobangun Studio in Kedungmonggo Village, Pakisaji District, Malang Regency. Wijayanti & Prabowo (2016) probed the aesthetic value of Edy Kurnia's wooden masks in Bandar Lor Village, Mojoroto District, Kediri City. Wirawan (2021) uncovered the philosophical theo-aesthetics of the Sidakarya mask in Balinese Hindu religious practice.

Aside from the aesthetics of the mask, several academics have conducted a study on the *Panji* mask in particular. Nurwanti (2009) explored the *Panji* Jabung mask's presence in the phenomenon of the traditional art performance. Hidajat (2013) examined the Malang mask puppet's symbolization of the central character of the *panji* play. Yuhanda (2017) explored the meaning of the Cirebon *panji* mask dance. Wijaya et al. (2018) probed the value of character education in the visual symbolism of the *panji* mask and its relevance to high school art appreciation learning. Wijaya (2020) examined the significance of characters in the visual symbolic structure of a Yogyakarta-style *panji* mask.

The findings revealed that previous researchers had not looked into the aesthetic (paradoxical) of the *panji* mask, particularly in Bobung. Prior studies focused on

masks from Malang, Kediri, Bali, Cirebon, and other Indonesian cities. Several *panji* masks studied in Yogyakarta show that there is no particular emphasis on aesthetic discipline. Paradox aesthetics (binary opposition) has never been used as a scalpel for the study of the *Panji* mask in Bobung and has only been used in this scientific work. The material object of the *Panji* mask in Bobung, which is studied through the formal object of paradoxical aesthetics (binary opposition), is unquestionably a study novelty.

The hypothesis of this study is that the visual structure of *Panji* mask contains values and meanings, both positive and negative. The characters of *alusan* and *gagahan* on *Panji* masks represent an aesthetic structure based on the paradox concept. The paradoxical aesthetic value of *Panji* is related to the context of human life.

METHOD

The study was conducted in Bobung, Putat Village, Patuk District, Gunung Kidul Regency, Yogyakarta Special Region. The study used a qualitative approach with a multiple case strategy. This case is based on the interactive analysis of two profiles of *alusan* and *gagahan* masks. Purposive sampling was used to determine the object and subject of the study, which took specific factors into account. The object of research (*Panji* mask) is related to the category of *alusan* and *gagahan* profile masks, whereas the subject is related to relevant informants, namely craftsmen, conservationists, and mask dancers in Bobung, Gunung Kidul, Yogyakarta. Data sources include documents/archives, informants, and locations/events gathered through content analysis techniques, in-depth interviews, and participatory observation. Data was gathered using a voice recorder, a photo recorder, a video recorder, and a notepad. The obtained data were then validated using two techniques: triangulation of data sources and informant review. The data were analysed using interactive analysis techniques in three stages: data

reduction, data presentation, and verification/drawing conclusions. This analysis technique is determined by the case strategy used, which is multiple cases. *Panji* masks in Bobung have a lot of figures, and each figure has different forms and meanings but is related to one another. In addition, the meaning behind the mask is related to the context and needs to be analyzed based on the case's relationship.

RESULTS AND DISCUSSION

Panji mask is a traditional Javanese cultural art form that evolved from *Panji* romance and spread to various regions (Subiyantoro et al., 2020). Each region has its own shape, function, value, meaning, and significance. The functions are Cirebon mask for medium of da'wah, Malang masks for magical and mystical rituals, barongan mask for ceremonial medium of rejecting reinforcements, and *Reog* mask for entertainment.

There is a mask art that has developed in Bobung, specifically in Putat Village, Patuk District, Gunung Kidul Regency, Special Region of Yogyakarta, the *Panji* romance influences that. The spread of the *Panji* culture from the Pacitan and Wonogiri areas influenced the Bobung *Panji* masks in the form of wayang beber. According to Hermanu (2012), the Beber puppet originated in Pacitan (*Jaka Kembang Kuning* tale) and the Karangmojo area of Yogyakarta, which is close to the Bobung area.

Panji masks in Bobung have their own unique characteristics, both in terms of shape and meaning, and can be divided into two categories: *alusan* and *gagahan*. This corresponds to Nurcahyo & Yulianto (2021) statement that there are dozens of *Panji* mask figures, each with its own name and colour, and each character is divided into *alusan* and *gagahan* characters. Nurjoyo et al., (2022) added that *Panji* masks contain high cultural values, complex manufacturing techniques, and hidden meanings in the forms.

The Shape and Meaning of the *Panji* Mask on Bobung *Alusan* and *Gagahan* Profile

The *Panji* masks carried are classified as *Panji* masks with *alusan* and *gagahan* profiles. *Alusan* masks have smooth or slow dance movements, whereas *gagahan* masks have fast and broken movements. The masks' visual form shows the character difference between the *Panji* masks and the Bobung *alusan* and *gagahan*. Each part of the mask, whether *jamang*/crown, brows, eyes, nose, mouth, mustache, beard, or color, has a paradoxical shape and can be classified. This difference in form is undoubtedly related to the meaning embedded in it.

Almost every *Panji* masked figure in the Bobung is crowned, and only a few are not. *Jamang relung* and *jamang rujen* are the shapes of the *jamang* found on the *alusan* profile *Panji* mask, while *jamang rujen buto*

Table 1. The Form and Meaning of the *Panji* Mask on Bobung *alusan* and *gagahan* Profiles

Shapes	<i>Alusan</i>	Meanings	<i>Gagahan</i>	Meanings
Crown	<i>Relung & Rujen</i>	Honor	<i>Rujen Buto & Gundul</i>	Power & Greed
Eyebrow	<i>Nanggal sepisan & Manjangan Ranggah</i>	Soft & Strong	<i>Nanggal sepisan & Manjangan Ranggah</i>	Soft & Strong
Eye	<i>Leyepan</i>	Good & Thorough	<i>Plotot/Melotot</i>	Evil / Meticulous
Nose	<i>Walimiring</i>	Honest	<i>Pangotan</i>	lying
Mouth	<i>Mingkem & Prengesan</i>	Simple	<i>Prengesan & Gusen</i>	Greedy
Moustache	No moustache & Thin Moustache	Fine	A thick mustache	Scary/fierce
Beard	No Beard	Fine	Bearded & Some Not	Scary/fierce
Colour	White, Yellow, Light Blue & Green	Holy, Cheerful, Friendly, and Peaceful	Red, Dark Blue, Orange & Yellow	Anger, Depth, Energy & Cheerfulness

(Source: Document/Archive Data Analysis, 2021)

appears in the heroine. *Tumpal*, *Relung*, and *Kolo*, or *Garuda Mungkur*, are the three parts that make up *Jamang* (Wijaya et al., 2018). *Tumpal*, which is located in the middle of the *jamang*, is shaped like a jagged *Pudak* flower or resembles the shape of an onion. According to Widayanti (2008), the *pudak* flower's shape resembles that of a white *pandan* flower with a fragrant scent, making it a symbol of purity. On the right and left sides of the *jamang* are *tumpal* jagged niches (Figure 1). The *garuda mungkur*, or *garuda kolomakara*, is the shape of the *garuda*'s head facing backwards. In the *alusan Panji* mask profile, the crown itself becomes a symbol of honour (Wijaya, 2020). The head is above, its existence is sacred, and no one can hold it because it is a privilege. The shape of the *garuda* facing backward (*garuda mungkur*) symbolizes vigilance in both *Relung* and *Rujen* crowns (Wijaya et al., 2018). Because *Pudak* flowers are basically white and smell good, so they symbolize a pure human heart. *Relung* and *Rujen* crowns also mean holiness.



Figure 1. *Tumpal*, *relung*, dan *garuda mungkur* (*Alusan*) (Source: Personal Documentation, 2020)

The *alusan* profile *Panji* mask has the same *jamang* (crown) as the *gagahan* mask. Some *gagahan* masks lack *jamang* and are simply hairy or bald. The *gagahan* mask's *tumpal* is shaped like a *buto* with a scary face that resembles a *kalamakara*. The shape is frightening, with sharp canine teeth symbolising *Buto*'s greed. This is in contrast to the *kalamakara* symbol, usually found at the temple's entrance and interpreted as a deterrent to reinforcements and a reminder of death (Sahruni & Birsyada, 2021). *Jamang* has a jagged shape with terraces called niches on the right and left sides. The *kolo* is shaped like the *garuda* facing backward or *Garuda Mungkur* on the

Panji alusan mask. This type of *jamang rujen buto* embodies the values of power and greed (Figure 2).



Figure 2. *Tumpal*, *relung*, dan *garuda mungkur* (*Alusan*) (Source: Personal Documentation, 2020)

Some *gagahan Panji* mask profiles lack the *jamang*, leaving them with only blonde or bald hair. This represents the character's lack of honor. It does not, however, imply that the character is powerless. Humans have an honorable relationship with animals that can be treated in this manner (Pradnyayanti & Safira, 2021). Animals, on the other hand, have other abilities when they are threatened, and they are very likely to attack regardless of the human's status. Evil comes from creatures lower than humans such as *buto* (giants), demons, ghosts, and other sacred creatures that humans can sometimes defeat by these creatures because human hearts are fragile and easily manipulated. This makes humans need protection in the form of getting closer to the Creator of the universe (*manunggaling kawulo gusti*).

The brows on the *alusan* and *gagahan* profile masks have a slightly different shape. The *Panji* mask in the *alusan* Bobung profile has a *nanggal sepisan* brow shape, but there are some characters who have *Manjangan Ranggah* brows. *Gagahan* mask's brows are typically long and stoic, but some characters have thin brows. *Nanggal Sepisan*'s brows are thinly curved in the shape of a young date's moon (Purwaningrum & Pangestu, 2021). According to the *alusan* mask's profile, which has a subtle character, these brows have a meaning of softness. On the *alusan* and *gagahan* masks, *menjangan ranggah* brows are strong because they are branched and appear stiff. Softness and strength are not mutually exclusive in this brow shape (Fi-

gure 3).



Figure 3. *Nanggal Sepisan* & *Manjangan Ranggah* Eyebrow (Source: Personal Documentation, 2020)

The eye shape of the *Panji* mask in the Bobung profiles of *alusan* and *gagahan* has a distinct personality. The *Panji alusan* mask's figure has *leyepan* or *kedelen* eye shaped, whereas the *Panji gagahan* mask's profile has *plolot* or bulging eyes. The *leyepan* eye is also known as the eye of *ndamar kanginen* because its shape resembles a flame on the wick of a stove that is blown by the wind (Purwaningrum & Pangestu, 2021). This eye shape represents a good and thorough personality. Unlike *plolot* eyes, which have a large round shape like a ball. The impression given by these bulging eyes is the evil character's eyes with great care (Figure 4).



Figure 4. *Leyepan* Eyes & *Plolot* Eyes (Source: Personal Documentation, 2020)

In the profiles of *alusan* and *gagahan*, the nose shape of the *Panji* mask in Bobung is also different. The *Panji alusan* mask has a *walimiring* nose with a pointed shape facing downwards that resembles a *wulen* or *cukil* knife. This nose shape is also known as *irung ngudup mlati*, which is shaped like a pointed jasmine flower bud, or *mbangir* in Java (Purwaningrum & Pangestu, 2021). Unlike the *gagahan* mask, it has a large, forward-facing nose known as the *Pangotan* nose (Figure 5). This nose shape represents the meanings of honesty (*walimiring*) and lies (*pangotan*). Pinocchio's character becomes an icon of honesty and lies where the nose lengthens when lying. A long nose becomes a symbol of a never-ending lie (Muhammad & Triyadi, 2021).



Figure 5. *Pangotan* & *Walimiring* Nose (Source: Personal Documentation, 2020)

On the Bobung profile of *alusan*, the *Panji* mask's mouth is shaped like *prengesan* and *mingkem*, while the *gagahan* mask mouth is shaped like a *gusen*. *Prengesan* mouth is when the mouth is slightly open and shows a row of teeth at the top, whereas *mingkem* shaped mouth is when the mouth is not open. *Prengesan* and *mingkem* shaped mouths are symbols of simplicity, implying that only the most important and necessary things can be taken out (speaking) or put in (eating). Unlike *gagahan's* profile mask, which has *gusen* fangs for a mouth, this one gives off a scary atmosphere (Figure 6). In the shadow puppet world, this mouth shape is found in the *Kurawa* character, which denotes someone who talks a lot, laughs a lot, and lies a lot (Suiyantoro et al., 2020).

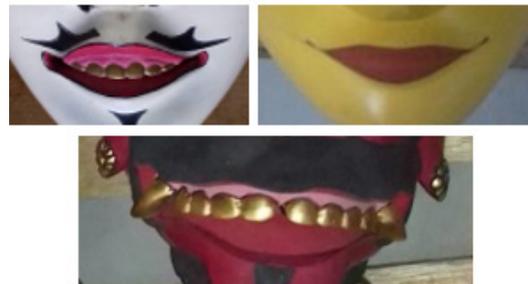


Figure 6. *Prengesan*, *Mingkem*, & *Gusen* Mouth (Source: Personal Documentation, 2020)

The moustache and beard are an important part of the shape of the *Panji* mask in Bobung because they give the *alusan* and *gagahan* profiles a certain character effect. Some *alusan* masks have thin moustaches, while others have thick moustaches, such as *gagahan* masks. The profile of the *Alusan Panji* mask is mostly beardless, with the exception of the *gagahan* mask, which has a thick beard on the chin. The presence of a moustache and beard on the *alusan*

mask creates a subtle impression. Unlike the *gagahan* mask, which has a ferocious and violent character (Figure 7).

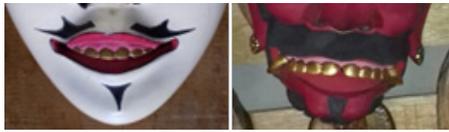


Figure 7. Moustache & beard of *Alusan* & *Gagahan* (Source: Personal Documentation, 2020)

The visuals of *Panji* masks in Bobung are heavily influenced by color. Color is not a way to distinguish one character from another; it also has meaning. The colors on the *alusan* *Panji* Bobung mask's profile are white, yellow, light blue, and green. Red, dark blue, orange, and yellow are the most common colors, unlike *gagahan* masks. White symbolizes purity, whereas it signifies anger (Astrini et al., 2013). Yellow color means cheerful; orange color means energy, light blue color means friendliness, and

dark blue color means depth (Astrini et al., 2013). The last is the green color which means coolness that causes peace. Green in Islam is the color of heaven which means the center of human goals that is full of peace.

Paradox Aesthetics on the *Panji* Mask on Bobung *Alusan* and *Gagahan*'s Profile

The concept of binary opposition, also known as *Completetio Oppositorum*, underpins dox aesthetics. *Completetio Oppositorum* explains that reality is divided into dualistic pairs that are opposite but complementary, according to Sumardjo (Sumardjo, 2006). If a binary's existence is positioned with its binary, it is said to be meaningful and valuable. This is in line with Levi Strauss's claim in Barker (2004) that the way we understand the essence of life is to look at the objects or symbols that surround us paradoxically. The object or symbol undergoes a structured meaning transformation, culminating in both a symbol and a meaning paradox. The structural

Table 2. Paradoxical Aesthetic Patterns on *Panji* Masks in Bobung *alusan* and *gagahan* Profiles

Patterns	Paradox Aesthetics			
Pattern II	<i>Panji Asmarabangun</i>	<i>Dewi Sekartaji</i>		
	Masculine	Feminin		
	<i>Panji Asmarabangun</i>	<i>Klana Sewandana</i>		
	Kindness	Angkara		
	<i>Jamang Rujen</i>	<i>Jamang Rujen Buto</i>		
	<i>Manjangan Ranggah brows</i>	<i>Nanggal sepiasan eyebrow</i>		
	<i>Leyepan eye</i>	<i>Plolot eyes / glaring</i>		
	<i>Walimiring nose</i>	<i>Pangotan nose</i>		
	Thin moustache	Thick moustache		
	No Beard	Bearded		
White & Yellow	Red and Blue			
Pattern III	<i>Panji Asmarabangun</i>	<i>Dewi Sekartaji</i>	<i>Gunung Sari</i>	
	Male	Female	both male and female	
	<i>Tumpal</i>	<i>Relung</i>	<i>Garuda Mungkur</i>	
	Upper World	Middle World	Underworld	
	<i>Mingkem mouth</i>	<i>Prengesan mouth</i>	<i>Gusen mouth</i>	
	Quiet	Wise	Too much talk	
Patterns IV/V	Jenggala	Daha	Bantarangin	Singasari
	<i>Panji Asmarabangun</i>	<i>Dewi Sekartaji</i>	<i>Klana Sewandana</i>	<i>Gunung Sari</i>
	North	South	West	East
	Worldly	Heavenly	Death	Birth

(Source: Document/ Archive Data Analysis, 2021)

way of thinking with the concept of binary opposition, according to Roland Barthes in Barker (2004), results in the naturalisation and mystification of an object's meaning. Black is in opposition to white, but it also represents evil versus good.

The Bobung *Panji* mask is constructed around symbols that represent local cultural values and meanings. On the mask, finding value and meaning requires looking for forms of opposition among the existing symbols. The aesthetic paradox of pattern two, pattern three, pattern four, and pattern five, which are based on Sumardjo (2006) opinion, is reflected in the *Panji* mask in Bobung.

Two-Pattern

The two-pattern is visible in Bobung *Panji* mask figures, particularly in the central figures. There are two patterns in the visual structure of the *Panji* masks in Bojong, starting from the shape of the clocking, eyebrows, eyes, nose, mouth, mustache, beard, and color. *Panji Asmarabangun* and *Dewi Sekartaji* are central characters whose existence is a dualistic symbol of antagonistic male and female power struggles (masculine and feminine). *Panji Asmarabangun* and *Dewi Sekartaji*'s love story is a picture of true love between male and female opponents. A real man, in essence, will sacrifice everything he has to find his lover, like *Panji Asmarabangun*, who was willing to leave the luxury of the kingdom to find *Dewi Sekartaji* (Figure 8). Women in society are ideally described as *Dewi Sekartaji*, who are loyal figures, maintain their honor, and have strong determination. *Sekartaji* was willing to leave the kingdom because he did not want to be paired with a man who was not his choice, namely *Klana Sewandana* from the Seberang Kingdom (Enggarwati, 2016).



Figure 8. P. Asmarabangun X Sekartaji & P. Asmarabangun X Klana Sawendana

(Source: Personal Documentation, 2020)

Panji Asmarabangun and *Klana Sewandana*, who represent kindness and anger, respectively, are the next opposition figures. According to another version of the story, *Klana Sewandana* kidnapped *Sekartaji* but was stopped by *Asmarabangun* thanks to a war between Jenggala and Singasari. Because of the existence of evil, calamity, and anger, good exists, and good is valuable. Despite the fact that humans are born in a neutral state, human life cannot be separated from the binary opposition of good and evil. According to Koeswara (1991), humans are born neutral, and good and bad development comes from their environment (not innate).

The *jamang*, or crown, on Bobung *Panji* masks is also built on the paradoxical aesthetics of pattern two. The *jamang* is symmetrically arranged, with the center in the shape of a *tumpal* in the shape of *kembang pudak* (*alusan*) and *buto* (*gagahan*). *Jamang tumpal* (flower *pudak*) and *jamang buto* are binary oppositions with meanings such as good-evil, smell-rot, birth-death, white-black, and so on. Humans and other creatures exist in this universe, and their existence cannot be separated from the lights that contradict each other. Humans are actually neutral, but they are born into a world full of binary opposition. Humans behave in good and bad ways depending on their binary levels, which is an environmental formation rather than an innate characteristic (Koeswara, 1991).



Figure 9. *Tumpal Kembang Pudak & Buto*
(Source: Personal Documentation, 2020)

Niches and *garuda mungkur* (facing backward) can be found on the right and left sides of the *jamang*, indicating that they are in opposition to the mask's face facing forward. Although front and back are dia-

metrically opposed binary oppositions, both must exist because there is no front without back and vice versa. All beings will undoubtedly experience front and back as a symbol of opposition, which represents the future and the past. Humans must occasionally reflect in order to correct what was overlooked, lacking, or disastrous. The purpose is unmistakably linked to the desire for a more peaceful, orderly, and perfect future.

The Bobung *alusan* mask's profile does not always shape in *nanggal sepisan* typical eyebrows, but there is also the shape of an expansive horn. Even the masculine masks, not all *manjangan ranggah* eyebrows, but some figures have the *nanggal sepisan* shaped eyebrows. This shows the paradoxical aesthetics of the *Panji* mask in the form of binary opposition of strength in weakness and weakness in strength. This means that every human being has a soft and strong or hard nature in one individual. The difference is only in the level of weak and strong levels.

The eye shape on the *Panji* mask in Bobung reflects the structure of the two twin patterns (*leyepan* and *plolot*) (dualistic antagonistic). The *leyepan* eyes are narrow, whereas the *plolot* eyes are round and wide. Characters with *leyepan* eyes are usually good, while those with bulging eyes are usually evil. The *Panji* mask in Bobung is a transformation of the shape and personality of the characters in *wayang kulit*. The *Pandawa* and the *Kurawa* are opposing twins, with the *Pandawa* representing the good side with *leyepan* eyes and the *Kurawa* representing the evil side with *plolot* eyes.

The nose shape of the *Panji* mask in Bobung, like the eyes, is divided into two patterns: *pangotan* nose (long) and *walimirring* nose (short). The *pangotan* nose is long, so it becomes a symbol of lies in society's hegemony, whereas a short nose is a symbol of honesty. The legend of Pinocchio, for example, is a picture of honesty and lies, implying that when one lies, his nose will lengthen. Muhammad & Triyadi (2021) emphasize that a long nose is a symbol of a recurring lie. Honesty and lies are two bi-

nary opposition patterns in social life. Humans could indeed grasp the value of honesty in the absence of a lie, and a lie is not thought to exist in the absence of honesty.

A paradox of pattern two can also be seen in the shape of the mustache and beard on the *Panji alusan* and *gagahan* masks' profiles in the Bobung. *Gagahan's* profile must have a thick and scary mustache, whereas the *alusan Panji* mask must have a thin mustache. The absence of a beard and a thin mustache creates a subtle and thoughtful impression. Furthermore, the presence of a thick mustache and beard creates a dashing, scary, and scary impression. Smooth, brave, wise, and frightening are binary pairs whose existence contradicts one another. The true contradiction is a unifier in the form of balance, which means that the two opposing twins cannot be separated and instead complement one another.

The face color of the *Panji* mask in Bobung plays an important role in shaping each character's personality. The *alusan* profile *Panji* masks are typically white and yellow, whereas the *gagahan* profile masks are typically red and dark blue. White is a color associated with purity and goodness, whereas red is associated with rage and bloodshed (Nurwanti, 2008). This is undoubtedly a conflict between good and evil, as represented by the colors white and red. The yellow color represents cheerfulness and friendliness, whereas the dark blue color represents depth and coldness (Astrini et al., 2013). Happiness and depth/coldness, based on their meanings, are paradoxical aspects of human nature. Some people are happy, friendly, and easy to get along with, but some are cold, quiet, and difficult to open up.

Three-pattern

The structure of the three worlds, namely the underworld, middle world, and upper world, is the basis for the triple pattern in the farming community. In pre-modern culture, this concept arose in a farming community (Sumardjo, 2006). The upper world represents the sky, from

which rainwater will fall, the middle world represents humans, and the underworld represents the earth, which is home to various living creatures.

This three-pattern structure is dualistic and antagonistic, meaning that the world above is paradoxical with the underworld, the world is paradoxical with the middle world, and the middle world is paradoxical with the underworld. The *Panji* mask in Bobung is structured in three patterns, though conceptually, it is far from a farming community. The central figure, the shape of the *jamang*, and the shape of the mouth all display the aesthetics of the triple pattern on the *Panji* mask in Bobung (Figure 10). *Panji Asmarabangun*, *Dewi Sekartaji*, and *Raden Gunung Sari* are the three central figures who serve as the foundation for the aesthetics of the triple paradox.

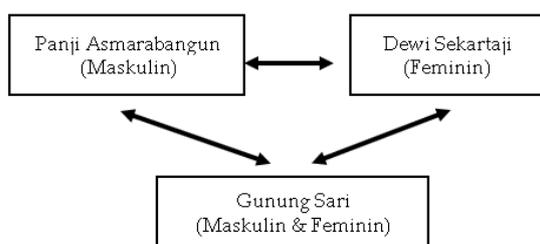


Figure 10. Three patterns of *Panji* mask (Source: Personal Documentation, 2022)

Panji Asmarabangun and *Dewi Sekartaji* are interpreted as male and female symbols in a two-pattern (masculine and feminine). *Gunung Sari*, a third character who appears in both male and female forms, arises between men and women. *Gunung Sari* is a male character with a preening woman's aesthetic. *Gunung Sari* is a paradox in and of himself, as he can be both a man and a woman in the same body. Men and women are diametrically opposed and cannot be separated because they both require and complement each other. Men sometimes have a female soul, leading to the term *bencong* (sissy), whereas women have a male soul, which is often described as boyish. So, a male soul exists in a woman, even if it is a speck, and a female soul exists in a man, even if it is a

tiny piece (*Yin Yang*).

The three-pattern aesthetic is reflected in the shape of the *jamang* or crown of the *Panji* mask in Bobung. The *tumpal*, niche, and *garuda mungkur* forms are used to create this pattern based on the crown. *Garuda mungkur* is a supernatural creature whose existence has come to represent the underworld. The perspective from behind and outside depicts how the underworld is full of mysteries guarded by supernatural beings. The shape of a niche in the form of a stylized plant that is stepped and jagged symbolizes the middle world in the *Panji jamang* of Bobung. The world is becoming a picture of human life and nature that care for and need each other. The upper world is represented by a *tumpal* in a *pudak* flower shaped at the middle of the *jamang*, which resembles a bowl of onions. The number of *tumpal* is limited to one, with the middle and top positions symbolising God Almighty (the world above). This form exists in the same way that buds on the Javanese shadow puppet mountains exist. A bud signifies the beginning of a new life within another life (Loita, 2018). Humans will die and then reappear in another world, much like buds.

In Javanese concepts, the underworld, middle world, and upper world represent birth, life, and death (Subiyantoro, 2011). Three is essentially two opposites organized in a pattern (dualistic antagonistic). Birth (bottom) and life (middle) are initially paradoxical entities. The binary opposition to the end of life is also the essence of life (middle) and death (top). The essence that God's living creatures must experience is the underworld (birth) and the upper world (death).

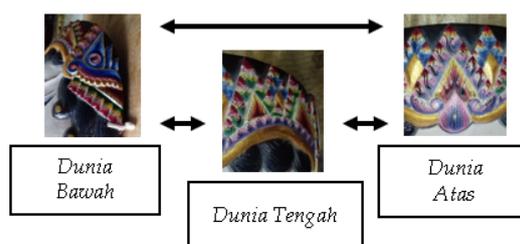


Figure 11. Three pattern of *jamang rujen* (Source: Personal Documentation, 2020)

The three-pattern structure of the *Panji* mask in Bobung can be seen in the three shapes of the mouth of the mask, namely the *mingkem*-shaped mouth, the *prengesan*-shaped mouth, and the *gusen*-shaped mouth. The meaning of shaped *mingkem* mouth means quiet, meaning that not many words and sentences are put forward. The *prengesan* shaped mouth is a symbol of wisdom, meaning that the words that come out of the mouths of wise people are valuable sentences. The *gusen*-shaped mouth is a symbol of people who talk a lot, laugh a lot, and say a lot of important or hurtful things. The mouth can not only expel but also enter what is outside of the body (food).

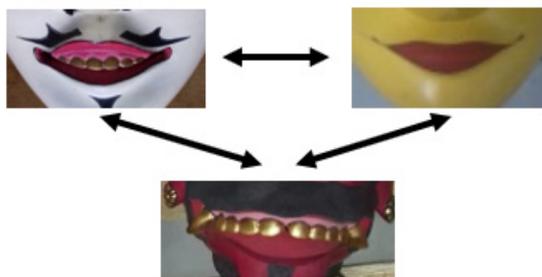


Figure 12. Three pattern on *Panji* mask mouth (Source: Personal Documentation, 2020)

Four and Five-Pattern

The aesthetic pattern structure of patterns four and five is nearly identical, with the exception that the concepts are from different societies. Pattern four is inspired by coastal or island communities that rely on soil fertility and marine wealth, while pattern five is inspired by rice fields. According to Sumardjo (2006), the four patterns in Javanese cosmology are related to the four elements: hilly land, sky (rain), sea, and the human world itself.

The concept of pattern-four is used in five-patterns, with the center point being the fifth. *Mancapat kalimo pancer* or *papat kiblata kalimo pancer* (Islamic influence) is a five-pattern in Javanese tradition, whereas *mancapat* is a Mandala concept in the Hindu-Javanese era (Sumardjo, 2006). The center of the five-position pattern is very important, as it represents the kingdom

(King) or God, and it must be oriented to the kingdom (King) or God by people from all over the world. In Java, this concept is known as *manunggaling kawulo gusti*.

The *Panji* masks in Bobung and the profiles of *alusan* and *gagahan* are made up of a four- and five-pattern structure that cannot be easily separated. The characterizations of the masks and the royal pattern on each character reveal the four-and-five patterns on the *Panji* masks in Bobung. The Jenggala Kingdom (North), Daha Kingdom (South), Singasari Kingdom (East), and Bantarangin Kingdom (West) are the four kingdoms mentioned in the *Panji* legend (West). The Kahuripan Kingdom, led by Airlangga, was originally one of the four kingdoms (pattern-five).

An antagonistic dualistic structure is used to create this four-and-five pattern. *Panji Asmarabangun* hails from the Jenggala Kingdom (North), whereas *Dewi Sekartaji* hails from the Daha Kingdom (South). North is a symbol of earthly nature in the Javanese concept, while South is a symbol of heaven (Sumardjo, 2002). The earthly and heavenly worlds become two opposing binaries, but humans cannot be separated from the two worlds. The concept is symbolised by the symbols of *Panji Asmarabangun* and *Dewi Sekartaji*, who are unable to be separated despite numerous obstacles and trials.

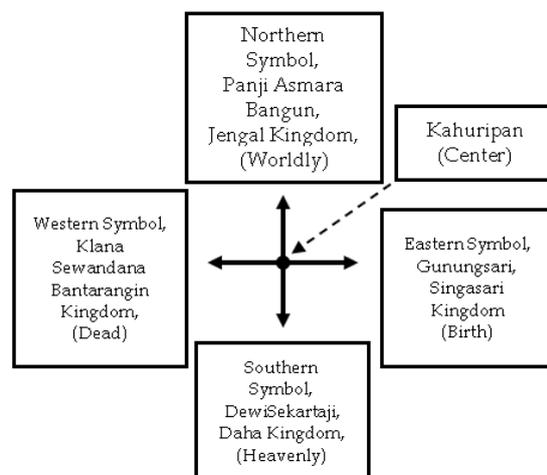


Figure 13. Four & Five Pattern on *Panji* Mask (Source: Personal Documentation, 2022)

Dualistic antagonistic patterns can also be found in the *Panji* masks of the *Klana Sewandana* and *Gunung Sari* figures. The *Klana Sewandana* originated in the Bantarangin Kingdom (West), while *Gunung Sari* originated in the Singasari Kingdom (East). According to the Javanese belief, the East and West winds are paradoxical opposites that represent the entities of birth and death (Tulistyantoro, 2005). The sun rises in the east in the morning, signaling the beginning of a new life, whereas the sun sets in the West, indicating dusk and the beginning of death. Humans work during the day (live) and sleep at night (dead). Qur'an Surah Al-Furqan (25: 47) Allah says, "It is He Who made for you the night (as) clothing and sleep for rest, and He made the day for waking up trying" (Juliandi, 2014).

Gunung Sari is depicted as both a male and a female figure simultaneously, symbolizing a child's birth. The gender of a person is not clear while they are in the womb; it is only after birth that the gender can be determined. With the direction of the wind, that is, West, the *Klana Sewandana* can become the *Gunung Sari* paradox in the form of a symbol of death. The death flag is represented by the red color on *Klana Sewandana's* face. The death flag is generally yellow, but red is used as a symbol of death in the Solo area. Birth and death are in opposition to one another, and both become the boundaries of another binary opposition, namely earthly and heavenly. Heavenly (spirit) to earthly (physical) must first be born, and earthly to heavenly must first pass-through death, all of which are God's predestined outcomes.

CONCLUSION

The results of the study are classified into two parts: 1) the shape and meanings of *Panji* masks in *alusan* and *gagahan* profiles, and 2) the paradoxical aesthetics of *Panji* masks in *alusan* and *gagahan* profiles.

The *Panji* mask in the Bobung *alusan* profile has a niche/*rujen* crown, *nanggal sepisan / manjangan ranggah* eyebrows, *leye-*

pan eyes, *walimiring* nose, *mingkem/pren-gesan* shaped mouth, no mustache/thin mustache, no beard, and is typically white, yellow, light blue, and green in color. The visual form's meaning is linked to *Panji alusan's* character, which is gentle but powerful, honorable, kind, thorough, honest, simple, smooth, holy, cheerful, friendly, and peaceful.

In Bobung, the *Panji* mask is a *gagahan's* profile with *rujen buto/bald*, *nanggal sepisan/manjangan ranggah* eyebrows, *plolotan* eyes, *pangotan* shaped nose, *prengesan/gusen* shaped mouth, thick moustache, beard, and red, dark blue, yellow, and orange colours. The *gagahan* mask's shape represents greed/power, gentle/strong, evil/careful, lying, fierce/fierce, anger, depth, energy, and cheerfulness.

The paradox aesthetic is based on the concept of binary opposition, which states that everything in the universe is built on opposites that complement and balance each other. The paradoxical aesthetics of the *Panji* masks in Bobung refer to four aesthetic patterns: pattern two, pattern three, pattern four, and pattern five. The four aesthetic patterns combine to form a dualistic antagonistic structural pattern or two opposing patterns. The pattern of two on the *Panji* masks in Bobung results in two binary masks that contradict both form and meaning. In Bobung, the two- *Panji* mask patterns represent the essence of the universe, which is divided into male-female binary oppositions, good-bad, black-and-white, etc.

The three-pattern on the Bobung *Panji* mask represents the three worlds: the underworld, the middle world, and the upper world. This pattern can be seen in the shape, meaning, and characterization of the *Panji* mask, which is built around three antagonistic dualistic oppositions. The underworld is opposed to the middle world, which is opposed to the upper world, and the upper world is opposed to the underworld.

Patterns four and five on the *Panji* Bobung mask are inextricably linked to the

classic Javanese concept of *kiblat papat limo pancer*. The characterizations, mask shape, and meaning of the *Panji* mask in Bobung are patterned on four elements with one central point. Patterns four and five are still based on the antagonistic dualistic concept of contradictory binary. The four main characters of the *Panji* are from the four kingdoms and the four winds that oppose each other; however, all of the kingdoms were formerly one kingdom, notably Kahuripan. The presence of the character *Panji Asmarabangun* from the Jenggala kingdom (North/Duniawi) in opposition to the figure of *Dewi Sekartaji* from the Daha kingdom (South/Haven) exemplifies this dualistic antagonistic pattern in patterns four and five. *Gunung Sari* from the Singasari Kingdom (East/Birth) stands opposite *Klana Sewandana* from the Bantarangin Kingdom (West/Death).

The research results imply that people who read this study will understand the form, meaning, and value contained in the *Panji* mask aesthetics. The results of this study can be used as a source of student learning in the classroom so they know and understand the value contained in the Bobung *Panji* mask. Finally, the results of the study become a cultural preservation and it's published, so all local and international communities will know and understand the essence of the *Panji* mask in Bobung.

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