



## ***Luwes and Philosophical: Dewaruci Puppet Performance in Suryomentaram's Kasampurnan Concept***

**Dhoni Zustiyanoro, Agus Nuryatin<sup>✉</sup>, Teguh Supriyanto, Mukh Doyin**

Universitas Negeri Semarang, Indonesia

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### **Abstract**

This study explores the performance of Ki Manteb Soedarsono's *Dewaruci* and Bima characters in it. As a *carangan* play (contemporary), *Dewaruci* is the most popular play. The purpose of this study is to describe the elements of *Dewaruci* puppet performance and how the concept of *kasampurnan* in Javanese cultural psychology was initiated by Suryomentaram (1892-1962). This is qualitative research with a psychological approach using the method of reading, taking notes, and studying literature. The data in a form of performances and texts were collected from *Dewaruci* scripts and puppet videos on Kanal Seni Gelar YouTube channel. We combine *Dewaruci* script with the puppeteer Ki Manteb and other sources, in addition, to conduct a critical analysis to identify *kasampurnan* life concept that Bima does in this play from Suryomentaram's perspective. The result of the study shows that the *Dewaruci* puppet show by Ki Manteb has the advantage of being flexible and able to adapt to the context and needs of the audience. The concept of *kasampurnan* in *Dewaruci* as a representation of Javanese culture can be explained from the perspective of Suryomentaram indigenous psychology. This finding contradicts previous psychological analyses in literature and art. Previous psychology research used the theory of Sigmund Freud, C. G. Jung, and Alfred Adler. However, we argue that the theory cannot always explain the cultural context because of cultural differences between theory and objects. Therefore, this research is relevant in the spirit of science decolonization to see humans in Javanese culture according to their context and culture.

**Keywords:** *Suryomentaram* psychology, indigenous psychology, science decolonization

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### **INTRODUCTION**

Art, like literature, can be analyzed to find a psychological picture of local cultural society using psychological theory (Minderop, 2018; Wiyatmi, 2011), because both are closely related to psychology (Darma, 2019). Because it uses multidisciplinary studies, Javanese art and literature use pure psychological theory in research, namely Sigmund Freud's psychoanalytic

theory, A. Adler's personality theory, and C.G. Jung's analytical psychology theory (Damajanti, 2013). However, these theories often become a barrier in understanding art and literature as a whole because the justification for the universality of the theory is problematic (Zustiyanoro et al., 2022). A perspective of indigenous psychology is needed to explain the uniqueness of local cultural psychology (Guimarães, 2020). Furthermore, this perspective is also

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<sup>✉</sup>Corresponding author:  
E-mail: [agusnuryatin@mail.unnes.ac.id](mailto:agusnuryatin@mail.unnes.ac.id)

encouraged to be used more and more to break free from restraint and colonization in science (Budiman, 2021; Ciofalo, 2019; Siregar, 2022).

On the other hand, shadow puppet learning (performance or knowledge of its literary text) can be an effort to maintain the Javanese language (Zustiyanoro et al., 2020). There is a fear of losing the correct use of the Javanese language in Javanese society. For Javanese people, the Javanese language is very important in the formation of their identity (Errington, 1998; Martin-Anatias, 2019). The response of millennial and Z generations, the next generation of language speakers, is worrying because they prefer using Indonesian or English. Despite having 80 million speakers, this language is vulnerable to extinction. In fact, this extinction has been predicted since 1998 (Putri, 2018). If there is no systematic effort, it is feared that extinction will actually occur.

In shadow puppet, the show is divided into three *pathet*: *pathet nem*, *pathet sanga*, and *pathet manyura*. In addition to being the order and structure of puppet performances, *pathet* is a reference space for sound in *Pakekiran karawitan* (Wikandaru et al., 2018). Philosophically, *pathet* symbolizes the cycle of human life from birth to death. This division usually includes puppet shows which are held in a dense manner, or the duration is shortened. Whole puppet shows take 6-8 hours, usually presented at night, but solid puppets are very flexible according to the audience's needs. The shortened puppet requires the puppet to present only the story's main problems (Widyastutieningrum, 2018). The short version of puppet also allows for a lot of innovation and modification of plays and story scripts using language that can be better understood by the younger generation, avoiding the use of the old Javanese language as it is often used in long-duration puppet performances. Because of its flexibility, a solid puppet is often used as a learning medium in schools.

Javanese people also associate puppet shows with Wali Sanga civilization

to link Islamic and Javanese culture, including using puppets for the propagation of Islam (Byard-Jones, 2008). The functions of puppet shows are very diverse for Javanese society, such as education, aesthetic appreciation, entertainment, social integrity, economic activity, and symbols full of meaning. These functions make shadow puppets able to survive. This spirit of preservation requires the cooperation of many parties: the younger generation, society, and the government (Hartono et al., 2022).

Research on Javanese art focuses on intrinsic or behavioristic analysis and does not yet have a critical perspective. This is because literature and art, including language in Indonesia, were strictly regulated by the government during the New Order era and became tools of the regime's political propaganda (Herlambang, 2013; Aris Setiawan, 2021). Research on art also stagnated because, like social science in general in Indonesia at the same time, it was controlled and directed to limit criticism (Hadiz, 2005). Colonialization in science also exists in the softest form, which is Western-style thinking and the continuous use of Western theory and methodology because it is considered the most scientific (Nandy, 2009; Said, 1994). Colonialism saw Javanese people as tame prey and then made various cultural manipulation (Florida, 1997). As a result of this inequality, Western models and standards are universally used in the world of science, education, art, and others, while local knowledge is marginalized or exotic. Even local traditions cannot be separated from colonial influence; the level of language (*ngoko-krama*) in Javanese was developed as a reaction to colonial rule (Bandel, 2013). For this reason, a local perspective is needed to see the context and problems (Ciofalo, 2019; Siregar, 2022). Thus, our research on indigenous psychology is an effort to decolonize science. However, this does not exclude Western contribution to the humanities science in Indonesia (Suyanto, 2010). In Indonesia, academics from various higher institutions attempted a systematic academic effort, who held

discussions and eventually published the book *Menggagas Metodologi Jawa* (2021). In principle, they agreed to push for theoretical and methodological advances from Javanese thought. This decolonization effort stems from the anxiety of academics when conducting research using Western theories and methods in which the result is shallow and unsatisfactory (Sayuti et al., 2021).

The researcher found that research on literature and art with psychological theory has been carried out with a tendency to describe its intrinsic elements merely. In this context, art and literature are merely material objects seen from the perspective of Western theory. In a sense, they just looked for a match regarding the elements of the id, ego, and superego without explaining the context in the local culture. As a result, the research result cannot explain the cultural context in which the work was created. Even in research on Javanese art, research with an indigenous psychology perspective has not received good attention. As done by several art researchers in Indonesia (Aragon, 2012; Hidayatullah et al., 2022), research on indigenous knowledge in the art context becomes a unit in encouraging a variety of theoretical discourses originating from local knowledge. For this reason, further research is needed to explore and promote local knowledge from Indonesia and provide critical awareness in the context of science decolonization.

Born on May 20, 1892, in Yogyakarta Palace, Suryomentaram was a hero of Republic of Indonesia's independence who staunchly fought against the Dutch colonial government. His point of view on breaking the entanglement of the cycle of fearing the future and regretting the past and getting the final result of the intersection between happy and unhappy feelings, one must act based on the six *sa* principles. The principle is *sabutuhe*, *saperlune*, *sauntunge*, *sabenere*, *samesthine*, *sapenake* (as needed, as necessary, as profitable, as actual, as it is and as appropriate) (Fikriono, 2018; Gularso et al., 2019; Suryomentaram,

1985a, 1985b).

The result of the literature review shows that Suryomentaram's psychology has not been used seriously as a theory in research on Javanese art and literary texts because, as mentioned earlier, all related studies use theories from Western thinkers (Zustiyantoro et al., 2022). Ki Ageng Suryomentaram's article, *Javanese Prince and Philosopher (1892-1962)* (Bonneff, 1993) describes Suryomentaram's legacy who wants to educate people to understand that life is a movement forward to become a new human being, *manungsa tanpa tenger* (a human without characteristics), not easy to master temptations offered by the materialistic modern civilization. However, Bonneff is limited to elaborating Suryomentaram's main ideas, so they have not been implemented into the study. For this reason, the main psychological ideas developed by Suryomentaram need to be applied to the material objects of research. This application proves universality as well as tests Suryomentaram's psychological theory. The Indigenous Psychology Asian Perspective article (Ho, 1998) states that in order to understand psychological phenomena in a certain society, it is necessary to use an indigenous psychology approach that originates from the local culture. This approach is a scientific study of human behavior and mental processes that are indigenous in nature, not taken from other areas, and intended for the people who are the subject of the research.

Ki Ageng Suryomentaram's Philosophical Views and Its Relevance for Post-modernity article (Salamah, 2016) presents the results of Suryomentaram's philosophical views leading to an accommodative rationality attitude that puts forward the sense of social life in achieving truth and happiness. Suryomentaram's philosophical views related to Javanese psychology are relevant to be applied in the postmodern context because they have the principle of liberating and not restricting every individual. Suryomentaram's thinking is relevant for viewing psychological conditions in social culture, even in a postmo-

dern context, which has the characteristics of non-authoritarianism, egalitarianism, and universalism (Yosimichi, 2001).

This study describes how Ki Manteb Soedarsono's *Dewaruci* puppet show can be a relevant model in responding to the wishes of modern audiences, in addition to questioning psychological studies through Suryomentaram's view that it can be an alternative to psychological studies in art and literature. This has never been done because previous studies related to puppet characters in a psychological context are identifying the self-identity of fans (Handoko & Subandi, 2017), reviewing healthy personality aspects (H. Setiawan, 2015), or linking them with social functions for Javanese society (Ras, 2007; Storey, 1993). Through this research, it can be clearly understood between Javanese literature and art and the psychology of its people. Thus, Javanese literature and art are not only entertainment but also describe the psychological and philosophical conditions of the Javanese people.

## METHOD

This research method is qualitative. The primary data was obtained from a video of *Dewaruci* solid leather puppet show performed by puppeteer Ki Manteb Soedarsono uploaded on Kanal Seni Gelar Youtube channel. Primary data is in the form of words, phrases, sentences, or scenes in the object. Secondary data is in the form of books and articles related to Suryomentaram's psychological perspective. The method used is reading, observing, taking notes, and studying literature. The researcher also collected texts related to Suryomentaram's psychology, then verified each other and checked the results from the data obtained. For the validity and credibility of the data obtained, researchers intensify their position in reading and discussing with experts continuously to check its validity first (Muhammad, 2014). This research is divided into three stages of analysis, namely (1) Analyzing aspects of *Dewaruci* show and formulating

them in a flexible conception; (2) analyzing the psychology of the *Dewaruci* leather puppet show using Suryomentaram's psychological perspective, (3) elaborating Suryomentaram's psychological principles so that it becomes justifications in determining its universality as a theory for studying Javanese literature and art, and (4) providing context for the importance of decolonization in research related to language and culture in Indonesia.

The data that has been obtained is classified according to the findings. This allows researchers to find more detail about the psychological issues in the two material objects studied. Creative elaboration is part of ethnomethodology to answer this research question (Emirbayer & Maynard, 2011). After presenting the data, analyzing, and classifying it, the next step is introspection (Francis & Hester, 2012). Introspection not only presents what is known by the researcher but also provides an overview of the progress of indigenous characteristics. All locality forms always appear as unique and particular manifestations, an advantage lost when described in general terms or put into theoretically predetermined categories (Bergmann, 2017). To establish updates and map out the position of this research, the researcher has conducted several literature reviews and ensured that the material object of the research has never been studied using Suryomentaram's psychological theory. Data in the form of dialog texts in shadow puppet shows have gone through rigorous testing and procedures for classification, analysis, explanation, and ultimately justification to determine the importance of indigenous psychology studies in the context of the science decolonization in Indonesia.

## RESULT AND DISCUSSION

*Dewaruci* play tells the story of Bima, thirsty for self-knowledge (Soedarsono, 2014). He feels that this life is always filled with a sense of unhappiness. Prabu Pandu, his father, has died with Madrim. Misery became daily food with his four brothers,

Yudistira, Arjuna, Nakula, and Sadewa. He asked his teacher, Drona, "What is happiness and perfection?" when many things that happened in the world showed injustice. He also concluded that because of this injustice, God was unfair. To answer the anxiety, Drona ordered Bima to go to Mount Candramuka to look for Tirta Perwitasari. However, he was stopped by two giant Batara Indra and Bayu incarnations. The war is over, and the two giants have returned to their form. Bima failed to get *kawruh kasampurnan* Drona also suggested him go to Samudra Minangkalbu looking for Tirta Perwitasari. After going through many tough challenges, Bima meets Dewaruci. This meeting made Bima understand that happiness and perfection principally arise from within oneself. Humans place feelings in the right proportions so that it brings up an identity of independence. He is no longer bound by desire because the happy dimension has been obtained. Holiness is a belief that humans can consider what is appropriate and what is not to be carried out.

In shadow puppet shows, Dewaruci which the puppeteer performs, often refers to several texts. However, in general, based on the readings we did, all of these play scripts have something in common. Philosophically, the Javanese people desire a figure like Bima who is independent, peaceful physically and mentally, a social being, takes care of his family and obeys

his teacher (Udasmoro, 2012). The warrior figure in the puppet is an ideal image for Javanese society, although it is paradoxical in several ways, both internally (semiotic meaning) and in the image that appears from the form of the puppet itself (Subiantoro et al., 2020). Table 1 shows some of the Dewaruci manuscripts that become the source of reference for the puppet show.

### Dewaruci Performances

The shadow puppet performance involves 30 people consisting of one puppeteer and 20 gamelan musicians, and the rest are *waranggana* (female vocalists) and *wiraswara* (male vocalists). This number can be flexible and depends on needs. In contemporary art, the puppet can even be played by only five people, using a blend of traditional Javanese and diatonic musical accompaniment. Even though it is played in a concise format, Ki Manteb Soedarsono presents Dewaruci in a format that still refers to the standard of puppetry. This standard includes the use of *pat-het* distribution with an orderly plot to support the flow of the drama so that the audience does not get bored. In the context of performance, this is referred to as the concept of flexibility. Flexibility in the Basastra definition (Poerwadar Minta, 1939) is "*Ora wagu, ora gampang, kena ditindakake sasenenge*", not messy, not reckless, can be done at will. This understanding tends to have a negative connotation and

**Table 1.** The Dewaruci script which becomes a source of reference in various *purwa* shadow puppet shows

Script Title	Author	Publisher/ Year	Description
Serat Dewaruci	Anony-mous	Tan Khoen Swie, no dated	This script contains <i>macapat dhandhanggula, pangkur, Sinom, durma</i> , and added by werdi
Dewaruci Scene	Sumanto	ASKI Surakarta, 1983	This script is the text of the Chess course in ASKI Surakarta
<i>Lampahan Dewaruci</i>	-	-	Purwa play puppet script
Pakem Caking Pakeliran Lampahan Dewaruci	Nyawirangka	-	Purwa play puppet script
Serat Pedhalangan Lampahan Dewaruci	Soedarko	1991	Contains scripts of puppetry and <i>gending</i>

is oriented toward the female body. That is because *luwes* often becomes a unit in the phrase *gandes luwes*, which is associated with beautiful movements and captivates a woman’s heart. The meaning of *luwes* in the context of art is a character that is interesting and flexible in adapting to certain audiences and contexts. If it is associated with puppet performances, then flexibility can mean that it is easy to adapt to context and needs, appropriate, and interesting to watch (Sударsono, 2007).



**Figure 1.** Ki Manteb Soedarsono playing shadow puppet at UNNES Anniversary, 2012. (Document by Dhoni Zustiyanoro).

*Luwes* makes Ki Manteb’s *Dewaruci* standard not to be strictly implemented in scenes and *gending*. For example, in the first part of the puppet scene, after *gending patalon* (opening), Ki Manteb immediately opens the scene of Bima, who is worried because life is unfair because he has to live the same fate as Pandu, his father.

In puppet performance in classical style, the scene is opened with a scene of *jejer kedhaton* which describes the condition of a country. *Jejer* means a row, namely a row of puppet characters in a certain position. This scene is the beginning of the introduction of the context and conflict of the story that will take place. Musical accompaniment in classical style is also varied, including the *Amarta gending Kawit slendro pathet nem* or *Manik Maninten pelog lima*; for *jejer Astina gending Kabor slendro nem* or *Logondhang pelog lima*; *jejer Dwara-wati gending Karawitan slendro nem*.

Surakarta-style *pakeliran*, as implemented by Ki Manteb in *Dewaruci*, is *luwes*. That is, being able to adapt to the

circumstances of his time. The flexibility referred to is not only in the content or message conveyed by the puppeteer but also in the form and container (Sударsono, 2007). Ki Manteb in *Dewaruci* has innovated in the form of presentation packaging, following his competence, so that he appears to work on a *luwes pakeliran* presentation as an adaptation to the different audience (Figure 1).

The transition from *pathet nem* to *pathet sanga* was made dynamic and flexible. After receiving advice from his grandfather, Bathara Indra, *pathet* changed from *nem* to *sanga*. The transition was immediately made from *Srepeg Nem* to *Srepeg Sanga*, Mataram style (See Figure 2).

532(1) 2121 2121 11(1) 2312 356(5) 235(6) 1656  
 5323 123(2) 356(5) || 3565 612(1) 2132 561(6) 5616  
 2353 212(1) 2121 356(5) 3565 3212 356(5) ||

**Figure 2.** Notation of *Srepeg Nem* to *Srepeg Sanga*

Meanwhile, in the classical style puppet, *pathet sanga* begins with the puppeteer’s *sulukan*, which describes a calming midnight condition. The description of the puppeteer is also a pause after the plot of the drama continues to rise since the scenes of *budhalan* and war fail. This *sulukan* is accompanied by *gamelan* in the form of fiddle, *gender*, *gambang*, and flute. The *sulukan* text of the puppeteer is as follows.

Sangsaya dalu araras  
 abyor kang lintang kumedhap  
 titi Sunya tengah wengi  
 lumrang gandaning puspita  
 karengyaning pudyanira  
 sang dwijawara mbrengengeng  
 lir swaraning madu branta  
 manungsung sarining kembang.

*Keluwesan* can also be seen in the transition from *pathet sanga* to *pathet manyura*. After Bima finished fighting with Anoman, his brother who intended to test Bima’s

determination, he immediately continued his journey to find Tirta Perwitasari. The transition from *pathet sanga* to *manyura* is here, starting with the puppeteer's *ada-ada* describing Bima's steadfastness in facing danger.

i i i i i i i i i i  
 Cancut gumregut manjing samodra  
 6 6 6 6 6 6 5 3 3 5 6 6 6 6 6 6  
 toya dreng wiraganya banyu sumamput wentis  
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
 meleging angganira sumingep anampeki  
 3 3 3 3 3 3 2 1 2  
 mingeg jangga kang warih, o...

Figure 3. *Ada-ada* in *pathet manyura*

The structure of wayang Dewaruci refers to the division of three *pathets* in a classic performance for one night but adapted to the short duration of the performance. This makes Dewaruci flexible in performance. The performance begins with an introduction to music, followed by a brief *ayak-ayak patalon* that combines *pelog* and *slendro laras* (scale) – an unusual thing in classical wayang performances. This, once again, gives the impression of flexibility and dynamic. After that, in Dewaruci's performance structure, the scenes and pieces are divided into *three pathets*, as descri-

bed in Table 1.

The Dewaruci puppet show also emphasizes visual aspects that attract the audience. Using the well-known *sabet* technique, Ki Manteb presents an enchanting *sabet* throughout the show. So far, Ki Manteb has been seen as the antithesis of the puppeteer Ki Anom Suroto, who prioritizes sound. In the hands of Ki Manteb, puppet seems to "have a soul" (A Setiawan, 2021).



Figure 4. Bima fights against an annoying giant when he is looking for *kayu gung susuhing angin*.

Dewaruci's visual aspects, especially in the war scenes, are not made prominent or exaggerated. Puppet is a black-and-white depiction of life, where every war means a war between good and evil. There are no harsh words or *saru* (indecent words) as part of the entertainment, as is popular with today's puppet audiences. This is understandable because Dewaruci

Table 2. *Pathet* distribution in *Dewaruci*

Pathet	Scene	Gending
Pathet Nem	Bima has a dialogue with Drona, asking for directions in seeking <i>kasampurnan</i> knowledge; Bima looks for <i>kayu gung susuhing angin</i> Drona advises Sengkuni The war fails Drona was advised by oleh Bathara Indra	Tembang Megatruh, Slendro Manyura Srepeg, Slendro Nem Sampak, Slendro Nem Kandhang Bubrah, Slendro Manyura Tropong Bang, Pelog Lima
Pathet Sanga	Gara-gara Bima looks for <i>tirta perwitasari</i> Bima's war with Anoman	Tembang Pocung, Slendro Sanga Payung Agung, Slendro Sanga Srepeg, Slendro Sanga Sampak, Slendro Sanga
Pathet Manyura	Bima looks for <i>tirta perwitasari</i> Bima meets Dewaruci Anoman's war with Kartamarma Bima <i>sungkem</i> to Drona	Srepeg, Slendro Manyura Sampak, Slendro Manyura

has been carefully prepared for learning for the younger generation. Furthermore, it can be used to teach puppets in schools because of its short duration. Meanwhile, in today's full-length puppet, *guyon saru* is common in all scenes, not especially the *limbuh* and *gara-gara*. *Guyon saru* are needed to maintain economic, social, symbolic, and cultural capital and adjust the audience (Himawan, 2019).

In the end, Dewaruci's flexibility fulfilled the elements of creating dense *pake-liran*, *tanduk*, and *tutug* (Senawangi, 1983). *Tanduk* means that the puppeteer must be clever and skilled in pronouncing *janturan*, *pocapan*, and *ginem*, so that it feels good to be heard and easily understood by the audience. In *Kamus Bausastra*, *tanduk* means "Pratingkah, patrap kanggone tumandang; solah bawa sing dicakke; cara utawa patrap sing becik", behavior, acting, deeds done, ways or good behavior (Poerwadarminta, 1939). Thus, *tanduk* means that Dewaruci has been adapted to the audience in puppet. The narration no longer uses archaic and difficult word choices in terms of the language used. Even if necessary, use Indonesian - a language that is now more often used by Javanese people, especially in urban areas. However, the essence of *tanduk* is that it is communicative according to the Javanese society's situation and conditions and does not abandon the rules in the puppet world.

*Tutug* is a story that is told sequentially and does not overlap. In *Bausastra*, *tutug* means "Dumugi tekan ing pungkasan; wis katok, wis marem", until the end, it's finished, satisfying. Dewaruci has been staged thoroughly and continuously, coherently and with purpose. The delivered story is compact and concise, not long-winded, and full of entertaining elements. However, Dewaruci did not leave the essence of the puppet story.

#### **Kasampurnan in Dewaruci**

Bima's life journey in the context of Nem-Sa psychology of *raos* (feel) is a reflection of the search for identity through a life lesson. Bima is a palace prince who has not found happiness. Drona as a teach-

er, provides a way to interpret happiness. Bima is given two orders: to go to Mount Candramuka to look for Kayu Gung Susuhing Angin and swim in the Minangkabau Ocean to look for Tirta Perwitasari. In order to feel happiness, one needs to feel sorrow or misery. Through this understanding, a paradigm emerges that life is sometimes happy, and there are times when it feels difficult. Struggle, sacrifice, concern, and suffering are one form of feeling "hard." The process of learning, asking questions, and facing obstacles is a way for humans to find a way through *kandhatakon* (talking-asking) and finally get *jawah kawruh*, a lot of knowledge (Wicaksono, 2016). From this, humans understand that failure will be a valuable experience that will eventually lead to self-improvement efforts. Bima's strong determination to seek happiness manifests the attitude of *nyawang karep* (seeing desires) (Nurhadi & Swandayani, 2010).



Figure 5. Bima Puppet character



Figure 6. Dewaruci puppet character

Bima's meeting with Dewaruci is an aspect of *pethukan* which eventually gives rise to *pangawikan pribadi* (introspection). There is a field of meaning that needs to be interpreted in viewing the journey of life as happiness or distress. If someone is still bounded by lust (*bab ungu* and *raos darbe*), this makes that humans have not been separated from their emotional ties. He has not found his true identity; in other words, he has not become an independent human being. In the concept of *kawruh Jiwa*, it can be said that *kawruh kasampurnan* is when a human has reached the stage of being free (*manungsa tanpa tenger*) so that awareness of their human nature emerges.

In Suryomentaram's theoretical framework (Rusdy, 2014; Sugiarto, 2015; Suryomentaram, 1985b, 1985a), *kasampurnan* relation is represented in the concept of happiness in life. There are six concepts (Nem-Sa) to achieve a perfect life, as explained in Table 3.

**Table 3.** Suryomentaram's Concept of Kawruh Jiwa Nem-Sa.

Suryomentaram's Kawruh Jiwa	Definition	Indicator
<i>Sacukupe</i>	Feeling enough with what you have, not ambitious and chasing the world	Feeling happy in his life only from what he has now and at the moment.
<i>Sabutuhe</i>	Oriented only to what is needed, not greedy and selfish.	Owning things or achieving things is only based on need, not greed and ambition.
<i>Saperlune</i>	Limit yourself to what you need, not what you want. Been achieved or owned.	Able to be happy with what has been achieved or owned.
<i>Sapenake</i>	Make yourself comfortable by minimizing desires and ambitions.	Able to be happy by minimizing the desire to have ( <i>raos darbe</i> ) for goods or things that bring unhappiness.
<i>Sabenere</i>	Understanding what is right in Javanese culture's social context, culture, and norms.	Happy for acting culturally correctly, not according to oneself or class.
<i>Samesthine</i>	Understanding what should be done so there is no wrong step.	Happy because know what to do and don't make mistakes

Source: The Results of Literature Study Analysis.

In the context of Javanese culture, the concept of perfection is unique. The most prominent characteristics are avoiding worldly traits and passions, not being oriented toward material possessions, and surrendering all incidents and events to God. Suryomentaram believes that the center of the true perfection of Javanese people's life is centered on the passion for knowing and controlling desires (*nyawang kekarepan*) and not getting stuck in fulfilling them (Kholik & Himam, 2015). However, for the Javanese, no creature is perfect. Because of that, the aspect that must be put forward is self-introspection (*pangawikan pribadi*), which will be a guideline for measuring one's abilities and capacities in various contexts and life situations (Pratisti & Prihartanti, 2012).

This Dewaruci play puppet, apart from providing an analysis of the relationship between *kawruh kasampurnan* and *kawruh begja*, there is also the concept of measurable behavior through *Nem-Sa* considerations.

### *Sabutuhe*

The concept of *sabutuhe* from Bima's point of view is to carry out Drona's orders only to look for Kayu Gung Susuhing Angin and Tirta Perwitasari. He has no hope of seeking happiness through power and wealth. This can be compared to the figure of Sengkuni who is so close to Duryodhana. Bima's death is a way for Sengkuni and Kurawa to gain the wealth of the Astina country. For Drona, Sengkuni cannot place *olah rasa*. As a result, his life goals immediately only think about the world. *Rasa* is a benchmark for someone to be *sabutuhe* or even dissolve in greed.

Dalam perspektif Suryomentaram, ketamakan Sengkuni yang hanya memikirkan semua hal di dunia berlawanan dengan konsep pencarian kebahagiaan. Dalam kebudayaan Jawa, kebahagiaan bisa diraih dengan merasa cukup dengan apa yang sudah dimiliki saat ini. Drona, dalam konsep Suryomentaram tentang *sabutuhe*, mengingatkan Sengkuni agar orang tidak tamak dan menuruti nafsu duniawi, tapi mulai

memikirkan persoalan *rasa*. *Rasa* dalam kebudayaan Jawa adalah lapisan terdalam yang dapat menjangkau dimensi keilahian (Stange, 2008). All his life Sengkuni only thought about worldliness and seeking wealth, never thinking about the issue of *rasa* which for the Javanese is an important aspect that must be put forward. For Javanese society, the issue of *rasa* tends to be complicated and very personal (Zustiyanoro, 2020). In Suryomentaram's perspective, Sengkuni's greed, which only thinks about all things in the world, contradicts the concept of seeking happiness. In Javanese culture, happiness can be achieved by feeling sufficient with what you currently have. Drona, in Suryomentaram's concept of *sabutuhe*, reminded Sengkuni not to be greedy and indulge in worldly desires, but to start thinking about *rasa*. *Rasa* in Javanese culture is the deepest layer that can reach the dimension of Godliness (Stange, 2008).

#### *Saperlune*

The *sacukupe* concept in Dewaruci play can be seen in Drona's behavior. Regardless of the alibi of cunning nature or not, he has carried out Duryudana's order to harm Bima. He ordered Bima to go up to Mount Candramuka and to Samudra Minangkabau. However, he himself is not so sure whether the trip to the haunted mountain and the ocean within it will actually kill Bima. For him, a person's life or death depends on the power of the Creator, not because of the imagination of ordinary people.

This shows that Drona has *saperlune* character or is just as necessary in living life. Drona wants Bima to pass various tests of life by penetrating danger. The Javanese will quickly say that people with no experience with "*Durung tau nglakoni kok*" have never done/experienced it (a comment). Thus, experiencing by doing becomes one of the important starting points in practicing perfection. If you only understand concepts and have never practiced them, then a person is not said to be experienced and, thus, is considered

*durung Jawa* (has not yet lived Javanese values). The concept of *saperlune* can be explained from Suryomentaram's perspective, which means that humans only need to carry out what is their duty in the world. Other things beyond that, including the final results that will be obtained, are not within the authority of humans. This is in line with the Islamic view, which states that humans are only authorized to try, but God determines. However, in the same religious tradition, there are also verses that state that God will not change the condition of people without real, hard effort. Thus, *saperlune*, in Suryomentaram's view, contains a reflective dimension that even though humans have tried their best to achieve goals, there are things that their power cannot reach. *Saperlune* will also prevent deep disappointment if later the goal has not been achieved.

#### *Sacukupe*

After sinking deep into the ocean and meeting Dewaruci, Bima was happy and reluctant to go home. According to him, the meeting with Dewaruci was fun, but Dewaruci explained that there were still other tasks that needed to be completed. As a knight, he must complete the obligations he bears. Therefore, he cannot dissolve in happiness and must keep fighting.

Dewaruci reminded Bima to solve other unresolved problems immediately. Dewaruci also reminded that what Bima is currently experiencing is only temporary. After this (life in the world), there will be a more lasting life that one will experience. Human life in this world is only temporary. Eternity and peace will be determined by what is done in the world. Javanese culture recognizes the expression "*Urip mung mampir ngombe*" (life only stops by for a drink). Because of that, it doesn't take long for people who stop by to drink, just for a moment. In Suryomentaram's perspective, the *sacukupe* principle makes people aware that they have enough in their daily lives to focus on goals, the future, and other important things.

### **Sabenere (acting right)**

Dewaruci's story has a *sabenere* content through the concept of the teacher-student relationship. Bima carried out Drona's teacher's orders, even for others, but still obeying the teacher was the right action. Likewise for Drona, even though he was ordered to kill Bima, he still did not have the heart to kill his protégé who was very devoted. He also explained that the meaning of happiness and distress in this life all depends on self-assessment.

The scene above shows that Bima is trying to act rightly (*sabenere*) by following the orders of Drona's teacher. In Suryomentaram's perspective, *tumindak bener* (acting right) means acting in line with values in Javanese culture and not going against the grain. Various norms, ethics, and principles are not to be violated because Javanese society prioritizes harmony in their daily lives (Suseno, 2001; Widodo, 2017).



**Figure 7.** Drona orders Bima to find out *Kayu Gung Susuhing Angin* in Mount Candramuka.

### **Samesthine**

Seeking knowledge is an obligation that every individual should own. In this context, Bima embodies this norm or *pau-geran* through effort. Bima's action reflects *samesthine* or necessity, which is the action that must be carried out because the action is necessary. The urgency of *Kayu Gung Susuhing Angin* is the answer from *samesthine*, it is carried out for a life that has great intentions and is oriented towards a long-term vision for the search for perfection. The means is to look for the deepest soul of human beings so that humans can know their purpose (*nyawang karep*). Without this

provision, humans will narrowly interpret the joys and sorrows of life.

In Suryomentaram's perspective, Bima and Drona's dialogue conveys that a student must do what the teacher asks him to do. The order that has to be obliged is also the happiness itself because Bima interprets it as an order that must be carried out. Bima carried out the order without burden and doubt, so Dewaruci's puppet illustrates the obedience of students to their teachers (Udasmoro, 2012). The *samesthine's* attitude to obey is part of liberation because there is no need to build dissent and oppose the guru. The *samesthine* attitude in Suryomentaram's thought construction is represented by Bima by positioning himself as a student who obeys the orders of Drona as the teacher.

### **Sakepenake**

In this aspect, *sakepenake* (feeling comfortable, doing the most convenient way as one wants to) is not manifested in the desires of the ego itself but is set forth in the paradigm of how to find comfort within oneself. In Dewaruci, Kunthi, Bima's mother, is worried that what Drona ordered was a mistake that plunged Bima into disaster. Likewise, Bima's brother, Hanuman, is worried for Bima's safety because he is facing an unimaginable situation. Even so, Bima convinced the two of them that he could only do what he could to answer his anxiety. That was the way out and the answer to what he had been looking for.

For Bima, comfort is obtained when life is based on submission to God. Even though there is fear like an ordinary human being, but he has surrendered to God for him to feel comfortable. Bima's *sakepenake* principle is carried out by putting aside his own worries and alleviating worries. This is Suryomentaram's way to undergo *sakepenake*, namely *saiki, kene, neng kene* (now, like this, here) (Sumanto, 2016; Suryomentaram, 1985a). In this context, people are required to think critically because *sakepenake* will certainly play a role as a guide for action. When the action is related to other

people with different experiences and insights, it can cause misunderstandings and even disputes because the two have different dimensions. Suryomentaram gave an answer to that, namely by feeling other people's feelings. This is the highest stage of *kawruh jiwa*, with a willingness to understand others and, on the other hand, accept any results and not disturb the mind. This is called subjective well-being which is related to religious orientation and the choice of meaning in life. Subjective well-being stems from *sakepenake*, the principle of making the soul as comfortable as possible in accordance with predetermined choices.

Analysis of the Dewaruci shadow puppet performance shows that the pinnacle of happiness understands one's own soul (*kawruh jiwa*) by being able to act according to the context of the situation, the goals to be achieved, and harmony with culture. By understanding the soul, humans understand true happiness (Sulistiani et al., 2020). Therefore, the psychological principles of *sabutuhe*, *saperlune*, *sauntunge*, *sabenere*, *samesthine*, and *sakepenake* become dominant in the element of acceptance of Bima in Dewaruci. The distinctive characters that are built throughout the story show harmony with human principles in Javanese culture. This is in line with the quantitative study conducted by Wahyuni et al. (2019) which shows that 82.7% of elderly people in Yogyakarta have a high quality of life because they practice values in Javanese culture (Wahyuni et al., 2019). Javanese culture is an important part of society and a guardian of social cohesion. Some Javanese values that are internalized are politeness in a language in the community, harmony, an attitude to accept everything that happens in life that God has predestined, and the routine of carrying out religious and cultural rituals. For this reason, these values must be transformed for the next generation so that they are not extinct by eroding popular culture.

### **Decolonization in Indonesia, Future Implications**

As is done in this research, decolo-

nization in art research provides at least three big hopes in the Indonesian context. First, it provides a completely different perspective. Mastery of Western theory has made saturation in studies related to literature and art because it will continue to be repeated research and stagnate. Decolonization implies transformation and changing perspectives about possible futures (Twitchin, 2021). Decolonization also shifted Western domination which has so far determined the level of scientific research. In academic writing, campuses in Indonesia refer to English as not only an international language but also a "scientific language." This shows that sociologically, Western nations and civilizations are considered more advanced and superior to eastern nations and civilizations. Apart from being measured in a cultural context, progress is further measured from the economic, political, scientific, and technological aspects. Progress in this field has created material prosperity, the origin of capitalism.

Second, providing an equal place for local thoughts and theories to align with the West. This is a fundamental principle in decolonization. The East's feelings of inferiority and second class are constructions created by the West. Third, and this is most important, decolonization means understanding people according to their context. Western theories cannot always explain the context and instead uproot culture from its own context by using a Western lens to measure, evaluate and interpret it. Decolonization in literature and art is important because both are means and representations of a typical local culture, which cannot always be seen and explained using a Western perspective. If so, local understanding is needed to understand people according to the context. In indigenous psychology, human behavior can be explained in terms of the goals it sets for itself, the skills it develops, the belief that its behavior can affect outcomes, and the results that determine actions (Kim et al., 2006). Indigenous psychology advocates examine people's knowledge, skills, and beliefs

about themselves and how people work with others in their cultural context. Nevertheless, decolonization is an ongoing effort that never ends so people can develop their thinking.

## CONCLUSION

Studies show that Ki Manteb Soedarsono's Dewaruci contains both *luwes* and philosophical elements. We have shown that decolonization studies can understand art in its cultural context. Using a local perspective, This study shows that people can be understood according to context, and thus, make culture more advanced and civilized. The Dewaruci shadow puppet performance by Ki Manteb Soedarsono illustrates that people in Javanese culture already have their own system to be able to realize happiness and perfection in their lives. As a performance, Dewaruci is the ideal form of today's wayang which is *luwes* but still philosophical. However, it does not eliminate the philosophical aspects as practiced by Bima. Perfection in life can only be achieved if Javanese people are fully sure that life has been predestined by God, as reflected in the character of Bima in Dewaruci. At the same time, attention must be paid to the fact that *kawruh jiwa* also warns of the excessive nature of modern civilization which is too concerned with the progress of the future and shackled to the past. Undoubtedly, both of them can endanger the human soul if they are left uncontrolled. Thus, *kawruh jiwa* must be considered a thought capable of saving and liberating humans from the future and unreal and baseless knowledge. Decolonization studies raise critical awareness as well as not being caught up in an exaggerated attitude toward colonial culture in all fields.

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