

## The Semiotics Study of Wayang Kulit Purwa Attribut of Garuda Mungkur in Surakarta Style

Iis Purnengsih

Universitas Indraprasta PGRI

[lispurningsih@gmail.com](mailto:lispurningsih@gmail.com)

---

### Article History

accepted 20/05/2019

approved 10/10/2019

published 16/12/2019

---

### Abstract

*This article discusses the aesthetics and symbols of purwa Wayang Kulit of garuda mungkur in Surakarta style by using hermeneutics and semiotic analysis. This research aims to know the aesthetic and symbolic meaning of the Garuda Mungkur's ornaments. The research method used is qualitative. The result of this research showed that the meaning of Garuda Mungkur depends on the proportional aspects with other clothes ornament that is close to and related to it, including bun, irah irahan, and praba. According to the symbolic meaning, Garuda Mungkur is be used by all action figures who have a "strong" character in purwa wayang kulit.*

### Abstrak

Artikel ini membahas tentang estetika dan simbol garuda mungkur wayang kulit purwa gaya Surakarta dengan menggunakan hermeneutik dan analisis semiotika. Tujuannya untuk mengetahui makna estetik dan simbolik ornamen garuda mungkur. Metode penelitian yang digunakan adalah kualitatif. Hasil penelitian menunjukkan bahwa makna garuda mungkur sangat tergantung pada aspek proporsionalnya dengan perabot busana lain yang berdekatan dan/atau berhubungan dengannya, meliputi : sanggul, sumping atau jamang. Menurut makna simbolik, garuda mungkur digunakan oleh tokoh segala peran yang memiliki karakter "kuat" dalam wayang kulit purwa.

**Kata kunci:** Garuda Mungkur, wayang kulit purwa, estetika, simbol

## INTRODUCTION

Purwa wayang kulit is an artwork that has reached the highest value (classic / adiluhung). It is proven that the anatomy of the body, expressions, accessories, clothing and ornament of the purwa puppets has reached the conventional final level, so it cannot be change arbitrarily by artist. One of the elements in puppet that cannot be changed arbitrarily by artists is the ornament. Ornament comes from the word "ornare" or decoration, so ornaments are often referred to as decorative designs. Garuda mungkur as one of the motives on irah-irahan had allowed standardization.

According to Sunarto in the book "Wayang Kulit Purwa" explains that the functions and symbolic relation of various forms of garuda mungkur wayang kulit purwa in each character of the wayang user. In his discussion of Garuda Mungkur it was mentioned that the form of Garuda Mungkur was actually used by wayang figures in any character, for example king, son of the king, knight, princess, god, priest, courtier, ape, or giants. Nevertheless, not all figures use the garuda mungkur, but only certain figures. There are four kinds of forms of garuda mungkur: long Utah-utah garuda mungkur, short Utah-utah garuda mungkur, balaik (walik) utah-utah (walik), and bintulu which the smallest garuda

in wayang called Bintulu. The four forms of garuda mungkur have occupied their positions based on the characters figure, and their compatibility with other cloth.

According those phenomena, there are two problems that will be discussed, they are :

1. The relation between Aesthetic meaning of garuda mungkur and ornament clothes that be worn at irah-irahan part of Surakarta wayang purwa style
2. The relation between symbolic meaning of garuda mungkur and character or live history of wayang character wearers.

These two problems are analyzed based on the theory of semiotics, which is a study of signs related to them, including: their function, relationship with other signs, delivery, and their acceptance by those who use them. Signs always have a relationship with the certain object. In this case there are three possible relationships, they are:

1. Resemblance relation called icon
2. Close Existence relation called index
3. Conventionally relation called as symbol (Van Zoest dalam Sadjiman, 1991:5-9).

Based on the data, it shows that Garudho Mungkur as one of the fashion ornament (irah-irahan) in wayang has an iconic or symbolic relationship or a syntagmatic and paradigmatic relationship with the role of each character of the wayang kulit purwa. Garuda mungkur as one of the parts of irah-irahan the Surakarta wayang kulit purwa style, basically it cannot be considered to something that stands alone, but has relations with other elements that are syntagmatic (diachronic) and paradigmatic (synchronous). The use of garuda mungkur in the wayang characters may be related to ornament clothing / other accessories used on the head (irah-irahan). In addition. it is also possible that there is a symbolic relationship with the character and life history of the wayang user. These relations possibly determine the syntagmatic aspects of the selection of the form of the garuda mungkur in certain wayang figures. The paradigmatic aspects will be seen the relationship between relations that exist in one character with other figures, both those that have the same or different bedhahan.

## **METHOD**

The research method used to find out the aesthetic and symbolic meaning of the garuda mungkur motif is a qualitative research method. Namely observations by observing every garuda mungkur contained in Surakarta style puwa puppet figures, literature through books, journals and the internet, and interviews with one of the purwa shadow puppet makers in Surakarta, namely Gogon mas.

## **RESULTS AND DISCUSSION**

### **A. Aesthetic meaning of Garuda Mungkur**

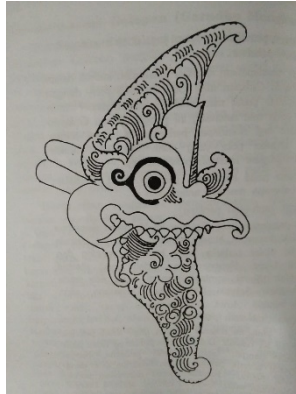
The iconographic aspect is the most important analysis of an analysis of the aesthetic of the garuda mungkur, because the garuda mungkur possibly as a "sign" (icon) for the wayang figure wearer; a sign of power, greatness and intellect which, in the Javanese, is related to the king. It means that the form of the garuda mungkur is a certain sign for the wayang figure wearer, which shows the difference in the role and character of the related figure with other figures of the garuda mungkur wearer with different shapes. On the other hand, it is possible that the determination of the form of the Garuda mungkur in the wayang kulit purwa figures is considered to the relevance to other elements that are adjacent to it. Such as jamang, elung or sumping in the wayang kulit irah-irahan.

### **Garuda Mungkur And The Wearer Figures**

The name Garuda Mungkur refers to its overall, both the pattern and the exterior (Javanese: corekan) and the motives inside (Javanese: Gubahan). It is called as garuda mungkur because it is a stylized form of eagle and the word mungkur in Javanese means facing backwards.

(Soekatno : 1992) There are 4 kinds of visual forms of Garuda mungkur, namely:

- a. Long utah - utah Garuda Mungkur, basically it is classified as having two eyes, a pug nose with tentacle and horn, with a wide open mouth, sharp fang and teeth. The depiction of the tongue which is called utah-utah is made long. The depiction of long Utah-utah garuda mungkur , such as the figures of Setyaki, Dasamuka, Dursasana.



Pict 1. Utah-utah panjang

- b. Short Utah-utah Garuda Mungkur, the description is not much different from long Utah-utah Garuda Mungkur, only about the different forms of tongue. But it can be used to differentiate other Mungkur. The technical point is the clothing under the Utah-utah which is more visible entirely but still has an authority. Short Utah-utah Garuda Mungkur appear in the wayang of Batara Kresna, Baladewa, Abhimanyu and makutho crowned figure.



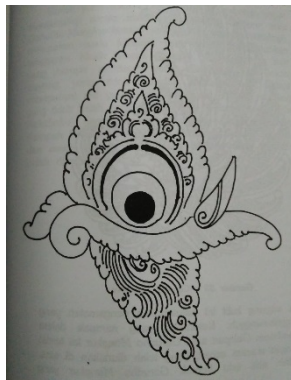
Pict 2. Utah-utah pendek

- c. Utah-utah balaik (walik) Garuda Mungkur, the description of Utah-utah figure is folding or swerving upwards, so that it covers the tentacles, horns, and mouth as a whole, although it is pictured in. The description of Garuda Mungkur is for strong, authoritative and agile figures. Technically this description will be stronger. Balaik Utah-utah(walik) Garuda mungkur can be seen in Gatotkaca, Sri Kesna, Duryudana, Kumbakarna and other figures.



Pict 3. Utah-utah Balaik

- d. Bintulu is the description of the smallest Garuda Mungkur in the wayang . Bintulu is one-eyed, has a mouth but has no fangs, with short Utah-utah having horns but having no neck (especially the bintulu whose function is as a buckle). Its function as kancing gelung . Bintulu can be seen in Sinta, Buto Cakil (Penjareng), harjuna (Wondho Kinanthi) clothes and other wayang figures.



Pict 4. Utah-utah Bintulu

From the four Garuda mugkur, it emphasizes on kemungguhan factor, the relevance to the Garuda Mungkur area and sometimes related to characteristics figure.

However, the determination of garuda Mungkur in irah –irahan depends on the taste of the carver or wayang customer, it based on Margono's statement, wayang creator at "Sanggar Wayang Gogon".

#### **The Relation Garuda Mungkur With Other Clothes Ornament.**

Based on the aspect of artistry, Garuda Mungkur is close to the bun or hair, and other clothes ornament that located in the upper of wayang anatomy (irah-irahan ). Because of the position it is possible to determine the shape of the garuda mungkur be adjusted to field or other clothes ornament, especially in the head of the wayang.

#### **The relevance of Garuda Mungkur with the Bun Shape**

The wayang kulit purwa hair bun in Surakarta style is distinguished by the male and the female wayang bun. There are three forms of male wayang bun, namely: supit urang or minangkara, keling and keling bundhel. While there are four forms of female wayang bun, namely sangkon ukel, gondhel ukel, keling and ukel lugas. From some buns form there are supit urang, ukel sangkon grudan, keeling bundhel and ukel gondhel. Supit Urang bun . there are two kinds of it. They are no ornament and with wearing Garuda

mungkur. This bun never be worn with clothes ornament like praba because it would be inappropriate.

1. Supit Urang bun . there are two kinds of it. They are no ornament and with wearing Garuda mungkur. This bun never be worn with clothes ornament like praba because it would be inappropriate.
2. Keling bun; There are two motives, namely lugas and keeling with garuda mungkur decoration. Keeling grudhan bun in wayang kulit purwa has Utah-utahan long garuda mungkur.
3. Keling Bundhel bun; keling bundhel bun always has garuda mungkur decoration.
4. Ukel Sangkom bun; there is a surengpati sumping and sekar kluwih. Ukel sangkom bun with surengpati is worn by wayang with loose hair on their shoulders, while those who use sekar kluwih wear garuda mungkur with no loose hair.
5. Ukel Gondhel bun; this bun is worn with a small garuda mungkur that has a sekar kluwih and without garuda mungkur if the wayang that doesn't have surengpati sumping.

From the five forms of the bun above, it shows that not all bun use the garuda mungkur.

### **The relevance of garuda Mungkur with irah – irahan**

Irah-irahan is wayang clothes that is worn on the head . There are 12 types of irah – irahan in wayang kulit purwa, which are: Makutha, topong makhuta, jamang, jamang pogog, topong kethon, kethon lugas, kethon grudhan, cethung, sharp serban, serban keeling, serban papak dan serban canthel.

1. Makhuta is a wayang head cover, a sign of greatness that is only worn by certain figures, generally the king. There are 2 type s irah-irahan in Mahkuta, namely Utah with karawistha cekak pattern, which is completed with surengpati, while makutha with sekar kluwih sumping , may have a long karawistha pattern and without praba in its' Utah-utahan garuda mungkur.
2. Jamang . The figures who use Jamang, generally the knights and courtiers of the kingdom.
3. Jamog Pogog is a wayang head cover in the form of a jamang with large and long garuda mungkur ornament, a sign of greatness that is only worn by certain figures, generally used by knights and courtiers of the kingdom.
4. Topong Kethon; This head cover is commonly worn by princes. These irah-irahan with surengpati sumping has garuda mungkur Utah-utahan wit karawistha cekak pattern and always be equipped by praba, while topong kethon that sekar sumping with kluwih Utah-garuda may have long karawistha motifs and always without praba.
5. Kethon Lugas; Headscarf-shaped skullcap does not have garuda mungkur.
6. Kethon Grudhan; the Gurdhan Kethon is a skullcap head covering with garuda mungkur ornament generally worn by courtiers/punggawa.
7. Centhung Is a head cover that is shaped like a blangkon and does not have a garuda mungkur, generally used by courtiers/punggawa.
8. Canthel Hair Is hair that is pigtailed on the back, this head covering has no garuda mungkur.
9. Papak serban is a turban-shaped head covering with a blunt-shaped upper part, usually worn by god figures and priests. it doesn't have any garuda mungkur.
10. Keling Serban is a turban-shaped head covering usually used by priests.

From the explanation of 12 types of irah-irahan in wayang, it is very complicated to determine the iconographic basics of why wayang is wearing short Utah – utaha garuda mungkur, long Utah-utahan, balaik Utah-utahan or bintulu Utah-utahan. In makhuta there are those who use short Utah- Utahan garudha mungkur and long Utah- Utahan garuda mungkur . This shows that the garuda mungkur model ichnographically doesn't have a relation with the figure role/ wearer position. However, there are three

basic steps based on the form of the description of Garuda Mungkur which can be concluded from the 12 types of irah-irahan above that:

- a. Description of Garuda Mungkur considers the problem of the character of the wearer. Garuda mungkur be applied to hard and rude character generally described with a fierce character, rude impression. It is not suitable to be worn by gentle figures. Will match the khutuk character.
- b. The description of Garuda Mungkur considers the pakeliran technical aspects, it means the realization is adjusted to the wayang performance technique, for example wayang dressed when it is easy to be used in the stage, as in the war scenes. This Consideration involves construction, so the wayang will be more durable.
- c. The description of Garuda Mungkur is based on the character and pakeliran technique, it means the description of Garuda Mungkur considers about the character of the wearer and the pakeliran technical aspects.

So the determination of garuda mungkur depends on room aspect and other clothes ornament which relates to garuda mungkur, including : bun, irah – irahan dan praba. It means the application of garuda mungkur at the wayang bun is not according to certain bun motif, but rather to the proportion.

### **The Relation Of The Iconographic Of Garuda Mungkur With The Character Of Wayang Figures**

Based on the shape and size of the garuda mungkur, the iconic meaning of garuda mungkur as wayang clothes ornament shows certain signs, including: nobleness, authority and strength. Nobleness and Authority refer to the traits that are implied (invisible) in the figure, while the power refers to the character that is explicit or visible in the figure.

### **The Symbolic Meaning Of Garuda Mungkur**

Wayang kulit purwa as one of Javanese artwork is not only an aesthetic object, but also has a symbolic meaning. Even because of the significant influence of wayang on Javanese life, it can be saidt wayang is the main identity of Javanese people. Sri Mulyani (1989) formulated that the wayang was none other than a symbol of human life and life itself.

Garuda mungkur become as one of clothes ornament of purwa wayang that is not only contains the value of "use" as an accessory or a hairclip on wayang irah –irahan , but also contains "symbolic" value. This is evident that each character of the purwa wayang wears a different kind of garuda mungkur, and only certain figures who have certain characteristics and / or life's history.

### **B. The Symbolic Meaning of Garuda Mungkur**

The name of Garuda Mungkur is focused on word Garuda, which is a kind of bird similar to an hawk. In Hinduism, Garuda is the vehicle of Vishnu, therefore Garuda is seen as a sacred and magical bird. Whereas the word "Mungkur" in the Javanese meaning is backwards. In the wayang, Garuda mungkur because this ornament located behind the head( irah-irahan).

As an ornament, Garuda is not only placed in wayang. Garuda mungkur is carved as a relief on the temple, and motif on batik and blencong, and in various things Garuda ornaments contain nobleness.

### **The Relation Symbolic Meaning Of Garuda Mungkur And The Wearer Of Character Wayang**

Garuda mungkur ornament shows a different bird in general. The difference lies in the head of bird that wears a crown or headdress. The crown is a symbol of power, greatness and intellectuality that in the Javanese context is related to the king. This is in line with the story of Garuda itself, which is a bird that has a position equal to gods and certain features. For example in the story Mahabarata or Hindu mythology, Garuda is a vehicle for the god Vishnu (one manifestation of the form of God in Hinduism) (Sunaryo, 2009).

In many cultures, including Indonesian cultures, see poultry or birds, as a representation of the sky world, even though the appearance and type of bird used are different. In the context of a bird-shaped ornament called the garuda mungkur on the headdress of the three dragon-shaped sengkalan, is harmony and balance. Garuda mungkur take the form of a bird, which is a symbol or representation of the sky, or the upper world where united with a dragon which is a symbol of the underworld. This is in line with Waterson's opinion, the relation between dragons and hornbills (a symbol of the upper world in Ngaju culture, Dayak ) is used as a representation of the unity of the cosmos (Soenarto, 1989: 55). That is, when there is a marriage between the upper world and the underworld, it will give birth to a middle world where humans live, or life itself

Having a analogue to the belief about the superiority of the garuda mungkur, it is very possible that the use of garuda mungkur in the wayang kulit purwa characters also has a symbolic purpose. Referring to the name of the garuda mungkur, and referring to the four forms of garuda mungkur, it can be interpreted symbolically, namely harmony and balance. Referring to this symbolic meaning, the use of garuda mungkur is very possible to have a correlation with the character and / or life history of the wayang characters wearers.

### **CONCLUSION**

Garuda mungkur refers to its overall shape, both the pattern or the outside and the motives inside. Garuda is called mungkur because its shape is a transformation of a kind of bird that is the garuda, which faced back in the irah-irahan.

Based on its type, garuda Mungkur be divided into 4 types, namely short Utah – Utah , long Utah- Utah long, balaik Utah-utah, and bintulu. The determination of the variation of the garuda mungkur is not only based on the character and / or position of the wayang figure wearer, but also mostly based on the aspect of propriety or appropriateness

The determination of the Garuda mungkur model depends on its proportional aspects with other clothing ornaments that are close or related to it, including: bun, irah-irahan, and praba. In relation to the bun, garuda Mungkur was applied in various forms and was adapted to the wearer of wayang character.

Refers to the name and the form of the garuda mungkur, so the garuda mungkur can be interpreted symbolically as "strength". Based on these meanings, the character and / or life history of the wearer wayang figure of garuda mungkur generally have a correlation with the symbolic meaning. The description of long Utah – Utah Garuda mungkur seems as in the figure of Setyaki, Dasamuka, Dursasana. Short Utah- Utah Garuda Mungkur can be seen in the wayang figure clothing of Batara Kresna, Baladewa, Abhimanyu and makutho crowned figures. Balaik Utah-utah Garuda mungkur can be seen in the Gatotkaca, Sri Kesna, Duryudana, Kumbakarna and other figures. Bintulu can be seen in the clothes of Sprott, Buto Cakil (Penjareng), harjuna (Wondho Kinanthi) and several other wayang figures.

## REFERENCES

- Anderson. (1965). *Mythology and the Tolerance of the javanece*. New York: Southeast Asia Program Departement of Asian Cornell University.
- Soekarno (1992) *Mengenal wayang kulit purwa : Gambar-klasifikasi-jenis-sejarah*, Semarang, penerbit aneka ilmu
- Soetarno,dkk.(1977). *Wanda Wayang Purwa Gaya Surakarta*. Surakarta : Sub Bagian Proyek ASKI Surakarta Proyek Pengembangan IKI Departemen Pendidikan dan Kebudayaan.
- Sri Mulyono. 1977. *Wayang dan Karakter manusia*. Jilid I-II. Jakarta: PT. Inaltu.
- Sunarto (1997) *Seni Gatra Wayang Kulit Purwa*, Semarang, Dahara prize
- Sunaryo, Aryo. (2009). *Ornamen Nusantara*. Semarang: Dahara Prize.
- <file:///C:/Users/lis%20PN/Documents/S3/referensi%20artikel/Busana%20wayang.pdf>
- [file:///C:/Users/lis%20PN/Documents/S3/referensi%20artikel/167178-ID-kekayaan-  
ragam-hias-dalam-wayang-kulit-p%20\(1\).pdf](file:///C:/Users/lis%20PN/Documents/S3/referensi%20artikel/167178-ID-kekayaan-<br/>ragam-hias-dalam-wayang-kulit-p%20(1).pdf)
- [file:///C:/Users/lis%20PN/Documents/S3/referensi%20artikel/2016\\_2015\\_bambang\\_su  
warno\\_wp%20\(1\).pdf](file:///C:/Users/lis%20PN/Documents/S3/referensi%20artikel/2016_2015_bambang_su<br/>warno_wp%20(1).pdf)
- <file:///C:/Users/lis%20PN/Documents/S3/referensi%20artikel/15841-38380-1-SM.pdf>
- [file:///C:/Users/lis%20PN/Documents/S3/atribu%20Ramayana/perbedaan%20bentuk%  
20visual%20atribut.pdf](file:///C:/Users/lis%20PN/Documents/S3/atribu%20Ramayana/perbedaan%20bentuk%<br/>20visual%20atribut.pdf)
- [file:///C:/Users/lis%20PN/Documents/A.%20Unindra/Ragam%20Hias/RAGAM%20HIA  
S%20NUSANTARA%20R3B/adi%20setyawan%20rb%20\(201846500097\).pdf](file:///C:/Users/lis%20PN/Documents/A.%20Unindra/Ragam%20Hias/RAGAM%20HIA<br/>S%20NUSANTARA%20R3B/adi%20setyawan%20rb%20(201846500097).pdf)
- [file:///C:/Users/lis%20PN/Documents/A.%20Unindra/Ragam%20Hias/RAGAM%20HIA  
S%20NUSANTARA%20R3B/Adji%20Setiawan%20\(201846500090\)%20R3B.pdf](file:///C:/Users/lis%20PN/Documents/A.%20Unindra/Ragam%20Hias/RAGAM%20HIA<br/>S%20NUSANTARA%20R3B/Adji%20Setiawan%20(201846500090)%20R3B.pdf)