

Re-actualisation of Puppet Characters in Modern Indonesian Fictions of the 21st Century

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ABSTRACT

Indonesian fiction works of the 21st century often intertextualise with puppet stories and characters. Puppet stories and characters, used as sources and references, inspire the creation of modern Indonesian fiction. Puppet stories are canonic works originating from mainstream Mahabharata and Ramayana, thematically narrating the heroism of good characters in defeating evil characters. Reactualisation of puppet stories and characters in literature is a redefinition and contextualisation as a response to the challenges of time. Analyses of the intertextuality between Indonesian fiction and puppet stories and characters show the following things. First, Indonesian fiction is seen as intensively intertextualising with puppet stories and characters. Many puppet characters that are actualised originate more from the mainstream Mahabharata than from the mainstream Ramayana. Characters with good traits are made protagonists and characters with evil traits are made antagonists. Second, Indonesian fiction uses the identities of puppet characters as name references. References of puppet character identities take the form of hypograms of names with characters, names without characters, and characters without names. The most intensive identity referencing of puppet characters in the form of hypogramming to continue convention is naming with characters. Third, Indonesian fiction uses puppet stories and characters as cultural references. Puppet hypogramming is taken to function as cultural references, comparison purposes, means of children education, and reincarnation sources in the Hindu religion. Cultural referencing of puppets is more efficient and communicative as it is typological, following the mainstreams and exact.

Keywords: Indonesian fiction; puppet culture; Ramayana and Mahabharata; character re-actualisation; intertextuality

INTRODUCTION

The creation of a literary work is not assumed to be in the environment of cultural vacancy. It is always tied to historical elements so that understanding will be more complete when they are bound to such elements (Teeuw, 1983, pp. 62-65). Barthes (Habib 2005, p. 647) states that a text is characterised by plurality and contains intertextuality aspects. A text will “stand side by side” with other texts to bring in effects on its understanding. This can be seen in various texts of the modern Indonesian fictions of the 21st century that have intertextuality with puppet stories and characters.

In literature, intertextualisation occurs when a literary writer makes references to, takes, borrows, quotes, adapts, re-actualises, or transforms materials from other texts to be included into his work (Lesmater 2012). The object to be referred to can be a character, plot, moral value, or any other aspects including conventions, habit traditions, norm systems, and others that are attached to the societal structures generally called cultures. These include folklores that are inherited orally from generation to generation and later transformed to myths like the puppet cultures.

Intertextualisation is based on the writer or the reader. From the writer’s side, intertextualisation can mean the adoption, adaptation, referencing, or transformation into his

text of material that already exists or is written by previous writers. From the reader's side, intertextualisation means the reading of a text while recalling, imagining, or thinking of others texts in which partial materials exist in the text being presently read. In the intertextualisation concepts, this phenomenon is regarded as a form of hypogramming (Riffaterre 1980). A hypogram is a previous work, tradition, or convention considered as a challenge that needs to be responded to and that becomes a basis for a later work. Various puppet stories and characters are taken and responded to as previous works by writers in their texts of modern Indonesian fictions of the 21st century.

Besides intertextuality, the study is also based on the aesthetic receptive theory. The aesthetic receptive theory is related to the reception or responses of readers towards literary texts, while intertextualisation links one text to other previously-written texts. The aesthetic receptive method is described as the work to gather literary texts based on the readers' possible responses. Readers' responses can be passive, in the form of how they understand and look at the aesthetics in the work, or active, in the form of how they realise their responses. Iser (Habib 2005, p. 724) states that, in reception, there are two patterns; namely, the artistic pattern, created by the author, and the aesthetic pattern, realized by the reader. Actualisation of puppet characters in modern Indonesian fiction is in fact active reception of authors towards puppet cultures. In relation to the fiction produced, authors are writers but, in relation to their attitudes and responses to puppet cultures, they are receptors, and what their responses are can be seen from their works.

Authors raise and utilise puppeting potential in their works in one of their efforts to put up noble values in building the personality of the society (nation) based on tradition roots. As one form of valued fine art tradition, the puppet culture has been rooted within the Javanese society and even within the Indonesian society. The philosophical values and teachings that are contained in the puppet are proved to be able to endure the journey from age to age. The puppet stories are epic stories that are taken from the Mahabharata and Ramayana mainstreams that, in principle, tell about the heroisms of the protagonists in fighting and destroying the antagonists.

The important aspect that is used as an inspiration source for the writing of creative literature lies in the existence and characterisation of the main figures in the puppet culture. As belonging to grand art products, characterisation of the puppet figures remains relevant to the present conditions (Mulyono 1989, p. 1). In the context of the creative processes of literature writing, actualisation of puppet characters is an effort of re-interpretation and contextualisation within the advancement of the age. Since reception and writing are done by present-day authors, the use of puppet characters in Indonesian literature must certainly be suited to the life environment of the present-day society.

The existence of the puppet culture has even been acknowledged by the international world. In 2003 in Paris, the Indonesian puppet was declared by the UNESCO as a grand world creation, *Masterpiece of Oral and Intangible Heritage of Humanity* (Wibisono 2009, Sudjarwo et al, 2010 p. 34, Kasnowihardjo 2012). This once again shows that puppet stories are acknowledged by the international world as a value-loaded cultural heritage that has a great role in the forming and developing of the nation identities. Therefore, it is natural that the puppet stories become a source of references for the writing of literary works in modern Indonesia even up to the 21st century.

The puppet culture and its inclusion in Indonesian literature has also become an interest for many. This is shown by Figueras-Lucero (1997) who studied the puppet aspects in the novel *Perburuan* written by Pramodya; Downes (2012) who did the same thing in Indonesian novels written by three Indonesian modern writers; Varela's (2014) dissertation that looked into the innovations in contemporary Javanese puppet stories; Basuki (2006) who analyzed the roles of puppet clowns in the reign of the New Order Government; Sumukti's

(2006) thesis that analyzed the figure of Semar in the Javanese puppet culture; or the use of the puppet performances as one of the means for learning Indonesian cultures by students in California, USA (Foley, 2005).

The present study is similar to Suyitno (2017) who did an intertextual study between Gunawan Mohamad's poetry *Asmarandana* and the fragment of *Serat Langendriyan*. Suyitno stated that Gunawan deliberately confessed to be influenced and use the fragment that narrated the love story of Damarwulan-Anjasmara (Suyitno 2017, pp. 91-92). In addition, the present study is similar with Safei & Hashim (2013) who studied the transformations of the 21st century novels *Ophelia*, *the Prince of Denmark* and *the Dead Fathers Club* from the Shakespearean drama. The writing of these two novels has much influence or intertextualisation from Shakespearean drama.

Based on the discussion above, it is interesting to look into the process of the creating of fiction which takes puppet cultures, as inspiration sources, specifically those that are related to puppet characters. The present study is aimed at describing the puppet characters and story-mainstream origins, model of characters' self-actualisation, and functions of actualisation of puppet characters in Indonesian fictions of the 21st century.

DATA SOURCE

The sources of data were Indonesian fiction works, novels and short stories, published in the 2000s (21st century). Seven novels and six short stories were chosen as the research sample of 13 fiction works. The novels are: (1) *Hanoman, Mute End of a Great War* (PitoyoAmrih 2014); (2) *The Dark of Gatotkaca, a Novel of a Hero of Quietness* (PitoyoAmrih 2014); (3) *Amba* (LaksmiPamuncak 2012); (4) *Going Home* (Laila S. Chudori 2012); (5) *Rahvayana, I Lala for You* (Book 1) (SujiwoTejo 2014); (6) *Rahvayana, There is that is not There* (Book 2) (SujiwoTejo 2014); (7) *The Mrs 2, the Hidden Earth* (Budi Sardjono 2015). The short stories are: (8) *Drupadi* (Putu Fajar Arcana 2015); (9) *Nine Semar* (Sena Gumira Ajidarma 2014); (10) *Drupadi Dies* (Sena Gumira Ajidarma 2014); (11) *Cakil* (Tjahjono Widijanto 2014); (12) *Ending* (Tjahjono Widijanto 2014); (13) *Bagong to be King* (Agus Fahri Husein 2009).

Meanwhile, books on puppet stories used as reference sources were: (a) *Shape & Character of Old Puppet* (Heru S. Sudjarwo, Sumari, and Undung Wiyono 2010), (b) *Puppet Enciclopedia* (Dwiyanto et al, 2010), (c) *Enciclopedia of Puppet Figures and the Family Tree* (Sucipto 2010), (d) *Family Tree of Old Puppet with Stories, books I—VII* (Padmosoekotjo 1992), (e) *Mahabharata* (Rajagopalachari 2008), (f) *Mahabrata* (Lal 1992), and (g) *Ramayana* (Lal 1995).

Selection of data was focused on the characterisation aspect, but the plot aspect was also included since the two were inseparable. Knowledge about puppet stories was part of the researchers themselves and this became one of the research instruments in discourse analyses, i.e. knowledge of worlds (Brown & Yule 1983). Data were analysed simultaneously and repeatedly up to the exhaustive points for needs and adequacy. Data analyses were conducted using the descriptive qualitative techniques.

FINDINGS AND DISCUSSION

Findings are related to puppet characters and story-mainstream origins, model of characters' self-actualisation, and functions of actualisation of puppet characters in Indonesian fiction of the 21st century. In brief, the research findings can be uncovered as follows. *First*, the items

are names of main characters or those that are related to puppet figures, puppet figures that are referred to, and puppet story mainstreams. *Second*, the re-actualisation of the puppet figures is categorised into names and characters. There are characters in the fictions that are re-actualisations of names and characters of puppet figures simultaneously, there are those that are re-actualisations of names only, and there are those that are re-actualisations of characters only. *Third*, the functions of puppet figure referencing come in three types; namely deliberately for re-actualising the puppet figures, for comparative purposes (metaphorical), and for cultural references.

During the last decade of the 20th century, modern Indonesian literature is seen as more intensive in elevating, transforming, and actualising puppet cultures as one of the sources for literary writing. One is not to forget the cultural traces that have raised them no matter where they presently reside. After being Indonesian persons, and later even going internationally, they long for their local subcultures that have brought them up. This longing is archetypal and takes a great part in the development of Indonesian cultures (read: literatures) (Darma, 1995, p.171). The presence of many Indonesian literary works written (published) during the 21st century strengthens the truth about this longing. The fact underlies the importance of efforts to preserve various traditional cultures.

RE-ACTUALISATION OF CHARACTERS AND MAINSTREAMS OF PUPPET STORIES

The concrete forms of the actualisation and re-actualisation of puppet stories in modern Indonesian literature that are most easily recognised are the adoption and referencing of the names of puppet characters from either mainstream Mahabharata or Ramayana. The use of the names of certain puppet figures in a fiction indicates that puppet figures are reactualised. From this fact, readers who are familiar with puppet stories will readily find intertextual aspects in the literary works (see Lesmate, 2012). This also has an impact on their reading activities since they will automatically make references to puppet stories as part of their efforts towards complete understanding.

Of the 13 works being studied (see data resources), nine works (69.23%) take up stories and characters from mainstream Mahabharata and four (30.77%) from mainstream Ramayana. Fictions from mainstream Mahabharata are: (1) *The Dark of Gatotkaca, a Novel of a Hero of Quietness*, (2) *Amba*, (3) *Going Home*, (4) *The Mrs 2, the Hidden Earth*, (5) “Drupadi”, (6) “Drupadi Dies”, (7) “Nine Semar”, (8) Cakil, (9) “Bagong to be King”. Fictions from mainstream Ramayana are: (1) *Hanoman, Mute End of a Great War*, (2) *Rahvayana, I Lala for You* (Book 1), (3) *Rahvayana, There is that is not There* (Book 2), (4) “Ending”.

This shows that puppet figures from Mahabharata are more known and well-liked by authors. This also seems in line with the fact in the society inasmuch as people more prefer main stream Mahabharata in staging puppet performances. The same things occur for contemporary stories developed by the puppet players (on requests from members of the society) using the Mahabharata as the source.

In fact, in the novel *Hanoman, Mute End of a Great War*, mainstreamed on Ramayana, a character from Mahabharata is used, i.e. Antasena. On the other hand, in the novel *The Dark of Gatotkaca, a Novel of a Hero of Quietness*, mainstreamed on Mahabharata, a Ramayana figure can also be found, i.e. Hanoman. This latter fact can be traced from the belief that Hanoman has a long life that he can become a character in the mainstream Mahabharata that takes place 500 years later. In the story, it is told that Hanoman cannot die unless by his own will. Hanoman wanders and arrives in Java during the reigns of Jenggala and Panjalu kings who are brothers when they are in a war (note: this is the same as what happens in Bharatayuda war which is a war of brothers). Hanoman wishes to prevent

the war, but is blocked by Batara Kala. Hanoman then sits contemplating in the adjacent island (Bali) till his body becomes stone.

The novel *Hanoman, Mute End of a Great War* actually begins and happens in the age of Mahabharata, that is the encounter between Hanoman and Antasena prior to the great war of Bharatayuda. The life story of Hanoman is narrated to Antasena by Hanoman himself in a flash-back. A similar theme, the novel *The Dark of Gatokaca, a Novel of a Hero of Quietness* also takes place during the Mahabharata era. The figure Gatokaca who often feels lonely tries to console himself by seeing Hanoman, who has now become a priest, to get advices from him.

In relations to names of puppet characters, figures like Drupadi (*Drupadi*), Bima, Gatokaca (*The Dark of Gatokaca, a Novel of a Hero of Quietness*), Yudhistira and Kresna (*Cakil*) and Anoman, Rama, Sinta, and Rahwana (in *Hanoman, Mute End of a Great War*, and *Rahvayana, I Lala for You*) are more often used in fiction works. Puppet figures with good characters are usually used as protagonists and those with evil characters are usually used as antagonists. The clowns can be in both mainstreams. Clown figures, especially Semar (*Nine Semar*), is much known since he is seen a representative of the lower society members. Semar is a reincarnation of a god, called Batara Ismaya, who is sent to earth to take care of knights who will become kings. He is even seen as a representation of figures who guard and defend the righteous (Sumukti 2006, pp. 76-77, Basuki 2006, pp. 78-80). It is therefore true that whoever is served by Semar and his three sons must always be a good character. This conviction is seen in the short stories *Nine Semar* and *Bagong to be King*.

The name Bima (novel *Going Home*) is also much known and well-liked because he is good and hates evils so much. This has occurred since a long time in the past and he is even highly revered. Representation for the liking and praising of this puppet figure can be seen from the reliefs in Javanese temples like Sukuh Temple (Karanganyar, Central Java) and Penanggungan Temple. Other puppet reliefs can be found in other temples such as Ramayana stories in Lara Jonggrang Temple (Prambanan, Yogyakarta) and Penataran Temple (Blitar, East Java) and Arjunawiwaha stories in Jago Temple (Kasnowihardjo, 2012, p.3). In Bali, the statues of Anoman and Batara Wisnu, puppet figures who are revered by the local people, are grandly displayed and welcome people in Ngurah Rai International Airport.

MODEL OF IDENTITY RE-ACTUALISATION OF CHARACTERS

By identity is meant characterisation or description of a thing. Identity of a fiction character is the description of the character; in this case, the re-actualisation model is limited to the name and description of the character. The model of identity re-actualisation of puppet figures into fiction characters is a transformation model by way of putting up, referencing, or transforming either in names or in characters. There are three possible models of character re-actualisation; they are names and characters simultaneously, names without characters, and characters without names.

First, characters in fictions that are seen from names and characterisations are actualised from names of puppet characters. The reactualisation model is *actualisation of names and characters*. Fiction works that use this model of hypogramming are such as *Hanoman, Mute End of a Great War, the Dark of Gatokaca, a Novel of a Hero of Quietness; Amba, Going Home*, and the short story “*Drupadi Dies*”. Characterisation of fiction figures by names and characters refers to or is hypogrammed to certain puppet figures. This model of actualisation is the most intensive. This means that the fiction works really place puppet stories as one of the source for the writing processes.

This type of actualisation is the most easily found in fiction works that use puppet stories as the sources for writing. This actualisation type can be found in the novels

Hanoman, Mute End of a Great War and *The Dark of Gatotkaca, a Novel of a Hero of Quietness* and the short story “Drupadi Dies”. These two novels and the short story are puppet stories of the fiction version so that they can be called puppet fictions. In puppet fictions, the characters and the outlines of the stories are not much different from those in the puppet stories. The only differences lie in that the fiction works are modern fictions with a focus on certain figures and in the narration styles (see Downes 2012, pp. 134-137). Reading these three works is not different from reading a fiction with a puppet flavor or reading a puppet story with a fiction flavor.

Hanoman, Mute End of a Great War tells about the life story of Hanoman from birth to death. In shadow-puppet shows, this story type is called *banjaran* (continuous story). In principle, Hanoman in the fiction is not different from Hanoman in the puppet story. He is a defendant of the righteous and hero of the Great Alengka War helping Rama to retrieve his wife, Sinta, from the seizure of the evil king Rahwana. But, when Sinta has been taken back, Rama doubts her purity because of evil whispers. When Sinta is about to plunge into the blaze to prove her chastity, Hanoman saves her. After Sinta has two children, Rama receives the evil whispers again, and expels her to the jungle. Hanoman then goes away to estrangement for having a distaste of wars. He now is very hateful of wars, including the Bharatayuda.

A similar thing happens in *The Dark of Gatotkaca, a Novel of a Hero of Quietness*. The life history of the main character, Gatotkaca, is narrated from birth to death. Gatotkaca is a knight who guards the safety of Amarta kingdom, but he often feels lonely. He has never had the merriness of childhood since he is created a youth and goes straight to battles. His lonely heart can only be consoled by Hanoman. He perfectly understands that he is being sacrificed in the Great Bharatayuda War; he willingly takes it for the sake of the victory of the Pandawa.

The short story *Drupadi Dies* tells about the terminal trip of Drupadi, wife of the Pandawa, in facing her destiny doing the Yoga annihilation on top of Mount Meru. The journey is a religious excursion and so they may not give each other help. She does not make it through the snow and dies in it; the journey can only be completed by the purity of body and soul. Since Drupadi is narrated as the wife of the Five Pandawa, it can be seen that the story is based on the Indian version, not the Javanese. In the latter, Drupadi is wife only to Yudhistira (see Rajagopalachari 2008, p. 94, Sudjarwa et al. 2010, p. 632).

Other figures that hypogram in this way are Amba, Bhisma, dan Salwa in the novel *Amba*. Both in names and characters, the hypogramming is actually partial. In the puppet story, these figures are named Amba, Bhisma, and Salwa; meanwhile, in the novel, they become Amba Kinanti, Bhisma Rasyad, and Salwa Munir. There are therefore changes or additions in names.

The hypogramming to these puppet figures becomes more intent since there is similarity in the love life of the three sisters in the puppet story; a triangle love affair. Before Amba is in love with Bhisma, she has been engaged to Salwa. She breaks up with Salwa. She is dating Bhisma and gets pregnant. Bhisma disappears, arrested by the military, for being engaged in the communist political rebellion. Amba's love to Bhisma is ended and she is forced to marry another man to cover the shame. This is clearly a hypogram of the puppet story. Bhisma is successful in winning the three sisters Amba, Ambika, and Ambalika after defeating all his contenders including King Salwa. On the way home, Amba wants to be sent back because of her love to Salwa, but Salwa refuses out of prestige and tells her to return to Astina. Bhisma's brother, Citrawirya, also refuses to marry a woman who is in love with another man. Amba urges Bhisma to marry her, but Bhisma refuses it because he has pledged to celibacy. As a note, King Salwa is Saubala in the Indian version while, in the Javanese

version, he is Citramuka from Swantipura (Rajagopalachari 2008, p. 28, Sudjarwo et al. 2010, p. 454).

The novel *Going Home* carries the puppet figures Bima and Ekalaya who become the idols for the novel main character, Dimas Surya, for the reason that they are regarded as having a similar fate. Bima is one of the Pandawa who holds fast to the righteous. His love to Drupadi is not well-responded since Drupadi more prefers Arjuna, Bima's younger brother. It is clear here that the author refers to the Indian version of the puppet story in which Drupadi is wife of the five Pandawa. Ekalaya, in the same line, is a knight who highly values his teacher, Durna, despite the fact that Durna is merely an imagined teacher. When Durna asks for the *guru-dakshina* (student's gift to the teacher), in the form of his right thumb, Ekalaya surrenders it willingly. In addition, *Going Home* also uses the puppet figures for Surti, Rukmini, Narayana, Bima, Andini, and Rama; their characterisation, however, does not hypogram to the puppet figures. Notwithstanding, the referencing of the names of puppet figures adds to the conviction that the puppet is frequently used as cultural references by members of the society to give names to their children.

The fiction that raises clowns in the story is "Bagong to be King". The four clowns (Semar, Gareng, Petruk, and Bagong) are quite well-known in the society; all the four of them are included in the short story. Mainstream stories put all the four of them to be liked as they are kind, hilarious, live a simple life, and are regarded as representing the lower members of the society. In the short story, however, Bagong, who is appointed by Semar to replace King of Astina, Gendrayana, who is ignorant towards his people, behaves worse so that Astina kingdom becomes more chaotic. In spite of that, the story is non-mainstream that does not change the images of the clowns, especially Bagong, who are figures well-liked by the society.

Second, fiction characters that are seen from the aspect of names are actualized from puppet characters; but not from their characterisations. Therefore, the model of the reactualisation is that of *actualisation of names without characters*. Fiction works that use this hipogramming model are *Rahvayana, I Lala for You* (Book 1) and *Rahvayana, There is that is not There* (Book 2), *Amba, Going Home*, and the short story *Cakil*.

The fiction figures in this category are named as figures in the puppet stories, either partially or fully; but, from the aspect of characterisation, they do not reflect characters of the puppet figures. In essence, they are human beings, not puppets, who live in this present time but who have names of puppet figures. This is a common phenomenon in the Javanese society who has profuse puppet backgrounds. Name giving by parents to their children or by anybody to anybody else, including by authors to fiction figures they create must have certain purposes and wishes. Minimally, names may remind one of something meaningful.

This is different from the characters Sinta dan Rahwana in the novel *Rahvayana, I Lala for You* (Book 1) and *Rahvayana, There is that is not There* (Book 2). The two characters are truly names of two puppet figures; but, seen from characterisations, they are different. The two characters live within the puppet world background and the concrete modern time. From time to time, they appear as puppet figures but, more often, they find themselves as persons of the present time with a mixture of characters of the puppet and novel figures. As stated by Varela (2014), this shows one of the developments of contemporary Javanese puppet. In the puppet world, Rahwana loves Sinta and Sinta refuses it. In the novel, Rahwana befriends and loves Sinta, but Sinta does not give a clear response. Actually, how Rahwana's love to Sinta is more of a sublimation than of Sinta as a body and name. Body and name may change, but Rahwana's love to the soul, of Dewi Widowati, that reincarnates as Sinta does not till end of life.

A different fact can be observed in the short story *Cakil*. Referencing to puppet figures by taking names and characters simultaneously can be said as hypogramming by continuing

the convention; however, hypogramming to puppet figures in this short story is one that is in contrary to the convention. The characters that appear in this short story, except for Cakil, are the families of Pandawa and Dwarawati, and even Semar, who are known as white figures with good characters. In puppet stories, they are heroic figures, defendants of the righteous and fighters of evils. But, in this short story, these figures are transformed into figures with bad characters. This short story is actually one that contains social criticisms, criticising the honorable members of the House of Representatives. Important figures who so far are seen as well-behaved by the society now turn out to be ones who behave disrespectedly.

Third, seen from their characterisations, fiction characters are reactualised from puppet characters, but not from the aspect of naming. So, the reactualisation model is *actualisation of characters without names*. A work of this hipogramming model is *Going Home*, on the character Dimas Surya. However, this interpretation must be based on the presence of words that mention puppets in order that it can be accounted for. This is caused by the fact that both the fiction stories and the puppet stories idolise figures with particular characters so that there is possibility that there are aspects that match between the two although no referencing is found.

Actually, not too many fiction characters are pictured this way, and the only one found is the one in *Going Home*. Dimas Surya is born and raised in Solo within a society that is rich with puppet cultures. As a figure who understands and actualises puppet stories, Dimas frequently makes reference and identifies himself with his idolised puppet figures Bima and Ekalaya. Dimas Surya consciously feel that he has similarities in characters and fates with these two puppet figures. The two puppet figures are used as references to describe the existence of his self-identities. In this case, the re-actualisation of the puppet characters can also be included into the category of comparison and or of cultural referencing.

PUPPET CHARACTERS AS CULTURAL REFERENCES

One cannot detach oneself from cultural values that have raised him. Cultural values are often used as references and or comparisons to various things in the present life as these values are seen as relevant. Substantially, human values do not change; it is their manifestation in life which does. Puppet culture values that are seen as highly noble are much referred to by the society, especially Javanese and Balinese, for various purposes. References of puppet culture values can be found in name referencing, comparison (metaphorical), values for children education, and reincarnation sources in religious beliefs.

Names of many fiction characters are taken from names of puppet characters. This can be understood that names of puppet characters are used as references in giving names to fiction characters. This also happens in real life in the Javanese society. Name giving to children is the parents' right; name giving in fiction is the writer's right. As can be seen in fiction works, name giving by the authors must have certain reasons.

Why do authors choose to use puppet characters? Commonly, puppet figures are chosen since they already have characters that are standard, distinct, and typological (Kuntowijoyo 1984, pp. 128-129). In general, puppet characters are distinguishable into two character types: white and black, good and evil. The choice of names on certain figures consciously or unconsciously must simultaneously refer to characters attached to them, or, minimally, are directed to those characters.

Parents who give their children names by using puppet names generally have an expectation that their children will later have characters similar to those of the puppet figures. It is therefore common to choose puppet figures who have good character types like Bima, Arjuna, Narayana, Parikesit, and others for boys. For girls, choice is made on names like Endang, Larasati, Ratih, Sinta, and others. No names are chosen for puppet figures with bad

characters. This way, the adoption of puppet names for names of fiction characters has a relation with cultural reference functions. Referencing to puppet figures' names will simultaneously help or direct readers' comprehension.

In the short story *Nine Semar*, the puppet figure Semar is “displayed” by the author in various parts of Jakarta city. With no explanation about who Semar is, everybody knows this character. Semar is a puppet figure symbolising wisdom and defending the righteous represented by the Pandawa. Semar is a myth with four life principles of respect, wisdom, steadfastness, and simplicity (Basuki, 2006). Semar will be present to remind his masters to always be on the right routes. Semar also often help members of the society by giving help to whoever needs it (Sumukti, 2006, p. 80). So, when Semar appears in various parts of Jakarta, it can be interpreted that there is something wrong in those city corners such that Semar must be present there to give warnings.

Other than as cultural referencing, name giving to fiction characters by using names of puppet characters is also meant as referential comparison. This is done to compare the characterisations of the fiction characters with those of the puppet characters who have already owned definite identities that have been known by the society. This way, the reader will sooner be able to identify and predict the characters. The comparison can be physical, attitudinal, and behavioral in terms of characters either directly or indirectly (metaphorical).

Since the physical forms and characters of puppet figures are standard, distinct, and unchanged, these are often used by authors for the comparison of fiction characters. Comparing fiction characters to puppet characters makes communication is more efficient since it makes the reader easier to comprehend. This is because the author and the reader use the same codes and they both understand the meaning. In Lotman's term (Segers 2000, p. 18), this is known by the concept of identity aesthetics. In this case, codes or symbols are already known by readers, but with new contents of meaning.

Cultural referencing of puppet figure characters for fiction characters can be seen clearly on the figure Dimas Surya (*Going Home*) who consciously regards himself similar to the two puppet figures Bima dan Ekalaya. In his love story, Dimas Surya falls in love with Surti, but later on Surti is married to Hananto. Dimas then compares his “destiny” to that of the puppet figure Bima. Bima falls in love with Drupadi, but Drupadi chooses Arjuna. In fact, it is Bima who most guards the respect and honor of Drupadi. For example, when the Pandawa is defeated in the dice gambling and then humiliated by the Kurawa (Drupadi is dragged and striped by Dursasana), or when the Pandawa is punished and hides in exile in Wirata Kingdom (Drupadi is harassed by Kencakarupa), it is Bima who defends her.

At first I think father admires him because he is a representation of manliness. Tall, huge, and protective. It turns out that father likes Bima because of his faithfulness to Drupadi, the only one woman who becomes wife of the Pandawa brothers. His servitude to even overrides Yudhistira's love to her. It is Bima who defends the honor of Drupadi who is being humiliated by Kurawa when losing the dice gambling. “It is only Bima who guards Drupadi when she is being harassed by many men during their exile in the jungle for 12 years,” said father interpreting excitingly. (*Going Home*, 2016, p. 185)

Since Dimas is still in love with Surti, Vivienne, his wife, asks for a divorce. The story of the five Pandawa are married to Drupadi in a polyandry system is known only in the puppet stories of the Indian version, and not in the Javanese version (Rajagopalachari 2008, p. 94, Sudjarwo et al. 2010, p. 632). This shows that, in this part of the book, the author makes a reference more to the Indian version story than to the Javanese version.

Besides, Dimas Surya also feels that his destiny is similar to that of another puppet character, Ekalaya. Dimas is a political fugitive accused by the Government of having been involved in the left political movement (Indonesian Communist Party) that staged a rebellion in 1965. He is accused of being “un-cleaned self”. But, he loves fatherland Indonesia. His

love to Indonesia is expressed by opening a restaurant of Indonesian foods, collecting batik with puppet figures, and having various spices that reminds him of Indonesia. He equalizes himself with Ekalaya. Ekalaya highly admires Durna so that he wants to be his student. Because his wish is rejected, Ekalaya begs that he is permitted to build a statue of his “teacher”. It is to this statue that he imagines as his teacher that he learns to shoot arrows. Later on, Durna demands his thumb as a consequence of “guru-daksina”, a tribute of a student to his teacher. Ekalaya fulfills the teacher’s request.

Ekalaya is a trashed student, not recognized, for Durna only recognizes Arjuna as his student. But, in his own way does Ekalaya make efforts to remain, to still exist, and it turns out that he is successful and even is able to defeat his competitor. However, he has a tradition of injustice to face.

Father’s voice sounds louder and has anger in it. “As customary in the tradition of teacher and student after the knowledge is given, there will be the event of *guru-dakshina*”.

“What is *guru-dakshina*, Father?”

“A formal homage from Ekalaya, a pious person, certainly willingly fulfills Durna’s request and straight a student to his teacher after the lesson is complete.”

.....

away cuts off his thumb. Subsequently, although he still can shoot using four fingers, he is no more the great shooter as before. And Arjuna returns to the top stage: he is the greatest shooter on the whole earth.
(*Going Home*, 2016, p.192)

Dimas is an Indonesian person who adores his country, is forced to be exiled, and becomes a political fugitive. There are not a small number of people who have the same fate as Dimas Surya although they do not know and, moreover, are engaged in political affairs. The same thing also seems to apply on Bhisma (*Amba*) who also becomes a political arrest during the New Order Government era for being regarded as having a part in the communist rebellion. These political arrests, as can be seen in the two novels, seem to be constructed (by the government) as “common enemies” (Meiseisar, 2015). In fact, as narrated in the stories, they know nothing about it nor are they involved in political movement.

In addition, in the story of Ekalaya, the author acknowledges that he does not take references from the Javanese puppet stories. He takes them from the translation of Ramesh Menon (2004): *The Mahabharata, a Modern Rendering* (see Some Final Notes). This simultaneously strengthens the fact that Drupadi’s polyandry is also taken from the Indian puppet version. This fact also shows that authors’ orientation to puppet cultures is not always towards Javanese puppet cultures.

Why do Indonesian modern fictions make a lot of references to puppet stories and characters? There must be something that motivates it. One is that puppet stories are abundant with ethical values (Amir 1994). This can also be seen with other types of puppets, such as the Sundanese doll puppet which is also a traditional culture loaded with values (Saripudin et al. 2014 p. 129). The puppet has two main functions: as an entertainment and as an education medium. It is therefore true that references to puppet stories and characters are meant as references to the contained moral values. These values are subsequently used by parents to educate their children. This also is what happens with and what is told in fiction texts.

This aspect can clearly be seen in the short story *Ending* (Tjahjono Widiyanto) and *Bagong to be King* (Agus Fahri Husein). In *Ending* it is told how a mother usually tells her children about puppet stories in order that they can learn lessons from them. The most-like stories are the one of the Ramayana. Sinta is abducted by Rahwana for the bait of a golden deer that is a transformation of Kala Marica, his servant. Mother version emphasizes the theme that Sinta is a girl who is easily side-tracked. Thus, mother advices: Being a girl must not be easily side-tracked like Sinta and do not be like Kala Marica either whose work is

luring and deceiving others. Mother will be shocked when finding that her youngest child is arrested because of a corruption case: *Mother*: “O, dear, God. Why should there be a thief in the family of Hardja Prawira? Why should you become a Marica, a demon, o, my dearest son?” (Cakil 2014, p.49).

Mother, as an old figure, still uses puppet values as main references in telling, behaving, and taking stances. In the old days, the puppet becomes the primary sources of values for the Javanese. In the short story *Ending*; *kayon* is the mount puppet. In the puppet stories, *kayon* stands for a mountain. It is the signal for starting and ending (Mohamad 2010, p.1). In this short story, *kayon* means the starting of the life of the family Hardja Prawira and the ending of the adventure of Mother’s son (Wahyu) who is arrested because of corruption, because he behaves like a demon, Kala Marica, who only pursues pleasures in life on the earth.

On the other side, the contents of fictions as literary works are influenced by the moral views and religious beliefs of the writers. The religions and traditions of the societies from where the writers originate will affect how they take “lessons” from puppet stories and characters. Puppet cultures do not only exist in Java, but they also prosperously live in Bali. In the Balinese puppet, therefore, in line with the fact that Balinese are Hindus, puppet stories are also of the Hindu version. In Hinduism, living creatures reincarnate after death to come back to earth. This also happens with puppet characters; they reincarnate in their next lives. In this case, puppet characters are treated in the same way as human beings in the Hindu beliefs.

Puppet characters that reincarnate back to earth can be found in the short story *Drupadi* (Arcana). Figures that undergo reincarnation are Raytina (reincarnation of Drupadi) and Grandfather (reincarnation of the dog that follows Yudhistira on his descend to Heaven). Raytina has undergone reincarnation one hundred times and, everytime she reincarnates, she is always accompanied by her grandfather. In her reincarnation this time, Ray watches a video of the journey of Yudhistira accompanied by four men and a woman all of whom then die. Yudhistira continues his journey alone accompanied by a dog. When reaching the gate of heaven, Yudhistira will not enter if not together with his dog. But, because it is only a dog, the heaven authority refuses and tells the dog to return to earn reincarnating into a human. When Ray is dead, Grandfather sees her and tells her that she is the 100th reincarnation of Drupadi while Grandfather is the reincarnation of the dog that is sent by Yudhistira to guard Drupadi.

This is different from puppet stories and characters of the Javanese version. In Java, since the era of the moslem Great Teachers, easpecially Great Teacher Kalijaga, puppet stories have been Islamic, carrying in the teachings of Islam. Sunan Kalijaga, for instance, adds to the weapons of Yudhistira King called the *Kalimasada* article which carries the meaning ‘the two *syahadat* declarations’ (one of the five orders of Islam that carries the two pledges: I witness that there is no God except Allah, and that Muhammad is prophet [messenger] of Allah).

CONCLUSION

Indonesian fiction of the 21st century can be seen as intensively intertextualising with puppet stories and characters. Puppet characters that are raised and actualised in Indonesian literature are generally well-known figures; figures with noble characters are used as protagonists and figures with evil characters antagonists. These puppet characters are taken more from the mainstream Mahabharata rather than Ramayana. This means that puppet characters from the mainstream Mahabharata are more popular than those from the Ramayana. Shadow-puppet

performances with contemporary stories in the society also come more from the mainstream Mahabharata.

Indonesian fiction of the 21st century uses the identities of puppet characters as references for naming. Puppet story referencing to puppet figure identities can generally be distinguished into three categories; namely references of names with (partly) characters, references of names without characters, and references of characters without names. Referencing of puppet figure identities are generally hypograms that continues conventions and the first model that is the most intensive hypogramming. However, there are also hypograms that reject conventions though only found in one short story.

Indonesian fiction of the 21st century use puppet stories and characters as cultural references. Re-actualisation of puppet characters and stories is generally used as cultural referencing in the case of name giving, comparison (metaphorical), children education, and sources of reincarnation in line with religious beliefs. Referencing to puppet names, characters, and stories is seen as more efficient and communicative since it is typological, following the mainstream, and clear. Values in puppet stories and characters are much taken as one of the sources of references and a means of children education by the parents. In Hindu faith, that recognize reincarnation, puppet figures even become one of the sources for the living beings who in time will reincarnate during the next lives.

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