

The Impact of Durga's Wrath and its Effect onto Burisrawa: An Analysis on the Play of Panakawan Kembar

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Abstract

This essay discusses one type of literature that is the play. The play studied is a classical play with the object of play script research titled Panakawan Kembar. This script was written by Undung Wiyono as a team of Wayang Orang Sekar Budaya Nusantara and was first performed in 2005 by TVRI then re-staged in 2015 with the title changed to Panakawan Tanding. Research of puppet script titled Panakawan Kembar is carried out by means of structural research using the theory book of Analisis Drama dan Teater (analysis of drama and theater) by Soediro Satoto and is a qualitative descriptive research in order to achieve the goal of knowing the morality contained in the Panakawan Kembar play script. This article assumes that the virtue of defeating the emancipation and immobility of the durga has been succeeded by the virtues of the pandawa.

Keywords: Shadow play, Structural, Fighting, Morality, Javanese

1. Introduction

Literature is an oral or written work that has various features of superiority such as originality, artistically, beauty in content and expression, [1]. In the book [2] Literary works are classified into three genres, namely genre of poetry, prose and drama (play). This study discusses the lakon or play. *Lakon* is another term for drama. The play is derived from the Java language 'laku' plus a suffix 'an'. [3]. According to Poerwadarminta in his dictionary *Baoesastra djawa* [4], *laku* has meaning of action. *Lakon* is one type of literature other than prose and poetry. The definition of the play is a drama-shaped essay written for the purpose of staging [1]. The play in the Indonesia Dictionary (KBBI) means the essay which is conveyed again through the acts in the intermediary of life (human) or something (puppet) as a player. More plainly, the play script is a story written for staged, while the play is the result of the play of the play script.

The object of the study was the play of a puppet play called *Panakawan Kembar*. This script was written by Undung Wiyono. The script was first performed by the *Wayang Orang Sekar Budaya Nusantara* team in 2005 on Televisi Republik Indonesia (TVRI). Then staged directly in 2015 with the title being changed to *Panakawan Tanding* at Gedung Kesenian Jakarta. *Panakawan kembar* play is a *carangan* play or not in the book of wayang stories, both Mahabharata and Ramayana. This play is an update of the story of *Sembadra Larung* [5]. Because this play is a play of renewal it can be seen that the play *Panakawan Kembar* made

Article history:

Received (February 17, 2020), Review Result (March 21, 2020), Accepted (April 29, 2020)

with style or Surakarta style. Surakarta style has a characteristic of its own that is often make updates in wayang stories or *Yasa Enggal* [6].

The rest of this paper is organized as follow: Section 2 describes the proposed related work. Section 3 presents the obtained data and following by methodology. Section 4 presents the obtained results and following by discussion. Finally, Section 5 concludes this work.

2. Related work

In the previous research, there are not many studies on the play script which are found; however, many studies on wayang (puppets) are revealed. One of the researches is in the form of thesis by Hanief Syafi Al Umam with the *lakon* title of Antasena Takon Rama "Perangipun Kakang Kawah Adhi Ari-Ari". The study used the play script the data source from staging or transcripts, but the study was also limited, meaning that the author only examines the structural elements themselves without analyzing the culture in the play. Unlike the current research, the researchers also did the analysis of the values of virtue, wrath and the influence of a great figure on the main character, namely the wrath influence of Durga's to Burisrawa.

3. Data and methodology

The main source of this research is the play script with the title of *Panakawan Kembar* (Twin *Panakawan*) written by Undung Wiyono which was staged by people puppet team of *Sekar Budaya Nusantara* in 2005. For the purpose of this research, the data source in this research is then called NLPK.

This study was prepared using the theory of Prof. Dr. H. Soediro Satoto in his book, *Drama & Theater Analysis* 2016. The book explains the notion of drama/play and describes the elements which develop this drama/play. These elements are then called structural elements. The theory was chosen as the basic theory in this research because it focuses more on structural drama/play. This research was also done by using a qualitative descriptive research method. The research produced the descriptive data in the form of written words as well as oral forms of the observed objects. The method was chosen to express public opinions or responses to a problem. This study also aimed to collect actual detailed information describing existing phenomena, to identify the problems or to examine prevailing conditions and practices, to make comparisons or evaluations and to determine what other people do in the face of similar problems.

The NLPK analysis began by analyzing the structural elements that are interconnected with each other, namely characterizations, plots, backgrounds, themes and messages, conflicts, and conversations. After analyzing the structural elements of NLPK, then an ethical analysis was performed based on the previous structural analysis. Then, after the structural and ethical analyses had been performed, the conclusion was drawn from the findings in the analyzes.

4. Results and discussion

Characterization is the process of appearance of 'figures' as the bearer of character role character in a play performance [3]. Characterization is the way the author performs the appearance of the characters in a story so that the reader can know the nature or character of the characters raised by the author. Characterization is also known by the term characterization, ie the author gives the nature or character to the characters in a literary work.

Figure in NLPK experience a not so difficult process of characterization. This is because the characterizations in script already have standardization or *pakem*, that is the rule about the

characterization of puppet characters. Therefore, the average puppet character has a flat figure character. Characterization analysis is supported by books on puppet figures such as Complete Book [7] and [5] published by Senawangi. Characterization analysis begins by describing anyone who is a character in NLPK. The description of NLPK figures is categorized based on the role of character as follows in [Table 1] below:

Table 1. The description of NLPK figures

Protagonist	Antagonist	Tritagonist	
1. Arjuna 2. Sembadra	1. Bathari Durga 2. Burisrawa	1. Kresna 2. Kanwa	
Assistant Roles			
1. Semar 2. Gareng 3. Petruk	4. Bagong 5. Patih Sucitra 6. Patih Surata	7. Ulupi 8. Puntadewa 9. Werkudara	10. Panakawan Palsu

The characters in the NLPK are divided into four groups, namely the Protagonist consisting of Arjuna, Sembadra. An antagonist consisting of Bathari Durga and Burisrawa. Tritagonis consisting of Kanwa and Krishna. As well as the ten auxiliary role figures consisting of Semar, Gareng, Petruk, Bagong, Patih Sucitra, Patih Surata, Ulupi, Puntadewa, Werkudara, Fake Panakawan. There is a classification of auxiliary role because there is not much dialogue spoken by the ten characters. Nevertheless, the Panakawan both the original and the fake still dialogue bring the story in an improvisation, especially during the scene *Gara-gara*. Therefore there is little data about the panakawan. However Panakawan remains the title of the play [Figure 1].

Here is a characterization chart in NLPK:

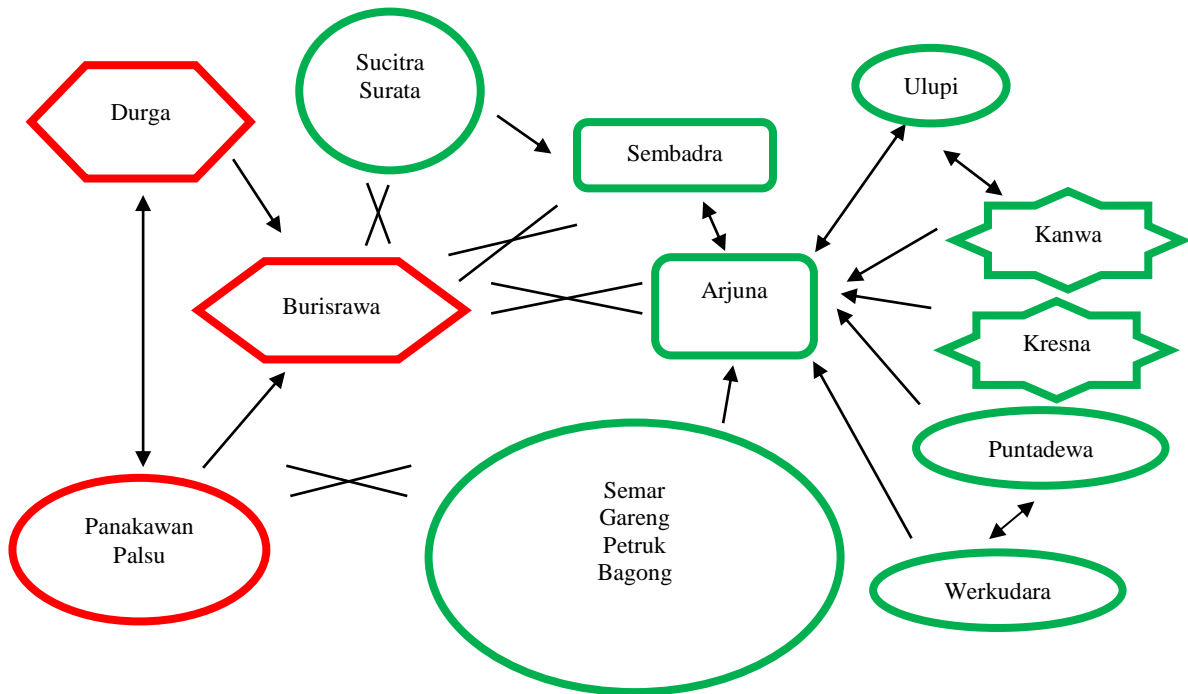









Figure 1. Characterization chart

Icon Description

-  : one figure supporting other figures.
-  : one character has a relationship with other characters.
-  : a character has conflict with another character.

Description of the chart form

-  : Protagonist figure : good character
-  : Antagonist figure : bad character
-  : Tritagonist figure
-  : Assistant Role figure

Color description



The plot is the fabric of events in a literary work to achieve a certain effect [1]. The path is lived under the law of cause and effect, which is the pattern of events to the disputes and solutions. Therefore, the flow is the driving of events in a literary work to reach a dispute up to the settlement of the dispute.

Traditionally, the plot consists of three stages: the first stage, the middle stage, and the final stage of the play. Sometimes in the core groove (mainline, inserted small grooves as sub-plots called subordinate grooves [3]. The path can be explained through the reversal and sequencing of events in a literary work. In NLPK there are 4 round, ie round 1, round 2, round 3, and round 4. Before entering round 3, tucked into a small chapter called the NLPK story in the four rounds is explained as follows:

- Chapter 1

Narrated Burisrawa was upset because in love with Dewi Sembadra. Love Burisrawa clapped one hand without getting a reply from the idol of his heart because Dewi Sembadra is the wife of Arjuna. Burisrawa great love for Dewi Sembadra made her dark eyes. Burisrawa did *tapa* to seek help from Bathari Durga. The effort he made was not in vain, Bathari Durga gave Burisrawa help by turning him into a figure of Arjuna and providing the help of four soldiers who were transformed into *panakawan*.

- Chapter 2

Patih Sucitra and Patih Surata are in Madukara Park. The two patih is in the Madukara park with Dewi Sembadra and the park princesses. Suddenly a fake Arjuna Burisrawa came and immediately seduced Dewi Sembadra. Dewi Sembadra felt strange with her husband's unusual attitude. He was suspicious of her husband while her husband, the fake Arjuna increasingly roughly treated his wife. The two patih who were helped by the park's daughters soon blocked the fake Arjuna. Thanks to the provision of fake Arjuna power provided by Bathari Durga, the fake Arjuna succeeded in kidnapping Dewi Sembadra using the science that made both the patih and the princesses unconscious. Then the fake Arjuna disappears with Dewi Sembadra. The original Arjuna came with the Pandawa, soon followed by Krisna. Seeing the precarious situation, Krisna suggested to Arjuna to look for a powerful brahmana in order to ask for help to rediscover his wife, Dewi Sembadra. Without waiting for time, Arjuna rushes in search of the brahmana.

- Gara-Gara

Because it is a chapter that is told by the mastermind about the world that is being hit by natural disasters that affect up to khayangan. After that displayed a casual scene and outside of the play being performed by the dalang. The figures that emerged were the four men. In NLPK there is no dialogue to blame. Dialogue is usually done spontaneously or improvisation.

- Chapter 3

While in the middle of the forest, Arjuna meets the Brahmana who is Kanwa and his daughter named Dewi Ulupi. Seeing Arjuna's good looks, Kanwa intends to make him a son-in-law. Arjuna is willing to be a son-in-law but on one condition. The requirement is to help find Dewi Sembadra who was abducted by Burisrawa. The Brahmana Kanwa issued his supernatural powers, suddenly Arjuna and the Counterfeit Panakawan appeared. Dewi Sembadra is confused to see two Arjuna and two Panakawan.

Both Arjuna then battled one on one. The power of both is the same. The atmosphere is getting stunned. Suddenly Kanwa held a contest. Whoever can enter into the heirloom Kendi Pratata, he is the original Arjuna. Sayambara began, the original Arjuna failed to fail. Arjuna false was trying to get into Kendi Pratata, then Arjuna fake made it into the jug. Quickly, Kanwa immediately closed the jug. The jars were then slammed. The Arjuna in the jug changed into Burisrawa. Then came Krisna and the Pandawa.

- Chapter 4

In the last half told the original *Panakawan* fight with the fake *Panakawan*. Counterfeit *Panakawan* lost and transformed into stealth follower Bathari Durga. Based on the division of four rounds above, the events occurring in NLPK amounted to 16 events. If sorted, then the event will be the following chart in [Figure 2]:

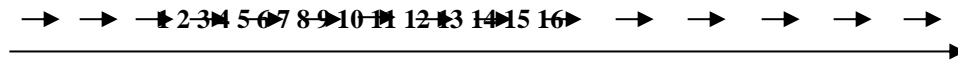


Figure 2. NLPK event sequence

The picture above shows that the storyline on NLPK is a plot:

(1) Chronological plot.

This is because the relation between sequential events and continuous chronologically from the beginning to the final stage.

(2) Tightly plot.

In terms of qualitative, the NLPK groove is included in the groove tightly because the series of events is very unified in it.

(3) Single plot

In quantitative terms, the NLPK flow falls into a single plot because there are no other overlapping paths.

In the literary manuscripts there are aspects of space and time of occurrence of events. The aspect of space and time of occurrence of this event is known as the background element (setting). The background element is presented as part of the information where and when events in the play occurred. The setting in the play script is not the same as the stage. However, the play a form of embodiment of the background.

(1) Space Aspects

The aspect of space in the background of a literary work illustrates where the event took place. Place of events in play script, can be at home, palace, forest, mountains, sky, place of war, and so forth. Can occur in the real world or imaginary world. In NLPK can be found four aspects of space used as the background where the story goes. The first aspect of space is the Krendhawahana Forest, the place where the gathering of the jinn, demons, giants including Burisrawa and Bathari Durga figures. The second is Taman Kesatrian Madukara. This park is the scene of the abduction of Dewi Sembadra by Burisrawa. Third is the Forest where the war between Arjuna fake and the original Arjuna. And the last place is Forest where there is battle between two groups *Panakawan*.

(2) Time Aspect

Not all playwrights express or illustrate clearly the timing of the story. The time of the story in question is the time that occurs in the whole story or an episode in the play. Some examples in the puppet are: Bharata Yudha war that occurred for eighteen days. The verbs that happen during the life of karna. In NLPK there is no data about the time aspect. No explanation of day, month, date, year, or explanation time of morning, noon, afternoon, night, etc. This makes NLPK has no time aspect. It is only known that the events after Arjuna married Sembadra and when Arjuna got Ulupi.

In every literary work contains messages to be conveyed by the author of literary works to readers of literary works. These messages can be problems that occur in the life of the community with the aim that readers understand the problem and can think and determine ways to overcome these problems. The problems presented based on life experiences raised an idea that became the basis of a theme. So, the theme is the idea, the idea or the main thought in a literary work, whether expressed implicitly or explicitly. The theme of a literary work is not the subject matter. But it is more of a central idea that can be revealed [3]. The message in the literary works is the message that the writer of literary works wishes to read literary works. Can be delivered directly or indirectly. Explicitly, implied, or symbolically. If connected, the theme is the central idea that becomes the subject matter, while the mandate is the solution of the problem. The theme is presented as a question and the message is presented as an answer. The theme in this NLPK is about the fight. The battle between the characteristics of emancipation with the characteristics of virtue. The nature of the impermanence is represented by the characters Burisrawa and Bathari durga. While the nature of virtue represented by figures Arjuna and the Pandawa and the servants of Panakawan.

Satoto said that a conflict or a conflict is definitely there in a puppet story, let alone in a drama. it is because the essence of the drama itself is a conflict or a conflict. Even in a puppet story there can be more than one conflict or one that builds a story. May be major conflicts and other minor conflicts that support the main conflict. Disputes or conflicts can occur between humans, humans with animals, humans with the universe, and even humans with God. Both between individuals, individuals with groups, and between groups. (2016: 59). If in a literary work of the play is not found a bluff or conflict then the literary work of the play has lost essence and essence. In other words, the play or drama is only drama-drama or theater-theater. It's not playing drama any more, it's a play.

In NLPK, battles that occur are individuals with individuals. But each individual symbolically represents a group. The main disputes that occurred in the NLPK were the fight between Arjuna and Burisrawa. Arjuna is representative of the Pandawa. While Burisrawa represents the Kurawa group. The dispute occurred because Burisrawa committed a kidnapping of Sembadra Goddess who was the wife of Arjuna. The abduction was helped by using Bathari Durga's power that could transform Burisrawa's form into a fake Arjuna.

Stories in NLPK are included in the Mahabharata puppet story cycle. The characters that appear in the NLPK are figures in the Mahabharata cycle. The characters are then divided into two parties. Arjuna and Burisrawa parties. Arjuna was assisted by his two brothers, Puntadewa and Werkudara, King Kresna, Resi Kanwa, and the Panakawan. The Burisrawa party is assisted by Bathari Durga. The power possessed by Bathari Durga greatly influenced Burisrawa's evil plan to abduct Dewi Sembadra. Bathari Durga used her power to transform Burisrawa into a fake Arjuna. If Bathari Durga does not exert its influence on Burisrawa then there can be no conflict in NLPK. The arrogance generated by the Bathari Durga figure has a position in the NLPK of being the opposite of virtue from figures opposite Bathari Durga. Thus, it can be realized the essence of drama that is a corner with the presence of Bathari Durga in NLPK.

Although in Bathari Durga character known to have the nature of bad or bad traits, but Durga trusted as a Goddess Helper for people affected by the disaster or are suffering because of unfair treatment. One example is Burisrawa who was feeling the pain because of his love that was not avenged by Dewi Sembadra due to the unfair treatment of his sister Dewi Sembadra namely Baladewa. Indeed, virtue will always be a winner if fighting with charismatic. It is contained in a Javanese proposition of Suradira Jayaningrat Lebur Dening Pangastuti. The proposition means goodness or virtue will defeat all forms of evil. The proposition also teaches that we can be kind to everyone including those who have made mistakes to us. Thus, such loving treatment will make people who make mistakes apologize and promise to return to the right path and do a lot of good.

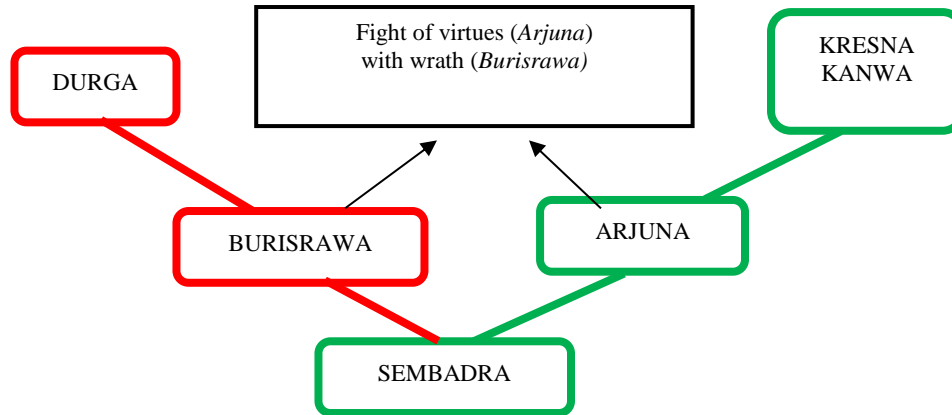


Figure 3. Diagram of fight

Based on the [Figure 3] above explains that *Burisrawa* is influenced by the power of *Bathari Durga* on the side of arrogance, while *Arjuna*, influenced by the power of King *Krishna* and *Kanwa Resi*, is on the side of virtue. The fight is a conflict and as the essence of the *Panakawan Kembangdrama*.

In [Figure 1] it is explained that after the climax of the event of the abduction to *Dewi Sembadra* by *Burisrawa* (point 6), there is the completion of King *Krishna* as a guardian of the *Pandawa*, advising *Arjuna* to look for a powerful *brahman* who can help to rediscover his wife (point 8). The suggestion given by King *Krishna* to *Arjuna* can be interpreted as the influence of the power of King *Krishna* that helps *Arjuna* in overcoming the problem. Although perhaps King *Krishna* can directly help *Arjuna* to solve the problem, the groove is made in such a way to bring a new appearance that makes the story in NLPK become more interesting.

The advice given by King *Krishna* has made *Arjuna* again get influence of strength from other figure that is *Resi Kanwa*. His meeting with *Resi Kanwa* is an early way for *Arjuna* to express his intent and purpose. *Resi Kanwa* is willing to help *Arjuna* but with one condition that *Arjuna* is willing to marry his daughter, *Ulupi*. On the advice of the *Panakawan*, *Arjuna* is willing to accept the requirement. Then *Resi Kanwa* reads *Aji Pameling*, the power he possesses to call or invite someone to come. The influence of these forces helps bring *Arjuna* to meet with *Dewi Sembadra*; however, *Arjuna* could not immediately bring back his wife because *Dewi Sembadra* is confused to determine the true figure of *Arjuna*.

The influence of *Resi Kanwa*'s strength is again raised. *Kanwa* then takes out a jug named *paratala* jug and invites the two *Arjuna* to perform the contest. The contest is for both *Arjuna*s to enter into the jug. The one who can enter into the jug is considered the original

Arjuna figure. It, however, turns out *Kani Kanwa's* voice upside down. Fake Arjuna that can turn into a jug of *pratata*. After the false Arjuna comes in then the jugs is closed tightly and then slammed to find out the actual figure masquerading into Arjuna.

As well as King *Krishna* and *Kanwa Resi*, the presence of the real *Panakawan* also encourages the power (strength) of *Arjuna* to face *Burisrawa*. The loyal *Panakawan* accompany *Arjuna* to look for a powerful *Brahman*, *Resi Kanwa* to help find his wife. *Panakawan* also plays an important role in making decisions about the requirements proposed by *Resi Kanwa* against *Arjuna*. In NLPK, although the presence of the *Panakawan* is not related to the story, they are a symbol of something that is symptomatic in society that is twin or counter culture. The presence of a fake *Panakawan* figure is a symbol of counter culture that is being implicated in society due to the nature of envy, and jealousy over the success of others.

Both conflicting figures are equally influenced by the strength of other characters. *Burisrawa* influenced by power from *Bathari Durga* is on the side of arrogance and *Arjuna* influenced by the power of King *Krishna* is on the side of virtue. No matter how powerful the influence on the side of wrath will surely be defeated by power on the side of virtue. Indeed, virtue will always be a winner if fighting with anger. It is contained in a Javanese proposition of *Suradira Jayaningrat Lebur Dening Pangastuti*.

Santosa (2013) argues that the proposition has the meaning of *sura* (brave), *dira* (brave), *jayaningrat* (winning in the world), *lebur* (crushed), *dening pangastuti* (by virtues or good deeds). If it is freely translated, good deeds or virtues will defeat all forms of evil. Understanding the concept will make anyone feel themselves to stand in the right place and become the main figure. To attain truth or virtue is not always manifested by violence, fighting, warfare, but also manifested through compassion. The affection shown to others who have made a mistake will be very useful to quell the evil itself.

This is done by *Pandawa* and Prabu *Krishna* to *Burisrawa* after he has been acknowledged to do evil by disguise as *Arjuna*. *Burisrawa* is not killed or punished, but *Burisrawa* is only advised by King *Kresna* that his actions are wrong and self-defeating and that *Burisrawa* is asked not to repeat his actions. Such loving treatment makes *Burisrawa* apologize and promise to return to the right path.

5. Conclusion

According to the wayang story cycle, the story in NLPK belongs to the *Mahabharata* puppet story cycle. The characters that appear in the NLPK are figures in the *Mahabharata* cycle. The characters are then divided into two parties, namely the *Arjuna* and the *Burisrawa*. *Arjuna* party is assisted by his two siblings, *Puntadewa* and *Werkudara*, King *Krishna*, *Resi Kanwa*, and the *Panakawan*; meanwhile, *Burisrawa* party is assisted by *Bathari Durga*. The power possessed by *Bathari Durga* greatly influences *Burisrawa's* evil plan to abduct *Dewi Sembadra*. *Bathari Durga* uses her power to transform *Burisrawa* into a fake *Arjuna*. If *Bathari Durga* does not exert its influence on *Burisrawa*, then there can be no conflict in NLPK. The arrogance generated by the *Bathari Durga* figure has a position in the NLPK of being opposed to the virtues that come from figures opposite *Bathari Durga*. Therefore, it can be realized the essence of drama that is a corner with the presence of *Bathari Durga* in NLPK.

Despite the fact that in *wayang purwa*, it is believed that *Bathari Durga* character has bad nature or bad traits, but *Durgais* trusted as a Helper Goddess for people affected by the disaster or are suffering because of unfair treatment. One example is *Burisrawa* who is feeling the pain because of his love that is not avenged by *Dewi Sembadra* due to the unfair

treatment of her brother, *Baladewa*. Basically, virtues are always the winners if fighting against wrath. This statement exists in a Javanese proposition of *Suradira Jayangingrat Lebur Dening Pangastuti*, meaning that goodness or virtue defeat all forms of evil. The proposition also teaches that we can be kind to everyone including those who have made mistakes to us. For that reason, such loving treatment can make people who make mistakes apologize and promise to return to the right path and do a lot of good.

The battle between the virtues against the wraths of the *Panakawan Kembar* puppet play is won by the virtues. The structural analysis discussed above leads to conclude that the main character will win the battle in the fight with the nature of wraths. Javanese society, therefore, can win values of virtues in their life in order to get a peaceful and comfortable life. The second and following pages should begin 1.0 inch (2.54 cm) from the top edge. On all pages, the bottom margin should be 1-3/16 inches (2.86 cm) from the bottom edge of the page for 8.5 x 11-inch paper; for A4 paper, approximately 1-5/8 inches (4.13 cm) from the bottom edge of the page.

Acknowledgements

The publication of this article was funded by the Universitas Indonesia PITTA Grant 2018. Thank you for the assistance that has been given to us.

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