

**The symbol of the apes power in the *Kembang Dewa Retna* play**

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**ABSTRACT**

Purwa shadow puppets are divided into several ages, namely myths about the gods, Lokapala, Arjunasrabahu, Ramayana, and Mahabharata. The *Kembang Dewa Retna* play is based on a story originating from the Ramayana period. The battle for primacy and outrage in the story is built through the plays performed by the dalang. This study discusses the relationship between symbols, power, and supernatural powers in the wayang kulit play of the Ramayana era entitled *Kembang Dewa Retna* by Ki Manteb Soedharsono. Flower of Dewa Retna as a manifestation of the power of the monkey which is manifested through Kapi Pramuja. This study aims to explain the struggle of ape forces against giant forces. This study uses an objective approach, qualitative descriptive method, and the theoretical conceptual framework of Javanese ethics from Franz Magnis Suseno. The results of this study indicate that the Flower of Dewa Retna is a symbol of the power of apes who have magical powers and struggle against anger. The power of the *Kembang Dewa Retna* bestowed by the gods to uphold virtue, truth, and justice.

**Keywords:** symbol, power, magic, wayang kulit purwa, Javanese

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**INTRODUCTION**

Wayang in the sense of "shadows" gives an illustration that in It contains paintings about various aspects of human life in relation to it with other humans, nature, and God; although in the literal sense wayang is a shadow produced by "puppet puppets" in performing arts. Puppet in the sense of "hyang", "god", "spirit", or "soul" gives an illustration that wayang is a development of the ceremony of worshipping the spirit of the nation's ancestors Indonesia in the past. (Darmoko, 2013: 3)

Wayang as Javanese culture has become an inherent identity in Javanese society. Puppet has various types seen from the material of manufacture and according to the area of origin. Nurgiyantoro in his book entitled *Transformation of Puppet Elements in Indonesian Fiction* (1998) said that Wayang Kulit Purwa is basically a presentation of mystical-religious symbols, namely symbols of human life from birth to death as reflected in the puppet structure, marked by the position of Gunung or Kayon, and gamelan music pathet. In the first round Kayon leans to the right and the gamelan sings Pathet nem or six songs, in the second half Kayon is perpendicular to the accompaniment of Pathet Sanga or nine songs, and finally Kayon leans to the left by singing Pathet Manyura songs (Suryadi, 1984: 43-44, Damono, 2000:345).

Almost all elements in wayang, such as the physical form of wayang characters and supporting equipment used in wayang performances such as cempala, blencong, white geber, wayang box, keyyak have a symbolic function (Nurgiyantoro, 1998:42). It was further stated that wayang is a very old Javanese cultural product, which is estimated to have existed approximately 3500 years ago. Puppet is a presentation of story heroes which in essence tells the resistance of characters with good characters against characters with evil characters (Nurgiyantoro, 1998: 24).

Wayang literature which is popular in various forms of plays in the archipelago is inspired by Sanskrit literature. Ramayana in Sanskrit is written by walmiki at the beginning of the Masehi era, consisting of 7 volumes (kanda) composed in 24,000 sloka verses. (Darmoko, 2018: 47). The wayang purwa plays are divided into four cycles: 1) The myths of the beginning of the cosmos concerning gods, giants, and humans at the beginning of time; 2) Arjuna Sasrabahu Cycle which contains the introduction to the epic Ramayana; 3) Ramayana cycle and; 4) The Mahabharata Cycle (Suseno, 1984:160). The *Kembang Dewa Retna* play is an episode of the post-Lokapala Ramayana epic, which was marked by the collapse of the Lokapala Kingdom by Rahwana (Lokapala bedhah). Prabu Danapati who became the king of Lokapala died after being attacked by Rahwana and came back to life as a god or Batara who inhabited Kayangan Puspita Kawedar. It was Batara Danapati who was assigned the task of guarding the *Kembang Dewa Retna*.

In addition to the play *Kembang Dewa Retna*, there are also similar plays related to *kembang* (flowers), such as *Kembang Wijaya Kusuma* and *Kembang Dewandaru*. *Kembang Wijaya Kusuma*, tells the story of Sri Batara Kresna, the king of the Dwarawati Kingdom who has an amulet or heirloom of *Kembang Wijaya Kusuma*. Krishna who is the incarnation of Dewa Wisnu uses *Kembang Wijaya Kusuma* to help the Pandawas at important times. While the Dewandaru Flower is a flower that is a condition for Arjuna's marriage to Sumbadra which only exists in Kahyangan Cakrakembang.

The *Kembang Dewa Retna* was chosen as research material because the story in it contains the values of power which are symbolized in a flower-shaped heirloom that is contested by characters with good characters and characters with bad characters. Rahwana as a symbol of an evil character gets an idea or a sign from the gods that the *Kembang Dewa Retna* can be used as a tool or weapon to defeat Rama, while Rama as a depiction of a character with good character tries to take back the *Kembang Dewa Retna* from Rahwana's hands and is used as the strength of the Apes who is a warrior of Rama Wijaya.

The wayang kulit purwa performance, which is the result of Javanese culture, is not merely a performing art, but more than that, wayang kulit purwa provides a view of people's awareness in spiritual (spiritual) and aesthetic (beauty) aspects. The values contained in the speeches of the characters in the wayang play are related to social realities that can enter all ages, indirectly providing guidance to humans as the basis of community ethics shown in everyday life. Wayang as a spectacle and guidance is a statement that is felt true.

The concept of the symbol of power contained in the play *Kembang Dewa Retna* by Ki Manteb Soedharsono becomes the focus of the problem that will be analyzed in this study. Wealth, throne, and women are expressions that are the goals of life for some people in this world. Thrones or power are always contested from time to time to show someone's existence.

In conducting this research, the author conducted a review of previous research. This review was conducted to compare the differences and similarities between the current research and previous studies. The material used as a reference is in the form of thesis and journal articles.

Several previous studies that were used as references were research from Wulandari et. (2017) with the title Symbolism of the Semar Mesem Mantra Against Power in Banyuwangi. The results of the study concluded that the Semar Mesem mantra as a witchcraft spell that affects the behavior of the people of Banyuwangi and its surroundings, especially in the tradition of spells. The next research is research by Hidajat (2005) with the title Structure, Symbol, and Meaning of Malang Topeng Wayang Topeng. Hidajat (2009) entitled Symbolic Forms of Javanese Aesthetics in Puppet Purwa Performances. The results of this study indicate that Javanese aesthetics is closely related to the art of wayang performance which provides an understanding of the universe of life, whether social, political, educational, religious, and beautiful.

In searching for data on the [www.youtube.com](http://www.youtube.com) page using the keyword "flower of the Dewa Retna" several results were found similar to the data used by the author. The search results show the play *Kembang Dewa Retna* from several puppeteers, including; Ki Enthus Susmono, Ki Anom Suroto, Ki Hadi Widodo, Ki Anom Dwijo Kangko. The data used by the author was chosen because the data is the most complete or intact video recording when compared to similar findings. However, the data used has shortcomings in terms of image and sound quality. In addition, there is a part of the video recording that was damaged for a few seconds, which resulted in the interruption of the conversation between the characters.

## METHOD

This research is based on the recording of the puppet performance of the puppeteer Ki Manteb Soedharsono with the play *Kembang Dewa Retna*. The puppet show is a TPI production which has now changed its name to MNC TV in 2005. The video recording was taken from the [www.youtube.com](http://www.youtube.com) page with the video title #Pakeliran Padat Ki Manteb Soedharsono Kembangdewaretno# which was uploaded by an account called honocoroko Live on 27 July 2017 and lasted 2 hours 26 minutes 15 seconds.

In this study used qualitative methods. Creswell (2010:4) research methodologies can be divided into three namely quantitative, qualitative, and a mixture of quantitative with qualitative. Qualitative research is methods to explore and understand the meaning that a number of individuals or groups of people ascribe to social or humanitarian problems. Abrams (1979:3) and Teeuw (1988:50) there are four approaches to literary works, namely: (1) mimetic approach which considers literary works as imitation of nature (life); (2) a pragmatic approach that considers literary works as a tool to achieve certain goals; (3) an expressive approach that considers literary works as an expression of feelings, thoughts, and experiences of writers (poets); and (4) an objective approach that considers literary works as autonomous apart from the surrounding nature, readers, and authors. So, what is important in this critique is the literary work itself, which is analyzed specifically for its intrinsic structure.

To support the qualitative method in this study, an objective approach was applied. According to Abrams, the view of literary works objectively states that: literary works are an autonomous world, which can be separated from the creator and the socio-cultural environment of his time. In this case, literary works can be observed based on their structure. These structures are intrinsic and extrinsic elements in literary works. Intrinsic elements can be in the form of character traits, plots, settings and themes. While extrinsic elements can be in the form of author psychology, environmental conditions and social structures of society. This approach exploits the intrinsic elements of a literary work (narrative).

The research steps can be described as follows: Data collection - Data classification - Application of theoretical and conceptual framework – Interpretation -Conclusion. Data was collected by searching for several video recordings of the performance of the purwa wayang kulit with the play *Kembang Dewa Retna*. Then determine the video recording with the integrity of the content of the play that is displayed, image quality, and good sound quality. Furthermore, the transcription process is carried out from the data in the form of video recordings to data in the form of text by writing each character's dialogue in the play in order to facilitate the analysis of the data. Furthermore, the determination of the theoretical and conceptual framework as well as data analysis and finally conclusions.

The theory used in this study uses the theory of Javanese Ethics, especially the Puppet Ethics, which is taken from the book *Etika Jawa* (Javanese Ethics) by Frans Magnis-Suseno. Ethics in a broader sense is the overall norms and judgments used by society to find out how humans should live their lives to achieve success in life (Suseno, 1984: 6). In Puppet Ethics, each character in the wayang has his own norms of behavior. Each puppet character has his own destiny which is determined by the gods. If each character carries out the behavior for what is his obligation, then the order of the universe and society is preserved. In the actions and fate of each character in the wayang, Javanese people can understand the meaning of life. Each party has a duty and place in the pakliran universe as well as the ethics they have which are determined by their rank and personal destiny. The diversity of different moral roles appears in wayang, each wayang character has his own rules of life, and what is allowed for one is not necessarily allowed for another (Suseno, 1984:160-166).

With qualitative methods and objective approaches, it produces data findings without using statistical procedures because they are not measuring. And using hermeneutic theory to interpret data findings in Ki Manteb Soedharsono's *Kembang Dewa Retna* play which has been transcribed in text form. contained in the text that has been studied.

## RESULTS AND DISCUSSION

### Results

The classification of purwa shadow puppets that describes certain social strata becomes very important in determining the symbol of a power. Apes are a classification of wayang which also has a status and role in supporting the knight figures who struggle to uphold virtue, truth, and justice. In the context of the *Kembang Dewa Retna* play, the characters Ramawijaya and Laksmana are placed as the incarnation of Dewa Wisnu while Sinta as the incarnation of Dewi Widuwati. The pair of Dewa Wisnu and Dewi Widuwati is not only a balance in establishing love, but also plays a role in maintaining and sustaining the universe. Thus, the status and role of Ramawijaya and Sinta who were accompanied by Laksmana who had received the spirit (soul) of Dewa Wisnu and Dewi Widuwati, always guarded and perpetuated the universe. The flower of Dewa Retna is a manifestation of the monkey's power which is manifested through the status and role of Kapi Pramuja who fights as a support for the knight figures who have the main, right, and just character in the Ramayana era, namely Ramawijaya and Laksmana. Kapi Pramuja is only one of the strengths of the existing monkeys, such as Kapi Anila and Kapi Anoman. These three monkey figures later became the power of the Pancawati state led by Ramawijaya to fight the power of outrage, untruth, and injustice from the Alengka kingdom, namely Rahwana or Dasamuka and their troops.

The symbol in the *Kembang Dewa Retna* play which is manifested by a beetle as the ruler of the flower is a manifestation of the power of the monkey which then manifests as a monkey named Kapi Pramuja. The monkeys in question are groups of humans who physically resemble monkeys who later inhabit the forests of the Pancawati area. Kapi Pramuja as a manifestation of the monkey's power gave his full power to Ramawijaya, king of Pancawati along with other monkeys, Sugriwa, Anoman, Anila, Anggada, and so on.

The magic in the play *Kembang Dewa Retna* is built through the existence of flowers that are oriented to the power of the gods as a pearl which will later become Ramawijaya's mainstay to win the battle against Rahwana (Dasamuka), the king of Alengka. Changes in the form of various objects of flowers, beetles, monkeys and so on can be seen as a thought raised by Javanese culture that there is a reciprocal relationship between the world of reality and the supernatural world. The struggle for a flower which contains the meaning of supernatural victory by the primacy group and the evil group is packaged in a relationship between human life and the life of the universe. Human groups, both in the primacy group and the anger group, view the universe as having powers that can lead to superiority in a war in the future. Ramawijaya and his troops succeeded in controlling the Flower of Dewa Retna and would later win the battle in the great war between Pancawati and Alengka.

### Discussion

In the introductory part of this discussion, a summary of the play *Kembang Dewa Retna* is included to provide an overview of the content and structure of the play text as study material. The summary of this play begins with the incident when Prabu Rahwana (Dasamuka) received the divine sign that the Flower of Dewa Retna was a means of achieving victory in the face of a battle and ended with the white monkey, Anoman, giving Anila the power to destroy Prahasta, as follows:

Prabu Dasamuka, king of Alengka, received a sign from God to control the Flower of Dewa Retna as a way to win the battle against Rama Wijaya. Prabu Dasamuka or Rahwana finally found the place where the Flower of Dewa Retna was kept. The Flower of Dewa Retna which is in Kayangan Puspita Kawedar, is guarded by Batara Danaraja or Prabu Danapati, Rahwana's brother.

Rahwana went to Kayangan Puspita Kawedar to meet Prabu Danapati to borrow the Flower of Dewa Retna. However, Prabu Danapati who was in charge of guarding the Flower of Dewa Retna could not fulfill Rahwana's request, because Rahwana was deemed unfit to hold the heirloom of the Flower of Dewa Retna. Rahwana tried to snatch the Flower of Dewa Retna from the hands of Prabu Danapati, but Rahwana was unable to snatch it from the hands of Danapati who had become a god. Rahwana managed to get heirloom the Flower of Dewa Retna without Danapati's knowledge. The suspicious Danapati finally found out that Rahwana had gone with the Flower of the Dewa Retna. The disappearance of the Flower of Dewa Retna apparently left the beetle that had been inside the Flower of Dewa Retna. Batara Narada then ordered Batara Danapati to create a monkey from the beetle. Batara Danapati succeeded in creating a shiny green monkey named Kapi Pramuja.

The steward went to Suwelagiri to meet Rama Wijaya. The servant introduced himself and conveyed his intentions and goals to Rama. Rama Wijaya accepted Pramuja as his servant, and gave his blessing to take back the Flower of the Dewa Retna from Rahwana's hand. Rama Wijaya sent Anila to accompany the Pramuja and assist in his task of retrieving the Flower of the Dewa Retna.

Dasamuka, king of Alengka, sent Prahasta and Indrajit to guard the Flower of Dewa Retna from the monkey troops who wanted to reclaim the heirloom. Prahasta brought the Flower of Dewa Retna to the heirloom warehouse in Kapatihan Purwadikaran. Patih Prahasta and his wife Dewi Triadi or Dewi Yoni together guard the Flower of Dewa Retna. At night Prahasta fell asleep and decided to rest for a while.

The maid who knew the Flower of Dewa Retna well and managed to find the place where the Flower of Dewa Retna was hidden. Without thinking, the butler took the unguarded the Flower of Dewa Retna. Prahasta felt sleep deprived and found the Flower of Dewa Retna had been taken. Prahasta reported the disappearance of the Flower of the Dewa Retna to Rahwana. Rahwana ordered Prahasta to go after Pramuja and reclaim the Flower of Dewa Retna, otherwise Rahwana would kill Prahasta.

The steward managed to bring the Flower of Dewa Retna to Swelagiri and gave the Flower of Dewa Retna to Rama Wijaya. The steward asked Rama Wijaya's permission to return to being a beetle and live in the Flower of Dewa Retna. Prahasta went to Suwelagiri to seize the Flower of Dewa Retna, but was blocked by Kapi Anila. A battle ensues between Prahasta and Anila. Prahasta, who is bigger than Anila, feels confident that he will win in this battle. Anila feels overwhelmed facing Prahasta and cannot stand up. Anila fell helplessly beside a monument.

Anoman gave strength to Anila and Anila was free from suffering. Anila's hand, which was resting on the monument, was able to lift the very large monument and hit Prahasta. Prahasta died on the battlefield and the big monument turned into an angel named Batari Indradi or Dewi Indradi. Dewi Indradi is Sugriwa's mother who was cursed by the gods to be the monument.

### ***Kembang Dewa Retna as a Symbol of Power***

The word of symbol comes from the Greek word *symbolos* which means a sign or feature that tells someone something. The General Indonesian Dictionary compiled by Poerwadarminta defines: a symbol or symbol is something such as a sign, painting, word, badge and so on, which states something or has a specific purpose; or means also a permanent (permanent) identifier that states the nature, condition and so on. A symbol or symbol is a thing or condition that leads the subject's understanding of the object. A symbol or symbol is an object, condition or thing in a broad sense and requires the subject's understanding of the meaning contained therein (Herusatoto, 2008:17).

In the Indonesian Puppet Encyclopedia (2017), it is explained that the *Kembang Dewa Retna* is a magical flower like the *Wijayakusuma* graft flower and has the property to revive the apes-human group who died before their death.

An ape's warrior who died before his death. Rahwana, who knows the efficacy of the Flower of the Dewa Retna, thinks that if the heirloom is in his hands, it is very likely that he can win the war against the Apes warriors of Rama's men (Solichin et al., 2017). conversation between Rahwana, Togog, and Bilung in Alengka.

Rahwana : So, it's like this, Gog. I got a whisper from the god, I can win against Rama Wijaya even though Rama Wijaya is staying in Suwelagiri (the residence where Rama Wijaya is located) as long as I can search, I can find the heirloom of the Apes nicknamed the Flower of the Dewa Retna. Got it, Gog?

From the conversation, Rahwana, who had received a whisper, believed that when he had the heirloom of the Flower of the Dewa Retna, he could defeat Rama Wijaya. Because Rahwana who had an evil character was always hostile to Rama Wijaya. use it to confront or fight King Rama Wijaya. This is because the Gods in the puppet world as a representation of God have conveyed something, so it cannot be doubted.

The influence of existentialism is more directed towards a tougher direction, that is, people are not only rational but are more emotional where humans risk themselves, exert themselves on

something or on others with all their passions and emotions (Peursen, 1976: 88). This attitude is shown in the figure of Rahwana who dares to risk himself against the Gods to get the heirloom of the *Kembang Dewa Retna* as a symbol of power.

In the play, the symbol of power from the *Kembang Dewa Retna* is again displayed in Semar's statement. The scene set in the residence of Rama Wijaya in Suwelagiri was attended by several figures, including; Rama Wijaya, Shinta, Kapi Pramuja, Narpati Sugriwa, Wibisana, Anoman, Lesmana, and Semar. The scene tells of the meeting of Kapi Pramuja (as Danapati's envoy) meeting Rama Wijaya and conveying the purpose of his visit to Suwelagiri. Semar as Rama Wijaya's advisor gave his opinion when asked by Rama Wijaya regarding the arrival of *Kembang Wijaya Kusuma*.

Rama Wijaya : How about it Kyai?

Semar : Ah yes right. Indeed, today God wants to give salvation which is called the *Kembang Dewa Retna*, it is the power of the Apes. There is a saying "*Jer Basuki Mawa Bea*" (To get salvation requires sacrifice or hard work). In carrying out behavior requires sacrifice. People who seek glory must be subjected to severe trials. Dewa has given advice like that, it means it's clear. Now Your Majesty I suggest taking a rescue weapon with the Maid. So that I can look for Dewa Retna's flower, because only he understands.

In this fragment of the conversation, Kyai Semar stated that the Flower of the Dewa Retna was the power of the Apes. The Apes in question are Rama Wijaya's troops who became a symbol of Rama Wijaya's strength. These Apes won every battle against Rahwana, without having Rama Wijaya intervene. Some of the Apes troops who took part and some of the Apes mentioned by Petruk, Gareng, and Bagong in the *Kembang Dewa Retna* play, include; Kapi Pramuja (apes with shiny green fur), Narpati Sugriwa (sister of Subali), Anoman (apes with white hair), Kapi Anila, Jaya Anggada (son of Subali), Kapi Manthasthi/Kapi Liman Desthi (apes with an elephant head), Sima Ambara (an Ape with a tiger head), Cucak Rawun (winged Apes), Kapi Rekata/Kapi Wangsakingkin (crab-headed Apes), Kapi Saraba (crocodile-headed Apes), Kapi Menda Suwari (goat-headed Apes).

Kyai Semar stated that God wanted to provide salvation through the heirloom of the *Kembang Dewa Retna*. The god in question was Batara Danapati who was formerly the King of Lokapala who died and rose to become a God in Puspita Kawedar's heaven. The god gave the heirloom of the *Kembang Dewa Retna* to Prabu Rama Wijaya, but Rama Wijaya had to take the heirloom from Rahwana's hands. Therefore, in his dialogue, Semar inserts the phrase "*Jer Basuki Mawa Bea*" that in order to obtain this salvation/power (the heirloom of the *Kembang Dewa Retna*) sacrifice or effort is required (by taking it from Rahwana). To get the heirloom again, Rama Wijaya sent Kapi Pramuja, because he used to be a beetle that lived in the flower, so he knew very well how the heirloom of the Flower Dewa Retna looked like.

The appearance of the monkey figure (Kapi Pramuja), cannot be separated from the support of the extraordinary power of the monkeys to the Ramawijaya group and other monkey troops that already exist. Kapi Pramuja did not just appear in the midst of Ramawijaya's environment, but through various obstacles and obstacles, in this case a test to fight the wrathful power of Rahwana (Dasamuka) and his troops. The exams that Kapi Pramuja undergo can be seen as an attempt to free oneself from worldly interests, namely as practice. Behavior is a means of developing and perfecting KAP's self to achieve spiritual knowledge about Islam and faith through a process of resistance and control over the lusts and worldly ambitions that surge within him. Control, ambition, and self-interest are tests of the behavioral process run. (Mahdiah and Darmoko, 2019: 77).

In addition to Kapi Pramuja as a figure who is undergoing a non-worldly orientation (dharma), he also shows speech, attitude, and behavior that is oriented towards honesty and chastity, making it easier to get the award as a war rifle defender of virtue, truth, and justice as possessed by Pramuja. Ramawijaya as a manifestation of Lord Vishnu, the guardian of the universe. Kapi Pramuja, armed with honesty and chastity, received the award of the Pancawati royal war guard after successfully surpassing the test from Ramawijaya to destroy the Alengka troops. Holiness and honesty are included in the attitude of nobility which is the main character of people Java. Then in the play, the inheritance is part of the means to achieve meyuunging congenital. (Oktaviani and Darmoko, 2021: 68).

Kapi Pramuja is a symbol of the 'living' *Kembang Dewa Retna* where an object can be more meaningful when the object is alive and can interact (do something or convey something). Symbols, power, and magical elements discussed by the author in the play *Kembang Dewa Retna* establish a relationship in the play. Power as an invisible thing is symbolized to an heirloom which is then symbolized back to the Apes play, so that power becomes something that 'exists' and can be interpreted. The magical element in the utterance of a particular play or scene becomes a complement to the power itself.

***The Battle of the Power of Virtue Against the Power of Evil***

It can be concluded that Rama Wijaya as the incarnation of Dewa Wisnu is a good party who experiences injustice, while Rahwana is the incarnation of moral evil and a symbol of the nature of anger (Suseno, 1984:160). De Jong in his book entitled "One of the Javanese Life Attitudes" says that humans have five obligations, one of which is respect for the ruler or everything that takes part in the government. All power, everything that is above, according to its essential nature is derived from God. Just as God exists, so does the ruler. 33). In the Vedatama Fibers it is mentioned that the King is so superior not because of the strength of his sword or because of "technical-scientific" talents, but because of his main life behavior. He is a ruler who wants to serve, humble himself. He does not only rule a certain country, but dominates himself.

In the wayang, this great power is usually described as "gung binathara, bau dhenda nyakrawati" (as big as the power of a god, guardian of the law and ruler of the world) (Moedjanto, 1987:78). , all the contents in it, including a person's life. If the king wanted something, he easily took it through his subordinates. If the owner of something defends it, the king through his men will fight it. On the other hand, if there are people who are deemed unfit to be in his position, the king easily takes his position, by taking his life if necessary. The true king is a person who exercises his power in a balance between great authority and great duty. In addition, the true king is a king who is "virtuous and has good manners, is just overbearing for the martas" (overflowing noble-noble and fair nature towards others). Even though the king is "authorized wisesa ing sanagari" (holding the highest power in the whole country), he must have the task of "maintaining the order of the people's life). The king must be fair to his people even to his family, if the king takes action against his guilty people, then he must take action against his own children if found wrong in order to achieve an atmosphere of "karta tuwin raharja" (safe and prosperous). That is the concept of the nobility of the military that must be owned by the kings.

In the play *Kembang Dewa Retna*, the concept of power is shown in a fragment of a conversation between Prabu Dasamuka, the king of Alengka and Batara Danapati in Kahyangan Puspita Kawedar.

- Danapati : My brother, after all your brother can't do what you want. If other than that, I can provide assistance for what is your trouble, my brother.
- Dasamuka : No! Today if allowed I borrow, if not I will take. Don't you remember when Lokapala was defeated? Don't you remember that time?
- Danapati : ... It's not just once or twice that you make Rahwana's loss. How impatient am I? Even though your behavior from the past until now has not changed, it is even worse. Rahwana once again I remind you, don't let you continue. Come home!
- Dasamuka : No! I will go home if I can bring Dewa Retna flowers. If indeed you don't give the Dewa Retna flower, do you want to remember what happened at that time? I see? You want to die a second time?

The nature of the king's power is shown by the figures of Prabu Dasamuka or Rahwana in the dialogue above, when the king wants something, he will take it by all means. Even Rahwana dared to fight a god whose power was greater than himself. Until finally Rahwana admitted that Batara Danapati was stronger than him and asked for forgiveness. But with Rahwana's cunning nature, he managed to trick the gods and managed to steal the Flower's heirloom.

One of the Javanese attitudes shown by Danapati is narima. De Jong in his book says, the attitude of narima means feeling satisfied with his fate, not rebelling, accepting with gratitude. The attitude of narima emphasizes "what is" both materially and an obligation or burden placed on our

shoulders by fellow humans. In Pangestu's teachings, the attitude of narima is described as a treasure of high value, which humans must always seek (Jong, 1976:19).

The attitude of narima is shown by the character of Danapati when he as the guardian of the heirloom of the Flower Dewa Retna must lose the heirloom which was stolen by Rahwana. In the dialogue between Danapati and Sang Hyang Narada as follows.

- Narada : Danapati, you don't need to be sad, don't be disappointed. It has to be like that, humans only fulfill their obligations.
- Danapati : Good Rishi Dewata.
- Narada : In fact, the flowers you fought over with your brother Rahwana. Dasamuka gets the flowers, while you only get the beetles. Isn't that so?
- Danapati : Good Rishi Dewata

Sang Hyang Narada taught the "narima" attitude when Danapati felt he had failed in carrying out his duties to protect the heirloom of the Flower Dewa Retna. That in fact this had to happen, the heirloom of the Flower Dewa Retna had to be stolen. stolen but Danapati found a beetle living in the flower. It was this beetle that Danapati eventually turned into an Ape named Kapi Pramuja, who would bring back the stolen heirloom.

Rama Wijaya, who knew that God wanted to give him strength through the heirloom of the *Kembang Dewa Retna* but required a "duty" or sacrifice, finally took the attitude of a king. Rama Wijaya was ready to put forth his efforts to fight against Rahwana's violent nature. Rama Wijaya listened to Kyai's advice. Semar sent Kapi Pramuja to retrieve the heirloom of the *Kembang Dewa Retna* in Alengka. This statement is evidenced in the following words of Rama Wijaya:

- Rama Wijaya : Today your maidservant do not be afraid of experiencing difficulties. If indeed you are sent by Batara Danapati, there is no doubt in carrying out this noble task. Look for the Flower of Dewa Retna, because only you know the *Kembang Dewa Retna*.

The virtue of Rama Wijaya was also shown when Rama Wijaya sent his patih named Patih Anila (the Apes nation) to accompany Kapi Pramuja on his journey to the country of Alengka where Rahwana's residence kept the heirloom of the *Kembang Dewa Retna*. This is shown in the dialogue between Rama Wijaya and Patih Anila:

- Rama Wijaya : Anila, don't be afraid to experience difficulties. Today I order you to accompany the Maid in her task of searching for the Flower of the Dewa Retna to the country of Alengka.

Rama Wijaya who has the main character, not only cares about his personal interests but he also protects the people and his troops. Rama Wijaya, who sent Anila to accompany the Pramuja, showed that he was a king who cared about the safety of his troops. Rama Wijaya again showed a caring attitude when he sent Anoman to accompany Patih Anila who was about to fight Patih Prahasta who wanted to take back the heirloom of the *Kembang Dewa Retna*.

- Rama Wijaya : Anoman doesn't mean you underestimate Anila's strength, but today don't Be afraid to experience difficulties, accompany Anila in carrying out her duties against Patih Prahasta.

In his practice, Patih Anila lost to Patih Prahasta, until he felt helpless. But thanks to the caring nature of Rama Wijaya, Anoman was sent to help Patih Anila and gave him the strength to defeat Patih Prahasta.

The Apes in this play play an important role, the Apes are the 'key' to the power of both Rama and Rahwana. Briefly it can be explained that the heirloom of the Flower of God Retna is a source of strength for the Apes troops, if this heirloom is owned by Rama, his Apes army becomes unrivaled or difficult to beat. On the other hand, if this heirloom is owned by Rahwana, then this



heirloom can be the 'controller' of Rama's Apes army, and can be a weapon to paralyze Rama's Apes army. So that the heirloom which is then symbolized by the Apes is the essence of who has power over the other party.

In the context of the battle between Ramawijaya and Rahwana (Dasamuka) which Ramawijaya won as a symbol of the power of virtue, it cannot be separated from the role of the monkey troops who have helped him selflessly. Kapi Pramuja, Sugriwa, Anoman, Anila, and Anggada as manifestations of the monkey's power have shown their devotion to Ramawijaya as king and also to the nation and state of Pancawati. In the Javanese cultural value system, non-possession of self-interest, power can still be accommodated will not reduce competence, on the contrary someone who puts forward self-interest, someone will reduce their competence to accommodate power as a source of cosmic power. (Darmoko, 2017: 356)

In wayang ethics, each play has a role and has its own destiny which is determined by the gods. In the Flower of Dewa Retna play the power belongs to Ramawijaya because it has been conveyed by the god that power is bestowed on Ramawijaya. No matter how hard Rahwana tries to seize power from Ramawijaya, it will never happen, because power is not Rahwana's right.

### ***Magic in Kembang Dewa Retna Play***

Purwa shadow puppet is a representation of the reality of life Javanese society about human relations with other humans, humans with nature, and humans with God. Through the puppeteer, the behavior of the Javanese behavior in responding to the environment that surrounds their lives. Nature is so important in the life of the Javanese. Nature can give strength to the Javanese, both physically and mentally. In the Javanese view, nature the universe is a harmonious unity, inseparable between elements that one another and are always in touch. Humans as a "little nature" or microcosm are surrounded by "great realm" or macrocosm. Events that occur in the "great realm" as a result of the actions of the caused by "small nature", or vice versa. Thus, there has been a magic between the human world and the universe. (Darmoko, 2015: 122)

Berg in his book entitled Writing the History of Java expressed an opinion regarding the element of magic in literary works, that the spoken word can contain supernatural powers. A word that comes from the mouth of a human can acquire magical powers, which appear to be stronger depending on the size of the person speaking it, and can be directed to good or evil purposes, depending on whether the person speaking it has good or evil intentions. The power of magic in words is often associated with the meaning of words that contain "blessing" (positively charged words) and words that contain "curse" (negatively charged words). The word is closely related to what man expresses and that its efficacy is in line with the efficacy of what the word expresses (1985:41-42).

In Ki Manteb Soedharsono's *Kembang Dewa Retna* play, several elements of magic are found in the speeches of the characters. The words from Rahwana when he met Danapati in Puspita Kawedar's dream which reads "*Dina iki entuk tak silih ora entuk tak rebut*" (Today, if it is allowed, I will borrow it, if not I will take it) and "*Aku gelem bali yen aku kelakon nggawa Kembang Dewa Retna*" (I will go home if I can bring the Dewa Retna flower). Rahwana's words that contain an oath and promise that he will seize the *Kembang Dewa Retna* if Danapati does not give it and Rahwana will not return before he can take the heirloom of the *Kembang Dewa Retna*. The utterance is in line with the expression "*sabda pandhita – ratu tan kena wola-wali*" (the words of the priest and king cannot be reversed) or in the more popular language "priests and kings may not mence" (Moedjanto 1987; 145). With all his might and efforts, Rahwana kept the words that had come out of his mouth, so it is true that with a clever way Rahwana could go home with the heirloom of the *Kembang Dewa Retna*.

The next element of magic is shown in the supernatural power of Batara Danapati through his efforts to change the beetle that lives in the heirloom of the *Kembang Dewa Retna* into an Ape. This is evidenced in the conversation between Sang Hyang Narada and Batara Danapati:

- Narada : But even though it is in the form of a beetle, its life is in the flower of the Dewa Retna. Now make sense! How do you do it, because the Gods of Suralaya's heaven used to be able to make Apes.
- Danapati : Okay

Narada : Well, the only god who hasn't been able to bring in Apes is you, Danapati. So as much as possible you also bring a Ape. How do you do?

The magical element that can be found in the next *Kembang Dewa Retna* play is when Danapati sent Kapi Pramuja to look for the heirloom of the Flower Dewa Retna as a noble task.

Danapati : Pramuja, what will you do if the flower of the Dewa Retna is missing?

Pramuja : Dewa, I can't be separated from the flower of the Dewa Retna. As the saying goes the diamond and its ring are like the flower and its essence.

Danapati : Search until you can! The condition is that you have to serve Rama Wijaya, gather with your fellow Apes brothers.

Danapati's words as a God have supernatural powers in them. The orders given to Kapi Pramuja must be carried out immediately. The word "golekono nganti meet" is a target that must be achieved by Kapi Pramuja. By all means, retrieving the heirloom of the *Kembang Dewa Retna* is absolute.

Words containing supernatural powers were also found in Kapi Pramuja's words in the scene where he sneaked into the Kepatihan Purwadikaran heirloom to look for the stolen heirloom of the Flower Dewa Retna. Kapi swore "... aku ra pati-pati bali menyang suwelagiri yen ta durung ketemu opo sing tak goleki" (I won't go back to Suwelagiri if I haven't found what I'm looking for). The promise of Kapi Pramuja and the obligations he must carry out make these words seem like prayers and encouragement for him to carry out the practices of Danapati and Rama Wijaya. So it happened according to what Kapi Pramuja had said, the flower of the Dewa Retna which was in fact hidden by Patih Prahasta in the heirloom building in the Kepatihan Purwadikaran was successfully retrieved by Kapi Pramuja.

In addition to the words of each play and the events in the play, the most important thing can be seen from how the magic element in the heirloom of the *Kembang Dewa Retna* works. What becomes or whatever the king or god touches, more or less absorbs the power of the king or god, and can be passed on to others (Berg, 1985:47). Through this statement, it can be ascertained that the heirloom of the *Kembang Dewa Retna* which is guarded by Batara Danapati has supernatural powers or magical powers from the gods, while the beetle that lives in it also has the power of the flower. And the power of the gods was also revealed when the beetle in the flower was turned into an Ape by Batara Danapati. Magic as a magical power is also obtained when a king or god gives his blessing for the behavior to be carried out.

Suseno argues that power is a supernatural reality that gives and determines itself, where the person who has it is only a vessel that holds power, but does not determine it. Sovereign power in itself, its seizure and use are not within the responsibility of the individual who supports it (Darmoko, 2020: 66). Kapi Pramuja is not just an ordinary ape-man, but more than that he is seen as a figure who has extraordinary power. In addition to practicing and having an honest and holy character, he also strives to seize power that is supernatural. With an unyielding attitude, letting go of worldly desires, and full concentration on the goals to be achieved (obtaining the status of Pancawati war senapati), he obtained God's grace. Kapi Pramuja is seen as an ape-man figure who has successfully received 'senapati's revelation.'

## CONCLUSIONS

The study of "Symbols of the Power of Apes in the *Kembang Dewa Retna* Play by Ki Manteb Soedharsono" produces conclusions that can be described as follows.

Based on the play *Kembang Dewa Retna* by Ki Manteb Soedharsono, an heirloom in the form of a flower that represents power and strength, is contested by both sides. Rama Wijaya as the side that holds the value of virtue and Rahwana as the side that holds the value of anger. As a symbol of evil, Rahwana tries to use the heirloom of the *Kembang Dewa Retna* to defeat the power of Rama Wijaya. Rama Wijaya as the incarnation of Dewa Wisnu and as a person who has the right to the heirloom that was bestowed by God on him tries to reclaim the heirloom of the *Kembang Dewa Retna* so that "*Memayu Hayuning Bawana*" (create world peace and prosperity), can be realized. In

wayang kulit purwa, the figure of virtue is which is able to defeat arrogance. These virtue values are the life guidelines for the Javanese people.

The power struggle between virtue and outrage occurs in the play *Kembang Dewa Retna*. Kapi Pramuja as a form of "life" from the heirloom of *Kembang Dewa Retna* sided with the side of virtue wayang puppets that can be seen that every character in the *pakeliran* universe has their respective duties and fates to fulfill the order of the universe in order to create balance. The value of virtue cannot be present if there is no value of anger, as well as the value of anger that is present to show that the value of virtue is a value the noble. Virtue and fury are always present to fight in every human life.

The magical values that are present through the words of the plays become a benchmark that a person's magic is seen from how much influence their words have on what will happen in the future. A big thing comes from a great person as well. The relationship between magic, power, and symbols is presented clearly through scenes that are shown with the typical speech, attitude, and behavior of each character who fights each other. The orientation of wealth, throne, and women as the source of the problem can be described in the wayang kulit purwa play *Kembang Dewa Retna*. Humanities values that are oriented to the philosophy of morality work to filter out outrage for mastery over wealth, throne, and women and these are always actual and relevant to be presented throughout the ages.

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