

NARRATIVE STRATEGY OF MYTH AND POWER IN THE PLAY *DUMADINE JENENG DINA JAWA*

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ABSTRACT

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Received: 21 October 2024

Revised: 11 June 2025

Accepted: 17 June 2025

Published: 18 August 2025

Citation:

Darmoko. (2025). *Narrative strategy of myth and power in the play Dumadine Jeneng Dina Jawa. Humanities, Arts and Social Sciences Studies*, 25(2), 511–525.
<https://doi.org/10.69598/hasss.25.2.273593>

This article discusses the narrative strategy of myth and power in the play *Dumadine Jeneng Dina Jawa* (The Origin of Javanese Day Names), composed by Ki Purbo Asmoro. Javanese culture's time and space system is constructed in the shadow puppet play and presented in the performing arts. How the puppeteer's narrative strategy builds the concept of power, the play's structure in the performance as a text, and the time and space system as a context is a problem that needs to be solved in this article. This article aims to compile and formulate the relationship between Javanese human life and nature through the names of the days by examining the structure of the play text in the performance. The methodology for solving the problem uses Creswell's qualitative procedures, narrative strategies developed by Darmoko, Van Peursen's concept of myth, and Anderson's theory of power, supported by Suseno. The results of the discussion show that (1) narrative strategies are built through the formation of supernatural characters (gods and goddesses) images, supported by instruments of time, place, and events, by arranging the names of days as a system of knowledge in the Javanese human life order. The time and space systems are visualized as living and non-living objects by placing narrative texts as dramas (conflicts) so that antagonists and protagonists emerge; (2) the concept of power is structured in the relationship between subject and object. Humans surrender to God diligently in a quiet place as a manifestation of the object. Power is manifested in the knowledge that comes from the perfection of the inner core of man.

Keywords: Narrative strategy; myth; power; time and space system; shadow puppet; Javanese

1. INTRODUCTION

Humans depend on the environment and utilize it as much as possible as a source of inspiration, motivation, and encouragement to achieve a more positive and constructive direction. The environment from a spiritual relationship perspective can be divided into three parts: the social environment (human relations with others), the natural environment (human relations with the universe), and the divine environment (human relations with God) (Darmoko, 2022).

Myths, ancient folktales, novels, modern films, and stories are great tools for understanding ourselves, our environment, and our relationships with others. Through narrative, we can learn about history, traditions, and values, cultivate empathy to understanding of multiple perspectives, and grapple with universal themes of love, loss, hope, and resilience (Ahmad, 2023). The myths of a culture serve to explain phenomena that cannot be explained by society, such as natural occurrences, the origins and

development of customs, community beliefs, and shared experiences among citizens within a group. Myths are not unique, but an important component of human culture, including ancient oral traditions and classical story cycles (Kagaba Amina, 2024).

Myths are not neutral propositions that arise from collective memory and will, but are based on their construction. Myths are texts full of motivation and direction, specifically aimed at achieving power. Myths in the early days of human understanding served as a kind of tolerance, had the function of giving meaning to existence, and relationships between humans. In later times, they have become significantly more powerful tools than before, enabling control and domination of subjects and complete mastery over their existence (Fasaei et al., 2023).

The Javanese culture, through the protection of strong traditions, conventions, history (genealogy), and religion (myth), is thought to be the foundation for local people in expressing the culture they produce, in addition to the community being able to process it neatly by adopting foreign elements such as technology and information that are following the cultural personality they have.

Purwa shadow puppets, as a monumental cultural work (The Peaks of Javanese culture), can survive and be loved by the wider community because of the puppeteer and his team of artists' efforts to apply *sanggit lakon* and *garap pakeliran*. The *sanggit lakon* and *garap pakeliran* that a puppeteer possesses is not given to him by a person or society, but is obtained and originates from and is attached to the traditions and conventions of a cultural area that is formed, created, and developed by the puppeteer based on talent, competence, understanding, and insight into ethical and aesthetic knowledge in a particular style of shadow puppets (Darmoko, 2020). *Sanggit lakon* is a narrative strategy of the puppeteer to obtain the criteria of *mungguh* (placing something in the right place), *tutug* (perfect in presenting events), *kempel* (there is a web of interrelated events), and *mulih* (the main problem at the beginning of the scene can be solved at the end of the scene); *garap pakeliran* is the effort of the puppeteer and his team to arrange and organize all the elements in the performance (dramatic personae & equipment) as a whole in the puppeteer's service during the performance so that the spectacle produces actual, relevant, logical, contextual, and quality criteria.

A view that the system of ideas in Javanese culture towards the universe as a harmonious unity, inseparable from one element to another, and always related, shows the existence of a structure that must be permanently arranged neatly to provide a framework for the shadow puppet performance of the *Dumadine Jeneng Dina Jawa* play. This universal system forms a simple coordinated structure between the microcosm and macrocosm, which influence each other. The microcosm that manifests itself in humans socially strives to maintain stability of coordination with the macrocosm that manifests itself in the environment and all of nature outside the human universe.

Mulder (1984) views that events occurring in the microcosm are the result of actions in the macrocosm; conversely, events in the macrocosm are seen as actions caused by the microcosm. The coordinative nature between the microcosm and the macrocosm is based on mythical thinking that frames it, presenting a basis for humans, both individually and socially, to utilize the powers of the universe as a means of implementing a strategy of harmonization between elements that seek to strengthen themselves as a well-ordered system.

The play *Dumadine Jeneng Dina Jawa* (The Origin of Javanese Day Names), hereinafter abbreviated as DJDJ, is a form of realization of ideas about human efforts to perceive, interpret, and redefine the time and space system in Javanese society and culture. The play DJDJ can be viewed as a myth. Van Peursen believes that in myths, humans can be seen strategizing and managing their relationships with natural forces. The function of myths (stories) for humans is to provide guidelines and directions. Stories can be told and expressed through dances or shadow puppet performances. The core symbols that trigger ancient human experiences are symbols of good and evil, life and death, sin and purification, marriage and fertility, paradise and hell. Myths provide direction to human behavior, a kind of guideline for human wisdom. Humans can use myths to respond to the forces of nature (Van Peursen, 1989).

Research on narrative structure and power has been conducted by several literary observers, including: 1) Basuki (2010) discusses six narrative texts in the form of audio recordings of East Javanese shadow puppet performances in Surabaya after the New Order. The East Javanese puppet data corpus is placed in the context of Surabaya, the capital of East Java province. Two styles of shadow puppets, namely East Javanese shadow puppets for the "*etanan*" style and *Mataraman* shadow puppets for the "*kulonan*" style, are presented as problems. Basuki, in his research, uses an East Javanese perspective by using the term '*kulonan* style' or '*mataraman*', which refers to two styles, namely Surakarta and Yogyakarta; 2) Waluyo (2019) discusses the contestation of representation and resistance of the Arya Penangsang figure in the Solo (*Mataraman*) and Pati (coastal) *ketoprak* performances. The story of Arya Penangsang in *Babad Tanah Jawi*, which is oriented towards *Mataraman* power, has hegemonized the existence of the coast, giving rise to the *Jipang-Kudus* versus the *Pajang-Kadilangu* axis. This

article develops the findings of the two studies by compiling and formulating the puppeteer's narrative strategy, which is connected to the idea of power in Javanese culture.

The study of narrative text structure presents the central character in observing each character's overall behavior. In addition to the quality of the product criteria, efforts are made to obtain actual, relevant, logical, contextual, and quality criteria. The central character, who is also the main character, Raden Respati (Prabu Palindriya), in the play, can move all the other characters and narrative elements. The character's behavior, series of events, time, place, and social context of the play are containers for cultural messages to society.

How the puppeteer's narrative strategy composes aspects of myth and power into elements of the play and performance as a text, the system of space and time as a context, is a problem that needs to be solved in this article. This article aims to compile and formulate the relationship between Javanese human life and nature in the day names structure of *wayang* performance.

This article aims to compile and formulate the relationship between Javanese human life and nature through the day names by studying the text structure in shadow puppet performance. The research findings in this article are expected to provide a reflection and an implementative attitude towards the existence of a time and space system in the lives of Javanese society.

2. MATERIALS AND METHODOLOGY

Table 1 is the data sources, acquisition, inventory, classification, data analysis, results of discussion (interpretation), and presentation time.

Table 1: Data presentation stages

Data source	Data acquisition	Data inventory and classification	Analysis results and data presentation time
The data source was obtained from a live streaming video recording of the shadow puppet performance of <i>Dumadine Jeneng Dina Jawa</i> (The Origin of Javanese Day Names) uploaded by Purbo Asmoro Official with puppeteer Ki Purbo Asmoro, September 18, 2020, at the <i>Pendopo</i> of the Central Java Cultural Park, Surakarta, Indonesia, by link https://www.youtube.com/watch?v=R5SV1UoqlS8	Data were obtained by watching video recordings of <i>wayang</i> performances and then transcribing the elements of the puppeteer's narrative, dialogue, <i>janturan</i> , and <i>pocapan</i> . Then conduct an inventory and classification of data related to myths and power.	The data were inventoried and classified based on the content of myths and power as paraphrased in the 'Results and Discussion' section.	The results of the data analysis (a paper) were presented in the 'Cultural Seminar: Transformation of Indonesian Shadow Puppet Arts and Culture', October 8, 2024, at the Makara Art Center, Universitas Indonesia, Indonesia.

Qualitative methods in this study are used to reveal facts, phenomena (symptoms), variables, and conditions in which the research is conducted, and present them as they are. Qualitative procedures interpret and describe data on the current social situation, attitudes and views of society, the resistance between one situation and another, variable relations, differences between facts of data, and the influence of situations and conditions.

The issues discussed are oriented toward comparative studies and the reciprocal relationship of one element with another. Stages research with data collection, review, interpretation, and conclusions. Qualitative procedures to explore meanings that are seen as originating from socio-cultural issues. (Creswell, 2010). Dialogue, *janturan*, and *pocapan* narratives are transcribed from oral to written form so that they can be accessed and presented.

Darmoko's narrative strategies (2017) were used to analyze the process of cultural works by describing narrative elements in performances. Van Peursen's concept of myth (1989) and Anderson's theory of power in Javanese culture (1990), supported by Suseno (1993), were used to analyze the resistance of the discourse of truth, justice, and virtue to untruth, injustice, and arrogance.

The narrative strategy is the same and congruent with the concept of *sanggit* in Javanese. In terms of lexicon, the word *sanggit* varies with the word *anggit* in both *krama* and *ngoko* varieties: [1] *duwe anggit* means having an idea, having a creative idea/creativity; [2] *dianggit* means a) arranged; b) realized in an idea, designed; c) initiated; d) composed; recorded in an idea; [3] *anggitan* means a) series; b) composition; c) easy to understand, quick to understand, rich in creativity (Poerwadarminta et al., 1939). The word *anggit* also means compose; *diaggit* means composed/stored in the heart; *anggitan* means composition, agile, and light-headed (Prawiroatmojo, 1981). In the context of Javanese thought, which is oriented towards knowledge,

sanggit is also correlated with the term “othak-athik gathuk” or “othak-athik mathuk” (meaning arranged to create harmony). The process of Javanese human thinking places importance on imagination to analyze everything so that the analysis can be accepted by common sense (logic). Giving meaning to something is always related to human life.

“Narrative strategies are a certain action plan that allows organizing a sequence of steps to achieve a set goal and a way to influence a partner in a communicative situation through the use of a narrative, i.e., plot-narrative utterances. A person himself chooses the means to convey his experiences and impressions, the essence of which is reflected in the form of stories that give meaning to his life and relationships. From the standpoint of narratology, as an organized communicative structure, in which the author's direct contact with the reader is traced, narrative strategies are based on the study of the text.” (Zubenko, 2021, p. 327)

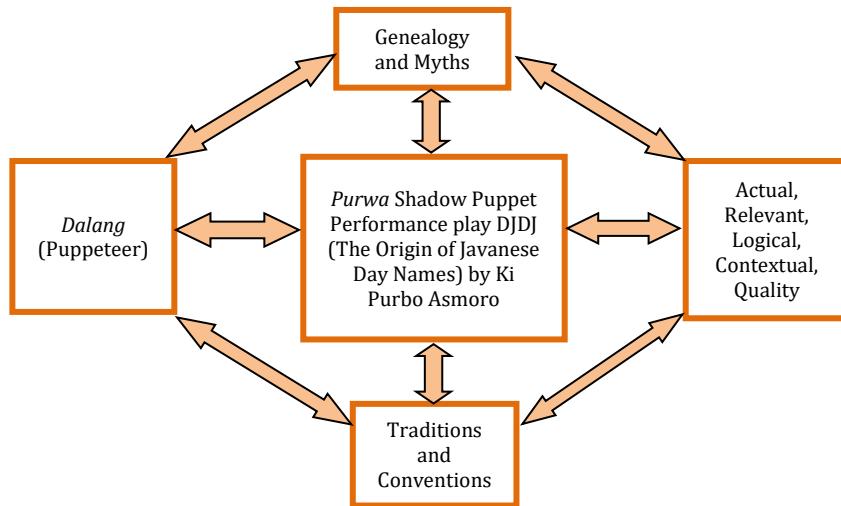


Figure 1: Narrative Strategy in the Play DJDJ
(Developed from the *Sanggit* Concept in Darmoko's Dissertation, 2017)

Narrative strategy (Figure 1) shapes how puppeteers present plays to a wide audience, aiming to influence perception and action. Strategy involves constructing and transmitting narratives through phrases, words, sentences, and discourses. Puppeteers constructed narratives to achieve strategic goals, such as building a certain image, ideology, and point of view in society. The study of myths and power narrative strategy presents the mobilization of the puppeteer's thoughts, feelings, and desires in building goals that the play and performance achieve actual, relevant, logical, contextual, and quality conditions. Initially, the puppeteer explores the genealogy and character of the *wayang*, the events experienced by the characters, and the background that supports them. The interpreter then explores the myths behind the characters, events, and backgrounds to understand the true nature of the main character's powers (virtue, truth, and justice) or vice versa. In the context of Surakarta style puppetry, genealogies and myths trace the traditions and conventions that prevail in local society and culture.

To achieve the objectives of this study, the reciprocal relationship between texts and contexts based on the DJDJ shadow puppet play by Ki Purbo Asmoro were examined. The discussion of the reciprocal relationship to identify the 'emergence of Javanese day names' in the play concerns the mythical concept of the system of space and time, a general system of ideas in society.

Therefore, it is necessary to carry out the following research stages: (1) obtaining data on the shadow puppet performance of the DJDJ play presented by Ki Purbo Asmoro by observing the relationship between one part and another in the play as a performance text, the relationship between the performance and the context of place and time, and the relationship between the performance and the audience. The data are transcribed according to the analysis requirements so that they can be accessed and presented; (2) Classifying research data on the shadow puppet performance text of the DJDJ play presented by Ki Purbo Asmoro by tracing each element in the performance; (3) determining and a theoretical conceptual framework (theoretical review) related to the object of study to approach the source of research data by applying a theoretical conceptual framework on myths, and *sanggit* (narrative strategies) of the play, and a conceptual framework of power in Javanese culture; (4) conducting a study of the relationship between texts and contexts (ideas in the play with the lives of Javanese society); (5) formulating the results of the analysis which are stated consisting of findings, theoretical implications, and implications of the findings. The research stages have been arranged

in these steps are briefly as follows: data collection, data classification, determining the theoretical conceptual framework and research methods, conducting a study of the relationship between text and context, ending with formulating the research results into findings, theoretical implications, and implications of the findings.

3. RESULTS AND DISCUSSION

The study of the shadow puppet play DJDJ performance by Ki Purbo Asmoro presents a discussion of narrative strategies in the following aspects: a) characters and characterization which are significant elements in narrative texts that function to describe the roles of characters involved in the construction of ideas to realize myths and power that are traditional in society; b) a series of events, which is another element in narrative texts, contains parts that connect one event to another which are implemented by the instruments of the characters' actions to build and realize ideas about myths and power; c) the setting of place, time, and social are significant elements that support the narrative system to construct where, when, and how the social situation occurs to realize ideas about myths and power in the narrative text of the DJDJ play.

The embodiment of myth and power by the puppeteer in the DJDJ play performance is arranged through narrative devices and artistic expressions that support the nuances of the performance by connecting them with traditions and conventions, placing conditions of confrontation between truth and untruth through narrative strategies and theatrical creativity (*sanggit* in Javanese). These two forces that meet each other are observed and analyzed through the performance text of the play DJDJ by Ki Purbo Asmoro.

The puppeteer's narrative strategy in utilizing devices outside of the text (genealogy, myth, tradition, and convention) is always connected to the placement of characters and characterization, the series of events, the setting of place, time, and social context to construct myth and power. Interpretation aims to obtain meaning related to the communication of ideas and the production of thought. Narration is not just a story, but a position that requires precision. Discussion of narrative texts depends on the reliability of the narrator in conveying the narrative text. A narrator is described by the author (puppeteer) as an instrument, a construction, and a device used by the author. Narration is an instrument of power with great rhetorical power. In every narrative, there is a conflict that risks interests and power. The conflict in narrative structure in ancient Greek is called *agon*, an important structure in every Greek tragedy (Abbott, 2002).

3.1 Narrative strategy of the DJDJ play by Ki Purbo Asmoro

This section discusses three important things related to characters and characterization, a series of events, setting, time setting, and social background in the narrative text of the DJDJ play. The application of the concept of narrative strategy in this paper was developed from Darmoko's dissertation, Universitas Indonesia, 2017.

The puppeteer has extraordinary knowledge to arrange narrative elements according to desired interests. A play is staged in a period, developing form and content from the previous period, in terms of character placement, character actions, series of events, setting (place, time, social), and storytelling (dialogue, *janturan*, *pocapan*). The difference in the emergence of narrative elements and theatrical elements takes into account factors of creativity and artistic innovation. In addition, the audience's familiarity is not saturated with the puppeteer's storytelling strategy and the creativity of the performance.

3.1.1 Characters and characterization

The appearance of Raden Respati (Prabu Palindriya) in the performance cannot be separated from the values of truth in myth and power in Javanese culture. In the narrative text of the DJDJ play, from the beginning of the scene, the character Raden Respati (Prabu Palindriya) shows an important and central role and position. The main character is told by the supporting character in scene after scene and from event to event.

All the characters and characterizations are arranged gradually, scene by scene, centered on Raden Respati (Prabu Palindriya) as the central character who can influence the actions of the other characters. For the play designer or puppeteer, Raden Respati or Prabu Palindriya as the central character is a story device that has the power to provide knowledge to the community through the narrative text of the Medang Kamulan royal family because of his position as a king, who has spiritual and supernatural power thanks to his abilities to harmonize the universe through controlling human creativity, feelings, and will. The knowledge about the past, present, and future that is embedded in Prabu Palindriya's memory is a calm, peaceful, and prosperous world order. Therefore, words, attitudes, and actions that are contrary to the principles of truth, justice, and virtue will always be opposed throughout his life. The figures of Naga Candhula, Prabu Sintawaka, and Prabu Mancawarna are in positions of untruth, injustice, and unvirtue. They are a group of unrighteousness who must be controlled.

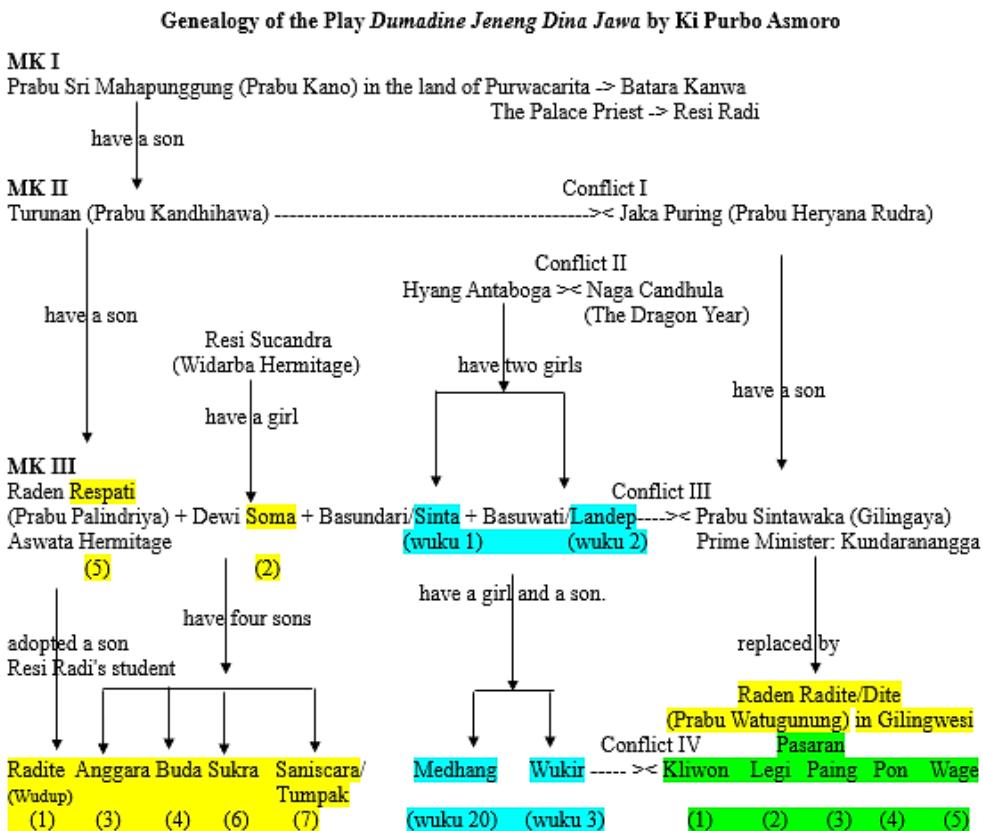


Figure 2: Diagram of central figure, Raden Respati (Prabu Palindriya) with other figures

Figure 2 is the Medang Kamulan or Medang Kamulyan (MK) Kingdom divided into three eras: Medang Kamulan I, Medang Kamulan II, and Medang Kamulan III. In the Medang Kamulan I era (Purwacarita), Prabu Sri Mahapunggung or Resi Kano became a god named Batara Kanwa; there was a court poet named Resi Radi; in the Medang Kamulan II era, Prabu Turunan or Prabu Kandhiahwa reigned, who conflicted with Prabu Heryana Rudra or Jaka Puring; and in the Medang Kamulan III era, Prabu Palindriya reigned, in his youth named Raden Respati, who conflicted with Prabu Sintawaka or Gilingaya, who had a prime minister named Kundaranangga. Batara Antaboga conflicted with the Year of the Dragon. The yellow color in the diagram represents the names of the days in Javanese culture, which consist of 7 days, namely: *Radite* (Sunday), *Soma* (Monday), *Anggara* (Tuesday), *Buda* (Wednesday), *Respati* (Thursday), *Sukra* (Friday), and *Tumpak/Saniscara* (Saturday). The green color in the diagram represents the names of market days in Javanese culture, which consist of 5 days: *Kliwon* or *Kasih*, *Legi* or *Manis*, *Pahing* or *Jenar*, *Pon* or *Palguna*, *Wage* or *Langking*. The blue color in the diagram represents several names of *wuku* in Javanese culture, consisting of 4 out of 30, each of which has a certain time and space situation and condition according to the visualization of the god as its figure (in brackets), namely: *Sinta*, *Landhep*, *Medhang* or *Medhangkungan*, and *Wukir*. Overall, all the *wuku* and the characteristics of the gods behind them are: *Sinta* (*Yama*), *Landhep* (*Mahadewa*), *Wukir* (*Mahayakti*), *Kurantil* (*Langsur*), *Tolu* (*Bayu*), *Gumbreg* (*Candra*), *Warigalit* (*Asmara*), *Warigagung* (*Maharesi*), *Julungwangi* (*Sambu*), *Sungsang* (*Gana*), *Galungan* (*Kamajaya*), *Kuningan* (*Indra*), *Langkir* (*Kala*), *Mandasaya* (*Brahma*), *Julungpujut* (*Guritna*), *Pahang* (*Tantra*), *Kuruwelut* (*Wisnu*), *Marakeh* (*Suranggana*), *Tambir* (*Shiva*), *Medhangkungan* (*Basuki*), *Makta* (*Sakri*), *Wuye* (*Kuwera*), *Manahil* (*Citragotra*), *Prangbakat* (*Bisma*), *Bala* (*Durga*), *Wugu* (*Singajanma*), *Wayang* (*Sri*), *Kulawu* (*Sadana*), *Dukut* (*Baruna*), and *Watugunung* (*Antaboga*) (Soemodidjojo, 2008).

Figure 2 shows Prabu Kano (Prabu Sri Mahapunggung), the king of the Purwacarita State, transformed into a god named Batara Kanwa. At one time, he was left by Batara Wisnu as his incarnation, killing priests and ascetics, so that the country was destroyed, and a disaster. The big flood event mixed with lava and the eruption of Mount Krakatoa, Java Island, was cut off from Sumatra, then hit Mount Pangrango, until the country of Purwacarita was destroyed. Prabu Kano became a god, titled Batara Kanwa. Turunan or Prabu Kandhiahwa was the son-in-law of Kano or Sri Maha Punggung. Jaka Puring, the younger brother and prime minister of Purwacarita, Prabu Sri Mahapunggung, became the king in Gilingaya with the title Prabu Heryana

Rudra. Raden or Resi Respati (in the Aswata mountain hermitage) or Prabu Palindriya (after becoming the king in Medang Kamulan III or Medangdele, son of Turunan) married Dewi Soma (daughter of Resi Sucandra) and had sons Anggara, Buda, and Sukra, then married Dewi Basundari (Sinta) and married Dewi Basuwati (Sita's younger sister) and had sons, Mendhang and Wukir. Prabu Sintawaka, son of Prabu Heryana Rudra, and his prime minister, Kumbaranangga, fought Prabu Palindriya. They felt hurt because they were rivals for power in the world. Prabu Kliwon, Kaliwon, or Prabu Mancawarna, fell in love with Dewi Landhep. Resi Radi, the court poet of Purwacarita I, Sri Mahapunggung, occupied the hermitage of Begawan Andha in Andong Dadapan. Radite (Dite or Wudup), son of Palindriya, reigned in Gilingwesi with the title Prabu Selacala (Prabu Watugunung). The figures are storytellers connecting texts and context: Batara Guru, Batara Narada, Resi Radi, and Semar (Panakawan).

The characteristics of *Saptawara* are arranged as follows: *Radite*/Sunday (Good, symbolic expression, interested in joining, and just following), *Soma*/Monday (various behaviors), *Anggara*/Tuesday (Blind jealousy, has all kinds of desires), *Buda*/Wednesday (Capable, appropriate in any situation, somewhat less alert), *Respati*/Thursday (good at interpreting, criticizing, not wanting to lose to others), *Sukra*/Friday (has a desire to be holy, has a desire to be clean), *Tumpak*/Saturday (All greedy and wants to be in power), while the *Pancawara* characters are: *Kliwon*/*Kasih* (Speaking, able to assemble language, master, and give good and bad characteristics), *Legi*/*Manis* (Mastering, rich, satisfying desires, all-round able to complete tasks), *Pahing*/*Jenar* (Any ulterior motive, likes to finish it, but to have what is desired), *Pon*/*Palguna* (Showing off wealth, belittling/underestimating), *Wage*/*Cemengan* (Strong/loud in speech, hard-hearted, stubborn).

The combination of *Saptawara* and *Pancawara* is a character that can be united and opposed. The puppeteer positions the *wayang* characters on the right and left sides, truth and untruth to be opposed in the dramaturgy. All *Pancawara* are composed by the puppeteer as figures of untruth and male gender, depicting excessive human lust. *Kliwon* in the middle, *Legi* on the right, *Pahing* below, *Pon* on the left, and *Wage* on top. *Pancawara* forms a wave of excessive lust, always spinning, disturbing the thoughts, feelings, and desires of humans. *Saptawara* are positioned by the puppeteer with various characters and genders. *Soma* is a woman who is steadfast, loyal, responsible, and nurturing. *Anggara*, *Buda*, and *Sukra* are responsible, completing tasks, and are devoted to their parents. *Respati*, a handsome man, fights towards the truth, has authority, and is responsible for maintaining world peace. *Tumpak* is a figure formed between a man and a woman as a strategy for *Respati* to be accepted as a child. *Radite*, *Respati*'s adopted son, has authority, is responsible, and fights towards the truth. Four *wuku* serve as a reference for the puppeteer to compose the relationship between the characters *Dina* and *Pasaran*, each playing their respective roles. *Sinta* is a gentle woman, *Landep* is a skilled woman, *Mendhang* is a devout woman, and *Wukir* is a handsome man who is loyal to his country.

The puppeteer's narrative strategy of situating and positioning characters in the Javanese mind, which is systematized into knowledge about the time and space system, is realized in shadow puppets featuring character stereotypes that represent both good and bad characters. The group of shadow puppet characters with good character (fighting to uphold truth, justice, and virtue) as the protagonist characters are Raden Respati or Prabu Palindriya as the central character along with his supporters both, directly and indirectly, namely Hyang Antaboga, Resi Sucandra, Dewi Soma, Dewi Basundari (Sinta), Dewi Basuwati (Landhep), Raden Radite (Prabu Watugunung), Raden Anggara, Raden Buda, Raden Sukra, Raden Saniscara (Tumpak), Dewi Medhang, Raden Wukir, Resi Radi, the characters with bad character (oriented towards untruth, injustice, and immorality) as the antagonist characters are Naga Candhula (Naga Tahun), Prabu Sintawaka (Gilingaya), Kliwon (Prabu Mancawarna), Legi, Pahing, Pon, and Wage.

Local intelligence plays a role in structuring the relationship between human life and the philosophy of thinking about the names of days and *wuku* in the Javanese mind. The names of the days are divided into two parts, namely *saptawara* (seven days, consisting of *Soma* or *Senen*, *Anggara* or *Slasa*, *Buda* or *Rebo*, *Respati* or *Kemis*, *Sukra* or *Jemuah*, *Tumpak* or *Saniscara* or *Setu*, and *Radite* or *Ahad* or *Minggu*, *pancawara* (five days, consisting of *Kliwon* *Legi*, *Pahing*, *Pon*, *Wage*, and the name of the *wuku* which has a certain numerical value in Javanese tradition and convention, namely *wuku Sinta*, *wuku Landhep*, *wuku Medhangkungan* or *Medhang*, and *wuku Wukir*.

The puppeteer's strategy for constructing the names of the days and *wuku* in the context of Javanese society is realized and visualized by the puppeteer as a spirit that inhabits the performance. The time and space systems that are familiar and become friends in the life of society seem to be living creatures in the shadow puppet performance. *Saptawara* (7 days), *Pancawara* (5 days), and 4 *wuku* receive a place according to their status, role, situation, condition, and nature.

Including the puppeteer's strategy in determining the names of the days and *wuku* of the characters to become shadow puppet characters who have male gender, namely *Respati*, *Anggara*, *Buda*, *Sukra*, and *Radite* for *Saptawara*; *Kliwon* (Prabu Mancawarna), *Legi*, *Pahing*, *Pon*, *Wage* for *Pancawara*; *Raden Wukir* for *wuku* and women, namely *Dewi Soma* and *Tumpak* for *Saptawara*, *Dewi Basundari* (Sinta), *Dewi Basuwati* (Landhep),

and Dewi Medhang (Medhangkungan) for *wuku*. The names of the days and *wuku* that are classified as protagonist characters, namely Soma, Anggara, Buda, Respati, Sukra, Tumpak, Radite, Sinta, Landhep, Wukir, and Medhang, while the antagonistic characters are Kliwon, Legi, Pahing, Pon, and Wage.

3.1.2 Series of events

The puppeteer weaves the series of events in the narrative text of the DJDJ play based on the influence of the central character, Prabu Palindriya. In the first scene, the puppeteer tells the story of *Suralaya* heaven as a kingdom of gods who give supernatural and authoritative influence. The series of events in the narrative text of the play can be described through a table of scene and event relationships.

The series of events, composed by the puppeteer from the first scene to the end, depicts the influence of the character Raden Respati (Prabu Palindriya), who holds dominant power, as a source of knowledge from Aswata's hermitage to Medang Kamulan as the king.

The DJDJ play, viewed in terms of the creativity of its dramatic plot, is broadly divided into 3 acts (parts), namely *pathet nem*, *pathet sanga*, and *pathet manyura*. Overall, the series of events can be described as follows:

1) The first scene, *Kahyangan Jonggring Saloka, Batara Guru, and Batara Narada discuss the Javanese calculation system that was once compiled by Ajisaka but is not yet complete (only about *pranatamangsa* (seasonal system), and also about the *candrasengkala* year (time system based on the circulation of the moon): *kartika, pusa, manggasri, sikra, manggapala, naya, palguna, wisaka, jipa, srawana, padrawana, asuji*) totaling 364 or 365 days. Batara Guru wants to participate in witnessing and motivating human efforts in completing the Javanese calculation system.*

2) In the second scene, Batara Narada and Yamadipati discuss their roles in carrying out Batara Guru's orders in helping and motivating humans in efforts to complete the Javanese calculation system, witnessing the actions of Raden Respati, tracking Batara Surya's departure, and supporting Batara Guru's initiative to complete the Javanese calculation system.

3) In the third scene, Batara Antaboga and Basundari, his daughter, discuss the efforts of Naga Candhula, Antaboga's younger brother, who wants to marry Basundari. Antaboga ordered Basundari to leave the place. Antaboga asks Goat Padro and Swan Patra, Basundari's longings, to follow Basundari's departure.

4) In the fourth scene, Antaboga wages war against Naga Candhula. Basundari, Goat Padro, and Swan Patra cross the river to the mountains. Basundari finds it hard to walk; she is thirsty and hungry. However, Padro and Patra are asked to go home, and an interlude is delivered: everything displayed in the world will be damaged, and it is better to look for something eternal. Basundari takes some of the flesh of Patra and Padro, who have died; at that moment, the two *muksa* (who died and disappeared with their body) become gods. Basundari's journey has reached the slopes of a mountain, and he makes a hut to rest and cook meat from the two animals.

5) In the fifth scene, Resi Respati, with his servants Semar, Gareng, and Petruk, on the slopes of Mount Aswata, undergo meditation. Resi Respati and his servants approach the aroma of Dewi Basundari's cooking. Resi Respati got an explanation from Dewi Basundari that the aroma is from cooking meat. Dewi Basundari asks for protection from Resi Respati.

6) In the sixth scene, it is about the story of the journey of Anggara, Buda, and Sukra, the children of Resi Respati, arrived at the slopes of Mount Aswata. They met Resi Respati and asked their father to come home. Respati's three children report to their mother, Dewi Soma that in Respati's hermitage, a woman is rumored to be their father's student. Dewi Soma approaches Dewi Basundari, and a misunderstanding happens. Resi Respati follows Dewi Basundari, who leaves him, while Dewi Soma is sad.

7) The seventh scene, the war between Antaboga and Naga Candhula, ends with the statement that Naga Candhula will move in four directions every year as the dragon of the year.

8) In the eighth scene, in the Medangdele border region, a battle took place between Kliwon (Prabu Mancawarna) and the Medangdele troops. Anggara, the son of Raden Respati (Prabu Palindriya), fights against Kliwon, and Kliwon is killed. Narada and Yamadipati witness the battle, which is won by the Medangdele troops;

9) In the ninth scene, Anggara is introduced to his mother's other siblings, the son of Raden Respati (Prabu Palindriya) and Dewi Landhep, namely Raden Wukir and Dewi Mendang.

10) In the tenth scene, Resi Radi meditates with the poet of Purwacarita, Sri Mahapunggung replaced the sage Kandha in Andong Dadapan. Batara Narada and Yamadipati are present because of the influence of his meditation. Narada informs that he wants to witness the actions of Kandhikawa (Respati). Resi Radi motivates the calculation system in Java; the people are happy and dignified. Resi Radi tells Raden Respati (Prabu Palindriya), who married his brother-in-law, Landhep, which resulted in Sinta's separation. Radi has a student named Wudup (Raden Radite, son of Prabu Palindriya) who serves Palindriya, the kingdom of Medang Kamulan III. He is in the village of Pantirejo, marrying Dewi Soma.

11) In the eleventh scene, Prabu Sintawaka, son of Jaka Puring, and the prime minister Kumbaranangga discuss the power of Gilingaya; his kingdom is still less prestigious than Mendangamulan III (Medangdele), the kingdom of Prabu Palindriya. The battle took place between the troops of Gilingaya and Medang Kamulan III. Prabu Sintawaka fights with Prabu Palindriya. Raden Radite brings arrows named *Bajra* and *Herawana* to Prabu Palindriya. Radite was adopted as a child by Prabu Palindriya. Radite advances to the battlefield and successfully confronts and drives away Prabu Sintawaka. Palindriya misses his son, Radite. Radite is asked by his father to become king in Gilingaya to replace Prabu Sintawaka. Anggara meets his father, Palindriya. Anggara reports that Dewi Soma is having an affair with Palindriya; it turns out that his mother is pregnant, even though she is in love with Radite. Palindriya is asked to admit that he is the child of Dewi Soma's pregnancy. Narada and Yama witness every event in the world.

12) In the twelfth scene, Dewi Soma is faced with her children, Anggara, Buda, and Sukra. She asks her three children to follow her to meet Prabu Palindriya.

13) In the thirteenth scene, Palindriya receives the arrival of Dewi Soma, who is carrying a child, accompanied by Anggara. The baby is delivered to Raden Respati (Prabu Palindriya) and named Raden Saniscara. As soon as the baby is rocked, its penis breaks off and it changes to having a vagina. Because it changes to a female gender, Dewi Soma names it Tumpak.

14) In the fourteenth scene, Batara Narada, Yamadipati, and Begawan Radi discuss the incident of Soma, whose life was taken, and then Respati's death. Tumpak was found to be female and was then taken by Buda. The past events have been read. Respati and her children are commemorated on the occasion of their name day. Radite is enthroned with the title of Watugunung in Gilingwesi. This is a commemoration of the killing of Kliwon by Respati's son and so on, counted by Narada, the first *Kliwon*, the second *Legi*, the third *Pahing*, the fourth *Pon*, and the fifth *Wage* (becoming a market day). Resi Radi: starting from the son of Palindriya, who became the king in Gilingwesi (Prabu Watu Gunung). The occurrence of day and night is counted from the son of Palindriya: Radite, Soma, Anggara, Buda, Respati, Sukra, Tumpak (7 days).

Resi Radi explained that since the sun descends to glorify the gold in the context of the sun, Radite's day is the same as the day of the sun. Dreams also fall off the moon, glorifying the moon/*slaka* (silver), matched with Soma on the day of the month. Another dream of the fall of the Anggara star glorifies the *gamelan* (fire). The fall of the Buda star glorifies the earth. The fall of the Wrahaspati star, glorifying bronze (dark-lightning), Respati day, Sukra star, which glorifies copper (water), is glorified Sukra day, then the Saniscara day, which is the Tumpak day, glorifying tin (wind). Resi Radi said that the day is seven and the market is five. *Neptu* day value is the number for the day; *Dite* = 5, *Soma* = 4, *Anggara* = 3, *Buda* = 7, *Respati* = 8, *Sukra* = 6, *Tumpak* = 9; Narada also gives the value of the day (*neptu*) namely *Kliwon* = 8, *Legi* = 5; *Pahing* = 9, *Pon* = 7, *Wage* = 4; by Radi, besides that, there are market day characters, *Kliwon* = *micara*, able to compose good language and be careful about good and bad traits; *Legi* has a character; *Pahing* has a selfish character, showing off wealth; *Wage* has a stiff heart and is hard on speaking. Day characters: *Dite* has a good character but gets carried away by the atmosphere for a disguise, *Soma* has a fake character, *Anggara* has a jealous character, *Buda* has a character that is all-righteous and capable, *Respati* has a smart character, *Sukra* has a character that pretends to be holy, and *Tumpak* has a greedy character for all things desired; the day of the plague, *Wangke* and *Tali Wangke*, means the day of *sangkala* (as a threat, challenge, obstacle, and disturbance). As for the Candhula Dragon, who becomes the dragon of the year, all desires should not approach the position of the Dragon. This is not a religious teaching cultural. The 1st, 2nd, and 3rd dragon months are in the east, the 4th, 5th, and 6th dragon months are in the north, the 7th, 8th, and 9th dragon months are in the west, and the 10th, 11th, and 12th dragon months are in the south. Humans depend on something that becomes a reflection and thought. Humans create goodness as a provision for life. '*Bezik-becike celengan kuwi wedi marang Pangeran apik-apike tumindak iku nandur kautaman*' (The best savings are fearing Allah (God), the best behavior is planting virtue). Classification and symbolization of the number seven in *Saptawara*: *Radite, Soma, Anggara, Buda, Respati, Sukra, Tumpak* in sequence (1) sun (gold); (2) moon (silver); (3) fire (*gamelan*/tin+copper); (4) earth (soil); (5) lightning/lightning/space (bronze); (6) water (copper); and (7) wind (tin). The star is an instrument and a means of dreaming for Resi Radi, who is Batara Surya.

Based on these events, the *pathet nem* section consists of scenes 1-7; the *pathet sanga* section consists of scenes 8-9; and the *pathet manyura* section consists of scenes 10-14. Although the dramatic plot of the play undergoes a process of composition accompanied by exposure, urgency, conflict, climax, and resolution, the performance shows its loyalty to the rules of tradition and conventions that exist in shadow puppet performances. In principle, the dramatic plot in a play is built through the process of conflicting two or more interests, into a conflict, until it reaches its peak, and ends with a resolution. In the resolution, several opposing characters go astray or die.

Based on Freytag's pyramid (1900), its application in staging the play DJDJ involves repeating scene after scene. The pyramid is formed not only in one structure but in several levels. The construction of the

exposition and the urgency toward the climax is continued with the dissolution and resolution in the narrative text of the play, which occurs in the first part (*pathet nem*), the second part (*pathet sanga*), and the third part (*pathet manyura*). The dramatization process is characterized by problems through dialogue devices, but does not always reach the climax phase. The climax in the play is the triumph of truth, justice, and virtue over the power of untruth, injustice, and unvirtue.

The war in the *pathet nem* section is placed by the puppeteer in the *gagal* war (the war between Batara Antaboga and Naga Tahun), the *pathet sanga* section in the *kembang* war (the war between Raden Wukir and Dewi Medhang assisted by Anggara, Buda, and Sukra) and Prabu Mancawarna (Kliwon) assisted by Pon, Wage, Legi, and Pahing), and the *brubuh* war in the *pathet manyura* (the war between Prabu Palindriya assisted by Raden Radite and the troops of the Medhangdele kingdom and Prabu Sintawaka and the troops from the Gilingaya kingdom). Meanwhile, for the first scene in the *pathet nem* section, there is no conflict construction (emergency) or even climax.

3.1.3 Setting of place, setting of time, and social setting

The setting of the place constructed by the puppeteer in the performance gives an overview the representation of social reality with the natural conditions of Indonesia, which are interconnected with the context of the characters and the series of events in each scene, namely between the hermitage, kingdom, palace, forest, river, and mountains. In addition, the setting of the place is described based on the conditions that show the relationship between the supernatural and the natural world. The Aswata hermitage, as a place for the inner and mental forging of Raden Respati has a reciprocal relationship with the Medhangdele Kingdom, where he enjoys his throne, Prabu Palindriya. This narrative shows that the place in the narrative construction is meaningful. Power is obtained through the inner and mental in a quiet, holy, and sacred place. The river where Dewi Basundari (Sinta) crossed with the goat Padro and the goose Patra, the kingdom, and the forest that became the protection of Dewi Basuwati (Landhep) are part of the puppeteer's strategy to connect groups of time and space systems, especially regarding the calculation of *wuku*, namely four *wuku* out of the thirty *wuku* that exist in Javanese culture.

Supernatural (magical) figures constructed by the puppeteer in the performance, such as Batara Antaboga and *Naga Tahun* (Dragon Year), who reside in another realm outside the human world, show that in addition to their narrative construction, they act as characters who are confronted with each other for dramaturgical purposes, they also show the existence of powers of beings outside the human world that can influence human life, both positively constructively and negatively destructively in terms of truth. Apart from that, other supernatural figures who participate in the construction of this play are Batara Narada, Batara Yamadipati, and Batara Surya as Resi Radi. Suralaya Palace and other places in heaven (where the gods live) are full of majesty and nobility related to the human realm in the world, where natural life is always coordinated.

The puppeteer's strategy was implemented by presenting the roles of the gods, Batara Guru, Batara Narada, and Batara Surya (as Resi Radi). The gods tell the stages of time based on the journey of human life. The story begins from the era of Medang Kamulan I to Medang Kamulan III. The development of the era is depicted as constantly changing, and the gods tell of the use of space and time systems in human life. The space and time system consists of: *saptawara* (seven days), *pancawara* (five days), and *wuku-wuku* (one range of thirty *wuku* is equal to 210 days. One range of *wuku* 7 days (a combination of *saptawara* and *pancawara*).

The stages of the era narrated by the gods as a time setting are a form of narrative construction by the puppeteer that connects the central character with other characters, a series of events that form certain scenes, setting, and social setting as a manifestation of the struggle between the values of truth, justice, and virtue with the values of untruth, injustice, and unvirtue.

The social setting constructed by the puppeteer in the performance is woven simultaneously with the time and place. When the social setting is presented, through the narrative expressed by the character and the character's actions, it is linked to the time and place setting.

The narrative is constructed through the instruments of dialogue narrative, *janturan* narrative (the puppeteer's story about a kingdom or hermitage and its characters and the issues discussed), and the *pocapan* narrative (the puppeteer's story about the condition of a character or a particular event).

The social background can show class in the life of society. In the countryside, far from the palace, a society that is fond of practicing spirituality in contrast to the palace environment, which is the center of the king's power, as an elite society (*priyayi*).

The hermitage environment in the performance is depicted as how Raden Respati studied with Resi Sucandra on Mount Aswata, who finally went wandering and was finally able to reign as king in Medang Kamulan. In addition, there is a lower-class hamlet (village) community environment (*Wong Cilik*). The performance shows the existence of *panakawan* (Semar, Gareng, Petruk, and Bagong).

3.2 Myth and power in narrative strategy

The idea of power in Javanese culture is articulated and realized through knowledge. Purity is the mark of a *priyayi*, and purification can be achieved. Purity is a characteristic of a *priyayi*, and purification can be obtained. Purity of power can be achieved through traditional means, namely, asceticism and inner discipline. Inner discipline cannot be achieved but is only possible through education in certain forms of special knowledge, and knowledge is the key to power" (Anderson, 1990).

Power as a supernatural reality influences and determines itself. People's power is only a vessel that contains power but does not determine it. Power is sovereign in itself; the struggle and use of it are not the responsibility of the individual who contains it. At least someone can adjust to receive it through asceticism, meditation, and live with sacred objects. Conversely, the king's interests reduce his ability to accommodate cosmic power within himself. As cosmic power, power still determines itself (Suseno, 1993). Powers in nature are formless divine energy that creatively penetrate the entire cosmos. Power is not a typical social phenomenon but rather an expression of cosmic power that we can imagine as a fluid that fills the cosmos.

In principle, these supernatural powers are everywhere, but there are places, objects, and people with a higher concentration. People who are filled cannot be defeated and harmed; they are sacred. The power that makes it is called *kasekten*. Political power is an expression of *kasekten*, something not abstract, a relationship between two concrete elements, humans or groups of humans. Power has substance, exists in itself, and does not depend on and precede all empirical carriers. In reality, power is the essence of reality itself, its divine basis, seen from the perspective of the powers that flow from it (Suseno, 1993).

Anderson (1990) explains that the concept of modern European power is abstract, the source of power is heterogeneous, there are no inherent limits in the accumulation of power, in the context of morality power has a dual meaning, while in Javanese culture, power is concrete, homogeneous, its magnitude remains the same throughout nature, and does not question legitimacy. The narrative strategy operated by the puppeteer in the DJDJ play performance applies a strategy built through narrative devices and available staging elements by 'bringing closer', 'bringing out', 'strengthening' the values (norms) of truth and untruth, justice, and injustice, and virtue and vice framed in myth and power. The struggle for conflicting values (norms) emerged in the myth and Palindriya. The essence of the supernatural powers obtained by King Palindriya was implemented in human life to stem evil actions that would disrupt and damage the universe. Palindriya are humans chosen by God, through messengers, whose role it is, is to protect and ensure the universe remains safe, peaceful, and calm. In the Javanese view, such humans have been accepted as an effort to get closer and unite with nature and God. The existence of humans, nature, and God are three elements that cannot be separated and always form a unity in a harmonious and balanced relationship. Humans practice (concepts, methods, and applications) in a quiet space to gain knowledge. Efforts to gain knowledge are based on awareness and understanding of the nature of God (the origin and purpose of life). The knowledge gained is not intended to damage and disrupt humans and the universe, but to build and maintain the universe by creating harmony. This effort is a continuous mission for humans with a chivalrous character to fight on the side of truth, justice, and virtue on earth. Harmony and respect between fellow human beings are Javanese ideals that are maintained and upheld to create harmony in life.

Myths are part of an oral tradition that can take the form of narrative stories. Myths are disseminated from generation to generation and written in a sacred medium. This narrative is about the past or present and is intended to explain certain cultural phenomena that can provide indirect education (Munandar, 2014). *Purwa* shadow puppets are myths and stories that become certain guidelines and directions for society (a group of people). Myths can guide human behavior and are guidelines for wisdom. Through myths, humans can respond to natural forces and the surrounding environment (Van Peursen, 1989).

As an ideal idea in a collective cultural value system (norms), myths and power applied in life are always oriented toward truth, justice, and virtue. Power related to science is true power that continues to be fought for in order to gain victory over the left power that tries to shake the universe. The personal mastery of knowledge by a person is not an arbitrary use of it in their life; they are oriented towards the values (norms) of truth, justice, and virtue. In this case, power is a concrete form that is always related to cosmic power; it cannot be felt only outwardly but needs to be understood by using inner power, its supernatural nature. This system of ideas serves as a guide and reference for the puppeteer to compose all elements of the performance, so the right position as a variable of truth, justice, and virtue is placed in a position that always wins the fight.

The criteria of humans, such as Palindriya, has mastered supernatural knowledge, awareness, and understanding of themselves, "who I am, what I am, how I should live, and where I should go in the future", can be a myth that can direct and provide guidance for the community that supports it. Humans in their status, position, and role as Palindriya are always guarded, protected, and guided by God Almighty every time they live their lives. Knowledge as power is used to maintain harmony in the relationship between humans, humans and nature, and humans and God. Palindriya's victory over Duryodhana in DJDJ is the victory of truth over untruth.

Raden Respati (Prabu Palindriya) can be seen as representing Javanese people who undergo the *dharma* of a knight, the *dharma* of a priest (brahmana), and the *dharma* of a king. Dharma is a sacred duty from God to humans in the context of a mission to realize world peace. Dharma is carried out by humans continuously until humans die. Humans practice dharma, which originates from God. The dharma that is practiced will get the same value as the quality of the practice. If man's sacred duties are good to God, then grace will be given to him. Revelation is given to humans chosen and trusted to carry out a mission. Humans always carry out this *dharma*. Humans carry out *dharma* not solely to get revelation. After receiving revelation, they carry out the next *dharma*, namely truth, virtue, and justice, oriented towards divine values. *Dharma* is often contrasted with *adharma*, meaning that the sacred duty from God (the path of virtue) receives threats, challenges, obstacles, and disturbances from the path of evil (anger). Humans are explicitly trusted to carry out dharma as depicted in the *Wahyu Pancadarma*, the figures of Puntadewa or Yudhistira. *Dharma* (sacred duty) is implemented by humans related to their social status and role, such as a king's *dharma*, a knight's *dharma*, a priest's *dharma* (*brahmana*), and so on. *Dharma* can be described in more detail based on the roles each holds, concerning speech, attitudes, and human behavior, which must lead to the principles of honesty, discipline, courage, truth, virtue, and justice. (Darmoko, 2014).

The development of ideas for compiling elements of expression in the performance aims at obtaining a complete picture of the atmosphere constructed by the puppeteer to achieve actual criteria (which can depict current social reality and novelty as if it happened), relevant (following the mindset of society in life), logical (which can be reasoned with common sense), contextual (the theme in the play is under the context of ideas that develop in society), and quality (has a value of sophistication and development in various narrative elements and elements of the performance presented). In the tradition and convention of shadow puppet performances, these criteria can be formed and built by presenting various atmospheres of *nges* (sadness and emotion), *sem* (pleasure of romance and love), *greget* (spirit), and *banyol* (funny, humor).

The creative strategies for narratives implemented by the puppeteer in the shadow puppet performance of the DJDJ play include dialogue, *janturan*, and *pocapan* narration. These three things are 'something spoken, talked about, or said by the puppeteer as a narrator'. The creative strategy for developing these three is based on the method of composition as a construction related to tradition and convention by considering the knowledge of myth and power that is accommodated in the narrative text of the performance.

The performance of Ki Purbo Asmoro presents a creative strategy for compiling dialogue, *janturan*, and *pocapan* narration based on the Surakarta tradition. The presentation of the expression of the three devices is based on the conventional classical form of a dense composition.

The dialogue, *janturan*, and *pocapan* narration are composed in a way that characteristics of a puppeteer knowledgeable about puppetry language and the Surakarta tradition are used to describe myth and power from the first scene to the end. The puppeteer implements creativity in the DJDJ play performance armed with imaginative power, intuitive sensitivity, intellectuality (intelligence and cleverness), and understanding of cultural codes, adhering to values (norms) that are traditional as conventions and history (genealogy) in shadow puppets and myths that develop in Javanese society. The puppeteer combines narrative strategy and performance creativity to organize all elements in the performance, which ultimately obtains actual, relevant, logical, contextual, and quality criteria.

The combination of implementing narrative strategies and performance creativity (*sanggit*) by the puppeteer places the DJDJ play, about myths and power from Javanese cultural values. Power is obtained by uniting oneself with the universe in a holy and quiet place. It is easy to contemplate by mobilizing creativity, feeling, and will toward awareness and understanding of the essence of God, which is manifested in the elements throughout the universe. Raden Respati (Prabu Palindriya) describes a figure who has obtained power that originates from supernatural powers.

The narrative strategy places power as a significant cultural value (norm). Narrative elements and staging elements synergize to create the figure of Palindriya, which has power from the supernatural. The relationship of power, truth, justice, and virtue, which is connected to the awareness and understanding of the nature of God, becomes knowledge with the mission of achieving harmony in life, between humans and humans, humans and nature, and humans and God.

The results of the discussion can be formulated that the puppeteer applies narrative strategies to the play to create criteria for actuality, relevance, logic, contextuality, and quality. Narrative elements, characters and characterization, series of events, setting (time, place, and social), dialogue narrative, *janturan* narrative, and *pocapan* narrative are placed and arranged according to the needs of a certain period determined according to general rules starting from *talu* (opening music), *ayak-ayak*, *srepeg*, and *sampak*, the first scene until the puppeteer sticks the *gunungan* vertically as a sign that the performance is over.

The puppeteer implements creativity in staging the DJDJ play armed with imaginative power, intuitive sensitivity, intellectuality (intelligence and cleverness), and understanding of cultural codes, adhering to

traditional values (norms) such as conventions and history (genealogy) in puppetry and myths in Javanese society. The puppeteer combines narrative strategies to place all elements in the performance so that actual, relevant, logical, contextual, and quality criteria are obtained.

The application of the narrative strategy by the puppeteer in the DJDJ involves myths and powers that originate from Javanese culture. Power is obtained by uniting oneself with the universe in a sacred and quiet place. It is easy to contemplate by mobilizing creativity, feeling, and will towards awareness and understanding of the nature of God as manifested in elements throughout the universe. Palindriya depicted a figure who has obtained power that originates from the supernatural. The true truth (divine path) that exists within Palindriya and his supporting characters can win the fight against untruth, which is visualized through the characters of Naga Candhula, Prabu Sintawaka, Prabu Mancawarna, and their brothers.

4. CONCLUSION

The study "Narrative strategies of myth and power in the DJDJ play composed by Ki Purbo Asmoro" produced several conclusions that can be described as several findings, theoretical implications, and implications of findings. By examining the relationship between narrative strategies of myth and power in the Surakarta-style performance of the DJDJ play, this study found answers to the problems posed as follows:

Behind the myth and power of truth that operate and are interwoven in the DJDJ play, narrative strategies from tradition and convention, as well as history and myth, are employed by the puppeteer to negotiate the power of truth through the narrative construction of the DJDJ play. The myth and power of truth in Javanese culture operate and are interwoven in the storytelling of Raden Respati (Prabu Palindriya) as a messenger sends knowledge about the truth to the community through the audience. Panindriya is a symbol of truth, justice, and virtue in the play DJDJ.

The puppeteer's Narrative Strategy positions the figure of Prabu Palindriya as a variable of truth, justice, and virtue, and the Naga Candhula, Prabu Sintawaka, and Prabu Mancawarna are manifestations of the power of ignorance, untruth, injustice, and disobedience. The Narrative Strategy, which refers to the power of imagination, intuitive sensitivity, intellectuality (intelligence and cleverness), and understanding of cultural codes, is implemented by the puppeteer's concepts and methods of composing works aesthetically by constructing narrative devices in symbolic expressions. Characters, series of events, time, place, and social background are narrative elements that build symbolic expressions. The puppeteer's communication to the audience (society) in the play using symbolic expressions shows that criticism, suggestions, opinions, and evaluations are conveyed in a 'curved' or indirect manner. This situation is built by the puppeteer in performing arts so that the audience becomes intelligent in interpreting the essence behind the message conveyed.

The construction of communication using symbolic expressions in the Javanese community's view is an effort to maintain the principles of harmony and respect in the context of myths and social harmony. The power of knowledge possessed by the puppeteer of imagination, intuitive sensitivity, intellectuality (intelligence and cleverness), and understanding of cultural codes oriented towards history and religion, as well as traditions and conventions, has not fully accommodated the elements of narrative and performance. The power of knowledge possessed by the puppeteer of imagination, intuitive sensitivity, intellectuality (intelligence and cleverness), and understanding of cultural codes oriented towards history, religion, traditions, and conventions has not fully accommodated the elements of narrative and performance. This is influenced by factors of interest and perspective outside the puppeteer, namely the initiator, audience, and producer.

The puppeteer understands history, myth, tradition, and convention. He tries to create performing arts that meet the criteria of actuality, relevance, logic, contextuality, and quality. Power in Javanese, as depicted through the character of Palindriya, is the significance of mastery and understanding of truth, justice, and virtue. Power is concrete, widespread, and divided; every human being can obtain it through procedures such as meditating in a quiet place, contemplating, and uniting oneself with the supernatural world to accept the power. Prabu Palindriya's attitude and actions in the play illustrate the ethics of truth, justice, and virtue. The moral message in the play is that humans strive to create a safe, peaceful, and prosperous world order and the universe in a harmonious state.

The results of this study broadly present the relationship between the narrative strategy of myth and power through the study of the DJDJ play as one of the traditional works of art. The conceptual framework of the narrative strategy concerning myth and power in the context of Javanese culture has provided a horizon of theoretical synthesis for other sciences to study the object of *wayang* in Indonesia. The history (genealogy) and religion (myth) of shadow puppets can be examined in a complex direction, such as the use of semiotics to study in depth the relationship between Palindriya characters and the social, cultural, and political situations in the reality of people's lives.

The DJDJ play highlights the source of local Javanese wisdom by presenting the figure of Raden Respati (Prabu Palindriya) as the focus of the problem. The theme of the *wayang kulit* (leather puppet) play emerged along with the needs of the community that were adjusted to the local socio-cultural situation so that it could be used as material for further research related to the Palindriya figure as a symbol of Java that always preserves the values of local wisdom, especially the system of space and time. This research can be continued to discuss the emergence of the Palindriya figure, who has the same characteristics, patterns, structures, and functions, or from plays that originate from the life of space and time in society, as well as elements of performing arts such as *sulukan* (*dalang* singing), *sindenan* (singing of *pesinden*), *gending* (melodic composition), *sabean* (puppet movements), and fashion accessories.

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