

JAVANESE FARMERS' PRANATA MANGSA CONCEPT AS THE IDEAS OF WAYANG BEBER CREATION

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ABSTRACT

Javanese farmers practice the *pranata mangsa* as their agricultural way. This conception has guided the Javanese agricultural approach in treating nature for generations from their ancestors to the present day. This teaching also inspires the creation of *wayang beber* with the *sungging* technique. The creation process consists of three phases, namely (1) exploration, (2) design, and (3) realization. The resulting work is divided into 24 *pejagongs* and six scrolls of *wayang beber*, with each *pejagong* containing a continuous narrative. The applied *sunggingan* colors represent the changing seasons, while the *gunungan* of *kala* at the beginning and conclusion of each *pejagong* represents the change in time and setting. The descriptions are separated into various categories, including the farming community, village officials, religious leaders, and intermediaries.

Keywords: farmers; *pranata mangsa*; *sungging*; *wayang beber*

ABSTRAK

Petani Jawa menggunakan pranata mangsa sebagai pegangan hidup untuk bertani. Konsepsi tersebut mendasari masyarakat Jawa dalam memperlakukan alam berkaitan dengan pertanian secara turun-temurun dari nenek moyang hingga masa kini. Konsepsi itu menjadi inspirasi dalam penciptaan wayang beber dengan teknik sungging ini. Proses penciptaan dilakukan dalam tiga tahapan yaitu (1) eksplorasi, (2) perancangan, dan (3) perwujudan. Karya yang dihasilkan terbagi menjadi 24 pejagong serta 6 gulungan wayang beber, dan masing-masing pejagongnya mengandung cerita berkesinambungan. Warna-warna sunggingan yang diterapkan mengacu pada setiap perubahan musim yang berlangsung, sedangkan penyekat awal dan berakhirnya setiap pejagong terdapat gunung kala, yang menyimbolkan pergantian waktu dan latar. Penokohnya dibagi menjadi beberapa bagian, meliputi: masyarakat petani, perangkat desa, pemuka agama, dan tengkulak

Kata kunci: petani; *pranata mangsa*; *sungging*; *wayang beber*

1. Introduction

Wonogiri is one of the regencies in Central Java which is close to areas that keep the legacy of wayang beber, namely Pacitan and Wonosari. In addition, it is

close to the cultural centers of Java: Solo and Yogya. Those regencies are dominated by mountains and teak and cashew trees. Therefore, people's lives are closely related to the environment and nature, where the farmers are very dependent on the arrival of the rainy season to irrigate their fields. One of the traditions of the Javanese farmers that still remains is *pranata mangsa*.

The closeness to the existence of ancient *wayang beber* and the life of Javanese farmers, especially *pranata mangsa*, became an inspiration for new creation wayang beber. The form of wayang will be created so that it looks fun and so that it can revive the memory of every viewer who sees it. Besides being able to recall human experience or memory, *wayang beber* is also an effort to maintain culture as a historical relic and a human effort to meet the needs of everyday life, including the life of village farmers who believe in *pranata mangsa*.

Wayang beber is a form that is different from *wayang kulit purwa* or other *wayang* as a rich treasure of traditional artistic culture in Java. The existence of wayang beber both in the Gelaran Wonosari and Karangtalun Villages, Gedong, Pacitan is an interesting phenomenon as a source of artistic creation. For this reason, the creation of *wayang beber* works is done by using the *sungging* technique.

The creation of *wayang beber* is carried out by freely exploring the *pranata mangsa*, so that its presence becomes a more innovative form of art. The chosen theme is the social condition of the village community where the creator has lived so far, although in terms of characterizations, setting, the author makes with figurative names.

The concept is arranged to underlie the creation of this *wayang beber*. The culture of *pranata mangsa* in the future is one point on the global warming hazard map. As a result of global warming, the culture of *pranata mangsa* will slowly be abandoned because they are no longer relevant to future conditions. When observing the current environment of farming communities, the signs can already be seen from the shift in seasons which are difficult to predict. Modernity has greatly influenced, both positively and negatively, the impact it has caused is felt and affects the social

community, so that the culture of *pranata mangsa* will sooner or later disappear from the archipelago (Nusantara).

The creation of this work of art uses the *sungging beber* technique, in which every season (*mangsa*) is divided into two scenes, in one scroll there are four scenes resulting from the division of the two season. The scene of each *pejagong* refers to the activities of the farming community in each season and the social conditions of today's society.

2. Literature Review

2.1. Wayang Beber

Wayang beber is a type of *wayang* that is found in Java made of long paper and drawn (*sungging*) episodes of the story that staging is in the form of pictures show which is held *dibeber* (spread/stretched lengthwise) and not in the form of a shadow (shadow play) like *wayang kulit purwa*. As a traditional art in Nusantara, *wayang beber* has its own uniqueness when compared with other types of puppets (Margana; Rohidi, Tjetjep Rohendi; Iswidayati; Kartika, 2018). *Wayang beber* includes *tutur* (speech) theater art performances with the object of the image being spoken, or the images that being told. The *wayang beber* show is carried out by bringing story narratives (such as storytelling) and demonstrating scrolls in the form of pictures that are unfolded (*dibeber*). The scenes (episodes) in the picture scroll from the folklore about the love story of Raden Panji Inukertapati with Galuh Candrakirana. The series of pictures depicts the sequence of scenes from a play which consists of several acts. Each act consists of several scenes drawn (*disungging*) on a roll of paper or cloth (Subandi; Yuwono, Basuki Teguh; Prabowo, Rahayu Adi; Aswoyo, 2011). The *wayang beber* performance is carried out by spreading a roll of paper panels from one scene to the next. Each scene is narrated by the puppeteer (*dalang*), so that the audience can enjoy the visual images narrated by the puppeteer for the events that occur in each scene (*pejagong*) sequentially.

It is not known exactly when *wayang beber* first appeared, but from several

books it was explained that *wayang beber* was quite old. Initially, the story used was the *wayang purwa* story, namely the Mahabarata epic, but in its development, it used stories from the Panji cycle. Another source, namely *Serat Pakem Sastramiruda*, states that *wayang beber* was made during the reign of King Suryawasesa in Jenggala (1145 Java), who when he was young was called Panji Inukertapati. The *wayang beber* image that he created takes the story of Purwa which is drawn on *lontar* leaves by *dijujud* or distorting it (Kusumadilaga, 1930).



Figure 1. *Wayang beber* Jaka Kembang Kuning, Pacitan style
(Photo: Ganjar, 2013)

Today there are still two sets of old *wayang beber* in Java. One set is located in the Gelaran Hamlet, Karangmojo Village, Wonosari District, Gunung Kidul, Yogyakarta, and the other set is in Karangtalun Hamlet, Gedompol Village, Donorojo District, Pacitan Regency, East Java.



Figure 2. *Wayang beber* Remeng Mangunjaya, Wonosari style
(Photo: Topik Sri Wahyudi, 2013)

The Pacitan *wayang beber* is often called by the people of Karangtalun and its surroundings as *Wayang Simbah* or also often called as *Punden Tawangalun*, while the owner gives the title *Wayang Beber Jaka Kembang Kuning*, as the name of the play. The content of the play *Jaka Kembang Kuning* is a love story between Panji Inukertapati and Dewi Sekartaji from Kediri. This story is a version of the Panji story from a number of Panji stories that are known to the public. *Wayang beber* of Pacitan has distinct visual style to depict human figure (Grahita, Banung; Komma, 2014). The supporting community is more familiar with this type of *wayang* as *Wayang Beber Pacitan*.

Meanwhile, *Wayang Beber Wonosari* is often called by the people of Gelaran and its surroundings as *Wayang Beber Gelaran* or also often called as *Wayang Beber Remeng Mangunjaya*, as the name of the play. Like *Wayang Beber Pacitan*, the content of the play *Wayang Beber Remeng Mangunjaya* is a love story between Raden Panji Inukertapati and Dewi Sekartaji from Kediri, which is a version of Panji's story.

Wayang Beber Pacitan now belongs to the Ki Naladerma family (*trah*) and is jointly owned in the same family line, after his son, Ki Sumardi (last heir) son of Ki Sarnen Gunacarita, died. Ki Sarnen Gunacarita is the 12th descendant of the first puppeteer named Ki Naladerma. As Ki Sarnen Gunacarita was getting older and was no longer able to perform a puppeteer, Ki Sumardi, who was the 13th generation, performed the *Wayang Beber Pacitan*. After Ki Sumardi died, the *wayang beber* performance was performed by a young puppeteer who was not a descendant of Ki Naladerma named Rudi Prasetyo who had acquired the knowledge of puppeteering directly from Ki Sumardi (Subandi; Yuwono, Basuki Teguh; Prabowo, Rahayu Adi; Aswoyo, 2011).

The coronation of a young *dalang* is done if the old *dalang* (puppeteer) is really old or can't perform anymore. This belief is held for generations and those who violate it are considered disobedient. In fact, to become a puppeteer of *wayang beber* is also not easy. Beside mastering the techniques of puppetry, one also has to learn

spiritual practice (Kejawen) which is a mandatory requirement for puppeteers. Another obstacle is the absence of guidelines (*pakem*) for *wayang beber* puppetry that can be used as a reference for prospective puppeteers. A puppeteer must follow every stage and imitate the style of puppetry played by his father, before he is crowned as puppeteer *wayang beber* (Subandi; Yuwono, Basuki Teguh; Prabowo, Rahayu Adi; Aswoyo, 2011).

2.2. *Sungging* (Coloring)

Sungging cannot be separated from color, because color is a material, element, or product of various *sunggingan*. *Sunggingan* requires color and the results of *sunggingan* are in the form of color arrangements (Ahmadi, 2005). *Sungging* is a term that developed in Javanese culture, especially in the technique of applying color in *wayang* making. *Sungging* means colored painting (decorations/ jewelry) with paint (gold water and so on), while interpreter *sungging* (*juru sungging*) means *sungging* painters. The art of *sungging* means the art of drawing decorations/ jewelry. Based on the description above, it is clear that the term *sungging* has become an Indonesian word, with its trademark the application of various colors with a multilevel arrangement of color levels and has a meaning in each color. Developments in science and technology affect changes in society, including in the art of *sungging*. The art of *sungging* is not only applied to parchment skin (shadow puppets) but has developed widely, including in *sungging wayang beber* (*daluang* or bark, cloth, etc.), glass painting, wood crafts, interior or exterior of buildings.

Sungging is a technique for processing colors in bi-color or tri-dimensional fields or media (*trimatra*), which generally apply graded or gradated colors. The special feature of the *sungging* technique is the gradation or multilevel colors, namely the arrangement of colors from light to dark, light to heavy, light to dark and vice versa. Because of its flexibility and attractive results, *sungging* or *pasunggingan* technique can be applied to various media, including: leather, wood, metal, cloth, or glass.

2.3. *Pranata Mangsa*

Since ancient times, their ancestors taught Javanese farmers to respond wisely and politely to nature, especially those who inhabited areas of the former Javanese kingdoms, following an agricultural calendar system, called *pranata mangsa* (Shindunata, 2009). That calendar is based on a 365-day solar year. *Pranata mangsa* is knowledge that is passed on orally from grandfather to children and grandchildren, thus continuing for centuries, then it was standardized by Sri Susuhunan Pakubuwono VII in Surakarta on June 22, 1855. This standardization made the royal astrologers quite meritorious. Even so does not mean they have created something new. Because actually, the calendar has existed in the life of Javanese farmers for generations. In fact, before the arrival of the Hindus, our ancestors were already familiar with the circulation of the stars in the sky which underlies the knowledge of the repetition of the seasons. *Pranata mangsa*, literally means season setting. The book also writes about the use of the *pranata mangsa* which contributed to the success and majesty of the old Mataram kingdoms, Pajang and Islamic Mataram. With these *pranata mangsa*, people at that time had clear guidelines for farming, trading, running the government and solidarity. According to Sindhunata, the *pranata mangsa* has intricacies that are no less complicated than the ancient Egyptian, Chinese, Mayan and Burmese calendars, because within the *pranata mangsa* there is an astonishing connection between its cosmographic, bioclimatological aspects that underlie socio-economic life and socio-cultural farming community in rural areas. Overall, the *pranata mangsa* reflects the ontology according to the Javanese conception and the mind of the Javanese farmer which is depicted with various symbols in the form of season (*mangsa*) characters, in cosmological terms that reflect the harmony between humans, the cosmos and reality (Sindhunata, 2009).

Bratasewara, R. Harmanto writes in the book *Bauwarna Adat Tata Cara Jawa* about *pranata mangsa*, a year-long (Javanese) counting system is divided into

smaller time units which are aligned with the changing seasons and agriculture. Based on the rules that apply and are appropriate in the area around Mount Merapi and Merbabu, a year includes 365 days, divided into four units of time, each of which is closely related to the arrival of the season and farming time, namely the season of *ketiga*, *labuh*, *rendheng*, and *mareng*: (1) *Ketiga*, the dry season, it doesn't rain, it is not good to start planting for agriculture that depends on rainwater for irrigation; (2) *Labuh*, meaning to go down or wiwit (to start), to start working on the fields, work on the land, it starts to rain; (3) *Rendheng*, the rainy season, it rains a lot; (4) *Mareng*, the transitional season from the *rendheng* season to the *Ketiga* season. Between one season and another, there is a transitional season which also affects agricultural activities. *Mangsa* (season) is the result of a smaller time division of 365 days in a year. A year is divided into 12 *mangsa*. Each *mangsa* has a certain number of days, has a certain character, has a certain *candra* of nature, and has a certain *candra* of soul for the birth of a child that coincides with a certain *mangsa*. The division of the season is divided into 12 *mangsa*, namely, *Kasa* (first *mangsa*), *Karo* (second *mangsa*), *Katelu* (third *mangsa*), *Kapat* (fourth *mangsa*), *Kalima* (fifth *mangsa*), *Kanem* (sixth *mangsa*), *Kapitu* (seventh *mangsa*), *Kawolu* (eighth *mangsa*), *Kasanga* (nine *mangsa*), *Katen* (ten *mangsa*), *Dhestha* (eleven *mangsa*), and *Sadha* (twelfth *mangsa*) (Bratasiswara, 2000).

3. Creation Methodology

The creation of the final project work that elevates the *pranata mangsa* to become the subject matter (theme) of the creation of the *sungging wayang beber* artwork is carried out using an aesthetic approach to fine art. Every work of art contains a main or dominant form or image in it, which is considered as the main subject matter.

The creation of *wayang beber* emphasizes its visual structure (visual aesthetic). Manroe Beardsley explains there are three characteristics that make good or beautiful of aesthetic objects, namely: unity, complexity, and intensity (Child, 2000). The application to a creation of *wayang beber* works also has an element of unity, namely

the stylization of the character of each *wayang beber* character and the coloring in each *pejagong* which refers to the division of each *mangsa* into a story and visual unity in *wayang beber*. Complexity is achieved through the stuffing of motifs (*cawi, drenjemman, bludiran, etc.*) and the division of each *mangsa*, which is divided into 2 *pejagong* and in 1 scroll there are 4 *pejagong* from 2 divisions of *mangsa* so that there are 24 *pejagong* and 6 scrolls of works of art *sungging wayang beber*. Meanwhile, intensity is carried out through collecting data sources from various books and observations about the *pranata mangsa* and requires a long process so that it can be visualized and presented as a unitary work of art, the innovative *sungging wayang beber*.

The method of creating works of art consists of three stages, namely: (1) exploration, (2) design, and (3) embodiment (Gustami, 2007) (Saputri, Puput; Yuwono, 2022), which in the process of analysis are supported by sources and references, followed by basic ideas conceptually, then continued with design and making a model as a reference for its embodiment, so that in the next process an evaluation can be carried out. The creation method is supported by data collection through field studies by directly observing the activities of Javanese farmers, and literature studies from book collections. In this way, craftsmen can produce high-quality, noble and monumental works of art.

4. Discussion

The process of making works of art is inseparable from the basic concepts that are processed using the principles of fine art, including the composition of shapes and colors. Each shape and color of the work created has a specific purpose and objective according to the artist's idea and the theme used. The concept is explained in the form of story reviews or work descriptions. This is used to make it easier for appreciators to understand what is implied in each works. The results and reviews of the stories in this work of art are as follows:

a) Artwork 1st Scene

Pasewakan comes from the Javanese language "sewaka" which means a meeting when facing a leader, the king, the village head, with the aim of *merembuk* (discussing) various activities in the village. *Pasewakan* activity is carried out once a month. *Umbul Mungkret* is a village name consisting of two words, namely *umbul* and *mungkret*. *Umbul* = water source, *Mungkret* = small, therefore it can be interpreted that *Umbul Mungkret* means a spring that flows small. Most of the people in *Umbul Mungkret* village have livelihoods as traditional farmers who apply the *pranata mangsa*, live by upholding the principles of mutual cooperation (*gotong-royong*) and Javanese customs, so that the village becomes *gemah ripah loh jinawi kerta raharja* (very very prosperous). Every month in *Umbul Mungkret* village a meeting/deliberation is held related to agriculture.



Figure 10. Artwork 1 of *pejagong* 1 scroll 1
(Artist: Faris Wibisono)

b) Artwork 2nd Scene



Figure 11. Artwork 2 of *pejagong* 2 scroll 1
(Artist: Faris Wibisono)

This second work is entitled "*nenandur palawija*" which means planting crops. Palawija consists of soybeans, tubers, corn and so on. The second scene is visualized with Angelina Paramita (Marni) as the main character, wearing sexy clothes with a gadget in her right hand and she is sitting next to her mother. Ibu Marni faces the four men figures as if they are communicating. Above the back there are two women and two men who are seen busy clearing the land by bringing dry straw to be burned.

c) Artwork 3rd Scene



Figure 1. Artwork 3 of *pejagong* 3 scroll 1
(Artist: Faris Wibisono)

The third scene is entitled "*tirta telaga reja*", which means the water of the lake that gives prosperity. The location setting is on the outskirts of a lake, and that's where the residents of Umbul Mungkret Village come to use the water from the lake to bathe, wash, and irrigate their fields during the dry season.

d) Artwork 4th Scene

The title is still the same as the third work, because the setting is still in the same location, but different activities are carried out. In this *pejagong* 4. the author tries to capture the phenomenon that occurs in nature and farming communities during the dry season, where they have difficulty finding springs to water their plants. The farmers of Umbul Mungkret Village are still busy with various tools to get water, so that their plants stay fresh and grow.



Figure 13. Artwork 4 of *pejagong 4* scroll 1
(Artist: Faris Wibisono)

e) **Artwork 5th Scene**



Figure 14. Artwork 5 of *pejagong 5* scroll 2
(Artist: Faris Wibisono)

This work carries the theme "harvesting crops (*panen palawija*)" with various activities of farmers who are harvesting corn, soybeans and cassava. Even though they are successful in harvesting, usually the selling value of the crops is not worth the cost of caring for the plants. The character's facial expression looks smiling which indicates a form of joy when harvesting, but nature is not friendly. The *Sungingan* are dominated by orange and red colors which indicate that the *mangsa Ketiga* is really dry and hot.

f) Artwork 6th Scene



Figure 15. Artwork 6 of *pejagong* 6 scroll 2
(Artist: Faris Wibisono)

The second scroll represents this sixth scene, in which there are only two female characters and most of the male characters are seated and standing. There are also two main characters named Grompol and Kriwul in the middle. Kriwul, riding his new motorbike, seemed busy pacing back and forth helping his parents bring produce from the fields to the house. Some farmers carry their crops using pick-up trucks with the assistance of other farmers. The dry and hot atmosphere doesn't reduce their intention to work, because this is all they can do.

g) Artwork 7th Scene



Figure 16. Artwork 7 of *pejagong* 7 of scroll 2
(Artist: Faris Wibisono)

This scene is entering the *mangsa Kapat* where it is still in the *mangsa Katiga*

cycle which takes place from September 18 to October 12. This 7th work tells about the boisterous atmosphere of a traditional market in the Umbul Mungkret Village area, in the Mangunharjo market to be precise. The market atmosphere with various sellers selling their wares, at the top left there is a clothes seller wearing a purple dress offering her wares to buyers.

h) Artwork 8th Scene



Figure 17. Artwork 8 of *pejagong* 8 scroll 2
(Artist: Faris Wibisono)

This scene shows the two main characters facing each other with Kriwul's head looking up, Grompol's in the left and Kriwul's in the right, but their position are slightly backwards. At the bottom right shows four male figures sitting while having a dialogue. The background is in the form of decoration, stylization of trees, flowers, birds and other animals. *Pasunggingan* is dominated by red, brown, orange and yellow colours. The composition in this visual scene seems to achieve an axial balance, this composition gives the impression of being dynamic and not rigid. *Mangsa Kapat* is increasingly making farmers nervous, they can no longer do anything, because the supply of life is running low, while the needs are increasing. *Mangsa Kapat* has the character "*waspa kumembeng jroning kalbu*" which means tears are stored in the heart.

i) Artwork 9th Scene



Figure 18. Artwork 9 of *pejagong* 9 scroll 3
(Artist: Faris Wibisono)

This artwork of *sungging wayang beber pejagong* 9 tells about the meaning of togetherness, as was explained in *pejagong* 1 where the people of Umbul Mungkret Village adhere to the principle of mutual cooperation (*gotong-royong*). Community service (*kerja bakti*) is one of the real manifestations of mutual cooperation as social beings. The scene as an illustration of entering *mangsa Kalima* begins on October 13 to November 8, and has the character of a *mangsa* "*pancuran mas sumawur ing jagad*" meaning showers of gold scatter on the earth.

j) Artwork 10th Scene



Figure 19. Artwork 10 of *pejagong* 10 scroll 3
(Artist: Faris Wibisono)

Mangsa Kalima is the starting point of a farmer's hope for the presence of rain,

namely *mangsa labuh*. Irrigation canals began to be repaired and the community independently participated. The smell of wet earth is very soothing to the mood of the farmers, they rejoice at the blessings that nature has given them. The water tanks began to fill until they spilled over, farmers are preparing to cultivate their fields again. Tamarind trees with young leaves, turmeric, gadung with many leaves, snakes and caterpillars start to come out, heavy rains irrigate smoothly.

k) Artwork 11th Scene



Figure 20. Artwork 11 of *pejagong* 11 scroll 3
(Artist: Faris Wibisono)

This scene tells the story of farmers cultivating the land before the planting season, as seen in the *wayang beber*, the activities of farmers who are plowing their fields can be seen. The Javanese term is *ngluku*. This scene is a picture of entry into the *mangsa Kanem*, which starts from November 9 to December 21, and this is the time when the farmers have been waiting for, the rice fields are filled with water, and the farmers spend a lot of time cultivating their fields.

l) Artwork 12th Scene

This scene depicts a beautiful season like the character of *mangsa Kanem*, namely " *rasa mulya kasucian* ", meaning a noble sense of purity. Nature gives an extraordinary sense of friendship, as if everything emerges from its holiness, and humans are invited to share that holiness. That doesn't make him greedy, instead his

heart is full of gratitude, because at this time that humans receive abundant/lot of blessings from nature.



Figure 21. Artwork 12 of *pejagong* 12 scroll 3
(Artist: Faris Wibisono)

m) Artwork 13th Scene



Figure 22. Artwork 13 of *pejagong* 13 scroll 4
(Artist: Faris Wibisono)

This scene tells that after the rice seeds are sown, the next process is *ndaud*. *Ndaud* is a process carried out by farmers, namely removing rice and then *nguntingi* or grouping young rice plants into the size of a hand and tied with a *tutus*, a rope made of bamboo fiber. This 13th work describes the activities of farmers on *mangsa Kapitu* which starts from December 22 to February 2, where the condition of this *mangsa* is like its character, namely "*wisa ketar ing maruta*" which means it can fly in the wind. This is the season when disease and floods come, but farmers still accept this *mangsa* because nature has stored the blessings of an abundant or very big harvest.

n) Artwork 14th Scene



Figure 23. Artwork 14 of *pejagong* 14 scroll 4
(Artist: Faris Wibisono)

This work still tells about the *mangsa Kapitu*., but with a different theme, this time the author tries to visualize the activities of farmers, namely during the *tandur* period. *Tandur* is the activity of planting rice plants in a paddy field that is ready for planting. *Tandur* is done by planting rice young plants while walking backwards which is adjusted to a predetermined planting line. Before *tandur*, the farmers first carry out *mbanjar*, namely placing the *untingan* (bonding) of rice plants on the land to be planted. The *untingan* are placed at each end of the planting line markings so that they are easy to pick up.

o) Artwork 15th Scene



Figure 24. Artwork 15 of *pejagong* 15 scroll 4
(Artist: Faris Wibisono)

This work depicts the activities of the farmers of Umbul Mungkret Village in *mangsa Kawolu*, where the village also has a place for savings and loans starting from savings, selling agricultural products, buying farming equipment and fertilizers. They usually use the *Yarnen* system, which is payment after harvest, that is managed by the Sri Rejeki cooperative. The existence of the Sri Rejeki cooperative is very helpful for farming communities for the survival of those who only rely on agricultural products.

p) Artwork 16th Scene



Figure 25. Artwork 16 of *pejagong* 16 scroll 4
(Artist: Faris Wibisono)

This work is still in the loop of the *mangsa Kawolu* cycle which takes place from 3 February to 28 February. This *mangsa* has the character "*anjrah jroning kayun*" meaning something is spreading in the will. The nature conditions for *mangsa Kawolu* are cloudy skies and lightning, but humans are not filled with fear, because the will refreshes with the rain. Rain seems to fill every hollow on the earth's surface, saving water when the earth is hit by drought.

q) Artwork 17th Scene

This scene is still related to the cycle unit of *mangsa rendheng* (rainy season). This artwork visualizes the activities of the people who are gathering at Tirta Telaga Rejo to bathe, wash, fetch water and even bathe their livestock, because water in this time is indeed abundant in this *mangsa*. The character of this *mangsa* is "*wedare*

wacana mulya", which means the release of noble words. *Garengpung* sounds start to sound everywhere, and human skin is sensitive to disease.



Figure 26. Scene/*pejagong* 17 from scroll 5
(Artist: Faris Wibisono)

r) Artwork 18th Scene



Figure 27. Scene/*pejagong* 18 from scroll 5
(Artist: Faris Wibisono)

As a society that lives as a social being, a sense of tolerance and *tepo slira* (tolerance) must be upheld. Artists try to capture the phenomena that occur in the village community, farmers do not forget to always pray and give thanks to the God for the abundance of natural blessings. In Umbul Mungkret Village, there are also various religions that are adhered to by residents, but they are able to live side by side and work together, not distinguishing one religion from another. They have the awareness of protecting the land and nature that they own.

s) **Artwork 19th Scene**



Figure 28. Scene/pejagong 19 from scroll 5
(Artist: Faris Wibisono)

This artwork tells about the natural conditions in the *mangsa Kasapuluh*, which took place from March 26 to April 18. This season begins with the breeding season, humans are easily lethargic and dizzy. The visualization of the work shows that the farmers are watching their rice which is turning yellow and the animals look happy, participating in welcoming the blessings from nature. *Ijo royo-royo* means that all plants become green, which symbolizes that plants thrive and give freshness to humans.

t) **Artwork 20th Scene**



Figure 29. Scene/pejagong 20 from scroll 5
(Artist: Faris Wibisono)

Mangsa Kasapuluh which has the character "*gedhong minep jroning kalbu*" means the building is closed in the heart. After the rice begins to bear fruit, it is

usually accompanied by breeding birds, that's where farmers are aware of bird pests, and is known as waiting for bird (*tunggu manuk*). Waiting for the bird (*tunggu manuk*) is an activity carried out by farmers when the rice is bearing fruit and usually there are sparrows (*emprit*) birds which like to eat young rice. So, the farmers are used to waiting for birds in the hut, not intending to wait for birds, but waiting for rice from bird attacks. This activity is usually carried out by children equipped with slingshots (*plinteng*).

u) Artwork 21th Scene



Figure 30. Scene (*pejagong*) 21 from scroll 6
(Artist: Faris Wibisono)

Mangsa has also changed and this is the moment the farmer has been waiting for. *Mangsa Dhesta* from April 19 to May 11. *Mangsa Dhesta* is included in the *mareng* season cycle unit and has the character of "*sotya sinarwedi*" which means sharpened diamond. Even though the rainy season is coming to an end, expressions of gratitude are always poured out because Dewi Sri's (Goddess of paddy) blessings are abundant, the harvest has come, and everyone is happy.

v) Artwork 22th Scene

All farmers rejoice over the abundance of nature's blessings, grain by grain of rice is collected in one container and brought home hoping to be stocked tomorrow. The term sending (*ngirim*) means delivering food to the fields, because of the habit

of the farming community who work in the fields all day from morning to evening (*ndino*) so they don't have time to go home even to eat or drink.



Figure 31. Scene (*pejagong*) 22 from scroll 6
(Artist: Faris Wibisono)

w) Artwork 23th Scene



Figure 32. Scene (*pejagong*) 23 from scroll 6
(Artist: Faris Wibisono)

This work is a depiction of Saddha's season (*mangsa Saddha*) as an expression of gratitude that nature has given to farmers. The character of Saddha's season is "*tirta sah saking sasana*" means, the water disappears from its place. The sixth scroll, the twenty-third scene, has three main characters, namely Pledo, Ms. Tomblok and Mrs. Sri. The dense visualization and bright colors make the atmosphere lively. Pledo, who sits hunched over while lighting the fire, looks witty and funny.

x) Artwork 24th Scene



Figure 33. Scene (*pejagong*) 24 from scroll 6
(Artist: Faris Wibisono)

Arriving at the peak of *Saddha's* season (*mangsa Saddha*) that falls on *mareng's* season (*mangsa mareng*), which starts on May 12 and ends on June 21. The people of Umbul Mungkret Village give presents to the earth (*sedekah bumi*) because the crops they get are abundant. The presents of the earth is intended to keep away from disaster or calamity. The earth is essentially a place to live and survive for all creatures in it. As human beings, we are obliged to protect and pray so that safety and well-being are always maintained.

5. Conclusion

The *pranata mangsa* has been very close and closely related to the life of Javanese farmers since ancient times, nature is not an enemy. Through the *pranata mangsa*, Javanese people try to align nature as a friend so they can understand each other. The role of *pranata mangsa* has a long history and journey with Javanese farmers. The message that nature conveys through the nature of season or *mangsa* is clear evidence that nature lives and supports each other. Through the *pranata mangsa*, the Javanese farmer is also the embodiment of nature.

Pranata mangsa as a form of culture teaches that the human psychological condition is closely related to the elements of the surrounding climate. However, at this time *pranata mangsa* culture has almost no traces and traces left in the life of Javanese farmers. Modernity, which has resulted in a culture of *pranata mangsa*, is

now slowly fading, both positive and negative. If climate change does occur later, the culture of *pranata mangsa* will completely disappear, and this because of modernity that make the disappearance of this culture. In fact, this culture has been supporting and guiding Javanese farmers for so long in cultivating their agricultural land.

The aspects that underlie the creation of this work of art are: Aspect of unity, namely working on the visualization of the stylization of each character in wayang beber *pranata mangsa* and the coloring in each scene (*pejagong*) which refers to the division of each *mangsa* or season into a unified story and visual beber of *pranata mangsa*. The complexity aspect of the theme is manifested in *wayang beber* works in 24 *pejagong*, 12 *pranata mangsa*, and very complicated working techniques. In it tells stories from birth to death, from planting to harvesting, from the rainy season to the dry season, from 12 *mangsa* to 24 stories and visual *wayang beber pranata mangsa*. Thus, 24 *pejagong* and 6 *gulungan sungging beber* artworks were created. The aspect of intensity, is carried out by the author by entering into the life of farmers emotionally where the author was also born as a farmer's child in Sumberalit Village, Wonogiri. In the process of creation, author also did all the works directly, from working on canva/ clothes, colouring (*penyunggingan*) to finishing. And even the author can perform as puppeteer (*dalang*) in the show of *wayang beber*.

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