

## ***Jagad Ageng and Jagad Alit In Traditional Kayons***

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### **Abstract**

*Kayon is a shadow puppet character who symbolizes the world. In the Java world, there are two types of world concepts, namely the jagad ageng and the jagad alit. This study aims to examine the concepts of jagad ageng and jagad alit, which are symbolized by the traditional kayons in purwa shadow puppets. The focus of this research study is to reveal the existence of Kayon Blumbangan and Kayon Gapuran as traditional kayons that have world essence, namely the jagad ageng and the jagad alit. Therefore, this study aims to reveal the existence and essence of Kayon Blumbangan and Kayon Gapuran as traditional kayons that store the concepts of jagad ageng and jagad alit. The method used in this research is iconography. Form theory which is divided into fields and ornament will become the main scalpel in analyzing the existence of Kayon Blumbangan and Kayon Gapuran. This research results that Kayon Blumbangan and Kayon Gapuran have the same shape structure with different widths of fields. The ornamental elements that form the kayon of the two traditional kayon are basically the same, namely forming four elements, including fire, water, wind, and earth. The four elements are the elements that make up the jagad ageng and the jagad alit. So, Kayon Blumbangan and Kayon Gapuran have a symbol of cosmological concepts regarding the concepts of jagad ageng and jagad alit.*

*Keywords: Javanese World, Tradition Kayons, Iconography*

## Introduction

The world is often understood as a material space that presents both beauty and concern captured by the senses. The world is a reality, but in this case, the reality is not only limited by the human senses. The world is not taken for granted as a reality for humans as a subjective meaning, but it is the thoughts and actions of people who are nurtured as 'real' by their thoughts and actions (Berger and Luckman 2013, 28). Likewise, the opinion of Franz Magnis-Suseno, that the world view is a whole of all descriptive beliefs about reality insofar as it is a unity of human beings gives a meaningful structure to the nature of their experience (Magnis-Suseno 1984, 82). Thus, the world can be understood as a reality that gives meaning to humans in the form of experience. In this case, the concept of the world to be discussed is the world of Java.

The concept of the world in Javanese society in this writing will be demonstrated through the discussion of *kayon*, mainly traditional *kayon* found in purwa shadow puppets. Tradition refers to the rules that arise from the community in accordance with their needs which become a norm (Soekanto 2010, 157). As for Soedarso Sp. argues that tradition refers to what already exists (Soedarso Sp 2006, 71). Thus, traditional *kayons* is meant as *kayons* which is used from generation to generation and is institutionally confirmed in the purwa shadow puppets show. *Kayons* included in the traditional *kayon* include *Blumbangan Kayon* and *Gapuran Kayon*.

The *kayon* in the Javanese world of wayang and Javanese culture was seen as a symbol of the life of Javanese people in particular and even humans universally (Rusdy 2015, 93–94). There are three stages of world development that can be seen from the triangular form of the *kayon*, namely the old world (*purwa*), the middle world (*middle*), and the final world (*wasana*) (Rusdy 2015, 95). *Kayon* is the *axis mundi*, is the relationship between humans and the creatures of the upper world (Sumardjo 2006, 203). The concept of the world contained in *kayon* has three levels, namely the triloka/tribuana, including the underworld (*sakala*), the middle world (*sakala-niskala*), and the upper world (*niskala*) (Dharsono 2007, 58).

*Kayon*, in general, is one of the shadow puppet characters found in purwa shadow puppets which always appears as an opening and closing of shadow puppets show. Sunarto further categorizes the *kayon* into the *morgan* group (Sunarto 1997, 118). Whereas in the question and answer session between Sastramiruda and his teacher, Kanjeng Pangeran Arya Kusumadilaga, the *kayon* was referred to as the *ricikan* group. “Even though it is only a complementary tool, the existence of this puppet can determine the proper implementation of one play” (Kamajaya 1981, 29). This was also expressed by Jakob Sumardjo who explicitly revealed that there is no shadow puppet show without *kayon* (Sumardjo 2006, 203). In addition to opening and closing puppet shows, *Kayon Blumbangan* and *Kayon Gapuran* on a number of puppeteers also offered other meanings, sometimes interpreted as water, fire, wind, mountains, forests, and so forth. Junaidi revealed that the *kayon* could be applied as a sign of scene change, as a sign of rhythm, as a sign of time, and as a substitute for natural objects in a carving that were not available, such as wind, fire, earth, stone, trees, air, water, clouds, sun, month, gate, house, etc. (Junaidi 2012, 55). The *kayons* function in the performances could be divided into three categories, namely as a gesture for gamelan musicians; as a repertoire; and as an introduction to abstract scenes and objects (Soetarno and Sarwanto 2010, 27).



**Figure 1** *Kayon Blumbangan* (left) and *Kayon Gapuran* (right) by Ki Bambang Suwarno (Source: Ki Bambang Suwarno's work, documented by Pramudita 2019)

In the purwa shadow puppet show, there are two kinds of traditional *kayon*, namely *Kayon Blumbangan* and *Kayon Gapuran*. *Kayon Blumbangan* is the oldest *kayon* concept among other *kayons*. This *kayon* was created by Sunan Kalijaga in 1443 the year of Java or 1521 AD which is known from its *sengkalan*, *geni dadi sucining jagad*. Then there was the development of *kayon* in 1659 Javanese year or 1734 AD which is known from the *sengkalan*, namely *gapura lima retuning bumi* created by Susuhunan Paku Buwono II which later became known as *Kayon Gapuran* (Sabdho and Basir 2014, 4). Visual differences that appear between *Kayon Blumbangan* with *Kayon Gapuran* are found in ornaments in the middle of the *kayon*. In *Kayon Blumbangan* there is a pond motif which in Javanese is called *blumbang* because it is called the *Kayon Blumbangan*. As for *Gapuran Kayon*, there is a gate motif so that it is called *Gapuran Kayon*. However, whether the difference will affect the meaning of the *kayons*?

This study raises the title "*Jagad Ageng and Jagad Alit in Traditional Kayon*". In Javanese, "*jagad*" is defined as "the world", while "*ageng*" means "big" while "*alit*" means "small". Therefore, the *jagad ageng* can be interpreted as the universes while the *jagad alit* is interpreted as the small world. The *jagad ageng* and the *jagad alit* are cosmological concepts in Javanese society. In Javanese cosmology, the world is formed from four elements, namely wind, fire, water, and earth (Mertowardojo 2014, 41). The world referred to in this case is the *jagad ageng*, which is the universe in which living things live. The human body is also formed from the same four elements as the *jagad ageng*, so it is also called the *jagad alit* (Mertowardojo 2014, 44). Previously, the opinion of experts has been conveyed that the *kayon* is a symbol of the world, both as an *axis*

*mundi, triloka* and world development, but does the *kayon* also symbolize cosmology about the *jagad agung* and the *jagad alit*?

Research on *kayon* was carried out by Sunarto in 1991 with the title " Bentuk dan Fungsi *Kayon* Wayang Kulit Purwo Yogyakarta " in the form of a research report published by the Indonesian Institute of Art Research Institute Yogyakarta. Sunarto's research with this study together discusses two traditional *kayons*, namely *Kayon Blumbangan* called *Kayon Alasan* in the Yogyakarta style shadow puppets and *Kayon Gapuran*. The second difference of this research is that Sunarto focuses on the form and function of the two *kayons* (Sunarto 1991, 47). While this study discusses the visual, namely the form is seen from the shape, and the ornament will be part of the study that will reveal the meaning contained in the two *kayons*. Another similar study was also conducted by Wahyuntoro Sabdho with Ujang Pairin M Basir in 2014 with the title "*Makna Simbolis lan Nilai Filosofis Gunungan ing Pagelaran Wayang Kulit*", which was published in "Baradha" Journal. Sabdho and Basir's research also has the same study to reveal the meaning of *Kayon Blumbangan* and *Kayon Gapuran*. It's just that, extracting the meaning of the *kayon* only stops to reveal the motif symbols contained in it. Whereas in this study, in addition to revealing the symbols that are the contents of the *kayon* stuffing, it also reveals the concepts contained in the motif pattern as a symbol of the world.

### Method

This study uses the iconographic method. Erwin Panofsky revealed that iconography is the study of the meaning of a work of art through its forms (Panofsky 1955, 25). This method will focus on dissecting the shapes of *Kayon Blumbangan* and *Kayon Gapuran* purwa shadow puppets. Iconography has three stages in studying the meaning in works of art, including pre-iconography, iconography, and iconology. First, pre-iconography is a description of the primary or natural element in a work of art (Panofsky 1955, 28). At this stage, both *Kayon Blumbangan* and *Kayon Gapuran* will be dissected based on the shape and ornament. Second, iconography is the identification of several images, stories, and figures of speech found in works of art (Panofsky 1955, 29). At this stage, the meaning of each symbol that has been dissected will be identified. In this case, it will focus on the ornament motifs. Third, iconology is the withdrawal of meaning or concept that lies behind the signs in the art (Panofsky 1955, 30). In this final stage, the meaning of the relation between motifs in the two traditional *kayons* will be drawn.

This study uses an interactive model analysis technique proposed by A Michael Huberman and Matthew B Miles. The interactive model involves four components, including data collection, data reduction, data presentation, and drawing conclusions / verification (Huberman and Miles 2009, 592). Data collection was carried out by means of interviews and observations conducted in November 2019 at Sanggar Ciptoning, Sangkrah, Surakarta with guest speaker Ki Bambang Suwarno, and documentation. The data that has been collected is then reduced by focusing on ornament patterns and motifs found in *Kayon Blumbangan* and *Kayon Gapuran*. The data presented are data related to the motives that make up the meaning of the *jagad ageng* and *jagad alit*. From the presentation of these data, conclusions will be drawn about the *kayon* representation, which is a symbol of the world.

## Results and Discussion

### The Existence of Traditional *Kayon*

The shape of the *kayon* is seen from the shape and ornament. The shape can be interpreted as a flat space bounded by lines that overlap and only have two dimensions, namely length and width. There are two types of plane shapes, namely geometric and non-geometric shapes. A geometric shape is a field formed mathematically by calculating certain angles while a non-geometric shape is a plane formed freely either by following organic forms, a combination of curved and straight lines, or forming virtual fields (Sanyoto 2010, 104). Following is the identification of *Kayon Blumbangan* and *Kayon Gapuran* fields.

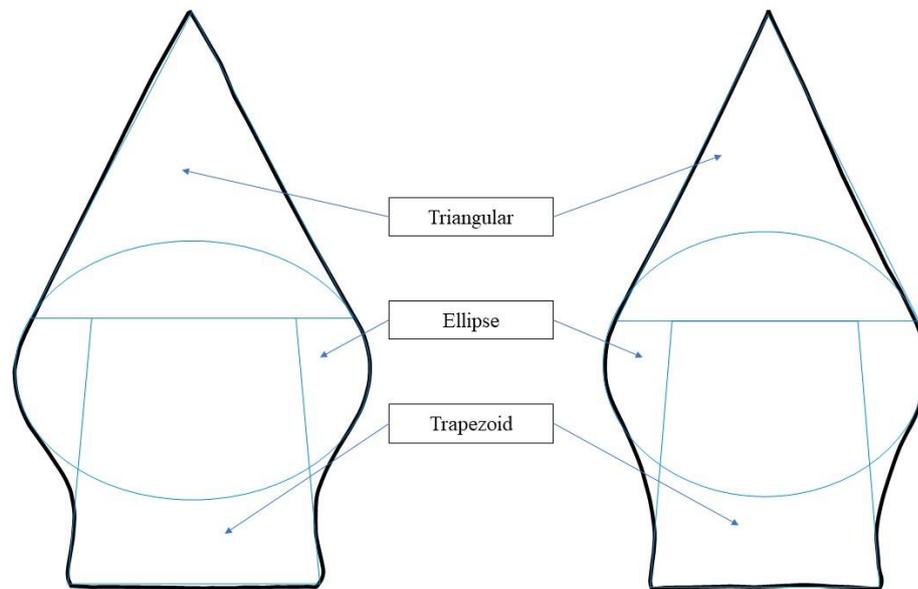


Figure 2 Shape Identification of *Kayon Blumbangan* (left) and *Kayon Gapuran* (right)

Based on the picture above, it can be stated that the areas of *Kayon Blumbangan* and *Kayon Gapuran* are formed from geometric shapes with the triangular arrangement at the top, ellipse in the middle, and trapezoid at the bottom with a combined contour of curved lines and straight lines. The difference between the two *kayons* lies in the width of the plane. The shape of *Kayon Blumbangan* is wider than the area of *Kayon Gapuran*. Based on the narrative of Ki Bambang Suwarno, that *Blumbangan Kayon* is also called *kayon wadon* (female) with more extensive shape markings while *Gapura Kayon* is also called *kayon lanang* (male) with slimmer shape markings. Besides being formed from a combined look, the *kayon* shape also has a structure.

The *kayon* shape structure is divided into three parts, namely the upper part which is also called *pucuk*, the middle part which is divided into two forms, namely *genukan* and *lengkeh*, and the lower part is *palemahan* (Sumardjo 2006, 204; Soetarno and Sarwanto 2010, 27). At the top called *pucuk* is the shape that forms an isosceles triangle. The centre of the outer side forms a *genukan* or convex and is equipped with a *lengkeh* or basin. Whereas at the bottom, what is called *palemahan* is an extended plane at the very bottom. The following is the identification of the structural shape in the two *kayons*.

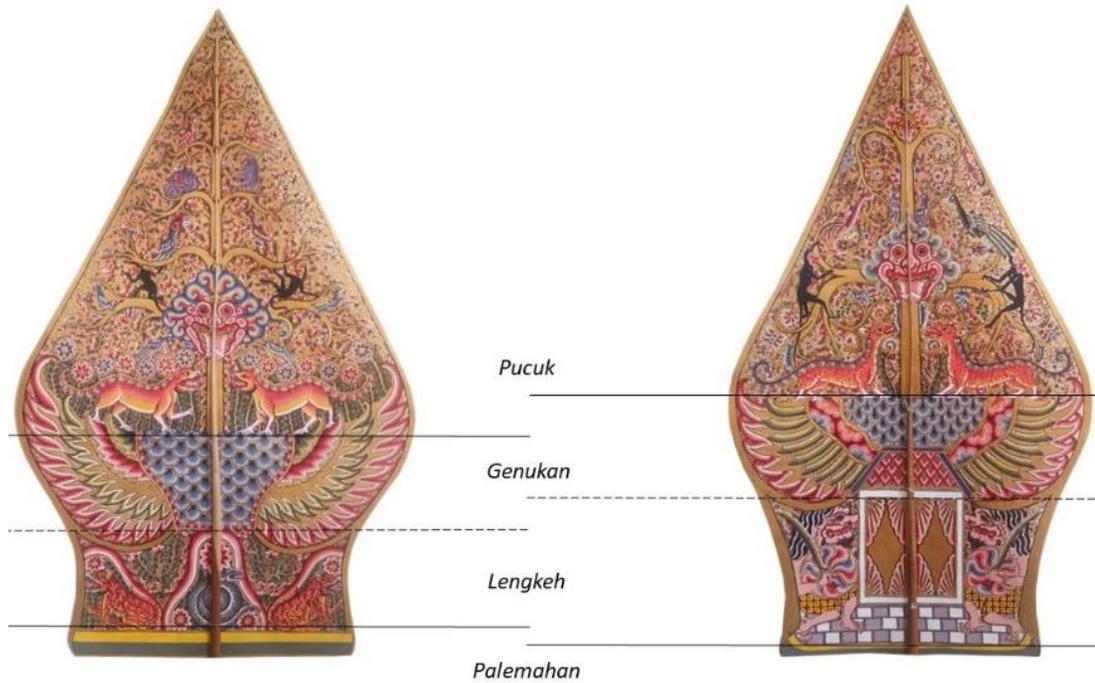


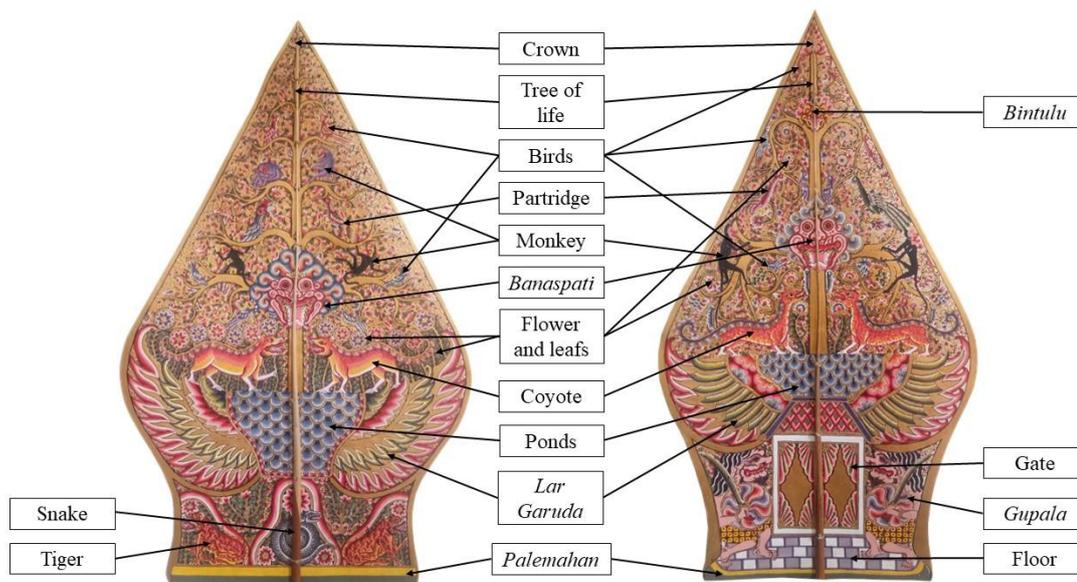
Figure 3 Kayon Shape Structure at Kayon Blumbangan and Kayon Gapuran

The division of the structure above is used to see the conditions contained in *Kayon Blumbangan* and *Kayon Gapuran*. *Isen-isen* is a motif that has become an ornament in *kayon*. The ornament itself is an applied art that can beautify an object. Gustami argues that ornament is components of art products that are intentionally added or intentionally made for decoration purposes (Gustami 2008, 4). However, in its application, ornament does not stop at aesthetic functions but also function as reinforcing meanings or even influencing the function of the objects they contain. Ornament often has symbolic values or specific purposes related to the way of life of humans or their creator society so that an object known as ornament art will have a meaning accompanied by certain expectations in accordance with the aims and ideas of its making (Gustami 2008, 4; Sunaryo 2009, 3). Table 1 is presented to facilitate identification of ornaments in Blumbangan Kayon and Gapuran Kayons.

Shape Structure	Ornaments		Meaning
	<i>Kayon Blumbangan</i>	<i>Kayon Gapuran</i>	
<i>Pucukan</i>	Tree of Life	Tree of Life	Tree of life is also understood as the tree of life, meaning that a place which is the source or place of living things.
	Crown	Corwn	The crown is at the top of a tree intended as a life purpose.
	Birds	Birds	Birds, both flying and perched, are symbolic of the world above.
	Partridge	Partridge	The partridge is a symbol of the middle world.
	Monkey	Monkey	The hanging monkey is a symbol of the middle world.
	-	Bintulu	Bintulu is a symbol of the eyes of the heart. The accompanying fire motif means that there is

			determination or determination.
	Banaspati	Banaspati	Banaspati is a symbol of the element of the world that is fire. In addition, this motif also has a purpose as a guardian of sacredness.
	Coyote	Coyote	Coyote crawling is a symbol of the underworld.
<i>Genukan and lengkeh</i>	<i>Lar Garuda</i>	<i>Lar Garuda</i>	<i>Lar Garuda</i> is a symbol of the world element, namely the wind. This motif also symbolizes the boundary between the underworld and the upper world.
	<i>Blumbangan</i>	<i>Blumbangan</i>	<i>Blumbangan</i> (ponds) is a symbol of the element of the world that is water. This motif also signifies a sacred thing.
	-	<i>Gapura</i>	<i>Gapura</i> (gate) is a symbol of a medium or an intermediary between humans and nature.
	Snake	-	Snake is a symbol of the element of the world, namely land.
	Tiger	Gupala (Cinggakabala and Balaupata)	The tiger on the <i>Kayon Blumbangan</i> is a guardian animal, like the Gupala in <i>Kayon Gapuran</i> . The Gupala is twofold, and the left side is Cingkarabala while the right side is Balaupata.
	-	Floor	The floor is a symbol of the element of the world, namely earth.
<i>Palemahan</i>	Yellow and green	Yellow and green	In this section, only a shape plane consisting of two layers of colour, yellow and green, is presented. Basically, the absence of motives at this level is meant that, in the lower realms, the human realm is basically nature without meaning.

**Table 1** Ornaments on *Kayon Blumbangan* and *Kayon Gapuran* based on *Kayon Shape Structure* (Source: Ki Bambang Suwarno interview data processed by Pramudita 2019)



**Figure 4 Ornaments Identification on *Blumbangan Kayon* and *Gapuran Kayon***

The form is a structure or composition consisting of repetition or arrangement of patterns (Dharsono 2016, 77). In an ornament, the pattern is intended as the embrace of motives, both similar and varied, which have certain formations. The motif can be defined as the form of points, lines, fields, or images that become an aesthetic idea or meaning in ornamentation. The patterns can be dissected into three motives, namely the main motive is the metaphorical language which contains teachings, the supporting motive is the motive to beautify the pattern, and the filling motif is the element to beautify the motif (Dharsono 2016, 77–78). This theory of form will be used by researchers to analyze the pattern of *kayon* ornamentation in *Kayon Blumbangan* and *Kayon Gapuran*.

Based on the narration of Ki Bambang Suwarno, there are four elements of the motifs, which are a condition as a *kayon* filling, namely fire, water, wind, and earth. The element of fire can be described in the form of *banaspati* or *bintulu* motifs, the wind element can be described in the form of *lar garuda* or *bledegan*, the water element can be described in the *blumbangan* motif, clouds or gate roof with water motifs, and the earth element can be described with snake, dragon, floors, and soil itself. From this basis, a *kayon* pattern can be obtained, namely, first, the main motive on both *kayons* is the tree of life which is the centre of the world. Second, to support the existence of the world, there are four elements of the world as supporting motives. Supporting motifs include, the fire element is symbolized in the *Banaspati* motif, the wind element is symbolized by the *Lar Garuda* motif, the water element is symbolized by the *Blumbangan*, and the earth element in *Kayon Blumbangan* is symbolized by the Snake motif while the *Kayon Gapuran* symbol is symbolized by the Floor motif.

### **Jagad Ageng and Jagad Alit as Javanese Cosmology**

Cosmology is a view of the natural order of the world (Dharsono 2007, 161). On the other hand, cosmology refers to people's belief in the controlling power in the context of universality (Endraswara 2013, 187). From these two views, it can be understood that cosmology is related to people's beliefs about a universal force which is their perspective on the world. The cosmos is a coordinated and organized unity, a unity of existence in

which every symptom, material, and spiritual meaning is far beyond what appears (Magnis-Suseno 1984, 86).

In Javanese cosmology, there is a concept that states the unity and regularity of humans with nature, namely *keblat papat limo pancer* (Dharsono 2007, 33; Endraswara 2013, 187). On another occasion, Endraswara also mentioned this concept with *sedulur papat limo pancer* while Ahmadi called it with *saderek sekawan gangsal pancer* (Endraswara 2012, 81; Ahmadi 2016, 178). Although there are similar similarities between *keblat papat limo pancer* and *sedulur papat limo pancer*, basically the two concepts have different emphases. The concept of *keblat papat limo pancer* refers to the *jagad ageng* or macrocosm while the concept of *sedulur papat limo pancer* refers to the *jagad alit* or microcosm. Even so, the elements that make up both the *keblat papat limo pancer* and the *sedulur papat limo pancer* remains the same, namely the four kinds of elements, including fire, water, wind, and earth, and *pancer*. *Pancer* can be interpreted as the centre or shaft. The four elements and *pancers* each have a colour emission, including red fire, yellow water, white wind, black earth, and green *pancer* (Dharsono 2007, 33; Ahmadi 2016, 178).

The word '*keblat*' refers to the word 'qibla' which means the point of the wind that leads to the four directions, namely north, south, east, and west. The north is earth-based, the east is water-based, the south is fire-based, and the west is wind-based (Dharsono 2007, 33; Endraswara 2013, 187). The fifth is the *pancer* which is the centre of the earth. Four elements that refer to the four cardinal directions and one element point to the centre of the earth so this cosmological view refers to the *jagad ageng* or macrocosm. The *jagad ageng* or macrocosm in Javanese mysticism was intended as natural birth (Magnis-Suseno 1984, 118). Astiyanto revealed that the *jagad ageng* is a universe of everything that can be responded to by the senses and then stored in the unconscious as the *pancamaya* (Astiyanto 2006, 338).

Furthermore, the words "*sedulur*" or "*sederek*" refer to your meaning. In Javanese mysticism, human passions are the incarnation of his own brother, namely *luamah*, anger, *sufiah*, and *mutmainah* (Mertowardojo 2014, 44). In other words, that *sedulur papat* or *sederek sekawan* refers to the human passions of four, namely *luamah*, anger, literacy, and *mutmainah*. These four passions are formed from the four elements that make up the human body. First, *luamah* is created from soil elements, is in the flesh, has an evil character, is greedy, lazy, does not know goodness, but if it can be controlled, it can be the basis of strength. Second, *amarah* is created by the fire element, is in the blood, has a strong desire, is easily offended, has a temper, is angry, but if it can be controlled, it can be the basis for the strength of other brothers to achieve their goals. Third, *sufiah* is created by water, in the bone marrow, causing desires, love, and *sengsem*. Finally, *mutmainah* is created by the elements of the wind or atmosphere, in the breath, with a bright, holy, devoted, and compassionate character (Mertowardojo 2014, 51–52). The *pancer* in *sedulur papat limo pancer* or *sederek sekawan gangsal pancer* can be interpreted as a human soul that has the character *kama* or benevolence (Dharsono 2007, 33; Endraswara 2013, 187). This is similar to the concept of *waranggana* in the *astabrata* teachings, which is a female dancer who is seduced by four male dancers to turn her attention away from a man who has been given *sampur* by the dancer (Herusatoto 2008, 143–44). Four male dancers are symbols of the four passions that will tempt the human soul which are symbolized as female dancers so that men who are given *sampur*, which become human symbols themselves must continue to move to get the attention of female dancers. Thus, the concept of *sedulur papat limo pancer* or *sederek sekawan gangsal pancer* is a cosmology that refers to the *jagad alit*.

The *jagad alit* or microcosm is intended as a human body (Magnis-Suseno 1984, 118). The Dharsono revealed that the microcosm is human in essence while the macrocosm is the universe or human existence (Dharsono 2007, 161). In other words, that the human body in terms of the concept of the universe is not a physical body that can be sensed by humans but a subtle body that refers to the *sedulur papat* which is human lusts whereas the coarse physical bodies of humans that can be sensed are a unity and are influenced by the state of *jagad ageng* as their place of life. This is because humans need four elements contained in the universe to fulfil the four elements contained in human beings. So Mulder asserted that the *jagad ageng* model is considered a paradigm for humans as the *jagad alit* (Mulder 1983, 14).

### The Essence of Traditional Kayon

It is known that both the *jagad ageng* and the *jagad alit* are formed by four elements, including fire, water, wind, and earth and the *pancer* as the center of each cosmos. This cosmology is obtained from the concept of *keblat papat limo pancer* and on the *sedulur papat limo pancer*. Basically, these five things are contained in *Kayon Blumbangan* and *Kayon Gapuran*. From the results of dissection of shape and ornament through pre-iconography and iconography, there are five elements that make up these two *kayons*, including the tree of life as the central motif, and four supporting motives, including *banaspati*, *blumbangan*, *lar garuda*, and snakes in *Kayon Blumbangan* and floor in *Kayon Gapuran*. The tree of life is a *pancer* or centre of the *kayon* while the four supporting motives are the four elements, namely *banaspati* as fire element, *blumbangan* as water element, *lar garuda* as wind element, and snake in *Blumbangan Kayon* and floor in *Kayon Gapuran* as the earth element. In addition to the ornament, this cosmology can also be seen from the use of colours used. The colours used in the two *kayons* of this tradition include five colours, namely red, yellow, white, black, and green which symbolize the colours of the elements as well as the glitter. Thus, the tradition *kayons* contain the concept of the world, namely the *jagad ageng* and the *jagad alit* which become the Javanese cosmology about the *keblat papat limo pancer* and *sedulur papat limo pancer*.

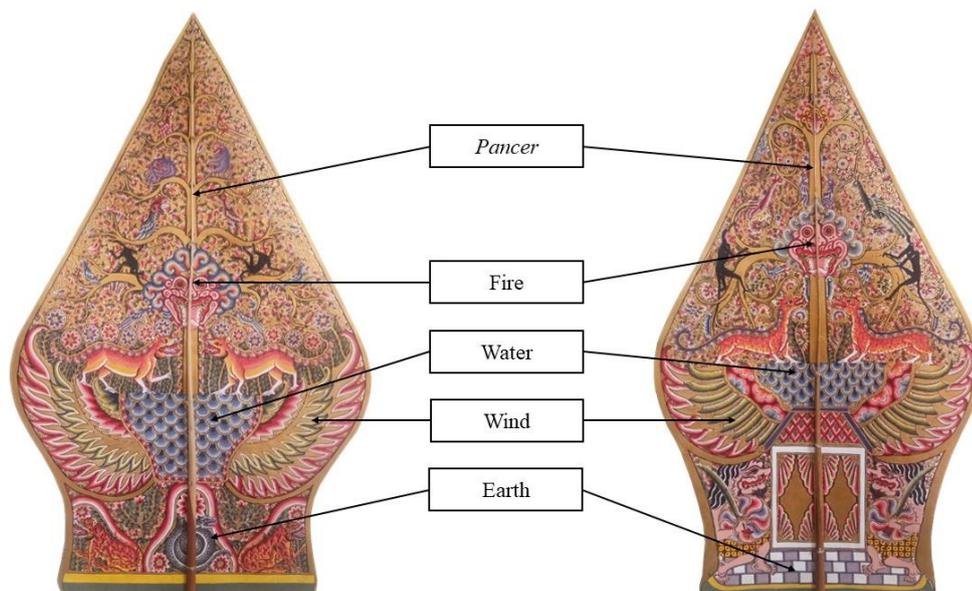


Figure 5 World's Elements in Kayon Blumbangan and Kayon Gapuran

*Kayon*, as a unity of wayang kulit, cannot only be understood by observing the ornamental shape and ornament as a form. To see the relationship between the shape of the *kayon* and the concept it promotes, it is also necessary to observe the function of the *kayon*. It has been said before that the *kayon* has an essential function in shadow puppet shows. There are at least four functions of the *kayon*, namely as a means of dividing the act, pointing, representing nature as a context enhancer, and strengthening the spiritual atmosphere. However, in this case, the researcher did not reveal the functions of *Kayon Blumbangan* and *Kayon Gapuran*. At this point, the researcher will only focus on the function of the *kayon* which shows the essence of the ageng universe and the universe.

The concept of the *jagad ageng* can be seen in the *kayon* function, which shows the place and the representation of nature. The place is a material space that has a direction, north, south, east, and west. The representation of nature is the utilization of the elements that already exist in the *kayon* itself by being strengthened through a *sabet*. Place and nature are part of the world as a concept of the *jagad ageng*. While the concept of *jagad alit* can be seen in the function of the *kayon* that builds a spiritual atmosphere in a puppet character. The development of the spiritual atmosphere is a mystical condition found in humans who are the universe.



Figure 6 Kayon shades on either side of the screen indicate the *kayon* function as show the place (Source: screenshot result Pramudita on January 27, 2020 at 14.45 a.m. on “Anjani Solo” youtube channel, <https://youtu.be/L8VMPRZ0b7A>)



Figure 7 The Kayon function which shows the strengthening of the spiritual atmosphere (Source: screenshot result Pramudita on January 27, 2020, at 14.45 a.m. on “Anjani Solo” youtube channel, <https://youtu.be/L8VMPRZ0b7A>)

## Conclusion

This study produced four conclusions. First, the difference between *Kayon Blumbangan* and *Kayon Gapuran* can be seen from both the shape and the ornament. The shape of *Kayon Blumbangan* is wider than *Kayon Gapuran*. In *Kayon Blumbangan*, there is 15 tree of life branches, *blumbangan* motifs look more prominent, have tiger motifs as guards, and snake motifs. Whereas in *Kayon Gapuran*, there is five trees of life branches, there are gateway motifs and guarded by *gupala*. Second, there is an iconographic similarity between the two traditional kayon, which both have the primary motive in the form of a tree of life, and the four supporting motives, namely fire, water, wind, and earth. Third, the primary and supporting motives in *Kayon Blumbangan* and *Kayon Gapuran* show that the two traditional kayons have elements that make up the *jagad ageng* and *jagad alit* that can be traced through Javanese cosmology, *keblat papat limo pancer* and *sedulur papat limo pancer*. Fourth, the *jagad ageng* can be seen through the function of the *kayon* which shows the state of the place and nature of the wayang kulit performance while the *jagad alit* can be seen through the function of the *kayon* which shows the strengthening of the spiritual atmosphere of a shadow puppet character.

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**Sarwanto** is a famous puppeteer and researcher in the field of puppets. As an intellectual, he has very high productivity. The works that he has produced include scientific works and works of art. The works of art that have been created include manuscripts in the field of puppetry, many gendhing (gamelan music compositions) that are popular, adapted to the needs of the puppet world. In the last two years, more than 25 certificates have been successfully managed by the Copyright certificate.

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