



**MYTH OF BETARAKALA IN “RUWATAN SUKERTA” IN  
JAVANESE TRADITION**

**UNDERGRADUATE THESIS**

**BY  
TEDDY SEBASTIAN KUNCORO**

**115110107111047**



**STUDY PROGRAM OF ENGLISH  
DEPARTMENT OF LANGUAGES AND LITERATURE  
FACULTY OF CULTURAL STUDIES  
UNIVERSITAS BRAWIJAYA**

**2017**



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Presented to

Universitas Brawijaya

In partial fulfilment of the requirements

For the degree of *Sarjana Sastra*

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This is to certify that the undergraduate thesis of Teddy Sebastian Kuncoro has been approved by the Board of Examiners as on of the requirements for the degree of *Sarjana Sastra*

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Malang,

The Writer





## ABSTRACT

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*Wayang* is local culture which was inherited from ancestors. There are various kinds of special needs required to perform a procession of traditional culture of connecting with *Wayang* performance. In this tradition, the performance of *Wayang* is not only for entertainment but also for certain purpose such as for safety, wedding ceremony, and the Javanese traditional ceremony often called as *Ruwatan Sukerta*. *Ruwatan Sukerta* was held to protect human from a distress caused by the figure of *Betarakala*.

The research data which is used in the research are records and its transcription interview, photos from the procession of *Ruwatan Sukerta*. The basic reference of *Betarakala* as a symbol of “bad things”. People in Desa Kerja Kidul, Wonogiri believe with this traditional ceremony event can derived from suffering of *Betarakala*, and be salvation of it. In this study, the researcher used semiotics theory by Pierce to find the meaning of *Betarakala* for Javanese in daily activity.

The result of this research shows that *Betarakala* characters in *Ruwatan Sukerta* is a cord of salvation for Javanese. The study done only to find the meaning of *Betarakala* figure in *Wayang* performance, the writer find the meaning of *Betarakala* character in *Ruwatan Sukerta* event from connection between the meaning of every requirements of *Ruwatan Sukerta* with human life.





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*Wayang* adalah salah satu kebudayaan lokal yang merupakan warisan kebudayaan dari nenek moyang. Terdapat berbagai macam kebutuhan khusus untuk memenuhi syarat dari upacara tradisional ini yang menghubungkan pada pertunjukkan *Wayang*. Di dalam kebudayaan tradisional ini, pertunjukkan *wayang* tidak hanya digunakan sebagai acara hiburan, melainkan untuk proses adat keselamatan, upacara tradisional dalam pernikahan dan upacara tradisional yang sering disebut sebagai *Ruwatan Sukerta*. *Ruwatan Sukerta* yang digelar adalah proses untuk melindungi masyarakat Jawa dari keburukan yang disebabkan oleh tokoh *Betarakala*.

Penulis mencoba untuk meneliti dengan menggunakan rekaman wawancara yang telah ditranskripsi dan beberapa foto dari proses upacara *Ruwatan Sukerta*. Hal yang mendasar pada tokoh *Betarakala* merupakan simbol keburukan bagi kehidupan masyarakat Jawa. Sehingga masyarakat desa Kerja Kidul, Wonogiri percaya akan tujuan dari upacara *Ruwatan Sukerta* ini

Hasil dari penelitian ini menunjukkan bahwa *Betarakala* adalah tokoh dalam *Ruwatan Sukerta* sebagai penghubung keselamatan diri. Penelitian ini dilakukan dengan tujuan untuk menemukan makna dari tokoh *Betarakala* dalam pertunjukkan *wayang*, penulis menemukan makna yang terkandung dalam setiap kebutuhan khusus dalam upacara tradisional tersebut dan memiliki arti dalam kehidupan manusia sehari-hari.



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## CHAPTER I

### INTRODUCTION

#### 1.1 Background of the Study

Every human has thoughts and feelings that will be able to create action and artwork. It can be referred to the culture, that will be connected to human. Human lives in group called society. In relation with society, human evolves and interact to one another. By making an interaction, human develops a new cultural process, which will be imitated and used by the local community or society widely. Culture should have been passing process of learning. This process takes long amount of time, because the culture will be developed and preserved in accordance with times. Knowledge will always grow and be accepted by human and community time by time. Koentjoroningrat (1980:80) stated that culture is a whole system of ideas, action, and the work of human society in the context for them to learn. One element of culture is the religious system that contains religion and belief. Based on Taylor (Tilaar, 2002:p. 37) culture is a complex whole of knowledge, belief, art, morals, law, customs, and habits to acquire human abilities as a member of a community.

The values of traditional culture and its growth in society can be referred to as local wisdom. Local wisdom is a positive culture between nature and the surrounding environment that comes from religious values, custom, advice or local cultural ancestors who comes naturally in a society to adapt with the





surrounding environment. One of the examples of the local wisdom in Indonesia, especially in Java is *wayang*. *Wayang* or traditional puppet is a Javanese cultural heritage which should be preserved, because in fact, wayang culture starts to lose their luster existence in this modern era.

### 1.1.1 Wayang : A Brief Discussion

According to *Kamus Besar Bahasa Indonesia* (Edisi Ketiga, Jakarta : Pusat Bahasa Departemen Pendidikan Nasional dan Balai Pustaka, 2005) the term “*Wayang*” is defined as :

*Boneka tiruan orang yang terbuat dari pahatan kulit atau kayu dan sebagainya yang dapat dimanfaatkan untuk memerankan tokoh dalam pertunjukan drama tradisional (Bali, Jawa, Sunda, dan sebagainya), biasanya dimainkan oleh seseorang yang disebut dalang. Disebut juga sebagai pertunjukkan Wayang.*

An imitation puppet of a person made of sculptured or wood that can be used to play figures in the traditional drama show (Balinese, Javanese, Sundanese, etc), usually played by one person called *Dalang*. This show called as *Wayang* performance or in complete term “*Wayang Shadow*” performance.

Another definition of *Wayang* (in *Bausastri Jawi*, Jogjakarta : Balai Pustaka, 2002) is a form similar to people or gods made from wood, usually this performance can be viewed through reflected on the screen by flashing lights the puppet’s shadow.

There are so many kinds of traditional puppets in Indonesia, such as *Wayang Kulit Purwa*, *Wayang Golek Sunda*, *Wayang Orang*, *Wayang Betawi*, *Wayang Bali*, *Wayang Banjar*, *Wayang Sasak*, *Wayang Cepak*, and other *wayang* which are still exist in Indonesia.





*Wayang Kulit* is a form of art which includes many aspects, such as the art of chiseling, carving and painting, the art of stage, dance, sound or group vocal, and the art of *karawitan*. The art of chiseling or carving and the art of painting are the steps in a process to make *Wayang Kulit*. Dance and the art of stage for the perform of the stage, when the *wayang* was held, the first time for the opening this traditional ceremony is traditional dance from Java.

*Wayang* is a unique form of Javanese tradition theatre employing light and shadow. This puppets are crafted from buffalo hide and mounted on bamboo sticks. When held up behind a piece of white cloth, with an electric bulb or an oil lamp as the light source, shadows are cast on the screen.

### 1.1.2 Role of *Wayang* in Javanese Culture

*Wayang* is a Javanese traditional art that is still preserved. It is like a traditional puppet that becomes a figure of human life. *Wayang* is also referred as the language of symbol that are more spiritual rather than physical (Purwadi, 2007). *Wayang* has a lot of essential roles dealing with Javanese culture. In general, *wayang* has functions as entertainment media for public, education media, and resources to deliver messages for spectator. *Wayang* performance has been recognized by UNESCO, on November 7, 2003, as a work of culture that is admirable in the field of narrative story (Masterpiece of Oral and Intangible Heritage of Humanity).

Javanese people has held this event since hundreds of years ago and now this culture become a tradition. A form of the *Wayang* performance here was





made from buffalo's skin which played by one artist called *Dalang*. All scenes of *Wayang* performance is accompanied by traditional music from Java called it as *Gamelan*. At the time of the play, the *Dalang* sits in front of white screen or *kelir* in Javanese word. This *kelir* is made from a massive cotton sheet. The function of *kelir* in modern era as a projector. This show can be seen from two different sides, from the front of the stage or backstage screen, where the visible part is the shadow of *Wayang* itself. A lamp called *blencong* used to illuminate the white screen. *Wayang* can stand upright in front of the screen because of *debog* or banana tree trunks under the screen.

*Wayang* usually represent as human figure life. Javanese community believe the purpose of this traditional event from the ancient can regardless the misfortune something bad or disaster from everything. Nowadays the ceremony for the salvation is *Ruwatan Sukerta*.

### 1.1.3 Javanism (*kejawen*) and The Myth of *Wayang*

Basically, *Wayang* is a sacred culture. *Wayang* performance is never been apart from mysticism. It will be played by *Dalang* or storyteller. *Dalang* has an important role in the show because he is the only person who play the puppet characters and the voice of the puppet itself. He also plays an active role to lead the *gamelan* music. Puppet show is usually played in one night through to daybreak, between 7 to 9 hours. In order to anticipate that the show runs smoothly and there will be no obstacles whenever the drama was played, the *Dalang* should





do special or a kind of ‘ritual’ like fasting. It is one of the requirements that must be followed by a *Dalang* before the show begins.

There are various kinds of characters contained in one *Wayang* story, depending on the theme that will be appointed in a show. A set of *Wayang* consists of hundreds of good and bad characters. The famous *Wayang* characters are known as the ‘Pandawa brothers’; *Yudhistira*, *Bhima*, *Arjuna*, *Nakula* and *Sadewa*. They are the characters of Mahabharata which tells the story of the civil war with the Kurawa. King Dhestarasta, Harya Sengkuni and one hundred brothers of Kurawa’s family are also the Kurawa’s member.

This performance is usually held as one of the Javanese traditions that is still observed, followed, and conducted. The traditional drama performance that is used for the show of *Ruwatan*. *Ruwatan* is derived from the word of Javanese word ‘*ruwat*’ which is tailed by the “an” suffix. The purpose of this ceremonial event is to dedicate it for a “purified” a person so that he / she can be freed or released from the threat of danger. Someone who is considered as possessed by *Sukerta* (an ancient Javanese word as bad luck), they must get the *ruwatan* or purified. The tradition is still owned by Javanese community. The person who is affected by *Sukerta*, will have a bad luck in their earthly life. That is an effort of the Javanese society by holding a ceremony of *Ruwatan* to protect people from the danger or the threats of life in the world.

*Ruwatan* is meant to ward off the evil spirits inside the body of a person who would be purified using the mantras uttered by *Dalang*, at the time he held the story of *Betarakala*. *Betarakala* here is the story in *Ruwatan* performance that





explain about the redemption of a God who has spoiled. The visualization of *Betarakala* is the character which has a big posture, tall, and frightening.

Therefore, this study is conducted in order to help reviving the cultural heritage of *Wayang* in Indonesia by studying the symbolism of *Wayang* for *Ruwatan* and also the myth of *Betarakala* for human life. This study may show that *wayang* is not merely a stage performance of classical drama stories, but it may mean beyond that, and may also function as a ceremonial rite for the community of Javanese tradition.

#### 1.1.4 Significance of the Study

This research offers a new insight into the study of literature which has mistakenly assumed as an activity of reading for enjoyment. From this research, it is expected that Indonesia have so many cultures that are still exist for living in daily activities, especially the tradition of *Ruwatan Sukerta* in East Java and Central Java. It will focus on the role of *Betarakala* as the part of traditional ceremony in Java. This research is also important to revive the Javanese traditional culture and to show the young generation about Indonesian culture.

#### 1.2 Problems of the Study

The role of *Betarakala* in *Ruwatan Sukerta* is dominant for Javanese traditional culture. *Betarakala* as the one of *Wayang* characters usually used in *Ruwatan Sukerta*. The writer want to find the meaning of *Betarakala* for salvation in Javanese people in traditional ceremony of *Ruwatan Sukerta*.





### 1.3 Objective of the Study

In order to find out the meaning and the function of *Betarakala* used in *Ruwatan Sukerta* tradition presented in the problem of the study, the objective of the study is to trace the symbolic meaning from the *Betarakala* character used in ceremonial tradition of *Ruwatan Sukerta*.



## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### AND RESEARCH METHOD

This chapter provides theoretical framework and previous studies related to the analysis about character *Wayang Betarakala* in Javanese *Ruwatan Sukerta*.

#### 2.1 Theoretical Framework

This chapter will discuss about *Ruwatan Sukerta* which generally still exist in Central Java or East Java. The writer use semiotics approach to trace the ceremonial sacred event. By using this approach the writer can understand what is the meaning of *Betarakala* character in this sacred ceremony. People only understand the outer layer of this ceremony using *Betarakala* character without understanding the meaning and function of this character.

##### 2.1.1 Semiotic Approach

In our daily life when we talk about symbol, we will definitely talk about the messages inside the symbol or sign. Our five senses can recognize symbol and sign clearly because they present everything into a visual object. For example, in the Javanese tradition, which is unwritten, when we want to walk in front of the older people we usually bow our body to respect them. Our gesture when we bow the body represent that we respect the older people without saying something or asking permission that we will pass them. The study of sign that relates with sign and symbol is called Semiotics.





French linguist, Ferdinand de Saussure, said that sign consists of sound and picture, called as signifier or marker, and concepts from sound and picture called as signified or sign. In relation with the culture, the theory from Saussure here is about structuralism which means that culture is a product with structure in properties and order. In accordance with this research, if *Ruwatan* is viewed from Saussure's theory about people who will only know it narrowly, because it does not explain about the object of the *Ruwatan* itself. In contrast to Pierce's theory, as proposed by Chandler (2007, p. 30), there are three steps we use to explore sign or symbol.

- The representament : Something that sign or symbol gives the people meaning
- An interpretant : Explain briefly the meaning inside sign or symbol for representament that relates with the meaning from it.
- Object : Something related to sign, symbol itself that is used for explaining briefly the concept that we choose.

Based on the theory noted previously, it can take the relational points among sign, object and meaning that can closely be connected. Signs or symbol can be a verbal and non-verbal culture. Someone's opinion in seeing the concept and the object of sign or symbol is not the same from one another because everyone has different experience to explain it.

Semiotics is used to identify sign at *Ruwatan Sukerta* ceremony and *Wayang Betarakala*. There are so many symbols found in one character of *Wayang* to explain its function in the event. Symbol itself is always related to the myth that still evolve and exist in this modern generation.





### 2.1.2 Literary Oral Tradition

Oral tradition usually transmitted orally from one generation to another. The messages or testimony are verbally transmitted in speech or song and may take the form of folktales, sayings, ballads, songs or chants. This example is the way to transmit oral history, oral literature, oral law and other knowledges across generation without a written message. Folklore is another process of oral tradition that grow in society. In case of the research being done, the author found the various kinds of the story from various communities on *Betarakala*. The Javanese believe that *Betarakala* in the puppet story is the figure of bad habits found in real people like greediness, impreciousness, envy, hate and always want to be understood. In the puppet story this characters actually always want to be understood by the other Gods, because the processes that he derived was not from right partaking. There are so many message that can be taken from in the *Wayang Kulit Purwa* that is used for *Ruwatan Sukerta* and the other traditional ceremonial event that using *Wayang Kulit* performance.

### 2.1.3 Folklore

Folklore consist of two words *folk* and *lore*. Folk is one group of people that have similar physical identity, social and culture that can be distinguished from another group. There are many kinds of identity, such as the same jobs with another people, the color of skin, the standard education quality, or belief. Everything means that they keep the traditions or habits that have heritage from their own family and avowed by family (Dundes, 1965:2; 1977:17-35; 1978:7).





Suwardi (2013) *Lore* is a habit from *folk*, at least the oral culture heritage or using sign or symbol with warning appliance Thus, the definition of folklore is a culture with collective characteristics, which spread and become a heritage from generation to generation, by traditional ways or another different oral version with using sign or symbol, (Endraswara, 2013 : p.2)

Folklore is a study that always be connected to culture, literature and anthropology. By exploring this overall concepts, anthropology literary can be answered to observe from the culture and literature. Based on the book *The Dynamics of Folklore* by Tolken (1976:334), he said “to understand the connection between literature, culture and folklore we need to criticize it well.

With that way we can find out author style, view of life, the art of literary from individuality or with group in that time.” In short, a bit of folklore is usually inserted in novel and poem. Some folklores contain literary oral as a myth, legend, a fairy tale, and folklore.

Folklore has a diverse form. Folklore exist everywhere, such as town, suburban, village, in family, in group, dormitory, college and so on. Folklore provides communication informally, verbal (oral and written text), customary (behaviour and rituals), or material (physical objects) (Living Folklore, p. 2, 2005).

There are many people who believe and develop their own culture to be exist in society and survive in this modern era. The tradition in *Wayang* performance still retain the show of Javanese traditional culture. There are many functions and meanings behind the performance.





#### 2.1.4 Tradition

Based on Living Folklore (p. 70, 2005 ), it is said that “To understand about folklore tradition there are three concepts that can be used to explain: both lore and process, helps to create and confirm a sense of identity and the last is identified as a tradition by the community.” Like the performance of *Wayang* itself. *Wayang* is a tradition that is still hereditarily retained and preserved by our ancestors until now as done by Javanese people. They have had several processes for years. *Wayang* was only used for sacred event or ceremonial, and there were only several people like king and the kingdom in the past who could see it at that time. Nowadays, *Wayang* has changed into a show to entertain people. After *Wayang* has improved and can be accepted by social community in Java, this tradition is arranged and received the identity from the *Wayang* performance itself. It means that the identity from the performance of *Wayang* is now more needed for events like *Khitanan*, Wedding, *Selamatan* and *Ruwatan*. Other traditional events in Java also usually use the performance to meet and to complete the ritual event. Therefore, the event makes its own identity for *Wayang*, and people in large society can understand and want to know more deeply.

Participation from the society is very important for a culture. Human lives and develops because of society or group. From this group or society they can spread any ideas or habit that can be imitated and developed by other human in the same society. If there is no community or group in society, the culture will not grow like it should be. Everyone still keep their *Kejawen* culture which must be highly trusted in that area, like what the Central Java society in Wonogiri do. It is called





*Ruwatan Sukerta*, which functions for cleansing up all the sin they had in the past or they will have in the future. People in Wonogiri believe that the sin of someone, or maybe the sin of their families, could be gone through this way.

### 2.1.5 *Ruwatan Sukerta* – The Role of *Betarakala*

*Ruwatan Sukerta* is one of the traditions that is trusted and believed by Javanese people to be held. In this *Ruwatan* event, usually *Wayang Kulit* performance is used to complete this sacred traditional ceremony. *Wayang* is a traditional show from Java that is conducted by *Dalang* using traditional puppet for the show. In visualization of *Wayang* performance for *Ruwatan* event, *Betarakala* is portrayed by big, tall, and creepy god who has fangs and sharp nails. *Kala* in Javanese word means time, and this give cues for someone that if they cannot utilize time, they will be foolish people, because they cannot spend time for good activities. Time is symbolized by *Betarakala* because he can control it very well (Bratawijaya, 1988). These assumption started grow strong and believed in the mind and heart of the Javanese people, in order to avoid the threat they hold a *Ruwatan* ceremony using *Murwakala* theme. This theme very popular for Javanese people especially for *Dalang*. *Murwakala* derived from two syllables “*murwa*” and “*kala*”. *Murwa* is a word derived from the word *Purwa* in Javanese word means the beginning and *Kala* means time, so the definition of *Murwakala* is tracing the beginning of time. *Kala* is a god, that being a husband of *Betari Durga*. This story tells about the beginnings of the appearance of *Betarakala*. This





character can be recognized as the most potent to block danger of magic. C.C

Berg in his book explain that:

*Betarakala* is a incarnate of gods, because of evil passion from *Betara Guru*, then *Kala* looking for a man to be used as prey, but in some *Wayang* performance this character dies by *Dalang* with some mantras, and this character considered to have a big power of magic, so they performed without taking the act of protection (Berg, 1974).

### 2.1.6 Myth

Myth is a traditional story of ancestors which descends through generations. The traditional story usually made from their own culture. Sometimes different culture may have different myth. Kirk (1973) as cited by Chandler (2002, p. 187) stated that many societies have two categories of traditional story :

“true stories”, or myths, and “false stories”, or fables. Myths generally explain how the world gained its current form and how customs, institutions, and taboos were established. In connection with sacred ceremonial *Ruwatan*, *Betarakala* here is one of the myths that is recognized by parable of human nature. Humans will never take off the good and bad nature that they do to others unconsciously both in an intentional manner or not. *Betarakala* is a myth that Javanese people believe for a symbol of badness.

### 2.2 Previous Study

The writer finds two previous studies that have a close theme to support this research. The first was *A Semiotic Study on Non-Verbal Symbolic Mode of Myth Found in Seblang Ceremony by Osing Community in Olehsari Village, Banyuwangi* (2010), a thesis by Silvia Maulana Sari from Brawijaya University.





Silvia focused on non-verbal symbols of *Seblang* ceremony that have rich meanings related to the myths believed by the community. And she also used Semiotics analysis to identify the object of Javanese local wisdom from Banyuwangi.

Another previous study is the thesis from Dedi Trisnanto (2010) from College of Foreign Language (STIBA) Malang entitled *A Semiotics Study on Symbolism in Wayang*. This thesis investigated the signs and the application of many symbol *Wayang* Mahabarata – Ramayana. Dedi wanted to explore the symbol of face, eyes, colour skin of *Wayang*, ethnics and the truth of *Wayang* itself. By using Semiotics analysis, Dedi shared the product of local wisdom that still exists in this era and the tradition that is still used for many sacred event ceremony. The similarities of the two previous studies are the application of myth and symbol that are used in some events of local wisdom in Indonesia especially in Java from different ceremonial events.

### 2.3 Research Method

In conducting the research, there are four steps taken, first deciding the object of the study, second: collecting and validating the data from the fieldworks, the third: analyzing the data based on the approach and theory in the theoretical framework and fourth is drawing conclusion.





### 2.3.1 Deciding the Object of The Study

*Ruwatan Sukerta* is held by the people in Purwantoro, Wonogiri, Central Java, aims to evade *Betarakala*, who they believe bring them bad luck and grief.

In order of *Ruwatan Sukerta* being held, it requires some crucial things in its procession. To fulfill the requirement of *Betarakala*, the writer will elaborate it all next, so *Betarakala* is able to cleanse by organizing *Ruwatan Sukerta*.

### 2.3.2 Collecting and Validating Data

The data collection was obtained from field which was done in *Desa Purwantoro, Wonogiri, Central Java*. Additionally an interview was also done with Bapak Kasiman as an informant. Taking photograph and transcribing the interview recorded were also excented to validate the data collected.

### 2.3.3 Interpreting and Analyzing the Data

To get desired results this research, folklore approach and semiotics theory by Pierce are used to trace the function symbol of *Wayang Betarakala* in *Ruwatan Sukerta* in the traditional culture in Wonogiri, Central Java. The writer observed the data collected both from the field observation, transcript and picture taken.





### 2.3.4 Drawing Conclusion

To get the conclusion about this research, the writer looks for the function and meaning *Betarakala's* figure connected with the *Ruwatan Sukerta* and the meaning of special requirement for ceremony from field observation of people in Desa Kerja Kidul, Wonogiri, Central Java.







## CHAPTER III

### FINDING AND DISCUSSION

In this chapter the writer will discuss about the *Betarakala* sign found in character of *Betarakala* in *Ruwatan Sukerta*.

#### 3.1 Meaning of *Ruwatan Sukerta*

In our daily life we will never be separated from the custom that have been passed down through the generations. In the case of a traditional ceremony from Java, *Ruwatan Sukerta*. *Ruwatan Sukerta* is one of the local cultural custom that is still preserved by some Java community. They are believed with this sacred ceremony to reduce reinforcements from bad luck, troubles and death caused by *Betarakala*. Yudha (2015, para. 8) suggest that *Ruwatan* derived from the word “*ruwat*” which is tailed by the “*an*” suffix. *Ruwat* change the word from “*luwar*” which means be free or released. The goal with this *Ruwatan* ceremony for a person who has been “*diruwat*” to be free or released from the threat of danger or disaster that followed inflicted in the past or in the present and future life. It is the tradition of the culture in Javanese society because of an accidentally exposed *Sukerta*, so “they” will be prey of *Betarakala*.

##### 3.1.1 *Betarakala* Character in *Wayang*

*Murwakala* is the theme that used in the story of the puppet *Wayang* on *Ruwatan Sukerta*. This is the syonpsis of the *Murwakala* themes : *Betarakala* is the son of *Betara Guru* with *Dewi Uma*. On a sunny afternoon, *Betara Guru* and





*Dewi Uma* chatted while riding bull called *Andini* to go around the universe, hovering over the island and ocean. The scenery at that time was so amazing, everything looks so beautiful, and *Dewi Uma* looks so charming. Shortly afterward, *Betara Guru* took his wife to make love. The wife delicately trying to resist it because that is not the right place and right time to do that. *Betara Guru* cannot be abstinence and finally there happened an incident. At the time *Betara Guru* has peaked, *Dewi Uma* push and break away from the embrace of *Betara Guru*. As a result of these accident, *kama*-fruit from *Betara Guru* falls into the sea and became the fire, the sea rage and wreaked havoc in *Suralaya* (the universe in the story of *wayang*). *Betara Guru* ordered that the fire is extinguished by using all kinds of weapons, but all of that weapons cannot work well and to solve that problem. Fire has emerged from a terrible giant. He started devouring fish in the sea. He is *Betarakala*. *Betara Guru* is afraid that *Betarakala* will eat all of the contents of the universe, so he calls *Betarakala*. He extracted of the fangs from *Betarakala*, and give him 133 types of people who can be used as prey or food. After that, *Betara Guru* regrets his own agreement. He thinks of the kinds of people mentioned is too many, so he sent *Sang Hyang Wisnu* to purified the people mentioned. After *Ruwat* has been held to the mentioned people, they must use *Rajah* (last post from Arab) *Kala Cakra* as a form of rejection of *Betarakala* malevolence. Whenever *Betarakala* does not get food, he was hanging about and dominates as an outsider evil. Therefore, from this puppet story, Javanese people know and implement ceremony of *Ruwatan* as a way to avoid *Betarakala*.





### 3.1.2 Terms of *Ruwatan Sukerta*

In *Ruwatan Sukerta* people who get *Sukerta* becomes the prey of *Betarakala*. *Sukerta* in the word of ancient Java means good action, meritorious action. So *Sukerta* people can be defined as people with good action by following the ceremonial event of *Ruwatan*. But as a rule Javanese people interpret the *Sukerta* people as dirty and despicable that will get obstacle in their life because of the circumstances of their birth or adverse actions and considered dangerous. According to a *Kala's* story there are 36 type of people who become the prey of *Betarakala*, among others, that have close relationship with this study, are :

1. *Ontang Anting*, which is the parents only have one child
2. *Kadana Kadini*, which is two sibling of men and women
3. *Sekar Sepasang*, which is two daughters siblings
4. *Uger-Uger Lawang*, which is two brother siblings
5. *Sendang Kapit Pancuran*, which is three siblings of the woman in the middle of two men
6. *Pancuran Sendang Kapit*, which is three siblings of the boy in the middle of two women
7. *Pancala Putra*, which is five brothers
8. *Pancala Putri*, which is five sisters

From the eight types of *Betarakala's* preys, out of 36, are also most frequently performed by their family. This eight types represent about human characters of prey, and from 133 provision that is a attitudes of human during life.

In addition, there are 133 provisions that are used to held sacred ceremony of *Ruwatan* but it is rarely done because they do not straightly relate to the fate of human beings. Among 133 of provision there are some examples that can be seen





in daily life like a person who never sweep, a person who never wrangle, people who swept over night, people who throw garbage of a window, and etc. From there can be taken the conclusion that *Betarakala* like people which broke the rules. Break the rules means that people did not do the traditional ceremony of *Ruwatan Sukerta*, so they become of prey from *Betarakala*. Lazy person will have to do things without seeing the rules can be “eat” by *Betarakala*.

There are still some special needs which are used for traditional ceremonies, as described in the previous chapter there are offerings that are needed to complete *ruwatan wayang* perform, among other things:

1. *Tuwuhan*, consist of : banana's raja, *cengkir*, or young coconut and tree of *tebu wulung* each two pairs are placed on the right and left side of *kelir* (the white display like projector of *wayang kulit*)
2. *Pari segedheng* that is : consist of four rice belt next split in
3. One grain of coconut are being budded (grow)
4. Two chickens (male and female) which is tied on *tuwuhan* in the right and left screen as described in item one. Male on the right side and female on the right side.
5. Four sticks of firewood which each length of a cubit (+/- 40cm)
6. *Ungker Siji* is one roll of yarn
7. One sheet new of mat
8. Four *ketupat pangluar* (liberator or reject)
9. One new pillow
10. One hair comb
11. One *serit* (Special comb to looking for lice)
12. One mirror
13. One umbrella
14. A bottle of perfume
15. Seven kinds of *batik* fabric
16. *Lontar's* leaf one handheld
17. Two blades
18. Two egg of chicken
19. Water of seven kinds flower that laid on new *jambangan* and given a coin
20. Bundle of *lawe's* yarn
21. Coconut oil for *blencong's* lamp
22. *Nasi Gurih* (rice of *uduk*) with fried chicken
23. One cup of *badheg's* water from sugar palm or liquor
24. One cup of water cane refinery





25. Seven kinds of *tumpeng* like *tumpeng of magana*, *tumpeng of rajeg doni*, *tumpeng of egg*, *tumpeng of shoots red chillies*, *tumpeng of tutul*, *tumpeng of sembur*, *tumpeng of robyong*
26. Seven kinds of sticky rice porridge : *dodol ketan*, *wajik*, *jadah* and so on
27. Snack from market like fruit or cookies
28. *Ketupat lepet*
29. *Jenang abang*, *jenang putih*, *jenang lemu* (kinds of porridge)
30. *Rujak legi*
31. *Rujak croba*
32. *Sesaji* consisting of chopped meat and fish
33. Kitchen set
34. Jug with full of water
35. *Diyan anyar kang murub* (the new lamp lit)
36. *Gedhang ayu* (banana's of *raja* which has been in ripe)  
*Suruh ayu* (betel's leaf which is rolled and tied with white yarn)  
*Krambil Grondhil* that is coconut without fibers; sugar from coconut  
*setangkep*; rice of *sapitrah*; grilled chicken

From the special needs that has mentioned above, there are some explanation particular that could be described in accordance with the knowledge of semiotic who have learned by an author in lecture. Every requirement have purpose to appreciate and for fulfillment of rituals. In Javanese people the requirement for ritual called as *Ubo Rampe*. In every event of Javanese local culture like birthday celebration or anything in a society group of Java usually they use *Tumpeng* (*conical shaped of yellow rice in accordance with the rules of Javanese people*) for ritual. This is the most important of the ritual. *Tumpeng* not only used to celebrate the birthday of course, but also for the inaguration of the institute, office, home, shop, store, job promoted, up to event *wetonan* (birth anniversary of traditional Javanese). During the activity in the amicable sessions usually *Tumpeng* is given to people who have a show, and taken most end to serve as the next generation who will not break up to later posterity. *Tumpeng Robyong* usually are used for the event. *Tumpeng Robyong* is a symbol of religious man





and hardworker. Beside *Tumpeng Robyong* there are fourty objects that are always used in a ritual ceremonies as *Sesajen*, especially in rituals used by *Keraton*. Every item or object has a distinct meaning.

- *Cengkir* or green coconut and young ivory palm, is a symbol of reliability of mind and inner strenght. Aims to perform an action should not rely on the mind and physical, but also with the heart and mind.
- *Kembang Mayang* is a symbol of couple were ready inwardly and outwardly to pass on the next generation descendant.
- *Pusaka Keris* is a symbol of courage and confidence. Brave and believe that God will help those who uphold the truth.
- Porridge has a symbol that aims to make us always remember the birth of baby, so that causing respect for mother and father and to God almighty with hope that we can control our lust
- *Sekapur Sirih* symbolized all the problems faced by man in her life. The purpose of this thing for we are always ready and strong in the face off all the problems in life.
- *Kembang Setaman* is symbolized self-socialization. Aimed to make we are always trying to keep our name good, friends and family.
- *Kembang Pancawarna* consisting of jasmine, red rose, ivory white *Kanthil* flower, yellow ivory flower, and *Kenanga* flower. That has symbol of love that is always evolving and fragrant scent.





- Repository Universitas Brawijaya 7
- *Santan Kanil* is a symbol of life and also an emblem as water mother milk. Has objective that we have always looked for mother service and sacrifice who has given birth and raising us.
  - *Damar kembang* made of coconut husk and shell have been dumped, then given holes at the section of which is to shoots filled with coconut oil and given the axis of rags and lit. This is a symbol of life, aimed to make we always fill this life with good thing in according to God.
  - Water is the symbol of purity, meant that we should always think and act both physically and spiritually clean. Water is a symbol of harmony.
  - Beside *Tumpeng* usually also required a wide range of moist cake usually referred as the snack market. This cake usually arranged in one container that has the symbol of harmony and unity of various ethnic, religious and human. Rice that was served consisting of four kinds of seed that has the symbol as a human on future generations that we must always be vigilant and careful in making the descent to produce superior seeds.
  - Roasted Chicken and *ingkung* (one completed chicken) has the symbol father and mother and sacrifice during their lives in raising us. In these offerings, we are reminded to always respect and obey their parents and love the others with sincerity as parents who love us.
  - *Pisang raja talun setandan* is a symbol of success, have goals that we might have life goals or ideals that are useful for the country and others.
  - *Sekat Padi* has the symbol of man containing either physically and spiritually.





- Fruit, from the raw to the cooked is a symbol of process of maturation itself, which comes from personal experience that generates strong mentally. Various kinds of leaves are also used in rituals, like ranging from artocarpus camansi leaves, banyan leaves, carriage and croton leaves, has the symbol of God's protection. Therefore we must always remember God to always carry out all the commandments of God in accordance with the teaching of the religion professed.
- *Tebu Wulung* is a symbol of strength and steadiness of heart. Expected, character and our personality are tough like sugarcane.
- *Janur Kuning* is a symbol of light that we always get the path blessed by God
- *Taplak kain mori* usually white cloth has a symbol of purity. Has aim that all acts of our behaviour is based on the heart and mind were clean with no suspicion in the mind.
- *Payung agung* is a symbol of protection. Addressed to officials to always protect people from a hard and happy life.
- *Tombak* has the symbol of vigilance. We are expected to always e vigilant in the face of all the possibilities that threaten our survival.
- *Dupa ratus* dan *wewangian* is a symbol of peace. By maintaning proper name, family, nations and states are expected to make our lives safe and secure.
- *Umbul-umbul* from bamboo trees that decorated with yellow coconut that has meaning of the greatness of God. But it is also we are always





remember and preserved the culture that has been handed down by our own ancestors.



Figure 1 : *Tumpeng Robyong used for ceremonial event*

From every requirements above, the connection between meaning of every requirements and *Betarakala's* figure, to remember every step that human birth until evolve. Everyday and every human have their own experience to share to everyone that can be useful for another person of life.

### 3.2 Description of *Betarakala*

In this section the writer will explain more about *Betarakala*. In any part of the body on *Betarakala* there are some meaning that can be discussed. Writer can explain *Betarakala* from the picture that get from source.





Figure 1.1 : *Betarakala* character's in *Wayang*

In the picture to body size puppet style Yogyakarta having large body posture with face front-facing, with the position of the legs wide open; a foot described shorter than it should; they have hand long ones (almost touching to the foot); often used *tatahan inten-intenan* motives; *sunggingan tlacapan* motive, *sawutan* and *bludiran*; using colors black on *drenjeman*; and red in *palemahan/siten-siten* (Sumanto Sulilamadya, 2014). *Palemahan/siten-siten* is part puppet that connects the front foot with hind legs serves as amplifier and also as depiction of land/earth. The current color *palemahan* in puppet is blue, red, black and green as in puppet in Surakarta and given ornament lines of color gold in the upper side and lower. In figure puppet that side of *ulet-uletan* or called as staining on the face puppet describe the eyebrows, having functions to build and affirmed the character figure on puppet. *Ulet-uletan* in that picture using black plain without had diversity of colors gold and red. The color of teeth in that puppet using *alusan* style like physical features puppet in Central Java, gold





colored with black line. Figure *Betarakala* used form of *manik plelengan* because it describe this figure have a giant physic. *Betarakala* have a *pelokan* nose that having a circle of navel behind the nose. The depiction of the mouth *Betarakala* in figure called as *mrenges*.

In the making of a puppet, there are two features used to describe the direction puppet, called as *luruh* and *lanyap*. In depictions *Betarakala* above using the direction of *lanyap*, the delineation of the face describe turned to the right and views the face that straight fore. *Betarakala* included in the gods but half of *buta*, so the fingers and arms in *Betarakala* called *raseksa* the portrayal of creatures large and powerful with typical face pugnacious and creepy. *Betarakala* use the form of hair and beard that included in a category gimbals and wok matted where the depiction of on puppet bushy black and wavy. In general every depiction of *wayang* character always be given bracelets to distinguish each group of puppet where are those knight or even *raseksa*. As in the depiction of puppet *Betarakala* above because they were half god and *raseksa* or *buta* bracelets used by *Betarakala* is *raseksa raton* and given *binggel raseksa* on foot of puppet. There were also ornament chelate on the shoulder puppet used to clarify a member of the puppet. *Betarakala* also use trousers called as *cekak cindhe* because great posture of *Betarakala* and considered as *raseksa* family.

To clarify in these figure puppet from Susilamadya, Sumanto. (2014). *Mari Mengenal Wayang jilid 1 : tokoh wayang mahabharata*. Yogyakarta : Adi

Wacana stated about there were staining on the face those who are called as *sunggingan wayang*. *Sunggingan* is staining technique which is an alloy of





various kinds of colour and through a complicated process. Every each colour have different meaning and purpose. In general the colour of the face puppet dark red means that figure having high emotional, active and aggressive. The face colour of dark black puppet usually indicates figure of quiet, patience and adult. The face colour of white puppet usually indicates figure of tender-hearted, patient, honest, benevolent, having a young age, arrogant and handsome. About the face colour of gold in puppet is signified with white. All that presentation are not absolute, because many staining faces on puppet based on the custom that is hereditary (already in existence).

Staining on the face of *Betarakala* using the red one which means explained that *Betarakala* including for the temperamental, active and aggressive figure. And with *lanyap* position of that face so the puppet voice will be used a great noise and large body.

### 3.3 Semiotics in *Betarakala* character

In the culture from Javanese community, *Wayang* performance very trusted can give a positive impact on their life. Javanese people maintain this tradition hereditary. The writer received information from speaker and explained that the *Wayang* performance was held to provide balance between the real world with the other side in the universe.

*Wayang* functioned as a sign for to be grateful, gratitude, and appreciate among created the Lord. We live in a world is not only with a man, but also with the other creation from God that we cannot see with our naked eyes, they



invincible, but they can see us. The Java ancient believe that *danyang, lelembut, buta* and various ghost are live in our daily activities like human being.

The writer will review *Betarakala* in the story of *Wayang* use the theory semiotics who have learned before. Javanese community have the assumption that

*Betarakala* is the figure of character very large, feared, and most influential in Java society. This figure have been draw from the ancient of the scene in the *Wayang* story about *Betarakala*.

Semiotics is a science that studied about life. We could not separated from signs and symbols. According to Charles Sander Peirce, sign will divided into three parts model for analysis :

- The representament : Something that sign or symbol gives the people meaning like in this research is *Betarakala*
- An interpretant : Explain briefly the meaning inside sign or symbol for representament that relates with the meaning from it is *Ruwatan Sukerta*. What the related meaning of *Betarakala* in *Ruwatan Sukerta*
- Object : Something related to sign, symbol itself that is used for explaining briefly the concept that we choose. The concept related with sign and symbol is human life and the salvation connection between *Betarakala* and *Ruwatan Sukerta*

Pierce explain that the form of representament is something that representing a person or object in a number of thing or a particular capacity. If this intended as “human” it created a similar image in accordance with the mind of the “person”.

In the story of *Betarakala* he is a figure of evil, feared and “eat human” with the exception and rules. Something evil, fear and devour human beings usually represented like a giant, and the reality picture of *Wayang Betarakala* is same. It can be said in Peirce’s theory, *Betarakala* is as representament of the theory.





*Betarakala* can be seen by naked eyes and your expectation picture in fact considered qual to a parable. Because *Betarakala* is something that threatens, therefore Javanese ancient finding a solution to avoid unexpected thing with a event of *Ruwatan* to reduce a “bad thing” from *Betarakala*. *Ruwatan Sukerta* is a traditional ceremonies used by the Javanese community as the process to free and escape the “bad thing” and that is functioned for ourself. There are various kind of the *Wayang* theme story that can be used in a perform. The theme used in the story of *Betarakala* for *Ruwatan Sukerta* is *Murwakala*. On the Pierce theory, *Ruwatan Sukerta* be put in interpretant, and the last object here is human.

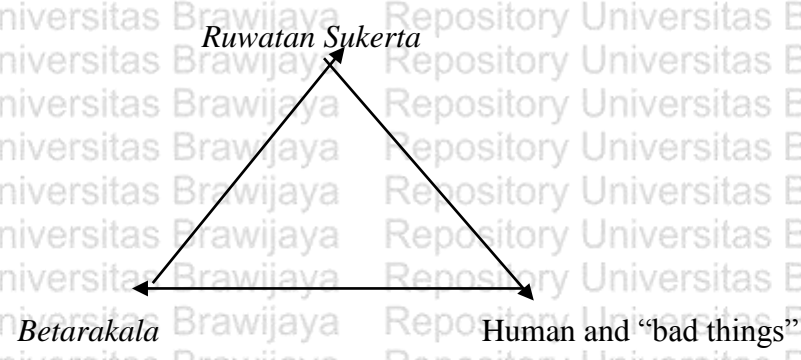


Figure 1.2 : *Pierce’s theory of triadic diagram above explain about Betarakala influence Javanese human in Ruwatan*

In Pierce’s theory the Javanese community totally believe in the survival of their lives to *Betarakala*, because of the impact and encouragement story ancestors are strong, Javanese community find a solution for their children and grandson free from harm caused by *Betarakala*. In the *Wayang* story *Betarakala* is the son of *Betara Guru* and *Dewi Uma*. *Betarakala* born from their *Betara Guru* which could not hold well lust going with his wife. *Ruwatan Sukerta* having



the function to escape from *Betarakala*. A line connecting between *Betarakala* and *Ruwatan Sukerta* there are still relation symbol of *Betarakala* itself. *Betarakala* served and told by a puppeteer and accompanied of traditional music called gamelan. The figure of *Betarakala* in his telling of the story character called as *Murwakala*. The theme of the story described the figure of birth and life of *Betarakala*, evil desires that not preventable by anyone caused *Betarakala* free to eat anyone. Finally *Betara Guru* bestow commendation to *Betarakala* that he may eat of the human beings are the other will be but with different kinds of requirements that have been explained earlier above. *Ruwatan Sukerta* presented here serves to drive *Betarakala* devour human beings with various requirements and provision that has passed. Eat here does not mean that killed or eaten on, but put misfortune or bad thing that can be fatal in the life of someone or person. A line connecting between *Ruwatan Sukerta* and human or bad thing is the myth that until now it was not immediately clear level the truth if measured by real life that occurs. But unless that are assured, the Javanese community itself has this tradition has been hereditary and does not break, it is just the needs and modernization change a few needs used for processions *Ruwatan Sukerta* held. *Ruwatan Sukerta* is a solution that used from antiquity to protect humans from *Betarakala*.

*Betarakala* is a picture of things happen to remind us will what we do. Everything we do will had an impact on ourself. Good or bad, positive and negative, depends on how ourself do something toward others and to ourself. Unconsciously *Betarakala* is bad figure out of us has done. Go back to function of





*Ruwatan Sukerta*, *Ruwatan* drive adverse event that will happen to ourself from *Betarakala*, in the other words the process of what we do of past until now can be cleaned through this traditional ceremonial procession.

### 3.1.1 Folklore in *Ruwatan Sukerta* and *Betarakala*

These folklore have derived from generation to generation from ancestors Javanese society. The elder expect with the existence of this story and can convince every society will give salvation in life. *Betarakala* was the son of half God and *Buta* because the condition of the birth that is not in accordance with the place and circumstances. The father of *Betarakala* is *Betara Guru* who could not restrain well lust *Dewi Uma*, his wife. The action on the *Andini* has been resulting in something unexpected thing. *Murwakala* story it becomes a fiction story used for the theme of *Wayang* perform until now. Some people in Central and East Java attempt to maintain this local tradition for a salvation. Hereditary story and through the passing of time there are various kinds of version about *Betarakala*.

Folklore is a study that always be connected to culture, literature and anthropolgy. By exploring this overall concepts, anthropology literary can be answered to observe from the culture and literature.

That tradition owned in the *Betarakala* story has become something of a very important thing in Javanese community. By the existence of various story possessed by an ancestor, makes people from antiquity until now has it. The figure of *Betarakala* existence and the advent of various kinds of Javanese folklore sometimes being curious, wether it will happened something bad thing in herself



when ignoring the tradition in her life. This story is not written and do not have the pattern indeed to understand, but the antiquity sure and believed to be a given effect when ignoring this hereditary culture.

In the book *Living Folklore* (p. 70, 2005), it said that “To understand about folklore tradition there are three concepts that can be used to explain: both lore and process, help to create and confirm a sense of identity and the last is identified as a tradition by the community”. Because of this *Wayang* tradition have been passed along from generation to generation, there are several changes that occurred as in the story who began involve overtime passed and processes era development. In antiquity *Wayang* perform can only be watched and held by some important as the royal, but now people can present it to the process of safety. The process is needs long time. Conditions in antiquity are still not complete as modern era like this day. Nowadays so many ways to forth mass if needed, can through an invitation, radio, tv, phamplet, banner, etc. *Wayang* function has also changed over time, *Wayang* in ancient times used as a forum to provide information and relate to something scared, and in the modern era *Wayang* used as an entertainment event that many people are less able to accept it. In various ways and concepts *Wayang* presented by several local communities to be presented through a story that is more compact and full of jokes, so people do not get bored and still able to understand the core message given by *Dalang* to the audience without changing the concept of the story.

Most of the Javanese community trying to sustain cultural tradition long owned to stay awake. People in *Wonogiri* which still focus to maintain and





preserve the physical condition of the *Wayang* and the story that has been revealed to their offspring, so even in this modern era, they still understand and knowing right of the *Wayang* stories show. As *Ruwatan Sukerta* discussed in this study, people in Wonogiri believe in sin that done in the past and now can lost because of *Ruwatan* perform.

In connection with the story of *Betarakala*, *Ruwatan Sukerta* and influence between people and the safeguard to the myth that *Betarakala* is the source of all evil. By the existence of figure *Betarakala* in Java people's life, then formed a vision that if does not held a procession traditional ceremonies *Ruwatan Sukerta* the evil will befall. Myth is ancient stories manifested by beautiful language, and it is contents held to be sacred, useful for life born and inner as well as it was believed and held in high esteem by his supporters from generation to the next. Usually myth tell stories that deals with religious and trust. Myths can become guidelines for certain group of mankind. Myths can be expressed through the ceremony of dance, such as *Wayang*.

In the book "*Simbolisme Mistik dalam Wayang*, *Sri Mulyono*, explained that there are three function of the myths that can be explained :

1. Myth gives awareness to the people, even in the universe there are also supernatural powers, human participate and get involve the supernatural powers. In the *Wayang* performance, before hold the show, the Java people community usually seek a time immediately before determined the date of the implementation of the show. In the date on the Java society, there are rules that apply in accordance with the rules that have been





agreed upon based on ancestors in the Java community. Time is something sacred that can influenced supernatural powers for the *Wayang* event. For example from Javanese people want to build a house, first they must turn the date of Java appropriate in accordance with each *weton* (date of birth man in Java society). They believe by adjusting *Weton* and national calendar they have security born inward in houses will be build. In addition the *Wayang* show held at night in accordance with assumed (Sri Mulyono, 1989) when night falls, a lot of those mediums who have familiar, the holy spirit and the occult goods showed up and doing activities, so that the show be perform at midnight.

2. Myth trying to make as if presenting back events that had happened so that able give assurance or protection, example like *Ruwatan Sukerta*, who are held by the people in Wonogiri, Central Java, by the existence of figure *Betarakala* and *Ruwatan* procession held can make their lives safe and peaceful, without any misfortune that befall them.
3. Myth having the nature of scientific, philosophical, for example explain about the universe that described in a story of *Wayang*. in various thematic areas presented on the show, the figure must used universe in many kind of theme about *Wayang* stories. They also used “God” as a substitute for figure in daily life.

According to Prof. Dr. C.A van Peursen, myth not only function as reports of current event that ever happened, but also on ceremonies the world that unseen with human, about the Gods, even myth that giving directions to







the behaviour and are guidelines for wisdom of humanity. Through a myth, human can taking a part in around, responds to the natural forces. Same it has done by Javanese community in Wonogiri, Central Java, people believe about evil and impact from *Betarakala*, that he will carry out the assignment. With the support story from their ancestors, they know from *Ruwatan Sukerta* ceremony, they will regardless danger from *Betarakala*.. People in Wonogiri know *Betarakala* is an example of a bad things. Human will fall in sin and misfortune conducted from *Betarakala*.



## CHAPTER IV

### CONCLUSION AND SUGGESTION

This chapter present the conclusion and suggestion dealing with the finding of the research. The conclusion in this summary of the findings that has been discussed in the previous chapter. Meanwhile, the suggestion is given to the next reseacher who takes the same field of study.

#### 4.1 CONCLUSION

After conducting research by the writer in Wonogiri, Central Java, there are meaning that can be taken in the proccession of *Ruwatan Sukerta* and associated with *Betarakala*. Figure of *Betarakala* is a giant body with fierce type of *Wayang* that was born in a wrong condition. It makes *Betarakala* figures come up with bad things to human life. People in Wonogiri, Central Java believe that *Betarakala's* story in *Wayang* performance bring misfortune and calamity for life, like example, people sick, fall, and died caused by the figure of *Betarakala*. In a *Wayang* story explained that *Betarakala* have been eat human, that actually not indicate the truth meaning, means the people that have eaten by *Betarakala* are going to have so many problems, even *Betarakala* unconsciously have made the people forget about the purpose of life, completely the human or people forget about responsibility that is supposed to. *Ruwatan Sukerta* used to control their human passion indirectly, however it is back again to every people who has





perform the traditional ceremony. If they believe and are sure about the figure of *Betarakala*, humans will try to follow the rules in accordance with religious teaching that has been professed. Trying and pray as reference used to be better human. *Betarakala* is a symbol of a human who forgets responsibilities and much love taught by fellow mankind in hereditary.

#### 4.2 SUGESSTION

To a next writer who wants to take the same research, expected to focus on symbol *Betarakala* towards people object in *Ruwatan Sukerta* procession. *Betarakala* is the figure of human life who do not know about religion. Religion in our life like a red line to protect our behavior from harm to other humans. To a next writer expected to find a symbol and other function of a figure *Betarakala* in *Ruwatan Sukerta* for better human being life.





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