Abstract
This article discusses a visual analysis of wanda macan in the Kumbakarna wayang kulit purwa Surakarta style. Kumbakarna is the younger brother of Dasamuka (Rahwana) in the Ramayana story. His face and figure are gigantic but his soul and heart are contradictory, he has a knight's soul even though two contradictory things rarely occur in this wayang character. In general the giant character has a ferocious nature, evil and not callous, but this does not apply to the character of Kumbakarna. This article tries to describe and analyze the Kumbakarna figure from the side of his wanda, looking for distinguishing elements in terms of the anatomical features of the Kumbakarna wanda that symbolize the striking figure and knight behind the sinister physical features. The method used is qualitative with a hermeneutic approach.

Keywords: Wayang Kulit purwa, wanda macan, Kumbakarna.
essence of the puppet storey conveyed by a puppet master through the puppet characters he created in performance (Holt & Mas, 2000, p. 155). The world of wayang is a reflection of the culture that empowers the reality of Java. In the literal sense of wayang is a shadow, whereas broadly means wayang is defined as a dramatic performance, a drama, and a spectacle, the actors can be a doll or a human. It refers to the understanding that wayang is a shadow of life, especially life for Javanese culture. Wayang which illustrates the reflection of Javanese culture, one of which can be seen in the wayang kulit purwa performance. From this performance, an extensive collection of myths is brought to life through each performance (Sunarto, 1990, p. 8). Javanese culture, expressed through wayang kulit performances, depicts appropriate and inappropriate human actions, as well as their respective consequences. The goal is that humans can achieve social and environmental balance; each wayang show is expected to provide a role model (Noorsena Suwondo, 2009, p. 284).

Kumbakarna is one of the characters in the wayang kulit purwa in the Ramayana story. In the Ramayana puppet story, there are evil characters and good characters; for example, the four children from Resi Wisrawa and Dewi Sukes. The four children are two bad or evil characters; Rahwana (Dasamuka) and Dewi Sarpakenaka, while the other two children are competent, Kumbakarna and Gunawan Wibisana (Sunarto, 1990). The Kumbakarna figure is physically depicted as a tall and disgusting figure, but the audience likes it because of its good character, honesty, the spirit of a knight, and love of the motherland (Suparno, 2009, p. 91).

According to body types, theories in the science of criminology revealed by William H. Sheldon said that people with bad character could be seen with certain physical conditions. Experts who agree with the theory of the physical type model see people committing the crime can be observed through physical conditions, both physical and physical that are included in genes, body types include, the endomorph (having a fat body) and the mesomorph (muscular and athletic body) (Soedjono, 1984, p. 113). This is in line with the description of most of the giant figures in the wayang kulit purwa. The depiction is for example in the buto prepat group which is the four types of blind that always appear in the developmental war play, that is in the scene of a knight on a journey blocked by four blinds led by Cakil. They consist of Cakil, Galiuk, Buto Terong, and Buto Rambut Geni (Wangi, 1999, p. 281). The appearance of this buto prepat group figure is in line with the expression that the evil character covered in anger is seen from his body shape. Unlike the case with the figure of Kumbakarna whose, body and wanda's body was gigantic but noble and chivalrous. The description of body type theory can change meaning if the angle studied is different. Then an analysis to see these differences needs to be done. Not everything that is displayed on physical characteristics can be in line with one's character. Start from the elaboration; it is necessary to do an analysis related to the study of visual forms that are seen from the face character (wanda) on the Kumbakarna figure. Researchers try to find the meaning of the correlation between the Kumbakarna’s wanda with his character.

METHOD

The method used in this article is qualitative. It is research to understand phenomena about what is experienced by research subjects holistically and utilizing descriptions in the form of words and language in a particular natural context and by utilizing various natural methods (Moleong, 2013, p. 6). The nature of this research is descriptive using the hermeneutic theory approach. Hermeunitika is used in expressing the interpretation or symbolic meaning of the wanda macan Kumbakarna wayang purwa Surakarta style.
RESULTS AND DISCUSSION

Character in the wayang kulit purwa, mostly manifested in the form of facial expression, namely in the form, attitude and color. Puppet is a philosophy and philosophy of life (outlook on life) of Indonesian people, especially Javanese. The facial expression of wayang kulit purwa prioritizes the portrayal of the basic character of the human inner birth. The embodiment of the basic character is depicted in a pattern; the shape and color of the face or face, namely the pattern, the shape of the eye, the shape of the nose, the shape of the mouth, the color of the face, the position of the face and also the position and comparison of body measurements. This character painting is made clear by the voice spoken by the puppet master. So that we can get deeper into analyzing wayang, we need to explain one by one about the forms of eyes, nose and mouth (BA, 1992, p. 23). Wanda is the portrayal of the face of a character associated with the atmosphere of the soul. According to sulardi, wanda can be interpreted as a pasemon raenan or facial expression. In addition, wanda can be interpreted as the embodiment of the form of the basic character of the puppet that describes the atmosphere of inner and outer mental condition and environment. The basic character of a particular person in the art of wayang kulit purwa is depicted by patterns on the eyes, nose, mouth, face color, comparison and position of body size, as well as the sound processing (performed by the puppet master) (Wangi, 1999, p. 161).

Kumbakarna is the biggest giant among other forms of puppets, usually up to eighty centimeters. He is a frightening type of giant in its extreme form, with a horrible red face, big round nose, protruding eyes, fat body full of fur and has fangs like a wolf. These are physical signs that are considered disgusting. Although, Kumbakarna is one of the most beloved puppet characters and is the best example of inner purity and inner dignity, which is contrary to what appears outwardly (Mhd & Din, 2010, p. 29). Kumbakarna has two wanda that are most often used by the puppet master. namely Wanda Barong and Wanda Macan. Wanda Macan is one of the Wanda in the wayang kulit purwa art for giant king figures. This puppet figure is used for war in the manyura pathet, namely in the final round, ahead of the tancep kayon scene (Wangi, 1999, p. 69).

In this article, the character markers symbolized by the Kumbakarna tiger sign will be discussed in two parts, namely on the facial features and body parts along with various accessories. Analysis of facial features, consisting of elements of the face shape that decays (bow down). face color, eye shape, nose, mouth. This description of Wanda's inner mood is depicted through the expression on his face, the nuances of his color, and the proportion of the length of the graphic connecting certain points on the body and the magnitude of certain angles. Generally the faces of knights / soldiers are black. The black color usually symbolizes maturity, calmness or alacrity and so on, but on a wanda macan, her face is red. Red is the color on the face of personality that is easily moved (temperamental). The Wanda Macan has a symbolic red face from a fertile clay, which can arouse a sense of humility, simplicity, warmth and "down to earth". This color is also classified as the type of warm colors psychologically can cause a cheerful effect or even anger.

The shape of the eye on the Kumbakarna figure on wanda macan is a tholongan (plolongan) with one eye. Tholongan eye consists of several types (BA, 1992, p. 24). Kumbakarna belongs to the type of tholongan plelengan. The visualization of the plelengan is fully round like thelengan but larger and adjusted to the face of the puppet. Plelengan eyes are decorated with black wide eyes. Wayang with plelengan eye has strong character but vile. This eye shape shows the impression of alacrity, where the symbol is in the form of round eyes that are always wide-eyed. In addition to the plaque shape of the eyes, many other giant figures are depicted with the
eyes of kiyipan / kriyipan and kiyer who symbolize large bodies with traits that are not praiseworthy, cunning, untrustworthy, scoffing and so on. This type of eye, for example, is in Anggisrana figures who are Rahwana spies from the Alengka kingdom.

![Illustration of eyes: Mata Kiyer (penenggalan) and Mata Kiyipan](image)

**Gambar 2. Plelengan eye, Kiyer eye and Kiyipan eye**

In the face of the shadow puppets, the combination of faces that can represent the character can also be seen in the shape of the nose. Kumbakarna figure has a pelokan nose, which resembles a slice of a pelok which means mango seed. This form of hedge is indeed mostly used for giant figures. Besides Kumbakarna, it is also used by figures Raden Arimba and Suratimantra. The shape of the nose like this combined with the eyes depicts a big but harmonious person. The lower nose has a circular line called upil-upilan. The shape of the puppet's nose is made long so that it is clearly visible from afar. The type of nose bends and plumps, supported by big eyes then gives the impression to the character of a big man.

Kumbakarna's mouth is visualized in the form of a wide prongosan, two fangs for a giant. Tooth shape is a stilation of corn kernels called jagungan teeth. The shape of the mouth is also often called the jamb which means gums, because the mouth looks gaping to show the gums and has fangs. This kind of mouth is a characteristic of a giant wayang figure.
In addition to the facial expression, body shape and accessories also symbolize the character and social status of the puppet character. To find out what kind of body shape and variety of accessories that exist in Kumbakarna, can be seen in the numbers that are imprinted to mark the shape of the body and accessories in Figure 4. To find out the names of accessories attached to the body of Kumbakarna can be seen in the table.
In the character of Kumbakarna *wanda macan*, including the type of strapping *wanda*. In accordance with the description of the storyline where Kumbakarna type is always willing to defend the truth for his homeland, despite opposing his brother as his boss. His character is in accordance with the robust portrayal that symbolizes vigilance and courage. The depiction of the character that he is a royal circle seen in the form of a head that uses thopongan makhuta with a jam composed of three symbols of the knights of the royal family and on top of that there is a embroidery hour. The use of accessories indicates that this character has not left worldly life (BA, 1992, p. 77).

The accessories are in the form of praba, a stretched necklace commonly worn by aristocrats. Capability (dodot) that is used is a type of *jangkahan Denawa Ratong* whose fabric is patterned with a broken machete symbolizing a high caste. As for those who argue the word machete comes from a type of machete or keris, which is visualized by the winding shape that is between the twisting (Aryo, 2009, p. 25). At the bottom of the clothing, it is in the form of a trumpet using long pants which is also a sign that the figure is a knight.

While other attributes, such as *ngore gimbal*, *gusen* toothed teeth, large body and legs signify the criteria for giant puppets, sealin, markers that Kumbakarna are giants are supported by accessories in the form of *calumpringan* patterned bracelets, shoulder ties and kroncong patterned *nagamangs* or straddling that is shaped like a snake wrapped around the hand indicates that it is not used by humans (Prisandy, Indrawati, & Ratnawati, 2016). Then from this analysis it can be seen that the visuals of the Wumban tiger Kumbakarna puppet show in the Surakarta style have symbolized its role as a knight and its gigantic character.

Basically, the birth of a wanda is usually driven by the needs of the puppet maker who feels inadequate with the wanda that is already available. Kumbakarna in the form of a *wanda macan* has been made in such a way that the physical appearance as a highlighted giant is still the main focus, but the good character and criteria the knight in his character did not disappear. Learning that can be taken from a puppet show was not only obtained from the art of puppetry played by the puppet master, but also had to look at the origin of the richness of craft art reflected in the puppet show.

### CONCLUSION

This analysis about *wanda* of Kumbakarna performed by dhalang gave us an insight that wayang’s personality is not always represented by its visualization. What is visually bad not always have bad personality. If we learn more, behind the giant figure there is a sign that reflects the attitude of the knight. This can be seen on the face that looks down symbolizing good character, *plelengan* eye is representation of sprightly
person. While, in the body parts and accessories seen from the attributes used that reflect the character of the Knights seen from the form of clothing such as the head (crown with jamang), ulur-ulur necklace, and praba. Giant characters are seen in the form of jawed fanged teeth, large body, and hand and foot accessories, such as bracelets, straps, and kroncong.

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