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Wayang Krucil as Identity of Kejawen Community

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Abstract--- *Wayang Krucil Kediri is a Wayang (puppet) art that grows in an acculturative culture because Wayang is not only part of the performing arts but also as an ideological medium. The long history of the existence of the Wayang Krucil in Kediri Regency cannot be separated from the shift in the socio-cultural situation and the development of political sects in the region. The phenomenon that encourages the practice of ideological contestation in the Wayang Krucil Kediri. This study took place in the Cipto Manunggal Mystical Society in Senden Village, Kayen Kidul District, Kediri Regency. This study uses a cultural studies approach with critical ethnographic methods. The results of this study indicate that the existence of the Wayang Krucil Kediri in the village of Senden is supported by the Cipto Manunggal Kebatinan community, which seeks to maintain the standard of Krucil Kediren's wayang, through the maintenance of the gendhing gagrak Kediren, the use of jangkep gamelan, and the maintenance of the palace-style performance model. Wayang Krucil Kediri has also become an ideological symbol of the Javanese Islamic mysticism movement as a representation of Kejawen culture.*

Keywords--- *acculturative culture, cultural history, identity, kejawen, social position, wayang krucil.*

Introduction

The Wayang Krucil has a slightly different social position from the Wayang of the Wayang Kulit. The Wayang Krucil is considered the main human being, because of his closeness to the teachings of mysticism (Sudikan, 2000). The concept of the main human or linuwih, is a teaching taken from the literary story of Jendra Hayuningrat, who believes that one must be able to describe and practice the essence of life correctly. The closeness of the Wayang Krucil to the teachings of the inner brings mystical stigmatization to the Wayang figure as well as to the Wayang Krucil performances that are performed. The stigmatization of the Wayang Krucil as part of the mystical art continues to this day (Magnis, 1996; Ricklefs, 2008; Weiss, 2010). The proximity of the Krucil Wayang s to the mystical community is one of the reasons why some people stay away from Wayang Krucil Kediri shows. Wayang Krucil Kediri, like Wayang Krucil in other areas, was originally a part of folk performing arts, which developed in rural areas. Currently, the Krucil Wayang s are mostly performed for ritual purposes, either for nyadran (village cleaning) or ruwatan. The shift in the cultural role of the Wayang Krucil Kediri is also related to the socio-historical dynamics in the Kediri district and its surroundings. Kediri's cultural history grew in an acculturative cultural format, which accommodated pre-Hindu, Hindu, and Islamic elements. Since the old order era, the identity of the Santri and Abangan schools has colored the political dynamics in Java in general and in the Kediri district in particular (Ricklefs, 2102). The ideological practice in the realm of traditional arts and culture also correlates with the practice of syncretism in culture in general. The historical and political factors of this school influence the performance of arts and culture in the Kediri Regency. The history of Kediri culture also shows indications that the performance of performing arts is related to certain ideologies, including Wayang art, considering that in its development the existence of Wayang Krucil Kediri is not only a mere performing art but also has a correlation with certain ideological teachings. The inner community is one of the parties who have an interest in maintaining the existence of the Wayang Krucil Kediri as an ideological medium (Magnis, 1995; Simuh, 1995).

The ideological content of the Wayang Krucil Kediri will be the main study in this research. In the case of the Kediri Wayang Krucil, the Wayang is suspected of using his cultural and symbolic capital to influence the existence of the Wayang Krucil art in the community. Wayang Krucil performances are not merely a means of spectacle, but

also become the ideological media of the Wayang Krucil. Wayang Krucil Kediri's performances have been adjusted to the current socio-cultural situation, both in visual appearance, characterizations, and the variety of plays presented. The ideological orientation adopted by the Wayang Krucil Kediri is channeled into the performance of the performances performed. Wayang Krucil Kediri art can be seen as one of the cultural capitals that function to defend or fight for a certain ideology. This process has an impact on the variants of Wayang Krucil's performances in each region.

Research Methods

This research is qualitative research with an ethnographic approach and is interdisciplinary. Culture in the discipline of ethnography is seen as knowledge acquired by humans through the learning process, which they use to interpret the world around them, and at the same time to develop behavioral strategies in dealing with the world around them (Spradley, 2006). The interpretation of this meaning is the focal point of this research. The ethnographic approach was chosen because the main objective of this research is to understand and interpret a particular culture or social group system. This research was conducted in Maron hamlet, Sendhen village, Kayen Kidul sub-district, Kediri regency. The types of data in this study are divided into two categories, namely quantitative data and qualitative data. Quantitative data includes 1) Kediri district monograph data which provides a quantitative description of the population and socio-cultural activities in the research area, 2) Documents in the form of archives, photos, and text data on Wayang and relevant research on Wayang Krucil, 3) Wayang Krucil hectographic data in East Java, and 4) Wayang Krucil artifacts to get a description of the form, function, and meaning in Wayang Krucil performances. Qualitative data includes data on the socio-cultural situation of the people of Kediri Regency, especially in Kayen Kidul sub-district, Wayang Krucil visualization data in Kediri Regency, data on spiritual activities, and data on social activities in the Cipto Manunggal Community. These data are used to understand data on social capital, economic capital, symbolic capital, and cultural capital of the actors of the Wayang Kucil culture, as a basis for analyzing the patterns of contestation that occur (Timoer, 1988; Yumarma, 1996; Berry, 2005).

Data sources in the study are grouped into two categories, namely primary data and secondary data. Primary data were obtained from primary sources consisting of the chairman or mursyid of the Cipto Manunggal Society and also the Wayang Krucil Kediri, members of the Cipto Manunggal Society, and the community of Senden village. Secondary data sources were obtained from Krucil Wayang in the East Java region, cultural experts in the Kediri district, and academics who understand Krucil wayang. The primary data of the study also involved several additional informants who had knowledge and understanding of the existence of the Wayang Krucil. The determination of informants in this study is based on the proximity of the informants to the sources of research data. Researchers initially searched for informants, groups, places, or key events that had information related to the existence of the Wayang Krucil Kediri. This study uses the participant observation method. Participant observation includes various field strategies that are carried out simultaneously through document analysis, interviewing informants/respondents/actors, direct involvement, observation, and introspection. The process aims to develop an insider's view of what is happening (Ward & Geeraert, 2016; Bhatia & Ram, 2009). The type of data to be collected in this study is based on the issues raised, namely, data related to visual data in the form of artifacts (Wayang Kediri products), verbal data in the form of statements from informants in the form of written and verbal documents and behavioral pattern data from informants, as well as actors. culture.

In this study, three data analysis techniques were used. The three data analysis techniques refer to data analysis techniques in ethnographic research, which include domain, taxonomy, and componential analysis. Domain analysis, the result is knowledge at an early level about various domains or conceptual categories in the mystic community of the Paguyuban Cipto Manunggal or the Cipto Mudo Laras cultural community as a community supporting the Wayang Krucil. Conceptual domains in this study include economic domains, social domains, symbolic domains, and cultural domains (Peters et al., 2016; Moore & Cunningham, 2012; Ward & Kennedy, 1994). In the next stage, a more in-depth analysis is carried out, namely taxonomic analysis. In taxonomic analysis, the selected domains are detailed in detail about their internal structure. This stage is carried out after in-depth interviews and observations with field notes. This researcher not only stops knowing the number of categories/symbols included in the domain but tracks the possible sub-sets that may be covered and presented. Data presentation can be in the form of box diagrams, lines, and nodes or outline form. At this stage, the analysis is carried out by compiling categories or collecting elements that have the same characteristics in one domain. Componential analysis is the stage of finding differences between elements in the domain obtained at the observation stage and or selected interviews. Each component in a domain has certain attributes/characteristics associated with it. It is these attributes that distinguish

one from the other. At this level, domain analysis is carried out to obtain a general and relatively comprehensive picture of the subject being studied.

Discussion

The origin of wayang krucil

In recent developments, there are two trends in understanding the Wayang Krucil. The first Wayang Krucil is interpreted as a shadow Wayang in a smaller size, and the second Wayang Krucil is considered to be synonymous with the Wayang Klitik. There are at least two versions of the existence of the Wayang Krucil, namely 1) the existence of the Wayang Krucil is associated with the arrival of Islam in Java, as a cultural response of the guardians to the developing local culture, and 2) the existence of the Wayang Krucil is associated with the political intervention of Mataram against East Javanese culture. The existence of the Wayang Krucil in the context of the spread of Islam in Java, one of them by the Wayang history writer [Seno Sastromidjojo \(1962\)](#) stated that the Wayang Krucil was a creation of Sunan Kudus. [RM Sajid \(1958\)](#) also mentions that Sunan Kudus is the main character who makes Wayang Klitik. Wayang Krucil may be associated with the youth of Sunan Kudus (Jafar Al Sodiq) who had studied with a Muslim Chinese traveler named Kyai Telingsing, to study religion and the art of carving. Another opinion also mentions Sunan Bonang as the creator of the Wayang Krucil. Both Sunan Kudus and Sunan Bonang both of these figures lived in the spiritual transition phase of the early arrival of Islam in Java. Javanese society experienced a phase of change in cultural and spiritual orientation, as a result of the widespread influence of Islam. The claim that the Wayang Krucil was born during the Islamic period was also put forward by [Timoer \(1980\)](#) who believed that the Wayang Krucil was a product of the Islamic era by taking the story from the saga of Amir Hamzah and with the historical background of the Majapahit era.

The second opinion sees the Wayang Krucil as part of the politicization of the Mataram kingdom to the Sabrang area (overseas). The reference for this opinion is mostly taken from the Sastramiruda fiber. Serat Sastramiruda is an essay on the history of Wayang in Java which is arranged chronologically. Fiber Sastramiruda even though it is classified as an oral tradition that does not have a scientific basis and archaeological evidence, but its presentation is arranged systematically and refers to certain years. Serat Sastramiruda is one of the works of the oral tradition from the Mataram era which is most widely referred to as a historical reference, by Wayang history writers including Sastroamodjojo, Slamet Muljana, RM Sajid to the Dutch writer, GAJ Hazeu. Serat Sastramiruda contains a dialogue between KPA Kusumodilaga and Sastramiruda on the subject of Javanese Wayang. The author of the Sastramiruda fiber is unknown, but the manuscript was republished in 1930. Based on the Sastramiruda fiber, the existence of the Wayang Krucil cannot be separated from the figure of Prince Pekik.

Pengran Pekik is a nobleman of Mataram descent, as well as the brother-in-law of Sultan Agung, one of the kings of the Mataram palace, who was assigned to conquer the Giri area, as an effort to remove the psychological barriers of the Mataram kings to the Giri area ([Djajadiningrat, 1983](#)). The conquest of the Giri area which took place in 1636 was not merely the political conquest of Mataram against East Java but could be interpreted as the mastery of the cultural icons of Brang Wetan, or the culture of the abroad region (East Java). In the geopolitical division of the Mataram kingdom, part of East Java is an external area (foreign) for the Mataram kingdom. The northern region of East Java, including the area of Surabaya and Gresik (Giri), is an outer region, in contrast to the southern region of East Java. The outer area is an area that is considered not very good. The term outside or abroad is always described as an antagonistic area. The Giri area is classified as an external area that politically and culturally must be conquered. This Wayang performance by Prince Pekik is called the Krucil Wayang. The Sastramiruda version of the Wayang Krucil does not specifically mention the materials used but refers to a description similar to the Wayang Gedog, so it can be assumed that the Wayang Krucil by Prince Pekik uses leather, because the Wayang Gedog is also made of leather. Prince Pekik is also referred to as one of the creators of the Wayang Krucil ([Mulyono, 1989](#)). This opinion is based on the order of King Amangkurat Tegal Arum, who requested the revitalization of the Wayang Gedhog. This event was marked by the condro sengkolo which reads when Tangane Butho Widodari means 1571 Saka or 1648. one of the Wayang writers from the colonial era of Balanda, who said that Prince Pekik was an expert figure in the arts, thus creating Wayang with a smaller size than the Wayang Purwa. De Graff also did not specify the specific material for wayang, only mentioning that the stories presented took the stories of the Pedjajaran era and the Majapahit era.

Wayang krucil kediri at paguyuban cipto manunggal mystical

The Cipto Manunggal Kebatinan Society (paguyuban) sees Wayang Krucil Kediri through the story of Panji, as a symbol of the existence of father and mother, which correlates with the concept of sangkan paraning dumadi. For the Kejawen community in Senden village, the initial lesson on the concept of sangkan paran begins with an understanding of the origin of life. This teaching is delivered as a basis for understanding life. The concept of sangkan paran in Javanese Islamic teachings in the village of Senden starts from the process of human creation which comes from 3 elements, namely the red solar (sun) element, white candra (moon), and black or blue Kartiko (star) located in the village of Senden. In the cloud. These three elements are called the Trimurti. The concept of color in this trimurti later became the identity of the main colors in the Wayang Krucil, namely red, white and black. The concept of white, yellow, red, and black is also found in the story of the guardian universe in Dewa Ruci's story. These colors symbolize human lust (Suseno, 1996).

These three elements then meet four elements that come from the earth, namely wind, geni (fire), banyu (water), and earth. The meeting between the Trimurti and these four elements then forms a white color, which is called Tri Purusa. The meeting between the trimurti and the tripurusa is called Kamandanu, or the one who has brought divine power. The meeting between Trimurti and Tripurusa is seen as a meeting between the elements of the heavens and the elements of the earth. The sky element is a symbol of the father and the earth element is a symbol of the mother. The concept is referred to as ibu bumi bapa angkoso. Dewi Sekartaji in the Panji story represents the essence of the mother and Raden Panji Asmorobangun represents the essence of the father. The meeting of these two elements is the core of Javanese Islamic mysticism rituals. Respect for fathers and mothers is very important and has always been the main ritual in Javanese Islamic teachings. In the Javanese Islamic tradition, the essence of father and mother is manifested in oral actions, visual forms, or auditive expressions. In one of the slametan rituals, the essence of the father and mother is represented in the unification of the red and white colors in the white brother jenang (red and white) or also called the jenang abang putih or often referred to as jenang sengkolo (Bogie et al., 2008; Mace & Holden, 2005).

Jenang abang putih, which is manifested in red and white, becomes the main color in the Wayang Krucil show. The identity of sangkan paran is also represented as a form of something that is in pairs, as in the story in the Wayang Krucil. The concept of pairing or the principle of binarity has become one of the cultural identities of Javanese Islam. The concept of binarity is shown in the Wayang Krucil performance system which has two screens, so it looks like a hole. The screen is divided into two parts, namely the right and left parts. Right and left are representations of the concept of duality in the characterization of wayang. The concept of duality is also found in punokawan figures. In the Wayang kulit punokawan there are four, while in the Wayang Krucil there are only two.

Wayang krucil kediri as an expression of kejawen mystical synthesis

For the Javanese people, being Muslim and being Javanese at the same time, does not seem to be something that is taboo and is seen as strange. The phenomenon that Riklefs calls hybrid culture is a cultural phenomenon that creates a mystical synthesis phenomenon (Ricklefs, 2012). Mystical synthesis is a term to describe the reconciliation of Javanese identity, belief, and style with the principles of Islamic belief. The practice of mystical synthesis is caused by 1) strengthening Islamic identity, 2) obedient implementation of the pillars of Islam and 3) respect for ancestors and supernatural rulers in Java. Ricklefs's opinion is based on facts in the field where Javanese people tend to be acculturative and accept several teachings in one fixed format. The process of Islamizing the Javanese society which lasted until the colonial era, and reached its peak during the Diponegoro war has formed a mixed belief format. This mystical synthesis also produces accurate cultural forms between Islamic and pre-Islamic cultures. The formal unification of Islamic teachings and Javanese beliefs has started since the era of Sultan Agung in the 17th century. The Mataram dynasty tried to synthesize Islamic and Javanese culture, for example using a hybrid calendar system that was not fully based on the Old Javanese calendar system but still adopted the Javanese calendar system/hijri. However, this phenomenon does not seem to have received sufficient political and cultural support in the following eras, where identity politics has become increasingly prominent, both based on its spiritual tendencies and regional socio-geographical position. The unification of the concept between Islamic beliefs and Javanese spirituality which began in the era of the Mataram dynasty was also balanced with the unification of the region through marriage politics. Areas outside the cultural core of Mataram were tried to be united through marriage ties, for example, marriages with princes from Surabaya and princesses from Madura, which were classified as coastal areas. This marriage is associated with the efforts of the Mataram kingdom to maintain its existence in the coastal and foreign regions.

In its development, the Mataram kingdom tried to build a political culture that was different from its predecessor, the Demak kingdom. The synthesis of Islam and Java became the peaks of acculturative Mataram culture. The Kejawen Islamic Library is one of the products of the synthesis of Islam and Java. Kejawen Islam is a library that contains Javanese traditions with elements of Islamic teachings, especially the teachings of Sufism. The names that are often used to refer to Kejawen Islamic literature are *primbon*, *wirid* and *suluk* (Simuh, 1988). Kejawen Islam then became a tool of cultural and political legitimacy of the Mataram era, including the areas under Mataram's rule. The East Java region is one of the areas under the rule of the Mataram kingdom, which also grew into an area of mystical synthesis. The culmination of this mystical synthesis is the emergence of figures who are considered great and the birth of monumental books, such as the book of Centini. The mystical synthesis will culminate in the characterization of certain individuals as symbols of cultural identity and symbols of *erucokro* (queen of justice) in the messianic movement. The event also gave birth to Prince Diponegoro, who at that time was considered a figure of the queen of justice (Carey, 2011). In a different position, Sunan Kalijaga took on the role of a Kejawen Islamic figure. Sunan Kalijaga then became a kind of main role model for adherents of the Kejawen Islamic movement or other inner movements in Java.

This mystical synthesis practice will at a certain point lead to the strengthening of a new cultural identity, which will gradually shift the original identity. This concern was expressed in Mangkunegara's fourth *Wedatama fiber*. Mangkunegara IV explicitly advocated the practice of religion (Islam) at an understandable level, considering that the Javanese have a different culture from the Arabs. Mangkunegara IV's concerns about the political revival of Islamic identity are quite reasonable considering that some Muslim figures began to move away from the noble teachings of Java in the early 19th century. The number of pilgrims experienced a significant increase in the first half of the 19th century, despite the direct relationship between Java and Mecca. has been going on since the 17th century (Hurgronje, 1989). The predicate of *hajj* became a marker of new social status in society in that era, shifting the role of traditional *priyayi* who were oriented to the palace. Several Islamic figures who had just returned from Mecca began to adopt a different *da'wah* model from the era of the Wali Songo era. *Walisongo's da'wah* does not use the *futuhat* or conquest model but with the spirit of inculturation. These preachers can be called a reformer group (*tajdid*) and are starting to stay away from the teachings of Sufism as taught by the initial wave of Islam's arrival in the archipelago. In Java also began to develop *tarekat* movements which began to distance themselves from the teachings of Javanese Mystics. KH Ahmad Rifai, the founder of the *Tarekat, Rifaiah* in the Kalisasak area, Tegal, is an example of a cleric who forbids all forms of Javanese art, including *Wayang* art, which is considered heretical. The wave of Islamism at the beginning of the 19th century was felt to be quite disturbing for some Javanese inner communities. These more devout adherents of Islam refer to themselves as a clan and form a community of people, who usually live around the mosque. This community of people tends to avoid *gamelan* or *wayang*, which are considered contrary to Islamic law (Hurgronje, 1989).

On the one hand, the mystical synthesis process carried out since the Mataram era did not change the *priyayi's* perception of elite art and their position in society. The distance between folk art and elite art is always created, starting from the way of dress, the model of the house to the art objects that are collected. The *priyayi* were individuals appointed by the kingdom as rulers of a particular area, although in practice the *priyayi* did not always have inherited positions. The *priyayi* acted and behaved as feudal aristocrats, regardless of their position in the state structure (Kartodirdjo, 1993). This phenomenon was deliberately created to take social distance from the underprivileged. *Wong Cilik* in Javanese terminology can consist of farmers or traders. Javanese society was initially divided into 3 groups, namely kings (princes), nobles, and peasants. before the Dutch feudalization era (Muchtaram, 1988). This social stratification changed with the decline of feudalism and the arrival of the Japanese in Java. Each social strata ultimately creates symbols of their respective cultures. The social distance between the arts belonging to the *priyayi* and the *wong cilik* and the arts belonging to the *priyayi* and the *santri* became increasingly prominent in the early 19th century. The Dutch East Indies government began to appoint new *priyayi* in its territory, namely the foreign and sides areas as regents or *wedanas*. The *priyayi* received a fixed salary from the colonial government. A phenomenon that opens up opportunities for the birth of new foreign or sides nobility, or *priyayi* who are not of noble descent. These foreign aristocrats then positioned themselves as royalty of the palace, both in terms of dress and taste in the arts. This effort was a movement for the feudalization of the Javanese aristocracy in foreign and coastal areas by the colonial side because these areas were indeed under Dutch control. The birth of these foreign and coastal aristocrats, including those in the East Java region, further strengthened local identities that were different from the Mataram area. The colonial government gave power to the gubernatorial regents (appointed by the Dutch) to develop their respective identities. The Regent of Pasisir is like his own kingdom, with all the customs and symbols of each (Kartodirdjo, 1993).

East Java is a coastal area and a foreign area of Mataram (Kartodirdjo, 1993). Mataram itself divides its territory into four geocultural zones, namely the Kutanegara area, the Great Country area, the foreign region, and the coastal

area. Several foreign treasuries, including the Kediri and Madiun areas, as the Wetan Foreign Affairs area, were initially under the authority of the patih and several princes. The foreign and coastal areas are areas that are outside the great state (core area) which in the future will only be ruled by a regent, who is socio-culturally considered inferior to the territory of the great state. The regents in foreign and coastal areas have a lower social position than the bekel, as the rulers of the great state. Bekel is an individual who is in charge of managing and supervising the business of land regulation as well as collecting taxes in his or her neighborhood. Bekel also has the main task of being the head of the village police, assisted by the mancapat or mancakaki who advises him. It is this historical background that creates a wider cultural distance between the territory of the core country and foreign countries. The king of Mataram is at the top of the theocracy with strict rules, there are formal boundaries of the social hierarchy that are visible from birth, rank, and also in the regulations governing karma, the use of colors to worship with the common people or with officials in the community. below (Ham, 2018). The rulers of foreign and coastal countries, covertly began to carry out resistance, both in the political, social, and cultural spheres.

The political resistance of the coastal priyayi was in the case of the expansion of Senopati's panembahan to the northern region of East Java to stem the power of coastal Islam, as well as the conflict between Prince Pekik and Prince Sedo Krapyak regarding the seizure of the northern coastal area of Java. It was realized by Mataram that the coastal area had begun to build its own identity which was different from the Mataram kingdom, so it needed to be limited in its space of movement. The politics of attacking coastal areas by Sultan Agung was also understood as Mataram's effort to restore the profession of coastal communities to become farmers like the Mataram kingdom in the interior. The conflict between Mataram and its territories in the East Java region continued to an ideological level. The coastal area is considered a more conservative area with stricter Islamic teachings than the interior area. The coastal rulers also tried to develop a more collaborative form of culture than the acculturative inland areas. This process is what produces a different type of art in the interior. The Kediri area, although geographically located in the interior and received dominant influence from Mataram, has developed into a more open and acculturative culture. Kediri grew as an inland area with a maritime situation. M. Fakhris, a Kediri historian, revealed the unique character of Kediri as a semi-maritime interior area so that Kediri grew as a relatively open area since the 10th century.

Kediri's role in political dynamics in Java lasted until the Mataram period. Kediri was involved in a conflict with the Mataram palace during the Trunojoyo rebellion in the early 17th century, which caused the region's fall to the Amangkurat II and VOC troops (Ricklefs, 2007). The incident that more or less changed the ideological position of the Kediri region became an area that was viewed more carefully by the Mataram kingdom. In the era after the Giyanti agreement, the Kediri area was included in the Surakarta Palace area. Kediri, like other hinterland areas, eventually developed a pattern of acculturative culture which became the foundation for the fertile synthesis of mystical culture in this region. The quantity of the community of believers is one indication of the flourishing of acculturative life in Kediri.

Wayang krucil kediri's spiritual relationship

Wayang Krucil is imaged as a sacred Wayang related to the aspect of religiosity. Religious belief does not only talk about sacredness and magic but also relates to human relations with nature and supernatural beings. The relationship between the human world and the supernatural essence requires an intermediary medium. Wayang Krucil is one of the intermediary media in human relations with this supernatural essence. Quoting the opinion of Tylor, supernatural power moves in 3 main domains, namely 1) there is a belief that a soul or spirit is floating on earth that correlates with the living, 2) believes in the occurrence of metempsychosis from soul to other beings, and 3) believe that there is a special place in the other world (Dhavamony, 1995). The concept of supernatural power is transient which continues to develop in the structure of society with a more complicated belief system, although Tylor describes his opinion based on his observations of the spiritual life of animistic society. The phenomenon of belief in the existence of spirits that correlate with life on earth is also found in ritual practices at the Wayang Krucil. Wayang is a medium for conveying messages of supernatural power to the community. The supernatural messages are conveyed through the intermediary of the puppeteers. This process is a sign of the spiritual bond between supernatural powers and human existence in the real world.

In the story of the Kediri chronicle, one of the stories in the Kruci Kediri wayang, the relation of supernatural power to the empirical world is found in the narrative of Kyai Butho Locaya. Butho Locaya in the Wayang Krucil story is considered a real character who became one of the Danyang of Kediri. Butho Locaya is described as one of the loyal servants of the king of Jayabaya who is a giant. Kyai Butho Locaya's messages are a reflection of the situation in Kediri. Some mythological figures of the Kediri community should not be manifested in performances in the Kediri area, for example, the figures of Lembu Suro and Joto Suro. Lembu Suro is the danyang ruler of Mount

Kelud. The story of Lembu Suro can only be performed outside the Kediri area. The performance of the story of Lembu Suro in the Wayang Krucil show is believed to be a disaster for the surrounding community. The figures of Butho Locaya and Lembu Suro as supernatural powers, their existence has a relationship with the situation in the world. Wayang Krucil is not just a representation of spirits, but some figures are believed to have spirits so that they have the ability to metempsychosis. Initially, the concept of metempsychosis was found in many religious practices in India (Weber, 2002). The metempsychosis tradition in turn influenced spiritual practices in the archipelago. Metempsychosis can be seen as a process of perfecting life through a spirit transfer mechanism. The transfer of the spirit can occur in several substances. Javanese people believe that spirits can move from one essence to another, either in living material or in inanimate objects. Wayang Krucil is one of the materials that is believed to have a spirit. Some Wayang s that are believed to have spirits will be treated specifically. The most common process is to be given a cover that will be opened only during performances or during ritual ceremonies. The Wayang cover or mosquito net is usually made of white or black cloth. The spirit in this Wayang is believed to come from the Danyang wayang. Javanese people have the belief that every heirloom has a Danyang or guardian who must be respected.

This special treatment is seen in several figures, usually in Wayang figures who are considered as tindhih. Tindhih is a Wayang figure who is considered a guardian or protector of other Wayang s. Overlapping figures can be different in each group of Wayang s. The figures of kyai Gandrung and Nyai Gandrung become superimposed on the Krucil Mbah Gandrung Wayang in Kediri (Weiss, 2010). The figure of Kyai Njalen becomes an overlap in the Wayang Krucil Tuban. The characters of Sabdopalon and Raden Panji become superimposed on the Wayang Krucil in Senden village. This overlapping figure will be treated as an heirloom that has a spirit. The power of metempsychosis is considered as a representation of the supernatural power of wayang, so special treatment is needed. Such treatment, for example, Wayang tindhih is always covered with a cloth which is only opened at certain times. On certain days Wayang s are served, usually on Friday night Legi or Tuesday night Kliwon. Sugu is a ritual property that is meaningful as a dish, usually consisting of kembang telon (three types of flowers, namely jasmine, kenonggo, and roses) and bitter coffee. People believe that Wayang tindhih has the power to protect other Wayang s from bad things. Tindhih Wayang s are also believed to be able to summon other Wayang s, to come. It is the belief that most of the Wayang will tend to keep the tindhih Wayang s to stay even though the other Wayang s have changed hands.

Javanese people believe that every heirloom object always has a guard (tindhih). This guardian is a product of metempsychosis, which has supernatural powers or has a relationship with these forces. Supernatural power will manifest itself in certain figures, thus occupying an important position. The concept of the supernatural also believes that there is a special place in the other world. These places have norms, patterns of life, and cultural products that are different from those on earth. The imagined places become worlds with different dimensions. An imaginary area that has various names, for example, Alam Awang Awung, Sunya Ruri, Alam Suwung, and others. The area that is not visible as a partner of the visible nature. These realms are connected in parallel with life on the visible earth. These places become cosmological spaces that can be reached by certain behavior. Suwung, or empty nature, is a place where humans unite with God. The concept is symbolized by the existence of the Kaaba in the Javanese religious system (Sholikhin, 2010). The concept of the suwung nature is mentioned in detail in the Wedotomo fiber, as part of the triloka concept. This concept is described in pupuh gambuh, which describes the concept of macro and micro cosmos (Yumara, 1996). The existence of this natural or non-physical nature is symbolized by certain forms. Many iconic processes can be found in Wayang performances. The color in the Wayang performance is one of the symbols of the suwung nature. One of the stories that present the concept of nature suwung is the story of Dewa Ruci in a Wayang Kulit performance when the figure of Bima enters the sea and finds himself in the realm of Suwung (Arps, 2016).

In the Wayang Krucil show, the natural conception of suwung is not manifested in the colors shown. The color in the Wayang Krucil is an unlimited screen. The supernatural world and the real world, positioned in parallel. A more simplified concept of the supernatural and almost omitted in the performance. In Wayang Krucil's performances, spirituality is not symbolized but manifested, in the characters, stories, and attributes of the performance. The condition that distinguishes it from Wayang Kulit's performances is that the supernatural world is an untouched area as an imaginary area. In Krucil's Wayang performance, the supernatural world is shown to the naked eye, accessible to the senses. The position is realized by changing the position of the audience at the Wayang Krucil show. In Wayang Kulit performances, kelir is a square space that represents the concept of a mandala and functions as the heart of the performance. In the Wayang Krucil Kediri performance, the mandala is represented as an imaginative square, the mandala is manifested as a space as well as a representation of the human world. The color of the shadow Wayang s cannot be reached by the audience, so there is a distance between the Wayang and the Wayang s. In the

Wayang Krucil show, the screen is not far from the Wayang s and the Wayang Krucil. The transcendent space in the screen has shifted to become an immanent space in the Wayang Krucil performance.

Spirituality in Wayang Krucil belongs to the wayang, dalang (puppeteers), and gamelan, but not to the audience who are part of the performance system. The Wayang Krucil audience is different from the shadow Wayang audience. The shadow Wayang audience becomes one unit with the performance system. The Wayang Krucil audience is more autonomous and relatively distances themselves from the performance system that is being implemented. The Wayang Krucil audience is not fully involved in some of the rituals carried out during the performance. The sacredness of Wayang lies in the wayang, gamelan, and Wayang figures who play it. Some of Krucil's Wayang s are treated as heirlooms, such as the Wayang Krucil mbah Gandrung Kediri, the Wayang Krucil Kyai Bonto Blitar, the Krucil kyai Surakarta Wayang , the Songsong Lamongan Wayang to the Krucil Kyai Njalen Tuban Wayang . The Wayang Krucil is a figure who is seen as having supernatural abilities and at the same time acting as a spiritual figure in their respective regions. Stories about the Wayang Wayang Krucil who can perform in two or three places at the same time are often conveyed by ordinary people to describe the magic possessed by the dalang. This incident was once told by the Banjarejo Wayang Krucil family in Rejotangan Tulungagung, he told that his uncle, who was a Wayang Krucil one night had performed in two different places. The dalang's stick is said to be a substitute for the Wayang figure to perform in two places simultaneously. The same phenomenon was also conveyed by Ki Harjito regarding the supernatural powers of Mbah Siram, the first generation Wayang Krucil in the Ethan Kali area. Mbah Siram once held performances in 3 different places simultaneously. The myth of a Wayang Krucil appearing simultaneously in different places has been put forward by many people, although not all of them have ever met him physically. For the community, this phenomenon is not a myth but a fact. The magic of the Wayang Krucil is correlated with the image of the Wayang as a sacred material because only the Wayang who has a certain spiritual level can perform the Wayang Krucil well.

Conclusion

Wayang Krucil Kediri is one of the cultural products, which represents mystic values. The Wayang Krucil Kediri performance indicates a mixture of pre-Hindu (Javanese), Hindu, and Islamic values that influence the ideology developed in the wayang. The cultural character of the Kediri Regency develops in two main areas, namely the Ethan Kali area and the Kulon Kali area. The area of etan kali values represents the culture of the priyayi, while the kulon kali area represents the culture of the farmers. Senden village as the locus of this research is a typical Kejawen village with residents who adhere to various religious systems. The character of the Kejawen village is shown by cultural patterns that remain oriented to Javanese values. The Cipto Manunggal mystical community is one of the mystical communities that still survive in the Senden village while maintaining the existence of the Wayang Krucil Kediri as its cultural and symbolic capital. The spiritual community of the Paguyuban Cipto Manunggal is the main support for the existence of the Wayang Krucil etan kali which seeks to maintain its cultural identity.

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