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Bias Meaning of Symbols and Sings of Indonesian Topeng Malangan Puppet Show

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Abstract. The study is devoted to the discussion of symbols and signs in the *Topeng Malangan* puppet mask show, which is a traditional heritage of the ancient Javanese society. The *Wayang* or mask show is described as a depiction of human nature. Its very existence gives rise to many interpretations of the symbolism and meanings contained in it, and these conflicting interpretations seek to convey to their public their own vision of human essence in various historical circumstances. The costumed show of masked characters, like the masks themselves, cannot be separated from historical stories, such as *Malangan Topeng Wayang*, which tells about the history of the kingdoms of *Daha and Jenggala*, where the conflicting interpretations contained in the narration of symbols and signs are fully observed. Using a semiotic approach based on the R. Barthes model, the article explores the mythologized mask show, analyzes the symbols rooted in ancient history, which have come down to us in the form of drawings documented on fabric painting, lontars — manuscripts on palm leaves or in ancient books. The results of the study proved that the symbolism of signs and ancient artifacts of *Malangan Topeng Wayang* is rooted in retold stories that turn into folk fantasy myths that celebrate the heroism and kindness of the people of Indonesia. Nevertheless, these stories also show the presence of shameful pages of the past, hushed up by the community, since they immanently have more negative connotations which contribute to the emergence of some semantic bias, that, if misinterpreted, can distort historical facts.

Keywords: Topeng Malangan Puppet Show, Cultural Artifacts, Javanese society, Semiotics

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Мисинтерпретация символов и знаков в индонезийском масочном шоу Topeng Malangan

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Аннотация. Исследование посвящено изучению символов и знаков в масочном шоу Топенг Маланган, являющемся традиционным наследием древнего яванского общества. Ваянг или шоу масок описывается как изображение человеческой природы. Само его существование порождает множество интерпретаций заключенных в нем символики и смыслов, и эти противоречащие друг другу толкования стремятся донести до публики собственное видение человеческой сущности в различных исторических обстоятельствах. Костюмированное шоу масочных персонажей, как и сами маски, нельзя отделить от исторических повествований, таких как Маланган Топенг Ваянг, рассказывающих об истории королевств Даха и Дженггала, где в полной мере наблюдаются противоречивые толкования содержащихся в повествовании символов и знаков. С помощью семиотического подхода, базирующегося на модели Р. Барта, исследуется мифологизированное шоу масок, анализируются символы, уходящие корнями в древнюю историю, дошедшую до нас в виде задокументированных на тканевой росписи рисунках, лонгарах — манускриптах на пальмовых листьях или в древних книгах. Результаты исследования показали, что символизм знаков и древних артефактов Маланган Топенг Ваянг уходит корнями в пересказываемые истории, которые превращаются в народные фэнтезийные мифы, воспевающие героизм и доброту населения Индонезии. Тем не менее, эти истории показывают и наличие страниц прошлого, замалчиваемых сообществом, поскольку им имманентно присущ скорее негативный подтекст, способствующий появлению некой смысловой предвзятости, а при неверном толковании — искажению исторических фактов.

Ключевые слова: кукольное шоу Топенг Маланган, культурные артефакты, яванское общество, семиотика

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Introduction

Characteristics of Javanese culture are often depicted in artifacts such as puppets or Java, so called *wayang*, such as skin puppets, wooden puppets, human puppets, and mask puppets. The basic difference with kin puppets is that puppet characterizations are depicted in shape (face) of each face on the mask, which has a different meaning that describes the characters in certain puppets characters in certain stories that are not the same. as characterizations of characters in kin puppets stories which are usually shown in puppets cultural performances.

This characterization becomes increasingly unknown with the times. It also raises the meaning bias in the people of Malang, especially the younger generation, who are rather more ignorant of the meanings contained in mask puppets characters. As for this meaning bias, it also creates a speculative bias, creating a new meaning bias.

The symbols contained in the mask puppets are — full of descriptions of the people's characteristics and how the signs which appear, give a distinct impression compared to art in general. The aesthetics of puppet art have! become diverse, and when displayed in public spaces, it raises the potential for its meaning, which is still biased now.

Speculation on the interpretation of meaning which occurs in the art of mask puppets often leads to identifying bias and reduced cultural adaptation to the local culture itself. So that this research is expected to interpret the meaning of puppet masks correctly basing on their characteristics and provide a complete picture of the meaning of mask puppets to correlate with the lives of the surrounding community, especially in specific cultural communities; this is the main character when society is still in the old cultural condition.

According to Koentjaraningrat (2000), sculpture, relief, masks, paintings, and drawings are the most flexible and easy-to-use art fields to develop our personality traits based on high characteristics and qualities. This characteristic can be attributed not only to the outward form of art but to its outward appearance, but its content and intellectual conception. The source of the search for elements that can give special characteristics is not only the past life but the present life, as well, and the entire Indonesian universe [1].

The problems which occur in the cultural artifacts of masks puppets, are quite a dilemma because the life of modern society is increasingly stretched; *Malangan Topeng puppets* culture is also a crucial issue. Like the community, especially the younger generation, who tend to ignore the distinctive culture and cultural artifacts around the environment or are in their regional identity, that mask culture is decreasing in popularity. Social changes also make the meaning of symbols and signs on the masks forgotten, and in the end, a meaning bias arises due to speculation from people who do not know the exact meaning.

Cultural values are always depicted in a work of art or art object symbolized as a forum for understanding the life of a cultured community, such as puppet art,

including mask art in East Java which describes the sides of people's lives and the values contained therein [2].

The uniqueness of regional arts has become an inherent identity in a homogeneous society with one vision and mission to maintain ethnic and racial entities. For example, art objects are often attached to the identity of an area, such as the mask puppets art in Malang, which used to be an inherent identity for the culture of the Malang people.

Topeng Malangan in Malang, commonly known as Mbah Karimun's mask art, could be said to reflect quite complex problems in maintaining its identity as part of the traditional culture of the Malang people. The symbols and signs on the Malangan masked puppets become a system of cultural values of the local community, which it considers as part of the values of life. A cultural-value system consists of concepts, which live in most people's minds, about the things they should consider very valuable in life. Therefore, a system of cultural values usually serves as the highest guideline for human behavior. Other systems of human behavior of a more concrete level, special rules, laws, and norms are all also guided by the system of cultural values [1].

Traditional culture in Kedungmonggo Village, Pakisaji, Malang Regency is slowly starting to be eroded by modern culture, especially the younger generation who are carried away by the flow of urban modernization, which hinders the empowerment of Malang masks. In addition, the public began to not fully know about the cultural objects of Malang masks. And, this is what causes a speculative meaning bias in the representation of the depiction of the Mask Puppets from Malang. So that through this research to find a representation of the meaning contained in the depiction of the appearance of the Malang wayang mask, then look for the basis for the occurrence of meaning bias in the Malang puppet mask and the occurrence of changes in the cultural adaptation of the community.

To dissect the meaning of symbols and signs in the *Topeng Malangan* Puppet, researchers use the concepts and methods of semiotics. According to R. Barthes, signs are the tools we use to find our way in this world among and with human beings. Semiotics, or in R. Barthes' words, semiology, is primarily about how humans interpret things. In this context, the meaning of representation cannot be confused with communication. Meaning concerns that the object not only carries information, in this case, but the object communicates, and is a structured symbol system [3].

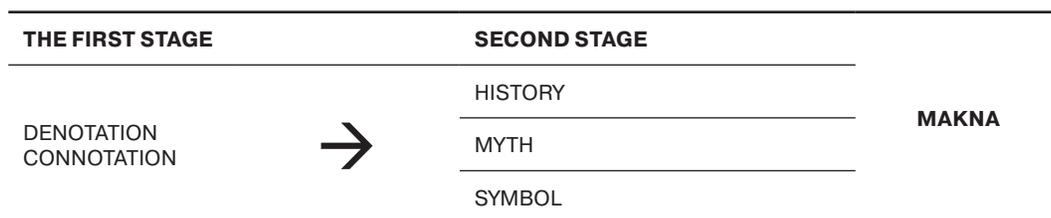
Texts are always produced in a social context; texts are always influenced by and reproduce the cultural values and myths of the context, as is the case with Malangan mask culture, which has a thick myth concept in society. The prevailing cultural myth determines the key denotation, code, connotation, and sign of the text, even if a text contradicts these values and publicly expresses its disagreement [4].

Research Method

The approach used in this study is qualitative in that the research process will produce descriptive data in the form of a written or spoken words from people or the observed behavior. The qualitative descriptive format focuses on a particular unit of various phenomena. Thus, this study can be carried out in-depth, and the depth of data is considered in this research [5].

In Barthes’s semiology, denotation is the first level of the signification system, while connotation is the second level. In this case, denotation is more associated with closed meaning. As a reaction against the literality of this oppressive denotation, Barthes tried to get rid of and reject it. For him, there are only connotations. The connotations are seen in the myth, then the historical aspect of the myth appears [6].

If to interpret the sign in the meaning of the mask puppets, it is done using a semiotic data analysis mode related to the meaning of signs and symbols in language. The agreement of a symbol, according to Barthes, does not really exist by itself, but there is a historical trajectory that transcends and forms the symbol of the agreement. The important idea is that words or signs can be assigned mainly to conceptual categories, and these categories represent important aspects of a theory to be tested. The importance of the idea is to reveal the frequency that appears in the text [7]. This understanding means Barthes’ thinking based on two stages, namely:



In this study, the research object is the *Topeng Malangan* Puppet, especially on the subject of signs and symbols as the texts under the study. In this study, the object of research is the object of Mask puppet cultural objects, which are spread in several areas in the Malang district, East Java.

Result and Discussion

Based on the semiotic analysis of the *Topeng Malangan* Puppet, East Java, which has been analyzed by researcher using the Roland Barthes semiotic model, the overall meaning of the denotation of the Malang mask viewed in the aspect of appearance (face) has a characteristic that distinguishes men and women, then if a character is good and evil, besides involving the the kind of the color on the face.

As well as the meaning of denotation, men are always characterized by having a mustache or beard; then, on the crown surface, they have more carvings (*issenan*) than women. In addition, in men, the eye area (*kedhelen*) is wider than in women, whose eye surface is more glazed.

In addition, on the surface of the lips between male and female characters, there are special differences in the carvings, as is the case for male characters whose lips tend to be wider and show the surface of their teeth, like the mask of Panji Asmarabangun, then Klana Sewandana, Bapang Jayasentiko. When tracing from the surface of the mask on the physical mask for other characters, such as the Yuyu Kangkang (*Panji Dirga*) mask, then Raden Gunung Sari, the male mask character tends to show the surface of his teeth with a smiling face.

Unlike the case with the female characters on the Malangan mask, such as the Galuh Candrakirana (Dewi Sekartaji) mask, then also Dewi Hunengan (Ragil Kuning) who on the surface of her lips closes with her characteristic solid red, solid-colored lips and also displays her sweet smile on the mask. This is, of course, the hallmark of the female character mask on the Malangan mask. In addition, the crown worn by the female characters on the Malangan mask, the pattern displayed is not as much as the crown on the male character. This is the difference in the physical appearance of the Malangan mask, which differentiates based on the character of gender.

Meanwhile, the character traits or dispositions on the Malang mask between the protagonist and the antagonist are also distinguished from their physical characters as well as the difference in facial characters between Panji Asmarabangun Klana Sewandana and Bapang Jayasentika. In Panji Asmarabangun as the protagonist, he displays a softer face with narrower eye surfaces and a thin smile on his lips that requires the surface of his teeth.

The colors on the visual characters of the protagonist have various colors. As is the case with Panji Asmarabangun, which has a green appearance, and the color was agreed upon by the mask craftsmen of Malang, East Java, who gave the face of Panji Asmarabangun a green color. Then on the appearance of Galuh Candrakirana, which has a white color, and also on Ragil Kuning, which depicts a yellow color.

Meanwhile, Klana Sewandana and Bapang are both depicted with red color on their faces; then their eyes are wide-open with sharp gazes showing a wide smile by showing the shape of their teeth have fangs on their right and left teeth.

As for the other facial characters in the antagonists of Klana Sewandana and Bapang, they have the same scary face, have a thick hairy mustache (in Javanese, it is called *Brengos*), then a thick beard, then a sideburn on the surface that blends with his hair in his ear hair.

Of course, this contrasts with the protagonist, Panji Asmarabangun, whose mustache is thin, then he does not have a sharp gaze, and his eyes only show a sad look, the lip color of the protagonist is red. Meanwhile, the antagonist does not have

a lip color that is a certain characteristic. The characters that are distinguished in terms of appearance/real physical differences occur so that the wider community can understand them.

When examined in terms of the meaning of the connotations of the Malangan mask, the myth formed on the Malang mask is a myth about a person's character, which is permanently depicted in the characterization of the characters on this Malangan mask. By taking the characteristics of East Javanese folklore, such as the story of Panji Asmarabangun and about the kingdoms of Dhaha and Janggala, during the heyday of the Kahuripan Dynasty, the character of this story has been adapted for a long time since the pre-Singosari era, Majapahit or before the glory of the Majapahit Kingdom, and also long before the story of the Mataram period.

This story tells that since Saka Warsa 1057 (1135 AD), Kadhaton Janggala, which was originally a formidable competitor to Kadhaton Daha, has been completely conquered. Now the existence of the two Kadhatons has been united under the banners of the Kadhaton Dhaha as in the past Kadhaton Medhang. It is the figure of Syiri Naranatha Prabhu Jayabaya, who has won the victory and succeeded in conquering Janggala. So, during three years he managed to conquer Janggala. And since three years ago, this victory has always been remembered with a cry of pride: Panjalu Jayanti [6].

In the overall connotation, meaning describes the representation of the human character; the myths formed are a cause and effect of human action. Just as when people have ambitions for power, that person will be 'killed' with this ambition described as the story of Bapang who betrays, seeks face, seeks power, ambitions for power, but in the end, dies with his dagger. The symbol of Klana Sewandana and Bapang is a myth of human hypocrisy who will receive retribution for his actions. At the same time, in the symbol of fertility, there is a myth depicted by Panji Asmarabangun which describes a man's loyalty to his authority, loyalty to his kingdom. However, fertility is a myth of maintaining physical health, fertility in having children and having a knight spirit and a noble heart and gentle. This is described in the myth of Panji Asmarabangun.

The myth about Panji Asmarabangun emphasizes that Panji is a symbol of fertility (this can be seen from the green color on the face) which means that fertility is not only seen when he leads the kingdom to fertilizes the land of the Jenggala kingdom.

Although on the one hand, the myth is about a strong man, chivalrous and gentle towards women, and with a noble heart, there is a hidden meaning in the figure of Panji Asmarabangun, which is like being 'covered up by the community about the character of Panji Asmarabangun, namely about his passion and high sexual drive. This concerns the meaning of fertility (in green) from Panji which is not only the fertility of the soil and plants or grass, but the fertility of the «sperm» seeds to easily have children from the woman he sleeps with.

Researchers have found that the meaning of the Malangan mask is full of story camouflage so that the role model does not show his disability or bad character that he remains a role model for many people. Therefore the myth about Panji Asmarabangun can also be said to be a symbol of male fertility in terms of sexuality and a myth about male sexual dominance over women.

This myth can be explained in the current textuality that men have a higher sex drive than women. Sex drives in men and women are very diverse. The hormone responsible for the emergence of sex drive is testosterone. It turns out that women also produce this hormone, and only a small amount of this hormone production is needed to trigger sexual urges. What distinguishes this variation of sex drive is very individual; the cause is because of the physical condition of the body, psyche, and each person's perspective towards sexual relations, which are also different. Influenced by parenting and past situations [8].

In general, sex myths thrive in societies with low levels of sexual knowledge. In such a society, sex myths easily influence sexual behavior, often leading to unwanted consequences. The Panji story also describes the existence of men who are more competitive than women in terms of gender, career position, and position in a sexual relationship [8].

As seen in the story of the Kahuripan period, the patriarchal position was thick and became sacred, making women unable to fulfill the King's decree. Like the position of the Janggala kingdom, Dewi Kili Suci Anom is the older brother of Prabu Lembhu Amiluhur. He cannot occupy the position of King in the Janggala kingdom. Finally, Prabhu Lembhu Amiluhur became King until his life's end. Likewise, Rahdyan Kuda Rawisrengga (Panji Asmarabangun) has been mandated to lead the Janggala kingdom before the end of his life. This principle is held by the Javanese people, who consider the position of men to be higher than women, including in the religious condition of the majority of Islam, and also teaches this [9].

Meanwhile, the Galuh Candrakirana myth is marked by attitudes and traits, and characters that humanize other humans and signify beauty by maintaining the appearance of a woman's beauty in the beauty myth in modern society like this. If examined in the intertextual (comparison between texts in the past with the present), the beauty of a woman is seen from her hair as a crown of female beauty [7].

To maintain healthy hair, hair should be washed every two or three days according to conditions. On days when women don't wash their hair, comb the hair thoroughly using a quality brush comb to stimulate an even distribution of oil. Likewise, washing your face with cold water can minimize pores and maintain the beauty of a woman's face. The size of dead skin cells can shrink pores. Microscopically dead skin cells 'clump' near the open pores, making them appear larger [4].

This myth is also told in the story of Galuh Candrakirana as a princess of the Dhaha kingdom, Kadhiri, who has a habit in the kingdom that has become the rule

of a pramesywari (empress), Bini Aji, a concubine and who comes from work as a descendant of Brahma who has to take care of herself physically starting from head to toe. If in the past, there was no special shampoo for washing hair, as is the case in modern times now, but the King's consort to the previous King's daughter always washed her hair with traditional ingredients such as leaves and flowers. However, the same thing is washing hair with cold water as a substitute. The habit of the previous King's daughter is to keep her hair healthy [10].

It is the same with the hidden meaning of Panji Asmarabangun's character, the hidden character of Dewi Sekartaji (Galuh Candrakirana), who, in the people's belief in the folklore that developed such as the story of Galuh Candrakirana, or the story of Klenthink Kuning and Keong Mas, which is described as a woman whose heart is pure, chaste and full of loyalty.

Myths like this are often misunderstood because of the camouflage of the story in which some truths of a story are covered up to pay attention to social and ethical issues, so this is where the effort to arouse the imagination, the story is made in fictional form as an effort to 'trick' so that aesthetics are maintained. Stories without having to disclose historical records openly [11].

Although some stories are camouflaged, some versions of this folklore are often played on in the position of the characters, such as Klana Sewandana, which in some art dance stories is described as a king and Bapang is his subordinate or commander. However, in the recording of Panji Anggraeni's fiber in the historical chronology of the history of the Kahuripan kingdom, he explained that Bapang Jayasentika was the grandfather of the Sewandana Clan and was a distant King. The latter had led the Janggala kingdom long before the Sewandana clan to Prabu Lèmbu Amiluhur. However, this kind of historical record is ignored in the story of the dance ballet Panji Asmarabangun, the character of Bapang seems to be an iconic entertainer for the spectacle of performances. However, Bapang himself is a character that existed long before Klana Sewandana including Panji Asmarabangun.

In the undeniable myth of the story of Klana and Bapang, it is the nature of evil and human ugliness. The evil intentions of a person will not be achieved and will be defeated by goodness. Likewise, with someone's evil intentions, that person will be exposed to karma or the impact of his crime. This is illustrated in the cause-and-effect relationship of the antagonist story of Klana Sewandana and Bapang Jayasentika, in which an evil behavior will be rewarded with evil karma as well.

The Kedungmonggo community believes the depiction of these characters as a description of a person's character, behavior, actions, and all forms of human traits closely related to the nature and character of the Javanese society. The ancient Javanese society depicted these characters as 'form,' which means human nature is like in the parables of humans and puppets. So, this is what makes a strong symbolism for the Javanese people.

In this case, the parable is depicted in puppet performance, including a dance ballet in a completely different field. Puppet performances are now happening within humans themselves. The puppeteer is life, and his speech, namely everything that becomes a means to reveal itself, is that the mind of life enters the means to reveal itself, that the mind of life enters the body and moves it, just as a puppeteer moves his puppet [12].

Thus, here as well, we encounter the image of the world as the appearance of the Self by God. That this parable must be interpreted in a non-orthodox and esoteric way is reinforced by the fact that in the text quoted by Rinkes (1970), the picture is called «*saesan tokid*» (a symbol of the doctrine of oneness), contrary to the parable above [14]. The thing called «*paesan sarêngat*.» The «perfect insight into oneness,» which describes a person's state of ecstasy who eventually acquires a spiritual body (*suksma watchman*), also points towards a monistic interpretation.

Explained from Serat Dewaruci [14]:

“lir wayang sarireku | saking dalang solah ng ringgit | mangka panggung kang (koreksi mengenai tang) jagad | lir ing badan iku | amolah pinolah | sapolahe kumedep myarsa ningali | tumindal lan pangucap.” ‘The body is like a puppet, all its movements come from the puppeteer. *Ingkai kelir* is the world. Bodies only move when they are moved. Regarding all his actions, such as winking, hearing, looking, acting, and speaking.’

Likewise, in Hindu teachings are parables depicted in symbolism to express wisdom and love for the truth, just as philosophy is expressed in image symbols such as wayang. In addition to these images, such as statues in temples that describe the nature and life of people since ancient times. So, this is depicted in symbols of sign characters that need to be understood by the Javanese and believed and sacred [13].

The ancient Javanese people believed that the elements in wayang were mystical and believed to exist as a ‘form’ in humans, which was described in the romanticism of wayang stories such as the story of Panji and Dewi Sekartaji [13].

“Wonten baka nenggih kang linuwih | lir wayang rekè angundang dalang | miwah saparipolahè | polah ing dalang iku | saking ringgit polahireki | lan pangucap ing dalang | saking ringgitipun \ tindak tandukè ki dalang | saking wayang sapolah-polah ing ringgit | marga saking ki dalang.” ‘There is a mystical union (which can be described by) wayang that invites the dalang (to master) with all his movements. The dalang's movements are caused by the puppets, he said, the puppeteers come from the puppets. But the existence of wayang comes from the Immortal.’

In the parable of the Wayang masks, humans who wear masks and carry out their characters, deepen the intuition of the characters being played, even down to their movements. The human being is the puppeteer, just as the

appearance of the mask is the puppet. The puppeteers and wayang masks are like shadows and creators. Between the Creator and his shadow does not exist, neither is real.

Pronounced in Dhandanggula [15]:

“Mangkana Gusti Kaula | nora nyata yen datan silih-sinilih | Allah lawan Muhkamad”. ‘Similarly, with Gusti and Kawula, without mutual influence are do not present themselves, just like Allah and Prophet Muhammad.’

Based on the meaning of the appearance on the mask, it basically lies at the text level where the characterization on the face of the mask can be interpreted freely and also has various interpretations, but also has an agreed interpretation. However, when this freedom of interpretation appears in the cultural community, it does not escape causing a meaning bias that occurs in the characterizations of the Malangan wayang mask.

The appearance of the mask and the characters contained in it are also believed to be a myth that developed in Javanese society in Kedungmonggo, Malang, besides that it is also used as a cultural symbol in Malang.

Conclusion

The overall narrative on the Malangan Wayang mask tells the story of the Kahuripan kingdom under the rule of Prabu Amiluhur. The main characters such as Panji Asmarabangun, Dewi Sekartaji, and Ragil Kuning, are the protagonists who have a variety of mask styles, both in terms of color, physical shape, and the crown pattern worn by the characters in the mask characterizations.

In the sense of denotation for the protagonist, it can be seen that the physical appearance on the color surface of the face looks bright and also attracts eye-catching people who don't see green, white, and yellow colors.

At the same time, on the surface of the lips on the mask character, the lips are thinner with red lips, and the eyes are sad both for male characters such as Panji Asmarabangun and Dewi Sekartaji and Dewi Ragil Kuning. Meanwhile, the Panji Asmarabangun character himself has a mustache with a thin surface, while the female character is depicted with a clean face.

The physical appearance of the protagonist has uniformity in all Malang mask arts so that physically it has a characteristic shape that is easy to understand.

And the antagonists themselves, such as Klana Sewandana and Bapang Jayasentika, have the same visual color, namely red, with thick lips following the color of the mask's appearance.

In addition, the physical surface that has the characteristic appearance of this antagonist is on the surface of the mustache, beard, or 'brewok' and then also has a thick beard shape. At the same time, the protagonist does not have a thick beard or sideburns surface.

The meaning of the connotation of the Malangan Wayang mask is divided into the meaning of the antagonist and the protagonist. In the meaning of the protagonist, it can be seen that the character Panji Asmarabangun has the main meaning, namely the meaning of fertility as the green color on the face, which means a symbol of fertility as well as the meaning of the color on the leaves or lush green plants. Then on the meaning of the white color, Dewi Sekartaji has a white appearance, symbolizing purity, purity of heart, and goodness in oneself. In addition, the color of Dewi Ragil Kuning's mask means kindness, and the bright yellow color means activeness or an active woman. This meaning appears as a form of meaning that agrees with the mask artists.

While the antagonist has a uniform meaning in the visual color, which is defined as a color that is bold but evil and has a violent, violent character, what distinguishes Bapang Jayasentika is not only a familiar evil figure but also a cunning and deceitful figure.

Both Klana and Panji Asmarabangun are depicted as a knight who has courage and skill in their roles and is believed to be a powerful figure, even though Panji himself had to die at the hands of Klana Sewandana when there was an ambition of the old Janggala kingdom to rule Daha.

In the Panji story itself, many stories are hidden, or they are hidden stories, such as the existence of Bapang, who is the ruler of the old Janggala, then also the figure of Rara Anggraeni, who is hidden in Panji Asmarabangun's love story. This is because Panji's love story with Rara Anggraeni is considered a disgrace to the kingdom, especially to the Janggala kingdom. In addition, the Daha royal envoy killed Rara Anggraeni so as not to become a burden or a barrier to Panji Asmarabangun's marriage to Galuh Candrakirana. Including the biased meaning of the sanctity of a Panji Asmarabangun, which is told in almost all folklore or fantasy stories for children and is described as Panji Asmarabangun's love with Galuh Candrakirana are true love and holy love, which is described as if Panji himself only loves Galuh Candrakirana.

Fantasy stories which are spread in the community, are disgraced and covered up because, in the hidden story, before marrying Panji Galuh Candrakirana, he already had four concubines, including a concubine named Gandri. However, when he met Rara Anggraeni, Panji fell to his knees more in love with Rara Anggraeni until finally, Panji secretly married Rara Anggraeni. Finally, this news was widely known by the Daha and Janggala Kingdoms until finally, Rara Anggraeni was killed. The story was covered up by the people of Malang and the community. Even though the story of wayang in Cirebon is considered a scandal that should be covered up and not known by the public, there is not even a characterization of Rara Anggraeni's face in Malangan mask crafts, even Cirebon masks, and even disgraceful things in history are considered stories that will have a bad impact on society. There is nothing wrong with the history mentioned, but it is necessary to continue to

be educated the public so that it can be a valuable lesson for the community. Historical facts need to be reviewed so that it is not easy to bring up meaning bias in society.

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