

PANCA KOMARA Puppet Show Performance in the Play Sumur Si Jalatunda to Increase the Values of Nationalism and Patriotism

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Abstract

Wayang Golek in Sundanese land has various styles including; Karawangan Style, Kidul Style, and Kaleran. These styles were of course produced by master puppeteers in West Java and had ideologies that were quite influential in their time. The purpose of this ideology is to provide a direction or trend in the world of puppetry, which of course will be followed by students, both direct and indirect. On this occasion the author will discuss one of the 3 famous wayang golek masterminds, namely RH Tjetjep Supriadi, with one of his several phenomenal plays, which is considered to be able to provide a spirit of nationalism and patriotism to the Indonesian nation. The play is Sumur Si Jalatunda which is taken from the story of the betrayal of the G30S/PKI, where in this research several parts which contain Nationalist Values will be discussed. By examining the narrative produced in the audio, of course the author will use Mieke Bal's Narratology Theory with Miles and Huberman's Qualitative Method. The narratives in this research are certainly enough to provide a spirit of nationalism and patriotism for people who hear the audio directly, and of course provide enthusiasm to become citizens who are more careful in taking action, become citizens who are aware of the importance of education, and culture.

Keywords; Panca Komara, Sumur Si Jalatunda, Nationalism

INTRODUCTION

Wayang Golek is an art that has its own meanings in each performance, therefore wayang golek is called a noble art because it has philosophies that describe humans and is of course a basis for life.

Wayang itself was recognized by UNESCO in 2003 as a "Masterpiece of Oral and Intangible Heritage of Humanity" because

wayang is also famous for its oral traditions which are carried out when passing on and also performing rhetorically. If in the language of natural artists inheritance using the oral or oral method can be called "ngabeo" or listening to what is explained by the teacher either directly or indirectly, for example in a performance recorded using audio media, surely the heirs of the art of puppetry This will be listened to until it

is memorized and can be re-performed in front of a general audience. Returning to the discussion of wayang, if we look at history, it has been found since the time of the ancient Mataram kingdom (Jakob Sumardjo in Cahya 2017), while in the land of Pasundan wayang has been known since the time of the Pajajaran Kingdom, this is written in the Siksakandang Karesian manuscript which was written in 1518, during the reign of the king of Pakuan Pajajaran, Sri Baduga Maharaja (1482-1521). Which says "if you want to know stories like: Damarjati, Sanghyang Bayu, Jayasena, Sedamana, Pu Jayakrama, Ramayana, Adiparwa, Korawasrama, Bimasorga, Ranggalawe, Boma, Sumana, Kala Purbaka, Jarini, Tantri, all kinds of stories, ask the puppeteer." (Cahya, 2017:4). However, the term golek was widely discussed in the 1840s and in the end, RAA Wiranatakusumah or Dalem Karang Anyar gave a mandate to Ki Darman, a shadow puppet craftsman from Tegal, to make a form of Golek Purwa, with this, the Sundanese Purwa Wayang Golek was finally created.(Suryana, 2002). Apart from that, there are other sources which say that the Sundanese wayang golek is a manifestation of the thought of Sunan Kudus who created the three-dimensional wayang form in 1583 so that it could also be performed during the day, and the wayang golek is said to have circulated in

the Sundanese world. with the help of the spread of Cirebon ulama and students(Wahyuni, 2020).

Whatever the debate about the history of wayang golek, of course wayang golek must continue to develop and be sustainable. Talking about the development of the art of wayang golek, of course it has experienced quite significant developments in each era, for example in the era of RH Tjetjep Supriadi who brought the name Panca Komara art environment. Panca means five and Komara means authority, so five Komara in one group which is a reference for RH Tjetjep Suriadi 1. Komara Indung, 2 Komara Bapa, 3. Komara Pamajikan, 4. Komara Anak, 5. Komara Personal given by Gusti (Gunawan, 2015:241). So Panca Komara are five influences that are united into a strong unity and applied in wayang golek performances. This can be seen from the existence of RH Tjetjep Supriadi in creating and packaging his wayang performances to make them more interesting, by creating various plays, composing literary patterns, and giving new colors to the vocals of West Javanese Sundanese puppetry at that time. Talking about plays, it turns out that it wasn't just Nurkala Kalidasa who was a *kojo* in the Panca Komara Wayang Golek performance, but it turns out there were other plays that were quite loved by the

people of his time, one of these plays was Sumur Si Jalatunda.

The play Sumur Si Jalatunda is a play that is associated with the betrayal of the G30S/PKI on 30 September 1965, but when making this play RH Tjetjep Supriadi of course borrowed characters from the Mahabarata epic, which is why this play is included in the type of play created by someone's creativity. West Java puppetry maestro. With that, the author is very interested in studying the play Sumur Si Jalatunda as an application of the values of Nationalism and Patriotism for all residents in the Unitary State of the Republic of Indonesia, of course this must always be a concern for Indonesian citizens to continue to defend their country in various ways in various fields. to scientists.

METHOD

The method used in this research is qualitative research from Miles and Huberman. The aim of qualitative research methods is to explain a phenomenon in depth by collecting data in as much depth as possible, which shows the importance of the depth and detail of the data being studied.(Prabandari et al., 2022). However, the main data extracted here is in the manuscript of the wayang golek play entitled Sumur Si Jalatunda which will be divided into 4 parts, and from that of course conclusions can be drawn about the values

of nationalism and patriotism contained in this play, so from That's because this research focuses on narrative research, the theory used to dissect the play and the elements contained in this research is the structuralist theory of narratology from Mieke Bal in his book Narratology: Introduction to the Theory of Narrative translated by Christine van Boheeman(Bal & Van Boheemen, 2009). Mieke Bal's narratology theory focuses more on an approach that focuses on storytelling techniques(Lestari et al., 2022). This theory will make it easier to analyze Nurkala Kalidasa's play or the elements contained in it. Mieke Bal's narratology structuralism theory has 3 important points, including;

1. Narrator

According to Mieke Bal, narrators are divided into two types; external narrator (EN) is a third-person or all-knowing narrator and character-bound narrator (CN) as a first-person narrator. The difference between these two types of narrators lies in the object being narrated (Lestari et al., 2022). Narrators when applied to wayang golek clearly show the duties of a puppeteer as a narrator, performer, and as a person who organises actors (puppets). Firstly, as a narrator, it is clear that a puppeteer will prepare a sanggit script so that

the performance runs in a structured manner. Secondly as a player, it is clear that a puppeteer is a player in a puppet show because the puppeteer also plays a role in nyandra, murwa, kakawen. Third, the puppeteer is the one who organises the movements of the actors, in padalangan terms called sabetan. Indeed, the sabetan here is required to animate the puppet character being played (mariga). So the term narrator is divided into two parts, namely external narrators and character bound narrators if applied to the world of padalangan is very related because a puppeteer is responsible for some of these points. This certainly applies to Panca Komara's Sundanese Wayang Golek performances, because if you can remember the Panca Komara art circle is one of the originators of the Karawangan puppetry style (Asep Wadi et al., 2022).

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2. Focalizer.

A focalizer is a person or subject who carries out focalization or observation in a story (Lestari et al., 2022). If applied in the world of

padalangan, the puppeteer also includes the focalizer because a puppeteer is responsible for dialogue, monologue, and now in wayang golek performances, in dialogue and monologue of course the script used will not all be appropriate and the same as what was planned, given the This will definitely appear as an improvisation from a puppeteer. The term focal person can be referred to as the puppeteer and the subject is the main or supporting character in wayang golek performances such as wiyaga and catrik. (Asep Wadi et al., 2022).

3. Meanwhile, fabula relates to a group of structured and systematic events experienced or caused by actors (Lestari et al., 2022). The main elements in fabula points are events, locations and actors. All these elements then build a series of stories (Bal & Van Boheemen, 2009: 185). So fabula here can be interpreted as a sequence of story structures in a wayang golek play which contains elements of events (problem, conflict, resolution). The location or place where the event occurred, and who was present at the event (actors). With these three elements, a play will be formed in a

wayang golek performance apart from the supporting elements in the drama (musical elements). However, wayang golek performances are closely related to musical elements, namely amardawalagu and antawacana (Asep Wadi et al., 2022). With three points from the structuralism theory of narratology, it will make it easier to analyze the play *Sumur Si Jalatunda* by RH Tjetjep Supriadi.

DISCUSSION

The 30 September Movement/Indonesian Communist Party or G30S/PKI is one of the most important pieces of history in the unforgettable journey of the Indonesian nation. This history occurred at the end of 1965, it was a communist ideology that tried to enter the body of the Indonesian nation, which left long-lasting wounds and trauma. (Hailiyati, 2019). This movement also had an impact on people affiliated with the Indonesian Communist Party (PKI). The impacts that occurred on PKI members included violence, as well as mass arrests and imprisonment. They were held as political prisoners, a term generally applied to the

approximately 700,000 people detained after October 1965 for the alleged Gestapu coup of 1965 (Patra et al., 2022). This is certainly a dark history for the Indonesian nation, and it must be known to the young people of the Indonesian nation so that they do not lose direction in moving forward. The events of the 30 September 1965 Movement carried out by the Indonesian Communist Party are a reference for the play *Sumur Si Jalatunda* by RH Tjetjep Supriadi, and this play is divided into four parts. Of the four parts, the plot will be described, and several narratives that are considered important and have important meaning as well, so that conclusions can be drawn about the values contained in them, using the structuralism theory of narratology.



Figures 01 and 02: Audio recording of Panca Komara wayang golek, Source YouTube Akoer Lah and Nanang Anggaraksa.

1. First part

Place : Country of Astina

Figure : Duryodana (D), Shakuni (S), Drona (DN), and Resi Bhishma (RB)
 Channel : Duryodana summoned the elders of the Astina State with the intention of complaining about the letter from the Pandavas challenging war, then everyone gave their views. But Duryodana used the views of Resi Drona because it was considered the most effective way, without needing to fight a war, but gaining huge profits by secretly kidnapping and killing Pandava military figures.

Native Languages in Dialogue	Translation
<p><i>D : Rama Uncle Patih, Sarawuh Sadaya, the elders Haturan Lenggah Satata Salira lan Kawula Rama Patih... (crackle)</i></p> <p><i>S. lumur anu kasuhun jembar pangampura anu di teda, kersa naon salira nger anu mawi ngangkir rama dalem sarawuh kasadaya of the elders, sinuhuuun...</i></p> <p><i>D : winnowed by Pujastuti Salira, oge haturan of the Sadayana elders.</i></p> <p><i>RB : nggih, let's go wrong.</i></p> <p><i>DN : oh thank you rebu nuhun Agung.</i></p> <p><i>D. kurawa, ku ayana kaula teh geus narima letter ti Pandawa, anu artina eta eusi letter teh teu aya lian, the goal of the son of the Pandawa ti baheula intent ngahijikeun nagara Astina anu sabeulah anu is considered my right Pandawa tobaaattt...</i></p> <p><i>S: Timalan-timalan, salajengna..</i></p> <p><i>D : Lamun bae kaula teu masrahkeun eta letter dina time anu geus di tangtukeun ku sons of the Pandavas,</i></p> <p><i>S: Leres</i></p>	<p>D: My Uncle Patih, and all the elders are expected to sit in the chairs provided by uncle.</p> <p>S: God is great, hehe. Thank you, my lord, whom uncle and all the people of Astina must respect. First of all, uncle offered his devotions to your royal lordship, and apparently apologized if there was any grammatical error that didn't suit your lordship. Also, why did you call your uncle and the elders to the palace? Thank You.</p> <p>D: I accept your prayers, uncle, and don't forget to greet all the elders.</p> <p>RB : yeah that's right.</p> <p>DN : oh, thank you very much Agung.</p> <p>D: I'm sorry I called the elders out of time. This certainly has strong reasons regarding the urgency of the problem to be discussed. Therefore, with a letter from the Pandavas, with the aim of</p>

<p><i>D: The son of the Pandavas sadaya buleud his determination rek meberkeun bandera bereum in the middle of the Kurusetra moors, anu mangrupa panangtang yuda ka kurawa main kadiri kula sorangan tobaaattt.. ari di pasrahkeun ku kaula, kumaha kahirupan saderek kaula anu salapanti salapan lobana, kumaha kahirupan saderek kaula Anu aya in nagara nu katelah kurawa, anu tangtu there will be a shortage of food, anu tangtu will arise a shortage of nu things in pikaharep ku balarea, tah ieu la things make me confused nu teu manggih tungtung hard hate nu taya sudana repent uncle.. (kakawen confused).</i></p> <p><i>SUMMARY OF THE VIEWS OF EACH ELDER (THE KINGDOM ADVISOR OF THE ASTINA STATE IN RESPONDING TO THE LETTER OF CHALLENGE FROM THE PANDAWAS).</i></p> <p><i>S: when the sons of the Pandavas called for war, Loba was confused about the mango caosan taya baya.</i></p> <p><i>DN : anu mawi ulalah war, margi eweuh faedahna, siga nu teu boga polo wae, ngekeun ama ieu students are students when ama ge nyaah kaduanana. But because many of the</i></p>	<p>claiming what was considered their right to the Astina state.</p> <p>S: So what?</p> <p>D: if I don't give my rights within the given time period,</p> <p>S: so what?</p> <p>D: The Pandava Sons will raise the red flag, where the red flag is a sign of the war that will be fought in Tegal Kurusetra Tobaaattt. If I gave this country the life of the other hundred Kaurava brothers and sisters, of course there would be food shortages and other shortages which would also have a dangerous impact on society, of course this would create confusion in my heart, uncle. .</p>
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<p><i>residents of the village of Astina are starting to think less and less about Caina, sherang laukna beunang, Pandawa pinanggih lara, Salira Sitinggil binaturata, and Panggih Dina Mulya.</i></p> <p><i>RB: My word is that Sangkuni has a big friendship, but Sangkuni doesn't fight, he doesn't make a profit. kabita ku carita Pandita Dorna sabab wiku nu jembar ku panga bisa check manehanana, sabab Dorna is a con artist, even if he doesn't cheat he doesn't get along. If you're old-fashioned, you have to be old-fashioned, polo-polona, because in this world you have to prepare for your good deeds in the grave, so all kinds of behavior will be held accountable in the grave.</i></p> <p><i>DN: Just talking about the grave, how can I choose which one is the most profitable? If you choose, you will definitely use a strategy together with the Pikeun troops to carry out covert actions.</i></p>	<p>S: if the Pandavas challenge the nger to war, don't be confused, let's fight with all our might.</p> <p>DN: Therefore, don't go to war. Because there is no benefit, it's like you don't have a brain. If a war breaks out, it would be a shame for Ama because both of them are Ama's students and Ama loves everyone. But because this ama is a citizen of Astina and was given life by Astina, let's think about a strategy so that it can be resolved well, in a way that the Pandavas are miserable, the salira still hold power, and the ama is also worshiped.</p> <p>RB : interested in Shakuni's narrative, because according to Shakuni, war is not profitable. Pandita Dorna's story is extraordinary, because Dorna is a wiku who is flexible and versatile according to him. Because if Dorna doesn't cheat he won't eat. But I am an old person, so my mindset must also be old, and we as human beings must prepare ourselves when we leave the mortal world. And all our behavior will be held accountable in the realm of barzah.</p> <p>DN: Talking about the grave all the time, please be angry, now choose which of these three is the most beneficial, whose advice comes from you? Of course, if you choose Ama's advice, Ama will definitely</p>
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	immediately make a strategy with the troops to carry out secret actions.
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This first part of the dialogue represents the state of government in the country of Astina which is very complicated because it is surrounded by evil figures, such as Doryodana (Greedy), Shakuni (likes to make trouble and is cunning), Dorna always uses cunning strategies to win and benefit himself, and Resi Bhishma is a religious figure who also upholds humanitarian principles and norms.

According to the author's interpretation, in this section there was a political shock to defend their respective countries, and Doryodana, with his evil brain, chose Resi Dorna's cunning method to trick the Pandavas, which of course will be the cause of the conflict in the next scene.

(This also shows that when someone intends to protect the Indonesian state in any field, obstacles and challenges will always be in the way and must be resolved).

2. The second part

Place : Madukara

Figure : Arjuna (AJ), Subhadra (SB), Srikandi (SK), Drona (DN), Dursasana (DS), Jayadratha (JD), and Aswatama (AT)

Channel : Arjuna and his two wives are discussing their life which is filled with various happiness and discussing polygamy. After that, Arjuna had his teacher, namely Resi Drona, then Resi Drona talk about something to slander Gatotkaca as military defense commander. Amarta would carry out a coup in Amarta Country, but at first Arjuna didn't believe it and didn't want to take action, but with all the knowledge he had In the end, Dorna succeeded in inciting Arjuna, and Arjuna became like a dazed person and really hated Gatotkaca and the other military, then agreed to the strategy that Drona would carry out to kill the top officials of the Amarta State who had their own hegemony. This strategy was carried out by Dursasana, Jayadrata, and Aswatama

Native Languages in Dialogue	Translation
<i>DN : Kieu kasep, ieu secret. Saleresna bawi raos emutan rama dalem patali</i>	DN : Gini kasep, this is a secret. Actually, it would be better if this secret discussion was discussed

<p><i>ieuteh secret, kumaha upami pour rayi sadaya dipiwarang sighing.</i></p> <p><i>AJ : Geulis bojo kakang wayahna, aya hiji hal anu peryogi ku rama guru di dugikeun ka pun kakang huh...</i></p> <p><i>SB : mango kaulanun accompaniment.</i></p> <p><i>AJ : Salajengna rama guru aya pikeursaeun naon?</i></p> <p><i>DN : kieu kasep, kieu. Ari ku ama teu di teupikeun, meren kolot the saruajeung teu thinking about the problem of being a child, ari di teupikeun pretending to be a sieun aya anu sakirana things are annoying kana ati ama personal. Leres and tea come and go, teu mere iber ti angalna, but sok komo ieuteh pasoalan Nagara. But ari ku and ayeuna teu in teupikeun estu ama tea feel sin, every creature in the realm of dunya anu nyaho kana kagorengan hiji materialize heug teu rush in geuing ieu mangrupa hiji sin nu pang gede-gedena. But if you don't witness the actions of hiji jalma bari jeung katempo lampahna, I don't want to ngalampahkeun kagorenganana, but I don't rush to be in a ketrig di geuing di accusedkeun ka this way is right, eta manusa ka insup pang gede-bigena sin, anyway. So my friend is asep. Rama dalem gaduh pamadegan, anu tangtu salira mah son of the Pandavas can aya nu bright. I had such and such events going to my</i></p>	<p>privately, what if your wife was told to go inside first.</p> <p>AJ : My wife was asked to go inside first, because there will be something secret that the teacher will discuss with you.</p> <p>SB : yes, please.</p> <p>AJ : Next, Rama, what is it?</p> <p>DN: Look, son, this is very sensitive to convey. It's true that ama came suddenly without giving any news, especially since this is a matter regarding the state, but if you don't convey it, this will be one of the biggest sins for ama. If every human being saw the ugliness of another human being, and was not quickly reprimanded, of course that would be a major sin. If we see people making mistakes and don't quickly tell them that it's wrong and don't provide solutions to change to a better path, of course that is also a big sin. After all. So here we have an assumption, which of course no one knows about this problem and we think there will be undesirable events in Amarta. Usually the lack of something is not visible to oneself but of course it will be more visible to other people, for example those who always watch from a distance forever. This was done because I really love the Pandavas, unlike the Kauravas who only love the</p>
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<p><i>true tumiba ayeuna in Amarta personally. Ordinary, usual, kakurang hiji other things I'm alone katingalina, but batur anu survives jeung nalingakeun salawasna. Similar to the same, nyaahna ka Pandawa, different jeung nyaahna ka Astina, ka Astina mah ama my tea nyaah outwardly, but ka Pandawa nyaah ama my tea inner salawasna teu weleh di talingakeun kasalematanana salawasna teu weleh di talingakeun about ilmu panemu jampamantra aji rasa rasaa. Nu mawi ama teu weleh nendeun incarnation in pamarentahan nagara Amarta so that katingali incarnation nu serong lampahna.</i></p> <p><i>AJ : naon so-and-so in my pimaksad Rama saleresna?</i></p> <p><i>DN : Kasep, yeuh.. si Gatotkaca, Jaka Tawang, Anterja, Abimanyu, Nakula and Sadewa geus badami di Pringgandani, geus nyieun kakompuhan numutkeun beja ti hiji my natu ama ngahaja di tendeu so-and-so beunang di beli eta jalma tehh, so lamun ku ama teu di bejakeun sin ieu ama teu. So China, Gatotkaca will stage a coup and take over the Nagara Amarta area.</i></p>	<p>outside, but if the Pandavas love the inside, they will always pay attention to safety and the knowledge they have. That's why Ama always keeps people in the Amarta State government, this is done to monitor people who will betray.</p> <p>AJ : What does Ama actually mean?</p> <p>DN : My son, it's like this. Si Gatotkaca, Jakatawang, Anterja, Abimanyu, Nakula, and Sadewa have carried out a strategy in Pringgandani, and have made decisions based on information from people who are deliberately secretive and of course trustworthy, so if you don't tell them this is a big sin. So in essence, Gatotkaca will stage a coup and will seize the power of the Amarta State.</p>
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This part is of course part of a coup by pitting one against another and slandering Gatotkaca and the figures mentioned in it, even though Arjuna's position was not initially affected, but when Dorna's knowledge of kinasihan was used, Arjuna was

finally affected too. This of course represents a picture of the big slander in 1965 which is often called the G30S/PKI which slandered 7 generals to be put into Lubang Buaya (Sumur Si Jalatunda), and it also of course became a fight between the Indonesian National Army and the people who affiliated with the Indonesian Communist Party, thus causing a major massacre. But of course this play is quite clear in telling the events of the PKI itself, which must be the attention of Indonesian citizens in defending their nation and state in the future, so that the historical knowledge in this play is formed to make evaluations in the future and also increasing the value of Nationalism-Patriotism in defending the Republic of Indonesia which can be done in various scientific sectors.

3. Part Three

Look : Pasanggrahan (Residence for the Amarta Military)

Figure : Anterja (AN), Jakatawang (JT), Abimanyu (AM), Gatotkaca (GK),
Semar (S), Cepot (C), and Dawala (D).

Channel : The first scene in this section tells the story of Jaka Tawang who is looking at the beauty of the world at night. But when Jaka Tawang was really enjoying the atmosphere, Jayadrata infiltrated secretly and pretended to be a soldier and knocked on the door where Jaka Tawang was staying. When Jaka Tawang opened the door Jayadrata immediately hit Jaka Tawang on the head with his club until he died. After that, Jayadrata approached Anterja and Abimanyu who were some distance from Jaka Tawang's residence. When he found him, Jayadrata didn't waste much time and immediately sneaked up to hit Anterja and Abimanyu with his mace until these two figures died.

The next scene shows Aswatama who is confused because his task is to kill Gatotkaca, whereas Gatotkaca is a character who has extraordinary powers and is very difficult to defeat. Then Bambang Aswatama fantasized and spoke to himself, which was a fatal thing, because Gatotkaca had knowledge called Sapta Pangrunggu whose character was able to hear sounds from a distance even if they were insects under rocks. Hearing Aswatama's words, Gatotkaca immediately hit him with his Pancabraja knowledge, which resulted in Aswatama immediately falling and not having the strength to fight back. Seeing his opponent like that, Gatotkaca immediately interrogated Aswatama why he wanted to kill him? Who would he kill? and who was asked by Aswatama to do this?, and finally Aswatama answered that it was Gatotkaca and all the Panakawan who would be killed by him. Hearing that,

Gatotkaca immediately took him to Tumaritis and handed him over to the Panakawan, especially Semar Badranaya. When he arrived in Tumaritis, Aswatama was immediately interrogated again and of course immediately revealed his plan, namely that he would kidnap and kill seven high-ranking officials who had great influence in Amarta Country apart from Yudistira, Bima and Arjuna. With Aswatama's explanation, Gatotkaca and the Panakawan immediately checked the Si Jalatunda Well in question, and it turned out that Aswatama's explanation really happened, with a full sense of responsibility Gatotkaca immediately took action and reported it first to King Yudistira.

Native Languages in Dialogue	Translation
<p><i>JT : Kanca, in the time when kula masa teu had strong feelings, masa leleus nepika bones and joints, masa rus ras kana prey nu geus kaliwat. Kanca, where kaula dina enggoning ngajalankeun pancen Nagara, heg teh perlawa nusebuah pati. Continue to make naon nu dipamrih, continue to do naon nu in pikarep, sangkan Nagara aya dina mulya, sabab backwards Majuna Nagara gumantung ka wargana nu boga sense of responsibility. Kanca, sick kula mihape, kula seja rest hela.</i></p> <p><i>G : Ua Semar, take the oath. Kula will eradicate sakabeh manusa nu mateni dulur kaula wa, other dumasar kana geueluh jeung ceceub, but on the basis of kana jeung's responsibility is the</i></p>	<p>JT : Brother, today I feel uneasy, feel weak down to my joints, I feel like I remember the past and the times that have passed. Brother, when I carry out the duties of the State, then die in that duty. I ask to continue everything that has been assigned, and is desired by the government's vision and mission, so that the country can prosper, progress and develop, because the progress and decline of the country depends on the people who have their respective responsibilities. Brother, I leave all that behind, and ask permission to rest first.</p> <p>G : Wa Semar, I swear. I will eradicate all humans who kill my brothers and sisters, this is not based on envy and revenge, but this is all based on a sense of responsibility and obligation to eradicate this barbaric wrath.</p>

<i>obligation of pikeun nyingkahkeun the barbaric wrath of the kieu model.</i>	
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The narrative above is taken from two important figures, namely; Jaka Tawang and Gatotkaca. Where Jaka Tawang is a militant who upholds his country, and of course works wholeheartedly and selflessly, to the point of being willing to sacrifice himself for the Amarta State. The second narrative is from Gatotkaca who vowed to find and eradicate all humans who did this barbaric thing, because killing humans and putting their bodies together in one hole is like burying animal carcasses. But even so, Gatotkaca still cleansed his heart by putting aside his feelings of revenge and jealousy, because this was done with the hope of eradicating crimes so that they would not happen again to society or other figures.

The above certainly provides a fairly large stimulus in increasing the values of Nationalism and Patriotism in officials and the public in carrying out their duties as well as important regulations implemented by the government of the Unitary State of Indonesia, and of course in maintaining the integrity of the Republic of Indonesia, the community can move in various fields such as politics, culture, history and technology, of course must be carried out selflessly with a full sense of responsibility.

4. Part Four

Place : Amarta Country

Figure : Gatotkaca (G), Yudistira (Y), Semar (S), Cepot (C), Dawala (D) Arjuna (AJ), Drona (DN), Klana Jayadrata (KJ), Dursasana (DS), Batara Kresna (BK), and Bambang Panca Sakti (BS).

Channel : This section tells the scene of problem solving carried out by Gatotkaca and assisted by Bambang Pancasakti as well as the Panakawan, who was mandated by Prabu Yudistira. Next, Bambang Pancasakti arrested Arjuna, Drona, Klana Jayadrata, and Dursasana. Then everyone was arrested, except Arjuna who resisted and then fled to Duarawati Country and asked for help from Batara Kresna. Of course, Batara Kresna himself didn't want to help Arjuna, but because of his pity, Batara Kresna finally helped him by hiding Arjuna and this of course was of no help/not very helpful. Because Krishna even got into trouble which of course was considered a conspiracy, this caused Batara Kresna to handcuff Arjuna, then Arjuna was told to follow him to ask Semar Badranaya for help. Seeing this, Semar immediately took action by prostrating himself to Gatotkaca and Bambang

Pancasakti while reciting the scientific mantra he had. In this way, Pancasakti immediately changed his form into the Jamus Kalimusada Flying Heritage which was given to Gatotkaca and performed the miracle of bringing dead heroes back to life, including ; Anterja, Jaka Tawang, Abimanyu, Nakula, Sadewa, Setyaki, and Samba Purwaganda.

Native Languages in Dialogue	Translation
<p><i>Y: Kasep, if something happened to me, I'll take action immediately so that Sadayana can be sorted out. Sing remember uwa nyaeta actions hidep oge, ku kituna ieu uwa masrahkeun Layang Jamus Kalimusada pikeun proof of uwa aya's mandate in hidep.</i></p> <p><i>G: Mango, dawuh timalan wa, permios.</i></p> <p><i>BK : ooo Brother Semar, nuhun. Nepikeun ka can recover deui ka tea go home deui ka origin. manahoreng, finished roesna Nagara teh, teu is enough for me the hangkul stagers, real sakabeh hamrayat pangeusi Nagara milu share kana naon nu in my pamrih balarea, so I ayana riungan, gempungan, unity, jeung unity of human life will be able to manifest keun pangwangunan keur human in nature Don't be afraid to return to your natural world, this is very important. Ku kituna kula Sri Betara Kresna Prajanagara Duarawati ngahaturkeun rebu nuhun kana awareness arandika dina enggoning nampi pancen keur Bangsa, Nagara, katut Balarea nu</i></p>	<p>Y: My son, with this incident, you must immediately take action so that everything is resolved. Remember, uwa's actions are your actions too. Uwa hereby provides Layang Jamus Kalimusada as proof of a valid assignment.</p> <p>G: OK, I'll do it as soon as possible wa.</p> <p>BK : ooo Brother Semar, thank you. Until all the higher-ups can come back to life. It turns out that the formation of a state is not enough for the top officials alone. Namely, all existing people must take part in the country's vision and mission. So a collection, deliberation, unity and unity of society, is able to shape progress for humans in the world, and also to provide provisions for returning to the world of blessings, and this is very important. Therefore, I, Sri Betara Kresna Raja Negara Duarawati, would like to express my deepest gratitude to all of you for carrying out your duties with full awareness and responsibility, for the Nation, State and Society of all. Euh, my son Gatotkaca, I hope you</p>

<p><i>ngabutuhkeuna. Euhh den Gatokaca, muga bageur, salira tehh who is a role model youth, who is such a young man, who is such a young man, who has a sense of responsibility, who can give birth to the souls of such and such young people, who is finished rejeung henteuna ieu Nagara at the end of such and such young people will be the hope of the Nation, Country, and Religion.</i></p>	<p>become a role model youth, I hope you become a youth who is able to be an example, I hope you become a youth who has a sense of responsibility, I hope you are able to move the existing youth, because the progress and decline of the country in the future can be seen from its youth, which of course is a great hope for the Nation, State and Religion.</p>
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If you get the narrative quote from the wayang character above, it is certainly enough to represent a young man who is full of responsibility in carrying out his duties as security commander of Amarta State, and how Gatokaca has become an idol for young people, as a quite phenomenal figure in wayang golek. Of course, the narrative above is sufficient to provide a stimulus in increasing the values of Nationalism and Patriotism for the Indonesian people in various circles, including; officials, ordinary people, military, medical people, politicians, etc. In carrying out the mandate with joy and selflessness for the progress of the Republic of Indonesia. In the various applications of its symbols in various scenes, this play also has historical value and depicts the spirit of Nationalism and Patriotism which must be applied in national and state life without being accompanied by various interests which of course can be detrimental to the State.

CONCLUSION

This research aims to examine the contents of the play Sumur Si Jalatunda, the storyline of which represents the betrayal of the G30S/PKI-1965, which of course can become knowledge for future generations and also provide a stimulus in applying the values of Nationalism and Patriotism to future generations, so that they are more superior, able to continue the cultural baton,

have a sense of Nationalism and Patriotism and are able to become better future leaders.

With various shortcomings in the research carried out, of course the researcher invites similar or cross-disciplinary researchers to be able to continue the shortcomings in this research, in various aspects that can be updated or make additions in the gaps.

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