

The presentation structure of “Lahire Naga Tahun” in *Wayang Topeng Malang* theatrical dance

Struktur penyajian “Lahire Naga Tahun” pada pertunjukan dramatari *Wayang Topeng Malang*

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ABSTRACT

Dramatari *Wayang Topeng* shows the diversity of characters, the variety of movements, the diversity of costumes, and the diversity of stories. Dramatari *Wayang Topeng* show is taken from the Panji story, which is oral literature. Seventeen stories have been developed by the puppeteers at Padepokan Asmara Bangun, Malang Regency. There is one story that is only performed on certain days, namely the month of Sura, which is the month of reckoning Javanese or Javanese new year, which is entitled *Lahire Naga Tahun*. The purpose of this research is to describe the presentation structure of “*Lahire Naga Tahun*” in the Malang mask puppet show. The research method used is descriptive qualitative. The data were collected through observation, interviews, and documentation. The results showed that the *Lahire Naga Tahun* story is based on the results of the development by the puppeteers consisting of four episodes, namely (1) *Sekartaji Palsu* (Fake Sekartaji), (2) *Lahire Panji Laras* (the birth of Panji Laras), (3) *Sayembara Adu Jago* (Adu Jago Competition), and (4) *Lahire Naga Tahun* (the birth of Naga Tahun). The four episodes are presented consecutively with a show time of approximately two hours. Each episode contains several scenes. The *Sekartaji Palsu* episode consists of four scenes, namely *Partapan*, *Kingdom of Rancong Kencana*, *Jenggala Soldier* and *Keputren*. The *Lahire Panji Laras* episode consists of two stages, namely *Kaputren* and *Lolaras*. The *Sayembara Adu Jago* consists of two steps, namely *Karang Pradesan* and *Alun-Alun*. The *Lahire Naga Tahun* episode consists of two scenes, namely *Alun-Alun* and *Alas*.

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activity oriented design, Tari Daerah Malang

ABSTRAK

Pertunjukan dramatari *Wayang Topeng* menunjukkan keragaman karakter tokoh, keragaman gerak, keragaman kostum dan keragaman cerita. Cerita dalam pertunjukan dramatari *Wayang Topeng Malang* terinspirasi dari cerita Panji yang merupakan sastra lisan. Terdapat Tujuh belas cerita yang sudah dikembangkan oleh dalang di Padepokan Asmara Bangun Kabupaten Malang. Terdapat salah satu cerita yang hanya di pertunjukan pada hari tertentu saja yaitu bulan *Sura* yang merupakan bulan penghitungan Jawa atau tahun baru Jawa yaitu berjudul *Lahire Naga Tahun*. Tujuan dari penelitian ini yaitu mendeskripsikan struktur penyajian “*Lahire Naga Tahun*” dalam pertunjukan *Wayang Topeng Malang*. Metode penelitian yang digunakan adalah kualitatif deskriptif. Pengumpulan data dengan menggunakan observasi, wawancara dan dokumentasi. Hasil penelitian menunjukkan bahwa cerita *Lahire Naga Tahun* berdasarkan hasil pengembangan oleh Dalang terdiri dari empat episode yaitu (1) *Sekartaji Palsu*, (2) *Lahire Panji Laras*, (3) *Sayembara Adu Jago*, dan (4) *Lahire Naga Tahun*. Keempat episode tersebut disajikan secara berurutan dengan waktu pertunjukan kurang lebih dua jam. Setiap episode terdapat beberapa adegan. Episode *Sekartaji Palsu* terdiri dari empat adegan yaitu *Partapan*, *Kerajaan Rancong Kencana*, *Prajurit Jenggala* dan *Keputren*. Episode *Lahire Panji Laras* terdiri dari dua adegan yaitu *Kaputren* dan *Lolaras*. *Sayembara Adu Jago* terdiri dari dua adegan yaitu *Karang Pradesan* dan *Alun-Alun*. Episode *Lahire Naga Tahun* terdiri dari dua adegan yaitu *Alun-Alun* dan *Alas*.

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Introduction

Wayang Topeng has become the iconic identity of Malang Regency societies which needs to be preserved. The preservation is an act of cultural transmission by strengthening the fundamental of cultural native. Hence, it is not only "a show" but also "a guidance" for the future generation alien to the tradition. In this context, community power is advantageous for a modern society with less exposure to art and cultural preservation (Ramli & Lugiman, 2012). The preservation method might be successful with the existence of an organization to establish systematic changes and management procedures for preservation (Prompayuk & Chairattananon, 2016).

Learning *Wayang Topeng Malang* requires interest and resistance due to its complex movements, which cannot be learned just in a blink of an eye. It is expected that an individual would be highly motivated and dedicated to learning *Wayang Topeng Malang* through the socialization of its stories. For our society, comprehending the culture is substantial in ascertaining the tipping point of meaning, values, and symbols that becomes the reference of the society. The references and guidelines turn to life guidance and symbolic system, while meaning is transmitted into symbolic codes (Rohidi, 2000)

As one of the arts in Nusantara, *Wayang Topeng* is the miraculous manifestation of the society with its philosophical background. Its inter-related elements catalyze *Wayang Topeng Malang* as a complex art. Sumaryono (2011) stated that the fundamental elements of dance performance consist of (1) the dancer (actor/actress), (2) the director (in Javanese term is known as puppeteer), (3) the story, (4) makeup and fashion (5) the music, and (6) stage arrangement.

In the old days, *Topeng Malang* functioned as traditional ceremonies. However, as societies develop, it becomes a compulsory element in each *Topeng* dance and *Wayang Topeng Malang's* dance performance. The modification of *Wayang Topeng Malang* is not a new case in this modern era since it has been transformed several times from a funeral ritual to the monarchy art named *Raket*, which then changed to traditional art during the colonialism era in Indonesia (Wibowo et al., 2019). Rusliana (2006) believes that performance, including art, covers fundamental norms as unique characteristics of its tradition. Therefore, the existence of *Wayang Topeng Malang* as a traditional art must be maintained and preserved since it reflects the identity of its societies. Aligned with this statement, Bastomi (1988) agrees that traditional art is the cultural wealth capital of a nation that needs to be maintained, grown, and developed.

Wayang Topeng is a performing art in which the performers are wearing a mask. From the performance perspective, the performance art is classified into 3 phases; the performing art can be enjoyed by its different types, by the meaning to convey based on its performing aspects, and by the function of the performing art based on its components (Arum Sari & Yanuartuti, 2020). Besides the dancer and the director, there is a puppeteer as the narrator named *dalang*. The prominent role of the puppeteer is to guide the story flow and deliver the scene's atmosphere through prose and song. The performer of performing art stands in the middle of stability and instability. Therefore, involving the skills and talents might enhance the actors' potential and position between madness and sanity (Thomson & Jaque, 2017). Some characters in the dance

performance of *Wayang Topeng* show the diversity of figures, movements, characteristics, and costumes.

Wayang Topeng Malang is adapted from the story of Panji, an oral literature. The puppeteer in *Padepokan Seni Asmara Bangun*, Malang has developed 17 stories. The object of oral literature is reality based on historical events. Thus, stories of *Wayang Topeng* try to interpret the historical events based on the actors' skills in expressing their experience through the performing art.

Lahire Naga Tahun is one of the exciting stories suitable for audiences of a different range of ages. Handoyo, as one of the informants, the owner of the *Padepokan Seni Asmoro Bangun*, has been classified the story based on the performer's age. The stories for the kids include *Panji Kudarawangsa*, *Lahire Panji Laras*, *Jenggala Mbangun Candi*, *Umbul-Umbul Madyapura*, dan *Lahire Naga Tahun*. Meanwhile, the adult stories consist of *Adege Jenggala*, *Walang Wati-Walang Semirang*, *Rabine Bapang*, *Gunung Sari Kembar*, *Ronggeng Rara Jiwa-Rara Tangis*. To avoid misconceptions in delivering the values of the stories, there must be differences between kid's and adult stories.

The performing structure of *Lahire Naga Tahun* has never been discussed in previous studies. One related research conducted by Pratamawati et al. (2016) entitled "*Transkripsi Struktur Penyajian Lakon Rabine Panji pada Kelompok Wayang Topeng Tradisi Kedungmonggo Malang*" shows that there are two versions in the structural development of *Rabine Panji*'s story: the arrangement of full and short (partial) performance, with this difference affecting the dance performance's structure, time, role division, and background music.

Based on this finding, this study aims to describe and analyze the structure of *Lahire Naga Tahun* performances in *Wayang Topeng Malang*. *Lahire Naga Tahun* was chosen due to its unique structures to learn in-depth. The performing of *Lahire Tahun Naga* is only held in sacred time in Javanese cultural time and ritual, *Sura*. The month of *Sura* is considered the new year in Javanese culture. Therefore, this study is possible to be one of the references that enrich the native cultural history and might be possible to be an act of preserving the traditional arts, especially in Malang.

Method

The study discusses the individual and group activity related to the performance of *Lahire Naga Tahun* story in *Topeng Sanggar Asmorobangun*. The study was carried out in *Sanggar Asmorobangun*, *Kedungmonggo*, *Pakisaji*, *Malang*. *Sanggar Asmorobangun* was chosen due to its continued existence in which the performing art is very specific compared to others. The research method chosen was a qualitative descriptive one. Widiasmoro (2018) maintained that qualitative study emphasizes natural setting and background. In line with this statement, Miles and Huberman cited in Sudikin (2002) argue that qualitative study aims to explore unique characteristics of individuals, groups, or communities as a whole, detailed, and in-depth in a scientific manner. Moreover, this method is generally conducted in real-world settings and started by an assumption and prediction related to values involving individuals or groups in a social context (Denzin & Lincoln, 2011).

This study focuses on the structure of *Wayang Topeng* in *Lahire Naga Tahun* story. The primary data was collected by interviewing Mr. Handoyo, *Sanggar Asmoro-bangun's* owner. He is the heir and lead coordinator of *Padepokan Topeng Asmoro-bangun* in Malang Regency. The other primary data was Mr. Kandani, the only puppeteer of *Wayang Topeng Malang*. The data collection instrument was the interview, observation, and documentation collected during the rehearsal and the performance day of *Wayang Topeng Malang*. The triangulation technique used to ensure the validity is classified into sources, technique, and time.

Results

The story is narrated based on various events and arranged based on the timeline that is translated into a fictional performing art (Nurgiyantoro, 2009). Stories in the context of traditional theatrical performance are known as *lakon*. *Wayang Topeng's* stories are inspired by the story of Panji, the oral literature considered a legend. In this context, a legend is prose considered a true story, although some people might not believe it. Tuliakova (2020) claims that a narrator must convey and communicate the truth and the missing essential ideas from conventional sources. Thus, a legend is often considered a collective history (folk history). However, since it is not written, the story has been changed so that it is often far different from the actual story.

The story's characters convey the dialogue or conversation based on the actual story. Wijayanto (2007) believes that the dialogue is the conversation among the characters. Therefore, dialogue possesses an essential role for it directs the story of the drama. In this case, audiences could recognize the storyline through the dialogue between the players. To be more attractive, the dialogue should be delivered emotionally. Besides, it is vital to pay the detail of the articulation to be clear and loud enough to be heard by the audience.

Lakon (story) is a composed script arranged as dialogue covered by the explanation and ambiance to be processed into performing art. In other words, *lakon* is the composition of written drama that aims to be performed. The specialty of the stories in *Wayang Topeng Malang* is based on the memories of the puppeteers, for they do not refer to written literature. The novelty of *lakon* by Ki Dalang is known as *lakon carangan*. Thus, there might be variations in the stories.

Padepokan Seni Topeng Asmoro Bangun Dusun Kedungmonggo, Pakisaji, Malang possesses numerous *Wayang Topeng* stories, including *Panji Reni*, *Rabine Panji (The Marriage of Panji)*, *Panji Laras*, *Sayembara Sada Lanang*, *Geger Gunung Wilis*, *Keong Mas*, *Mlati Putih Edan*, *Walang Sumirang – Walangwati*, *Badher Bang Sisik Kecana*, *Kayu Ampyun*, *Gajah*, *Abuh atau Kudanarawangsa*, *Walang Sumirang*, *Perkawinan Gunungsari*, *Gunung Sari Kembar*, *Betara Kala Lahir*, and *Lahire Naga Tahun*.

Special stories of *Wayang Topeng* performed at Padepokan Seni Topeng Asmara Bangun in one Monday (*Senin Legi*) for each month are scheduled since the early date of the month. The story is decided by Mr. Handoyo as the next generation there. Often the story might be changed based on the request. The story which has been performed during 2017 includes *Adege Jenggala* (January), *Panji Kudanarawangsa* (February), *Walang Wati – Walang Sumirang* (March), *Lahire Panji Laras* (April), *Rabine Bapang*

(June), *Jenggala Mbangun Candi* (July), *Gunungsari Kembar* (August), *Umbul-Umbul Madyapura* (September), *Ronggeng Roro Jiwa – Tangis* (October), and *Lahire Naga Tahun* (November). There are stories which performed during particular of time; *Betara Kala Lahir* dan *Lahire Naga Tahun*. The story of *Betara Kala Lahir* was performed for the traditional ceremony, *ruwatan* as elaborated by Mr. Kamdani below:

“... *Betara Kala lahir iku ditampilno pas onok acara ruwatan atau waktu pas ada pertunjukan Dramatari Wayang Topeng, moro-moro kebarengan mbek wong seng nglairno, dadine cerita wayang seng pas tampil iku kudu langsung ngubah crito, diganti critane dadi cerito Betara Kala Lahir...* “(wawancara 17 Januari 2018)

“...the story of *Betara Kala Lahir* is performed during traditional ceremony, *ruwatan*, or else when there is the performing of *Dramatari Wayang Topeng*, and at the same time someone is birthing then the story must be changed to the story of *Betara Kala Lahir...*”

The story of *Lahire Naga Tahun* involves an actor wearing a mask during the performance. The moral value of *Lahire Naga Tahun Story* is that children have to be kind, not be stubborn, and do not harm others. The result of the study shows that the story of *Lahire Naga Tahun* has been developed by the puppeteer, consisting of four episodes: (1) *Sekartaji Palsu*, (2) *Lahire Panji Laras*, (3) *Sayembara Adu Jago*, and (4) *Lahire Naga Tahun*. Those episodes are performed sequentially with the duration of performance two hours long. In each episode, there are several scenes. *Sekartaji Palsu* consists of four scenes: *Partapan*, *Kerajaan Rancong Kencana*, *Prajurit Jenggala* dan *Keputren*. *Lahire Panji Laras* consists of two scenes: *Kaputren* and *Lolaras*. *Sayembara Adu Jago* consists of; *Karang Pradesan* and *Alun-Alun*. Meanwhile, *Lahire Naga Tahun* consists of two episodes: *Alun-Alun* and *Alas*.

The arrangement of the four episodes has been done to develop the story to be in detail and easier to be understood. Handoyo stated that by a short duration of approximately two hours, the story in *Lahire Naga Tahun* audiences could understand the story easily. Therefore, the series of the story could be performed separately. It was the rationale of why *Lahire Naga Tahun* was divided into four different titles.

The four episodes of the series of *Lahire Naga Tahun* consist of systematic titles started from *Sekartaji Palsu*, *Lahire Panji Laras*, *Sayembara Adu Jago*, and *Lahire Naga Tahun*. Here are the descriptions of the story classification:

Sekartaji Palsu (The Fake Sekartaji)

The story entitled *Sekartaji Palsu* involves several main characters, including Panji Asmoro Bangun, Dewi Sekartaji, Dewi Wadal Werdi, Bagawan Gajah Aboh, and Prabu Klana Sewandana. This story was divided into four scenes as aforementioned:

- a. *Pertapan*: it talks about Dewi Wadal Werdi who had a dream meeting with Panji Asmara Bangun. Based on the dream, Dewi Wadal Werdi begged her father named Bagawan Gajah Aboh to marry Panji Asmara Bangun with the father rejecting Dewi Wadal Werdi's request because Panji Asmara Bangun was a human, not a *Buto* (giant). Dewi Wadal Werdi kept insisting her request to her father even threatened suicide if her request was not obeyed. Bagawan Gajah Aboh loved his

daughter and was afraid of losing her. Thus, he obeyed his daughter's request to marry Panji Asmara Bangun.

- b. *Rancong Kencana Empire*: Rancong Kencana Empire was a kingdom led by Prabu Klana Sewandana. This scene tells about Prabu Klana Sewandana discussing the current situation of his empire with the governors (*patih*). At that time, Dewi Wadal Werdi came along with Bagawan Gajah Aboh who asked for protection from Prabu Klana Sewandana for their trip to Jenggala Empire, led by Raden Asmoro Bangun for Dewi Wadal Werdi's wish. Based on the explanation by Bagawan Gajah Aboh, Prabu Klana Sewandana declared that he was willing to help.
- c. *Alun-Alun* (Soldiers of jenggolo): The Alun-Alun scene is about the preparation of Jenggolo soldiers to a battle against Sabrang soldiers. The war carried out by these two empires is symbolized by Grebeg Java dance for Jenggolo warriors and Grebeg Sabrang dance for Sabrang warriors. The battle between the soldiers of Jenggala and Sabrang was fierce. Meanwhile, there was no loser or winner in the battle.
- d. *Kaputren*: *Kaputren's* scene narrates the life of Panji Asmara Bangun and Dewi Sekartaji in their kingdom. It was when Dewi Sekartaji got pregnant for her first child. In this scene, Bagawan Gajah Aboh kidnapped Dewi Sekartaji and replaced her with Dewi Wadal Werdi, who had been transformed into the fake of Dewi Sekartaji. Panji Asmara Bangun did not realize the accident happened in *Kaputren*. He felt that the fake Dewi Sekartaji was the real one.

Lahire Panji Laras (The Birth of Panji Laras)

At the birth of Panji Laras scene, there were two sub scenes: *Kaputren* and *Alas Lolaras* scene. There were some characters like Panji Asmara Bangun, Dewi Wadal Werdi who were transformed into the fake of Dewi Sekartaji, Dewi Sekartaji (real), Narada, Panji Laras, and Pitek Cinde Laras. Here are detailed descriptions of this story scenes:

- a. *Kaputren*: It portrays Raden Panji Asmara Bangun and the fake Dewi Sekartaji's life in *Kaputren*. After several days of living together, Raden Panji Asmara Bangun was suspicious of his wife's peculiar behavior. For instance, Dewi Sekartaji snored in her sleep and liked to jump as *Buto* (giant) usually did. Even though there were several changes in behavior and odd things from Dewi Sekartaji, Raden Panji Asmara Bangun kept believing and loving his wife.
- b. *Alas Lolaras*: This scene illustrates the story of the real Dewi Sekartaji who was kidnapped by Bagawan Gajah Aboh. Dewi Sekartaji was hidden by Bagawan Gajah Aboh in the forest named *Alas Lolaras*. In the forest, Dewi Sekartaji gave birth to a baby boy named Panji Laras. Dewi Sekartaji felt pity for her son's fate since he should have a good life in *Kaputren*, but otherwise, he should live in the forest. Dewi Sekartaji always prayed to God so her life could be back as it used to be. Due to Dewi Sekartaji's persistence and sincerity came Narada, a God who would help Dewi Sekartaji. Narada conveyed to Dewi Sekartaji that for her baby to grow up soon, he should be bathed with *banyu gege*. *Banyu gege* was water from mountain sources that had been spelled or prayed. After getting the instruction from Narada God, Dewi Sekartaji bathed Panji Laras with *banyu gege* and at that very moment Panji Laras transformed into a boy.

Panji Laras merged with life in the forest and found something different with his life. For instance, when he saw a complete deer family and the child and its parents, Panji Laras only had his mother. Finally, Panji Laras told his mother what was going on in his mind. At first, Dewi Sekartaji did not want to tell the truth, but she felt pity for Panji Laras and finally told him what was happening. After hearing the story of his mother, Panji Laras had a solid determination to look for his father, Panji Asmara Bangun.

One day, Panji Laras found an egg that later hatched into a rooster. The rooster is named Cinde Laras. Then, Panji Laras looked for his father, accompanied by Cinde Laras.

Sayembara Adu Jago (Adu Jago Competition)

In *Sayembara Adu Jago* story, there were two scenes, including *Karang Pradesan* and *Alun-Alun*. The characters involved in this scene were Panji Laras, Cinde Laras, Panji Gurawangsa, Panji Asmoro Bangun, and the fake Dewi Sekartaji. Here are the descriptions of each scene:

- a. *Karang Pradesan*: This scene tells Panji Laras' journey with his rooster, Cinde Laras. During his journey in looking for his father, whenever he saw an *Adu Jago* competition in each village he passed, Panji Laras always put Cinde Laras to join. Cinde Laras always won the contest, making Panji Laras well-known through the Jenggolo Kingdom.
- b. *Alun-Alun*: This scene illustrates the story of Panji Gurawangsa, the son of Panji Asmara Bangun and Dewi Wadal Werdi (the fake Dewi Sekartaji), who held an *Adu Jago* competition. The prize promised in the tournament was *Sigar Semangka* or getting half of Jenggala territory, which attracted Panji Laras. When Panji Laras arrived in Jenggala, Panji Gurawangsa asked what bet would be given by Panji Laras. Panji Laras answered that the bet was his head to be shackled and hung in the town square (*alun-alun*). Knowing the bet given by Panji Laras, Panji Gurawangsa agreed, and the *Adu Jago* competition was begun. Panji Gurawangsa's rooster was lost in the tournament, but he did not accept this loss. Therefore, Panji Gurawangsa challenged Panji Laras to fight, but no one win the fight.

Lahire Naga Tahun

Lahire Naga Tahun was the last episode of the whole main stories. Characters in this story were Panji Asmoro Bangun, Dewi Sekartaji, Dewi Wadal Werdi, Bagawan Gajah Aboh, Panji Laras, Panji Gurawangsa, Prabu Klana Sewandana, and Jarodeh (*Semar*). In this episode, two sub-scenes consisting of *Alun-Alun* (town square) and *Alas* (forest) were performed and below is the detailed description:

The *Alun-Alun* scene narrates a fight between Panji Laras and Panji Gurawangsa. Panji Laras had faith that Panji Asmara Bangun was his father that he had been looking for. Jarodeh (*Semar*), the loyal guard of Panji Asmara Bangun, came to separate them in the middle of the fight and proposed them a tournament. Those who could get into a jug (a place to keep water shaped like a teapot made of clay) was the real son of Panji Asmoro Bangun. Jarodeh already knew that the one who could get into the jug was the only one who came from a group of demons. Since Panji Laras was a human,

he could not enter the small-sized jug. Then, Panji Gurawangsa tried it, and he could enter the jug because he was a demon. After getting into the jug, it was closed and broken by Jarodeh. After being broken, Panji Gurawangsa transformed into a demon named *Naga*.

The transformation of Panji Gurawangsa being a dragon made Bagawan Gajah Aboh angry. Bagawan Gajah Aboh persuaded Klana Sewandana with the soldiers of Sabrang to go to Jenggala and the war began. At war, Klana Sewandana from Sabrang soldiers lost to Jenggala's soldiers. Due to the loss, Dewi Wadal Werdi and Bagawan Gajah Aboh escaped.

After the war, Panji Asmara Bangun asked Panji Laras where he came from and his purpose. Panji Laras told about his journey and asked Panji Asmara Bangun to meet his mother in the forest. Finally, Panji Asmoro Bangun and Dewi Sekartaji met each other. This gathering scene is named *Alas* scene, which was the last story of *Lahire Naga Tahun*.

Discussion

Dramatari or dance performance is distinguished into two categories: *dramatari* with dialogue and *dramatari* without dialogue. *Dramatari* with dialogue can be classified as follows, (1) free prose dialogue such as *wayang wong*, *Wayang Topeng*, and *wayang gong*; (2) traditional opera *dramatari* such as *Langendriyan*, *Langen Mandrawanara*, and *Mak Yong*. Meanwhile, *dramatari* without dialogue is called by the term *sendratari*. *Wayang Topeng* is a form of *dramatari* that shows dancers wearing masks. In East Java, the source of the story is Panji, with the main characters of Panji Asmoro Bangun and Dewi Sekartaji. The form of the performance is similar to *wayang wong*. However, *Wayang Topeng Malang* has different characteristic with other *Wayang Topeng*. It could be seen in nowadays show clothing pattern of Panji Jabung and Kedungmonggo.

Some of the development or visualization of *Wayang Topeng Malang* was carried out by *Padepokan Seni Topeng Asmoro Bangun* as a form of preservation. The performers, who mostly are children, can understand better the story they will perform. The story was designed so that the audiences would be interested and not get bored while watching and listening to the story of the performance. Suteja et al. (2015) explain that the revitalization of *wayang wong* dance performance is one of the classical art conservations essential for sustaining the nation's cultural resilience. Understanding the value of classical dance is also helpful for promoting culture to other nations as having a unique value of historical arts. Besides, understanding it scientifically would be very useful for developing cultural arts and knowledge for the next generation. The exposure of modernization is one of the factors driving the decline in society's insight regarding traditional dance (Pramono et al., 2020).

Introducing the series of *Wayang Topeng* is not only a form of inheritance, preservation, existence maintenance, and reinterpretation of concepts, values, and norms in a contextual way, but as a form of effort to popularize *Wayang Topeng* stories nationally to a broader audience. It is adapted to the socio-cultural conditions of the community and the characters of the audience, even the *wayang wong* performers

themselves. This matter is supported by *wayang wong* story, which is open, adaptive, and able to absorb various actual and contextual phenomena without changing the overall storyline. Along this line, Barghi et al. (2017) viewed that one sustainable heritage preservation can be done through what is taught in the education system.

The performance structure in the story of *Lahire Naga Tahun* consists of three parts: the characters, plots, and themes. According to Peursen as cited in Djazuli (1994), structure tells situations and its relationship of an organism with a common overall goal. These elements or parts influence each other and become a unit. Poloma (1992) further maintained that the structure consists of elements that influence each other to form a single entity. It shows that the structure of the performance is a single unit in which there are elements that support each other, interrelated in the context of realizing a single entity as to form a performing art.

The characters in *dramatari* of *Wayang Topeng Malang* shown in *Lahire Naga Tahun* story consisted of antagonists, protagonists, and supporting characters. The protagonists consisted of Panji Asmara Bangun, Dewi Sekartaji, and Panji Laras, whereas the antagonists consisted of Klana Sewandana and Panji Gurawangsa. Each character in *Wayang Topeng* show wore a mask. Colors in each mask describe each *wayang* character, which aims to strengthen the characterization of each role played (Prasetyo, 2004). Malangnese mask represents the main characters on this earth, whether evil or good. Based on the results of observations and interviews with Handoyo, who is currently managing the Asmoro Bangun Art Padepokan, the number of characters in *Wayang Topeng* story is 76 characters identified by the masks used in the collections of Handoyo itself.

Here are several masks used in the story of *Lahire Naga Tahun* with its character:

Table 1. Masks used by the characters in *Lahire Naga Tahun*






No	Mask Name and Picture	Mask Characteristics	Characters and Traits in Psychological Demension
1	Panji Asmoro Bangun 	- Eyes: <i>Gabahan</i> - Nose: <i>Pangotan</i> - Eyebrow: <i>Blarak Sineret</i> - Mouth: <i>Dlimo Mlethek</i> - Moustache: <i>Kucing Anjlok</i>	Protagonist Characters: knight, courageous, helpful, wise
2	Dewi Sekartaji 	- Eyes: <i>Liyepan</i> - Nose: <i>Pangotan</i> - Eyebrow: <i>Nanggal Sepisan</i> - Mouth: <i>Jambe Sigar Setangkep</i>	Protagonist Characters: graceful, loyal, helpful, integrity
3	Panji Laras 	- Eyes: <i>Gabahan</i> - Nose: <i>Pangotan</i> - Eyebrow: <i>Blarak Sineret</i> - Mouth: <i>Dlimo Mlethek</i> - Moustache: <i>Kucing Anjlok</i>	Protagonist Characters: knight, courageous, obedient

Table 1. Masks used by the characters in *Lahire Naga Tahun* (continued)

No	Mask Name and Picture	Mask Characteristics	Characters and Traits in Psychological Demension
4	Klono Sewandono 	<ul style="list-style-type: none"> - Eyes: <i>Kedelen</i> - Nose: <i>Pangotan</i> - Eyebrow: <i>Blarak Sinegar</i> - Mouth: <i>jambe Sigar Setangkep</i> - Moustache: <i>Njlaprang</i> 	Antagonist Characters: courageous, integrity, arrogant
5	Nogo Tahun 	<ul style="list-style-type: none"> - Eyes: <i>Dondongan</i> - Mouth: <i>Singo Barong</i> - Head woodcarving looks like the dragon's skin 	Animal The transformation of Panji Gurawangsa

The story of *Lahire Naga Tahun* consisted of four episodes with each episode having different stories. The series of story *Lahire Naga Tahun* were one complete story that can be performed separately. It was done so that the show did not last in one long night.

Conclusions

The introduction of *Wayang Topeng* stories is a form of contextual inheritance, preservation, maintenance of existence, and reinterpretation of concepts, values, and norms. It encourages sharing knowledge and life issues, which in reflective practice will strengthen togetherness and contribution to the cultural environment among artist practitioners. The wrapping of the *Lahire Naga Tahun* was chosen to be examined further in its presentation structure because it has its uniqueness. It is only performed on a particular month, *Sura*, which is a Javanese new year according to the Javanese calendar. The moral lesson in *Lahire Naga Tahun* is that we should be good child, do not be evil and hard-hearted to fellows.

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