

Anthropoarcheological Study of Puppets from Tripama, Java and India

by Suwardi, Afendy Widayat, Mulyana

ABSTRACT

Abstract

This research aims to describe the reflection, development, acceptance, and rejection of various views of life that The background is the story of characters, *Tripama's* namely Kumbakarna, Karna, and Suwanda. These three central figures of wayang are contained in the epics *Mahabharata* and *Ramayana*. This research uses the perspective of wayang anthropoarcheology, to comparing the concept of influence between Javanese and Indian wayang stories. Which method The method used is to trace the anthropological and archeological aspects of wayang literature. Aspect anthropology is useful for revealing aspects of the concept of cultural influence between India and Java about the character Tripma. Literary archeology study to uncover aspects of historical originality and the epic transformation of the character *Tripama* legendary. Data compiled from of the *Mahabharata* and *Ramayana* the Indian and Javanese versions about three legendary figure. The data is also assisted by archaeological evidence through inscriptions and temples associated with these three figures. Data analysis with literary studies comparison to trace the development of the story and characters along with the possibilities the factors that influence it.

The results of the study show that the Kumbakarna character in Java is a very significant development of the characters Kumbakarna and Karna from *Ramayana* and *Mahabharata* India, many new plays emerged from both the character. As for the Suwanda figure in Java, it is not found in India, and is a story that was then grafted on to the Ramayana story. Kumbakarna in Java After he died, his spirit had not been able to go to heaven, then the play *Wahyu Mkutharama appeared*, which completely ended Kumbakarna's biography, because Kumbakarna's spirit fused in Bhima's body. The story of Kumbakarna's nationalist heroism in Java is almost the same with Kumbakarna in India. The story of Karna in Java is also almost the same as in India, but Kunti's relationship with the god Surya which in India is not so clear, in Java it is emphasized that Kunti's relationship with the gods is not through physical relations or sexual. The story of Karna's heroism in India and in Java is also almost the same. As for the story of Sumantri or patih Suwanda, is an original Javanese story, not found in India. Suwanda is a hero who keeps the good name of the king and his kingdom, through its three main characters, namely about the *use* (intelligence) of being *rich* (possession), and *purun* (will / ideals).

Kata Kunci: *Mahabharata, Ramayana, Tripama, Anthropoarcheology, Comparative*