

## Leadership Succession in *Wayang Purwa* in the Perspective of Literary Posthumanology

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### Abstract:

This study aims to describe the reflection, development, and reception of views on leadership in *pakeliran wayang kulit* (shadow puppet plays), especially in plays about leadership succession. Leadership succession appears in shadow puppet plays, namely: *Wahyu Makutharama*, *Petruk Dadi Ratu*, *Abimanyu Lair*, *Parikesit Dadi Ratu*, and *Gathotkaca Kembar*. The data in the form of videos were downloaded from Youtube. The perspective of this research study uses literary posthumanology in *wayang*. The posthumanological perspective of *wayang* literature is an attempt to understand the texts of leadership succession in puppetry. The posthumanological perspective was used to trace the leadership aspect in *pakeliran wayang* narrating succession with all its variants of stories. A qualitative-descriptive approach with inference and a hermeneutic perspective was used in the data analysis to interpret the aspect of leadership in relation to succession in puppet plays. The data were analysed using comparative literature to explore leadership in each play and generally accepted leadership types.

**Keywords:** leadership, succession, *Wayang Purwa*

### Introduction:

*Wayang purwa* performances offer a wide range of life knowledge, including leadership morality. Javanese people often convey messages through symbolic and dramatic ways. Various *wayang purwa* plays show various aspects of human life and life, ranging from the daily life of the public, to high-level state political life depicting the lives of decision-making leaders for the nation (Widayat, 2022).

In Indonesia, *Wayang Purwa*, which was originally from the stories of *Ramayana* and *Mahabharata*, eventually develops through plays emerging original elements of Indonesian culture. Plays with the themes of false priests, royal revelation, the establishment of a new kingdom, succession of the throne, are examples of plays that are not fully

dependent on the great story of *Ramayana* and *Mahabharata*. Such plays that are the result of Indonesian human creativity and do need special attention, not just the appeal of their dramatic complexity, but also more on their fundamental messages underlying knowledge or philosophy. Research on this matter will of course get more fundamental results in relation to the concept of Javanese life which will definitely affect the concept of Indonesian community life in general, especially in terms of leadership (Widayat, 2022).

Long-lived *Wayang Purwa* contains a reflection of life, especially in relation to the characters carrying the mission of leadership. There are top-level leadership reflected in the scene in the palace and

the lower level leadership reflected in the *paseban njawi* (court outside the palace) scene. Moreover, leadership is reflected in the family of the king and his family and servant figures. At first, the nature of *wayang purwa* was traditional with stories centered in kingdoms. While nowadays the story develops due to consider civilization and adjust to the social environment of the audience. Thus, it is no exaggeration if *wayang purwa* remains an interesting spectacle and is proven to still be able to survive to this day. The appearance of new characters in regards to the arrangement of the covid 19 virus outbreak by the leader is evidence of the development of *wayang purwa* at the present era. Leadership still remains a central part of various *wayang purwa* plays.

Research on leadership, especially in Java, has been conducted by several experts. Research conducted by Priyanto (2019) from the University of Indonesia was on the values of virtuous leadership in *wayang purwa* finding that *wayang purwa* exposes a lot of virtuous leadership. Virtuous leadership is seen in the scall, the physical form, stories, characters, and certain scenes of *wayang*. Priyanto's research seems to investigate parts that are actually clearly formulated in the theory of *wayang purwa*, so it needs to be continued to get its novelty.

According to Mustomi and Reptiningsih (Mustomi & Reptiningsih, 2020), a leadership style is a system of governance that is applied continuously to be applied in the lead of others. Leadership presupposes the existence of a leader and the led. Leadership could be in both large and small scales as in state-level and lower-level leadership structures, even the leadership in the household.

Certain *wayang* plays contain depictions of leadership succession, whether due to legitimate descent or power struggles. Endraswara (2013) states that leadership is close to power. Views on power and leadership have been widely discussed from various scientific angles, especially if analyzed based on the leadership succession view points of anthropological science, cultural literature, and political anthropology. These three view points will certainly be able to dissect the

various successions of Javanese leadership over time reflected in *wayang* plays. Generally, the present research studies leadership using the perspective of posthumanology about *wahyu* (revelation) and *pulung* (luck).

Geertz (1992) states that *wayang* plays often depict diverse ambitions that appears in traditional leadership and power. Traditional Javanese ambitions, for example, have now expanded into the leadership of nowadays' modern life. Various ambitions in leadership depicted in *wayang* stories have at least become the basis of development of modern leadership. Moreover, leadership in Java cannot be separated from leadership in *wayang*. The leader has power that will be followed by his followers under his recognized authority. In Javanese culture, power has its own uniqueness and complexity. Leaders in Java are strongly influenced by the culture they bring. The cultures of leadership and dictating have a close and interdependent relationship. Culture is needed especially when dealing with shifts in political issues. Various elements of culture are the main and important variables for analyzing the political shifts of a nation (Koentjaraningrat, 1994; Setiawan, 1996). This is quite reasonable because there are the dynamic and mutually influencing relationship between the political and cultural development of the community. In *wayang* performances, many symbols in *pakeliran* (*wayang* performances) portray succession nuances, such as in (1) *Wahyu Senapati*, (2) *Ontoseno Ratu*, (3) *Sembadra Ratu*, (4) *Jumeneng Parikesit*, and so on. The plays depict power and leadership which are the main themes to be presented.

In addition, Barker (2005) states that there are links between power and colonialism, class, race, culture, and gender. This is why it is so important for a leader to know, understand and learn the culture of their subordinates. The relationship between culture and leadership is certainly not limited to the seven elements of classical culture that have often been discussed. This is because cultural elements are not necessarily reflected in the seven elements of culture, as culture is a

process of interaction and communication between people. This interaction is reflected in the interaction between values and orientation. This relationship leads to direct cultural contact between one cultural group and another cultural group. This interaction is referred to as a political subculture. Interaction is the process of forming and developing the political culture of a nation. This process is called 'political socialisation'. It is a process that enables the absorption and appreciation of the political values present in society.

The perspective of literary posthumanology is one of the interesting perspectives, especially in its application to the object of *pakeliran wayang purwa*. The characters told in *Wayang Purwa* in their respective kingdoms are divided into two binary groups, namely the good characters and the evil characters. The good characters are represented by the groups of knights while the evil characters are represented by the groups of giants. However, the division is also not entirely true in relation to leadership. Such phenomena will become clear when examined further in research, especially in the perspective of literary posthumanology. The posthumanological perspective is an interpretive perspective that is based on the existence of real phenomena referring to supernatural abilities meaning beyond normal human abilities and ordinary phenomena.

This study uses the most appropriate approach namely literary posthumanology. Posthumanology contains the school of posthumanism enquiring to understand *wayang* plays beyond human nature. Posthumanology and posthumanism can be used in literary studies, including *wayang* plays that contain high-level philosophies. *Wayang* plays about leadership obtained on the basis of *pulung*, revelation, *ndaru* (good fortune), and *gaib* (magical) are suitable to be understood using the perspectives of posthumanism and posthumanology. (Endraswara, 2021) states that literary posthumanism means the latest school of literary science that discusses aspects of literary works beyond humanism. Literary posthumanism is a school that studies literary texts with

posthuman nuances. Posthuman literary texts mean literary works that transcend the limits of human capabilities. If literary humanism discusses humans a lot, literary posthumanism actually discusses things not just humans, but suprahumans and beyond the knowledge of the average human. Literary posthumanism is also the view point of the meaning of literary texts, to read using the basis after humans. The word *after* refers to the concept of things outside of men.

### Body Text:

This research is an interpretive qualitative research (hermeneutics), with a posthumanological perspective of *wayang* ethnographics. The research design is described as an anthropo-posthumanological *wayang* research model that emphasizes ethnographic aspects focusing on the study of *wayang* stories and their background context. The stages were: (1) describing, (2) analyzing and (3) interpreting culture in the language of *wayang* performances. The population in this study included *wayang kulit* plays related to revelation, *pulung*, and *jumenengan* (the act of king's coronation) figures as the leadership figures; namely *Petruk Dadi Ratu*, *Parikesit Dadi Ratu*, and *Gathotkaca Kembar*. The research instruments used were observation, field notes, and library studies. The collection and provision of data was carried out by transcribing *wayang* texts about revelation, magic, and *pulung* (luck) and *jumenengan* (the act of king's coronation) which were then listened to and recorded and written as data. Next, the data were analyzed using interpretive qualitative analysis techniques, deepening using an anthropo-posthumanological perspective of puppetry, using an ethnolinguistic-anthropological context. Data analysis was presented by explaining, describing, and answering existing problem formulations, namely by presenting current leadership topics or problems that arise in *wayang purwa* plays telling succession of the thorn. Furthermore, the Javanese-Indonesian lifestyle was also described through *wayang* illustrations.

## Results and Discussions:

### Plays of Leadership Succession:

There are actually a lot of stories on leadership succession in *wayang purwa*. The following are plays taken based on the purposive sampling. The plays are considered representative telling about leadership succession in the perspective of posthumanology. The *wayang* plays are: a) *Petruk dadi Ratu* presented by Ki Entus Susmono telling the character of Petruk becoming a king under the name Prabu Belgeduwelbeh or Thong Thongsot; b) *Rama Manitis* or *Rama Nitis* telling Lesmana being reincarnated to Arjuna. Based on this story, succession occurs based on posthumanology, namely the process of *manitis* or reincarnation of the god Vishnu, from Prabu Ramawijaya to Prabu Krishna; c) *Krishna Duta* telling the story of Krishna becoming the ambassador of the Pandavas to ask for the Kingdom of Astina. The play of Krishna Duta is not directly related to the event of succession, but the play of *Krishna Duta* becomes the initial milestone of the great war of *Bharatayuddha* which is also the event of leadership succession in the Kingdom of Astina; d) *Laire Abhimanyu* telling the birth of Abhimanyu, the son of Arjuna with Dewi Sembadra who could defeat Prabu Jayamurcita. Subsequently, the story of Jayamumind's succession is handed over to Abhimanyu; e) *Parikesit Dadi Ratu* atau *Jumenengan Parikesit* telling the life of generations of grandchildren of the Pandavas. *Parikesit* is the grandson of Arjuna, the son of Abhimanyu with Dewi Utari. When the Pandavas are getting elderly, Parikesit is as the successor king of the Pandavas; f) *Wahyu Makutharama* telling about the descent of the revelation of Makutharama through the teachings of Begawan Kesawasidi. The content of Asthabrata's teaching is that the king should act sincerely with the guidance of impersonating the characters of the eight realms or eight gods. The eight natural guidelines are the nature of the sun, moon, stars, clouds, wind, earth, ocean, and fire; g) *Gatutkaca Kembar* telling the political intrigue in Krishna's family to the family of Prabu Puntadewa or Yudistira. Pertiwanggana became a fake Gatutkaca and killed Abhimanyu with the witness of the *Panakavans*. In Amarta,

Krishna succeeded in making a new rule of the death penalty. The original Gatutkaca was studying under the teaching of Rishi Seta so that Rishi Seta became the witness to the alibi of the original Gatutkaca. In the original Amarta Gatutkaca was sentenced to death. The Rishi Seta protested and Krishna was demanded to revive Gatutkaca. Dewi Pertiwi revived Abhimanyu's body, Pertiwanggana was arrested but forgiven because she was Dewi Pertiwi's sister who had revived Abhimanyu. Krishna (Vishnu) advised the Pandavas on prudence.

### Forms of Leadership in the Posthumanological Perspectives:

Leadership in *wayang purwa* is basically the leadership of the era of kingdoms or palaces. *Wayang purwa* puts records that some kings act as wise leaders, virtuous and gentle or said to be *berbudi bawa leksana* (good manners), fair to anyone or said to be *adil paramarta* (fair and wise), helpful and protective of their people and always giving mercy or reward every day or said to be *anggeganjar saben dina*. The kings having such characteristics include Prabu Yudistira or Puntadewa in the Kingdom of Amarta, Prabu Rama Wijaya in the Kingdom of Pancawati, and so on.

In the *suluk dalang* the characteristics of a good king, among others, is often developed in the form of *suluk* (spiritual paths), namely *suluk pathet Lasem* as follows.

*Dene utamaning nata* 'as for the virtues of the king'  
*Berbudi bawa leksana* 'good manners and authority'

*Lire berbudi mangkana* 'as for that good manners'  
*Lila legawa ing ndriya* 'is in the sincerity of the heart'

*Agung nggenya paring dana* 'giving plenty alms'  
*Anggeganjar saben ndina* 'giving alms every morning'

*Lire kang bawa leksana* 'as performing responsibility with authority'

*Anetepi pangandika* 'carrying out what is said'

The *suluk dalang* becomes one of the benchmarks of leadership, especially the king's leadership mentioning its virtues. The virtues are *berbudi*

*bawa leksana* 'good manner and performing responsibility with authority', sincerity of the heart, and giving alms, and carry out all his utterances consequently. That is, the king does not just say, but must be able to consistently carry it out.

Based on the data, the leadership system in *wayang purwa* stands out if the King oversees *Patih* (prime minister). *Patih* is in charge of relatives and soldiers. Almost every council (*jejer*) of the king gives direct tasks to the soldiers but through the *Maha Patih*. Only then a meeting is held outside the palace called *Paseban Jawi*. In *Paseban Njawi*, *Patih* gives orders to the dignitaries of the soldiers about what the king has said. The level of leadership in *wayang purwa* appears to be three levels, namely king, *patih*, and the dignitaries of the soldiers.

In addition, *wayang purwa* strongly emphasizes the validation of leadership with special forms that can be categorized as posthumanology, namely conditions that are beyond the ability of ordinary humans, or outside of general logic. It has been mentioned above that posthumanology in *wayang purwa* literature includes revelation, certain powers, death and revival, the process of visualized reincarnation, and so on. This will be discussed especially in relation to leadership in succession with a literary posthumanological perspective, as follows: 1) *Petruk Dadi Ratu* presents Petruk's type of leadership when he becomes a king. *Petruk Dadi Ratu* which means 'Petruk Becomes a King' was presented by Ki Entus Susmono, the character Petruk becomes a king since the beginning of the play. In the play, *Tumurune Wahyu Maningrat* (descending the revelation of Maningrat), Petruk had a revelation, but was only briefly exposed to revelation, and was told that he would have time to become king even if only briefly. Presumably, the play *Petruk Dadi Ratu* is the answer to the play; 2) *Tumurune Wahyu Maningrat*. The succession event in *Petruk Dadi Ratu* occurred when Petruk became a king. Petruk ascended the throne in conjunction with the Amarta and Dwarawati Kingdoms which was also proven when Petruk as Prabu Belgeduwelbeh defeated the two Kingdoms. The next succession event also occurs at the end of

the story, namely posthumanologically Belgeduwelbeh turns out to be *badhar* 'back to be' Petruk; 3) *Rama Manitis* or *Rama Nititis* was presented by Ki Timbul Hadiprayitno displaying the changes of inner leadership, meaning not the leadership of Prabu Rama replaced by the leadership of Prabu Krishna, but the change of leadership by reincarnation, namely the reincarnation of the Vishnu, from the reincarnation of Vishnu on Prabu Rama to the reincarnation of Vishnu on Prabu Krishna; 4) *Krishna Duta* is not actually related directly in the existence of leadership succession, but is the beginning of a great succession through the great war of Bharatayuddha. Krishna's failure as ambassador to request the return of half of Astina to the Kaurava, made both parties ready to fight to defend the Kingdom's territory. In *Krishna Duta* presented by KI Nartosabdo, it is told that from the beginning the Pandavas felt it was time to claim back the power of Astina which was rightfully theirs. The change of Astina's leadership was only due to dice games and it was time to hold it back again; 5) *Laire Abhimanyu* recounted the succession of leadership, namely from the leadership of Prabu Jayamurcita in Plangkawati to Abhimanyu, even though Abhimanyu was still a teenager. Prabu Jayamurcita could be killed by Abhimanyu, so that the succession occurs through a war. The ratification of Abhimanyu's power was passed by the process of posthumanism, namely the transfer of the Cakraningrat revelation from Bima to Abhimanyu; 5) The leadership contained in *Parikesit dadi Ratu* or *Jumeneng Parikesit* telling the coronation of Parikesit as king, is the king's leadership based on his grandfather and father. Parikesit's grandfather was Arjuna and Parikesit's father was Abhimanyu. The leadership of king Parikesit had been grounded on Arjuna's character and the acquisition of *Wahyu Makutharama*, as described below; 6) *Wahyu Makutharama* is an important and fundamental journey in the story of the leadership of the *wayang* characters. *Wahyu Makhutarama* is a revelation that contains instructions and guidance, especially for leaders or kings, in carrying out their attitude and disposition in carrying out the obligation to bear great responsibility. *Wedaring Wahyu*

*Makutharama* reveals how leaders must be characterful and immediately act quickly, precisely and wisely. The basics of the leader's guide in behaving are inspired by the nature and behaviour of are eight teachings of Astabrata which contains eight guidelines based on the natures of the sun, moon, stars, clouds, wind, earth, ocean, and fire; 7) *Gatutkaca Kembar* shows that politics and leadership are strongly influenced by family interests. *Gatutkaca Kembar* emphasizes the dramatic story composed by Krishna's family to control a certain position, namely as *Senapati* or the *Bharatayuddha* war leader. There was a fierce rivalry between Gatutkaca and Krishna's children. However, at because of his prudent attitude Krishna remained as a leader trusted by his wife's family and also trusted by the Pandavas so that *Gatutkaca Kembar* ended happily.

### **Typology of Wayang Leadership in the Posthumanological Perspectives:**

The typology of wayang leadership is found in the plays (1) *Petruk Dadi Ratu*, (2) *Rama Manitis*, (3) *Krishna Duta*, (4) *Laire Abhimanyu*, (5) *Parikesit Dadi Ratu*, (6) *Wedharing Wahyu Makutha Rama*, and (7) *Gatutkaca Kembar*. The inference of leadership is the result of posthumanological leadership conditions based on (1) revelation, (2) reincarnation or incarnation, (3) rights demands, (4) family interests, and (5) magical power. Some of these reasons will be elaborated in relation to posthumanology as well as in relation to functionalization in today's society. In general, it can be said that leadership in *wayang* is considered more legitimate when it gains legitimacy from a posthumanological aspect.

Some of the above plays contain leadership in relation with revelation. For Javanese, the idiom *durung kewahyon* or *ora kewahyon* often sounds like for anyone who wants to reach a certain position but does not succeed, he will be categorized as a person who does not get revelation (yet) or *ora kewahyon*. The notion of destiny can, of course, only be used as part of a way to reassure anyone who fails in an attempt, namely by not being given the right by God or not having his discretion. The idiom *durung kewahyon* is in

*Petruk Dadi Ratu* that can serve as a way for the heart and psychology to accept one's failure.

Another play in relation with revelation is *Laire Abhimanyu*. Based on the main parts of the story above, it can be interpreted that revelation as the legitimacy of power and leadership is related to personal effort and also related to the legitimacy of genetics. Parikesit is the son of Abhimanyu who received revelation from Bima's milk, Parikesit is also the grandson of Arjuna who receives several revelations in relation to his power and leadership as king, including the *Wahyu Makutharama* in the play *Wahyu Makutharama*.

Another play related to revelation is *Wedharing Wahyu Makutharama*. The one who received the revelation in *Wahyu Makutharama* is Arjuna. This play is one that underlies or gives legitimacy to the existence of Parikesit as Arjuna's grandson becoming a king.

Leadership is also related to *manitis* (reincarnation) in addition to the perspective of posthumanology. Some of the plays related to reincarnation are *Krishna Duta*, *Wahyu Makutharama* and especially *Rama Manitis*. *Krishna Duta* and *Wahyu Makutharama* are not directly related to the process of reincarnation, but mainly because the main character Krishna is depicted as the reincarnation of Vishnu.

*Rama Manitis* or *Rama Nitis* is a play that is directly related to the process of reincarnation, namely Vishnu's reincarnation from Prabu Rama to Prabu Krishna. This play underlies the process of Vishnu's reincarnation journey from one generation to the next ones. This occurrence can be interpreted as the Almighty's intervention in the salvation of the world from generation to generation. However, the intervention of salvation question is also only given to people of noble characters. In Ramayana the help of gods was given through Prabu Rama to defeat the wrath of Prabu Ravana, while in the Mahabharata the help of gods was given to the Pandavas through Prabu Krishna to defeat the wrath of the Kauravas. Based on the story of *Rama Nitis*, it can be interpreted that in modern times and even this millennial era, there are

certainly figures chosen or used by the Almighty to help the world from the influence of global evil.

Based on these reincarnation plays, it can also be interpreted that every age and every human being must be aware in either receiving teachings or teachers as well as being aware in accepting evil influences that often come from characters pretending to be good, but then lead to evil deeds and dispositions. Other leadership in relation to posthumanology is in relation to demanding rights. *Krishna Duta* is a play based on the motive of demanding rights, namely the Pandavas demanding the right to half the territory (half pond of flesh) of the kingdom of Astina. In Javanese idiom there is an expression *sedumuk bathuk senyari bumi* which means 'a little right to the good name of the family and a little right on the state's territory needs to be fought. The play of *Krishna Duta* can be an example of a play that contains the struggle to get the right to *senyari bumi* (territory).

Leadership in relation to posthumanology also occurs in relation to family interests. The politics of government and leadership are often driven by family interests. A play that emphasizes leadership driven by family interests is *Gatutkaca Kembar*. *Gatutkaca Kembar* presents elements of posthumanology disguised by matching the appearance of Gatutkaca so that there are twin Gatutkacas. Disguised by being twinned with Gatutkaca is done by Pertiwangana. Pertiwangana was Krishna's brother-in-law. The purpose of Pertiwangana was to slander the original Gatutkaca, so that the original Gatutkaca would be sentenced to death, as Krishna had agreed to. The assassination of Gatutkaca was intended so that Sitija could replace the position as *Senapati* or the fifth war that had been occupied by Gatutkaca. Sitija was Pertiwangana's niece or the son of Krishna. The ending of all crime dramas led by Krishna is revealed and Krishna and his family must apologize to the Pandavas, especially to Gatutkaca and Werkudara.

The more thing to explore is in relation to posthumanological leadership because of magical power. *Wayang Purwa* identifies knowledge as magical power. Figures who learn under the

teacher or do *tapa* (asceticism) will get is magical power. Almost all characters in *wayang purwa* have their own magical abilities. The magic told in *wayang purwa* are not visualized and some of them are visualized into the form of certain reliable weapons or objects that are often called *jimat* (talisman). Unvisualized magical powers are often called *aji-aji*, including Anoman's *aji Maundri*, Gatutkaca's *aji Narantaka*, Prabu Salya's *aji Candrabirawa*, Prabu Dhestarata's *aji Lebur Sekethi*, Dasamuka's *aji Pancasunya*, and so on. There are still other posthumanological abilities that are not mentioned as *aji-aji* but are mentioned as special abilities possessed by certain figures, for example Gatutkaca, Krishna, Dasamuka, and several other figures who can fly, Antareja who can infiltrate the earth, Antasena who can live in the ocean, and so on. The powers visualized through *jimat* (talisman) include *Layang Jamus Kalimasada* belonging to Prabu Puntadewa, *Chakra* belonging to Krishna, *Nenggala* belonging to Baladewa, *Sarutama* belonging to Arjuna, and others that can be in the form of *keris*, arrows, books and so on.

### Conclusion:

Based on the analysis and description of the leadership succession plays in the *wayang purwa* above, conclusions can be drawn as that *Wayang Purwa* plays highlighting the theme of leadership succession in a posthumanological perspective include: (1) Petruk Dadi Ratu, (2) Rama Manitis, (3) Krishna Duta, (4) Laire Abhimanyu, (5) Parikesit Dadi Ratu, (6) Wedharing Wahyu Makutha Rama, and (7) Gatutkaca Kembar. The form of leadership in the Posthumanological Perspective includes leadership because of (1) revelation, (2) reincarnation or incarnation, (3) rights claims, (4) family interests, and (5) magical power.

The interpretation and functionalization taken from the form of leadership succession in plays with a posthumanological perspective are as follows. The element of revelation as the legitimacy of power and leadership is related to personal effort and is also related to the legitimacy of genetics. For Javanese people, the play on revelation serves as a

prayer as well as legitimizing a certain position in society. *Wishnu Nitisa* (the Reincarnation of Vishnu) can be interpreted that in modern times and even this millennial era, of course there are figures who are used by the Almighty to help the world from the influence of global evil. From *Krishna Duta*, it can be determined that every human being is a messenger of God to achieve the good of the world. Every human being strives for good until he ends in peace. The meaning referred to in *Gatutkaca Kembar* is a form of irony, namely that leaders who are wise and believed in the eyes of the community can slip into mistakes due to family interests. Krishna, who was wise and highly trusted by the Pandavas, could make a big mistake because of the demands of family interests, namely to fight for his son, Sitija.

Based on all the problems discussed, it can be concluded that in the process of leadership succession, both in *wayang purwa* and in the life system of Javanese society, it is closely related to the posthumanological perspective, which concerns revelation, reincarnation, humans as ambassadors and the division of their missions, and human cunning in order to obtain position.

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