

Symbolic Interaction of Character Personality in the 5 Panca Wanda Mask

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ABSTRACT

This study aims to explore how symbolic interaction shapes the personalities of characters in the 5 Panca Wanda Mask performance. The purpose of this study is to determine the characters and dance styles in 5 Panca Wanda Mask, and to educate the people of Cirebon to know that the Mask Dance was created in order to spread Islam. By relying on George Herbert Mead's symbolic interaction theory and Sugiyono's qualitative approach, we try to understand how the symbols in the masks reflect the stages of human personality development. In 5 Panca Wanda Mask, there are five characters Panji, Samba, Rumyang, Tumenggung, and Kelana, each of which symbolizes a different phase of life, from babies, children, teenagers, to adults. Their characters are depicted through facial expressions, colors, movements, and the way they interact on stage. As a result, this performance reflects the process of individual identity formation as explained by Mead, namely the stages of imitation, play, and group play. Symbols in masks are not only a means of communication, but also shape people's understanding of a person's role and existence. So, this study opens up insight into how traditional performing arts can be a reflection of the process of social interaction that shapes human personality.

INTRODUCTION

Mask is a traditional art form that has existed since prehistoric times in various parts of the world, including Indonesia. In the context of Indonesian culture, masks were originally used in religious rituals and traditional ceremonies to communicate with ancestors or spirits. According to Mulyono (1978), masks first appeared as part of the spiritual practices of agrarian societies, particularly in ceremonies to invoke land fertility and protection from natural disasters. In its development, the mask not only functioned as a ritual tool, but also became a medium for performing arts depicting epic stories, such as the *Ramayana*, *Mahabharata*, and local stories such as *Panji*.

In Java, especially in the Cirebon region, masks developed into an integral part of mask dance art known for its rich symbolism. In the 15th century, mask art in Cirebon began to take shape along with the establishment of the *Kasepuhan* and *Kanoman* Palaces, which became centers of culture and art. Soedarsono (1997) mentioned that Cirebon mask dance is influenced by the combination of Javanese, Sundanese, and Islamic cultures, which is reflected in the design of the masks and the stories raised. The *5 Panca Wanda Mask*, as one of the art forms of Cirebon mask dance, depicts the five phases of human life through the characters of *Panji*, *Samba*, *Rumyang*, *Tumenggung*, and *Kelana*. The development of this mask is also influenced by the social dynamics of the Cirebon

community, which integrates local values such as spirituality, social hierarchy, and identity transformation.

Masks are well known by Indonesians with various styles and characteristics. The diversity is influenced by the culture, customs, and life of the local community. Today's masks are not only traditional, but there are also many modern masks with movie, comic, or cartoon characters. The beauty of masks can be used as an art form and also as a national identity (Bambang Pujiono, 2014).

Kartini (2019) explains that traditional masks, including the *5 Panca Wanda Mask*, experience changes in meaning and function over time, especially in a modern context. These changes reflect the dynamics between tradition and innovation, where the essence of culture is maintained even as the form evolves.

Traditional performing arts use symbols as a communication tool to convey cultural messages and social values that are passed down between generations (Suardana, 2006). Symbols are used by humans to communicate. Recipients interpret these symbols and then construct meanings associated with social life. Every meaning a person gives to something is the result of their interaction with others (Imawan, K. K. 2013). Symbols in performing arts are not just aesthetic elements, but also have a communication function that allows individuals and communities to understand and interpret the social and cultural meanings contained therein (West & Turner, 2014).

The *5 Panca Wanda Masks* is a concept that integrates cultural symbolism and human worldview through masks, which serve as representations of the five main aspects of life. Symbols in performing arts not only function as aesthetic elements, but also have a role in shaping and strengthening the cultural identity of a society (Octaviani et al., 2024). The term *Panca Wanda* refers to five dimensions or traits that include the interconnected elements of life and human characteristics. In many cultural traditions, masks not only function as physical objects, but also contain deep meaning, reflecting the identity, transformation, and psychological expression of individuals. Mask dance has broader social functions than mere entertainment, namely as an educational tool and community unifier (Foley, K., 1989).

According to the theory of cultural identity proposed by Hadi (2020), traditional performing arts such as the *5 Panca Wanda Mask* play an important role in preserving cultural symbolism, which becomes a reflection of the collective identity of the community. Elements such as color and movement in the masks are not only aesthetically pleasing, but also reinforce a sense of community and cultural continuity that is passed down between generations.

Mask art is a traditional art form that involves masked dance drama performances that tell puppet stories, such as *Mahabharata*, *Ramayana*, *Panji*, *Damarwulan*, and *Menakjinggo*. In social role theory, Goffman (1959) explains that individuals act like actors on a stage, where they present themselves according to prevailing social expectations.

The *5 Panca Wanda Mask* has a distinctive feature, namely the existence of symbolic interaction in the meaning construction element in each mask. Symbolic interaction, according to Ralph Larossa and Donald C. Reitzes (1993) in (Richard West, 2014), is “a reference framework for understanding how humans, together with other people, create a symbolic world and how this world, in turn, shapes human behavior.” People are moved to act based on the meanings they give to people, objects, and events. These meanings are created in the language that people use both to communicate with others and with themselves.

The *5 Panca Wanda Mask* emphasizes the understanding that each individual has various layers of personality that can be expressed and understood through certain symbols. Social identity is formed based on individuals' interactions with their groups, where they construct meanings about themselves through cultural symbols (Tajfel & Turner, 1986). *Panca Wanda* includes five main qualities that

reflect the balance between the physical, emotional, intellectual, social, and spiritual dimensions of human life. Each aspect of *Panca Wanda* is represented by a different mask, each depicting human characteristics that interact and evolve with each other. For example, the *Panji* mask symbolizes a newborn baby with white and pure skin; the *Samba* mask depicts a young child just learning to walk; the *Rumyang* mask represents a teenager starting to put on makeup; the *Kelana* mask reflects a mature individual with a loud and emotional character; while the *Tumenggung* mask depicts someone who has reached maturity with authority.

Philosophically, the use of masks in this context symbolizes the individual's journey in recognizing and understanding oneself and how each person expresses various traits and roles within their social and cultural context. Each mask represents one particular side or aspect of a person's personality, forming a unified and complex whole.

In daily life, individuals often wear different “masks” according to the social role or situation at hand. The philosophy of the *5 Panca Wanda Mask* invites us to realize that life is a process of transformation and identity search, where we can explore the various dimensions of ourselves that may be hidden behind the “masks” we wear.

According to Mead, individual identity is formed through a process of social reflection in which a person understands himself based on how others see him (Mead, 1934). Therefore, in the performance art of the *5 Panca Wanda Mask*, the symbols contained in the colors, movements, and facial expressions of each mask are not just aesthetic elements, but also have social functions that shape the understanding of an individual's role in society (Foley, 1989).

This research wants to see how symbolic interaction plays an important role in fostering relationships between the audience and dancers and generating a more real and profound experience. For example, facial expressions, costumes, and body movements in dance become media that articulate the journey of human development.

In exploring the art of the *5 Panca Wanda Mask*, this research focuses on the role of symbolic interaction in the development of human personality through traditional performing arts. Masks, deeply embedded in Indonesian culture, serve as more than aesthetic objects; they carry social and cultural significance that reflects the identity and transformation of individuals. According to Goffman (1959), individuals act as performers, presenting themselves according to social expectations, and this idea is central to understanding the role of masks in shaping identity. This study draws on symbolic interaction theory, which emphasizes how people create a symbolic world and how this world shapes human behavior, as proposed by Larossa & Reitzes (1993). The research identifies the influence of each mask, such as *Panji*, *Samba*, *Rumyang*, *Tumenggung*, and *Kelana*, which represent different stages of life, from birth to maturity, and how these representations reflect the balance between physical, emotional, intellectual, social, and spiritual dimensions.

This research aims to analyze and describe the symbolic interaction in the formation of the character's personality in the *5 Panca Wanda Mask* performance. Using George Herbert Mead's symbolic interaction theory and Sugiyono's qualitative approach (2017), this research will explore how the symbols in the mask represent the stages of human personality development and how traditional performing arts become a reflection of the social interaction process that shapes individual identity. The benefit of this research lies in its potential to enrich the study of cultural identity through art, enhancing our understanding of how symbolic interaction in performing arts can be a powerful tool for shaping personal and social identity.

METHODS

This research uses descriptive qualitative research methods. Sugiyono (2017) reveals that qualitative research is a research method used to obtain in-depth data that contains meaning, which in this case is actual data—data that is the value behind the visible data. According to Ramdhan Muhammad (2021), descriptive research is research with a method to describe the results of research; as the name implies, this type of descriptive research aims to provide a description, explanation, and validation of the phenomenon under study.

The method used in this research is descriptive qualitative, which aims to answer various problems that arise from the observed phenomena. This method is presented in the form of descriptive explanations based on the results of data collection in the field and theory-based analysis. Qualitative descriptive research allows researchers to describe and analyze events or phenomena in depth without manipulating the variables under study.

This research was conducted at the production location of the Babakan *Panca Wanda* mask, which is the home industry of WAS Gallery, located in Dusun II, RT 09 / RW 03, Slangit Village, Klagenan, Cirebon Regency. The main focus of this research is on the object of *5 Panca Wanda Mask*, where the first step taken is to understand and recognize the object to be studied. Furthermore, researchers are looking for relevant issues to discuss, considering that there are various issues that can be studied in the context of Cirebon masks. In this process, researchers need various tools to support data collection, such as stationery, cameras, recording devices, and laptops. These tools also serve as evidence in the research. This research was conducted in the city of Cirebon, especially in the *Kanoman* Palace and *Kasepuhan* Palace complex.

In collecting data, researchers used several techniques. First, literature study was conducted by referring to books and other written sources to obtain relevant information about the history and theories that support research on the *5 Panca Wanda Mask*. Second, observation was conducted by visiting the mask's hometown, Cirebon, to obtain accurate data. Third, interviews were conducted with sources to complete the required data. Fourth, documentation is the process of collecting and processing data from written and unwritten sources as research support.

The sources of data in this study include the craftsmen and owners of the WAS Gallery home industry, the maestro of Cirebonan puppetry, the manager of the Pangeran Cakrabuwana Museum, the puppeteers of Babakan masks, and the Head of Slangit Village. With this approach, the research is expected to provide a comprehensive picture of the phenomenon under study and present the results of in-depth and meaningful analysis.

This study uses symbolic theory according to experts. Herbert Blumer suggests that human development, from infancy to adulthood, occurs through social interactions involving the use of symbols that have meaning in communication between individuals. Blumer, who developed this theory from the ideas of George Herbert Mead, believed that human identity and self-understanding are formed through interactions with others. In this context, human development can be understood as a dynamic process in which individuals give meaning to the various social experiences and symbols they encounter, and shape themselves based on these interactions.

In the early stages of life, infants begin to develop self-understanding through interactions with those around them, especially with parents or caregivers. This is the stage when symbolic processes first begin to take shape, continuing in the childhood stage. At this age, children begin to interact with more people, especially peers and teachers. These interactions enrich their understanding of the social world and help shape their identity. In the adolescent stage, individuals face a stronger process of personal identity formation. This is an important stage in human development where individuals develop a deeper understanding of who they are and how they relate to the social world. As one enters

young adulthood, they begin to consolidate their identity that has been shaped through interactions throughout their lives. At this stage, self-understanding becomes more stable, although it can still evolve.

RESULTS

The results of this research obtained by conducting interviews with Wasnadi, a mask craftsman and owner of Was Gallery, show that the design and costumes of masks in “5 Panca Wanda Mask” have changed over time. In the past, raw materials for costumes were more limited, so the designs were simple compared to today. Research on the symbolic interaction of the characters' personalities in 5 Panca Wanda Mask will examine how the characters in the performance or work form and display the meaning of their personalities through dialog, actions, and interactions with other characters. Typically, in artworks such as this, each character can represent a particular aspect of human personality, often leading to discussions of deeper philosophical or psychological values.

When we talk generally about “5 Panca Wanda Mask”, it refers to a performance or art form that explores five aspects of human personality or character, which may be inspired by the concept of Panca (five) and Wanda (faces or aspects) in a particular culture. In this context, research on the symbolic interaction of personality could include several things, Each mask may represent a particular trait or character, for example: innocence, wisdom, sadness, anger, or happiness. This research will focus on how each mask's character is shaped in the narrative and how they convey the meaning of their personality through gestures, facial expressions, and the like.

The behavior of the five panca wanda mask dancers in the performance

In the 5 Panca Wanda Mask performance, each individual dancer not only acts as a dance performer, but also as a guardian of cultural values and symbolic messages to be conveyed. The behavior of individual dancers in this performance reflects the uniqueness of the characters represented by each mask. The following are some aspects of individual dancer behavior in the performance:

Distinctive Character Expression

Each mask has its own characteristics and traits that must be shown through the dancer's movements and facial expressions. For example:

Panji: Identical to the color white like a newborn baby, symbolizing purity.

Samba: Yellow in color, representing the joy of childhood.

Rumyang: Green in color, depicts adolescence which begins to emphasize identity, in terms of clothing and beautification.

Tumenggung: Black in color, a symbol of maturity and assertiveness.

Kelana: Red in color, representing the peak of human emotion and strength.

Mastery of Dance Techniques and Individual Skills

Every dancer must master complex traditional dance techniques, which include:

Movement Coordination: Body movements should be done with precision so that every step, jump, and gesture conveys emotion and story.

Transition Between Characters: Some performances require dancers to change masks quickly, so their individual behaviors need to be flexible and able to adapt expressions to subtle character changes.

Balance and Rhythm

Each dancer shows the ability to maintain balance and follow the rhythm of the accompanying music, so that each movement feels harmonious and in sync with the whole performance.

Nonverbal Interaction with the Audience and Fellow Dancers

The behavior of individual dancers is not only reflected in movement, but also in the way they interact non-verbally:

- a) Eye Contact and Gestures: Through eye contact or purposeful hand movements, the dancer invites the audience to experience the story being told.
- b) Dynamicity in Dance Dialogue: Even without spoken dialog, each individual movement is able to convey conflict, familiarity, or intimacy between characters, thus creating a lively visual “conversation” on stage.
- c) Response to Musical Rhythms: Individual dancers must be able to respond to the music, with each note and rhythm providing clues for changes in emotion or intensity of movement.

Philosophical Appreciation and Personal Symbolism

Behind every movement and expression, there are layers of deep philosophical meaning. The behavior of individual dancers:

- a) Depicts Cultural Values: Each character represents an aspect of life and moral values, such as courage, wisdom, or self-discovery.
- b) Serving as a Vehicle for Moral Messaging: Through personal interpretations of the characters, dancers serve as a medium for conveying messages that invite the audience to reflect on life, the balance between good and evil, and the search for meaning in everyday life.

Emotional Involvement and Personal Energy

The behavior of individual dancers is also highly dependent on the personal energy they bring to the performance:

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The interaction of 5 panca wanda mask dancers in front of the public in a performance

The interaction of masked dancers in front of the public in a performance, especially in the type of performance that involves five panca wanda, is very rich and full of meaning. Five panca wanda is a concept in traditional Javanese performance art that includes five main aspects of body expression, such as movement, facial expression, voice, breath, and eye movements. All these elements work together to create profound communication and powerful meaning in a mask performance. The following are some aspects of the interaction of 5 panca wanda mask dancers in public performances:

Body Movement

Body movement is central to mask performances. Although dancers wear masks, body movement remains the primary tool for communicating character, feelings, and story. In public performances, dancers move their bodies expressively, directing their movements to build a particular mood or moment in the story. For example, decisive foot movements can indicate a strong or authoritative character, while gentle movements can indicate a gentle or loving character.

Interaction with the Audience: Dancers can interact directly with the audience through directed body movements or movements performed with a certain intensity, creating an emotional connection. These movements can reinforce the message or mood that the dancers wish to convey to the audience.

Facial Expression

Even though dancers wear masks, facial expressions behind the masks still play an important role in conveying the emotions and feelings of the characters. Subtle movements of the face, such as the movement of the eyes, eyebrows, or mouth, can show the intensity of feelings such as anger, happiness, sadness, or tension. In some types of mask performances, these expressions can enrich the story being told.

Interaction Between Characters

Facial expressions also create interaction between the masked dancer and other characters. For example, in scenes of conflict or drama, intense expressions show conflict or certain feelings between two characters, deepening the dramatic experience for the audience.

Interaction with the Public

Eye Contact and Inviting Gestures: Dancers often use eye contact or hand gestures to invite the audience to share in the emotions being expressed. This creates an “indirect dialogue” between the stage and the audience.

Audience Response: Reactions such as applause, cheers, or silence during dramatic moments become part of the rhythm of the performance. The energy provided by the audience is then translated back by the dancers in their movements, creating a cycle of interaction that reinforces each other.

Sound and Music

Sound and music are very important in mask performances because they set the mood and rhythm of the show. Gamelan music or other traditional instruments often accompany the performance, providing energy, atmosphere, and reinforcing the theme. Dancers may also make sounds through body movements, footwork, or even through interaction with musical instruments to emphasize feelings or characters.

Interaction with Music: The music that accompanies the dancers' movements is closely intertwined. For example, if the music accelerates, the dancers will adjust their movements to a faster tempo, creating tension or speed. Conversely, if the music slows down, the body movements become more relaxed and calm, creating peace or reflection.

Traditional music, such as gamelan, plays an important role in the performance. The rhythm of the music, which flows in harmony with the dancers' movements, helps to emphasize the mood, clarify character changes, and direct the audience's emotions. The dynamics between the rhythm of the music and the dance movements create a harmony that adds depth of meaning to each scene.

Philosophical Value and Culture

The 5 Panca Wanda Mask performance is not just about entertainment, but also serves as a medium for conveying moral, ethical, and spiritual values. Each character carries a message about the quality of life, the conflict between good and evil, and the search for self-identity.

Through the symbolism of masks, this performance invites the audience to reflect on life and the relationship between the real world and the supernatural realm, which is an integral part of the traditional beliefs of the community

The construction of meaning in the 5 panca wanda mask

Panji: A pure and clean face, with a calm expression symbolizing birth and innocence.

Samba: A cheerful and lively expression, with yellow as a symbol of happiness.

Rumyang: A graceful expression, reflecting a teenager who is beginning to change their appearance and beautify themselves.

Tumenggung: A stern and serious face with neutral colors, showing authority.

Kelana: An angry and arrogant face with red colors, depicting the peak of human ego

Imitation Stage (Preparatory Stage) - Infants and Young Children.

Babies begin to learn about the world through other people's reactions to them. They begin to understand that facial expressions, sounds, and body movements of adults are associated with specific meanings. For example, babies will learn that when they cry, their parents may respond by giving them attention or food. A baby may imitate the facial expressions or sounds made by their parents or caregivers, but they do not truly understand the reasons or purposes behind those actions. They simply imitate to learn. Nevertheless, at this stage, basic interactions and communication (such as eye contact, smiles, and sounds) are already beginning to lay the foundation for further social interactions.



Figure 1. Samba Mask

Source: Personal Documentary

So there are many similarities with what Wasnadi, a mask craftsman, said, with the symbolic theory literature put forward by George Herbert Mead, who said that early childhood children can already take on certain social roles in their games. They begin to understand that others have different roles or perspectives, and they start playing joyfully and happily. Through these roles, they begin to internalize and understand these roles. For example, a child might pretend to be a doctor, teacher, or police officer in their play.

Furthermore, according to Wasnadi, a craftsman, the rumyang mask the Rumyang mask represents a human being who has entered the teenage phase. The character of this mask is playful and eager for attention, and has begun to learn how to beautify themselves with makeup, as well as decorative accessories on their clothing. Why is the clothing of the Rumyang mask green? The color green itself symbolizes a teenager who is beginning to undergo emotional and physical transformation.

The Role of Peer Groups in Identity Formation

During adolescence, peer groups play a very important role in individual development. Interactions with peers are often the main source for the formation of social norms, values, and self-

understanding. Through these interactions, adolescents learn to understand the different social roles they play in various contexts, as well as how they should act in accordance with their group's expectations. Mead argued that the ability to take on the perspective of others (or what is called “role-taking”) is key to self-development. During adolescence, this ability continues to develop, and adolescents begin to consider how others—such as friends, family, and society—perceive and evaluate them. For example, adolescents may begin to realize that they need to behave in certain ways to be accepted into larger social groups, such as choosing schools, clothing styles, and environments, or communities. They learn to act as members of a broader society and adapt to existing norms.



Figure 2. Rummyang Mask
Source: Personal Documentary

Wasnadi said that the rummyang mask tends to be flexible and very graceful in its movements, like a teenager who has just reached puberty and is beginning to learn about makeup and beautifying oneself in order to attract others, who see the face and clothes worn by the rummyang mask. Similarly, according to the symbolic theory literature proposed by George Herbert Mead, during adolescence, or more specifically, peer groups play a significant role in individual development, from choosing which school to attend, clothing style, to beautifying oneself to match one's peer group

Next, we discuss the majestic and authoritative mask known as the tumenggung mask, as explained by Wasnadi, a mask craftsman. When talking about the tumenggung mask, one of the most unique and distinct masks compared to previous ones, why do I call it unique? Because in terms of its attire, it differs from other wanda masks. The tumenggung mask tends to wear a sort of sash, akin to a royal knight, with all-black attire that makes it majestic and imposing. Thus, this dance can also be likened to a person who has discovered their true self and become themselves.

The Process of Self-Formation and Social Integration in Adulthood

As time goes by, individuals continue to develop and refine their understanding of themselves and the social world through increasingly complex interactions. This process includes a deeper understanding of social values, norms, and the roles that must be taken in society. By adulthood, individuals have developed a sense of self, a complex sense of self-existence, and even a sense of identity, which includes a more mature understanding of themselves, how they are influenced, and how they interact with others in a social context. They are able to respond to broader social norms, adapt to societal expectations, and make decisions based on a combination of personal perceptions and social influences.

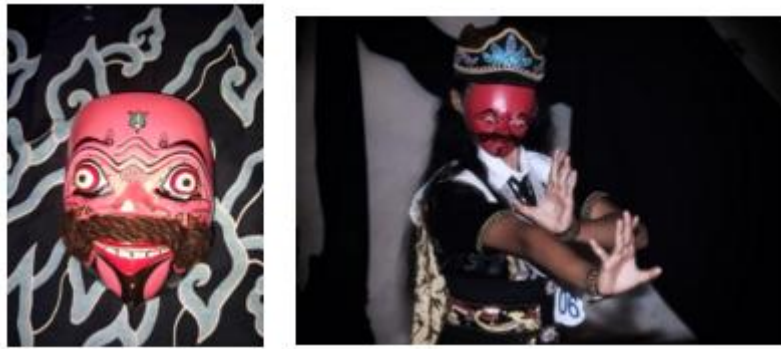


Figure 3. Tumenggung Mask

Source: Personal Documentary

In the process of self-discovery, the tumenggung mask depicts a person who has entered adulthood, similar to George Herbert Mead's symbolic theory. Over time, individuals continue to develop and refine their understanding of themselves and the social world through increasingly complex interactions. This process involves a deeper understanding of social values, norms, and the roles one must assume within society. At the adult stage, individuals are able to form a complex sense of self, even discovering their true identity, which includes a more mature understanding of themselves, how they are influenced, and how they interact with others in a social context. They are able to respond to broader social norms, adapt to societal expectations, and make decisions based on a combination of personal perceptions and social influences.

We come to the final discussion, and as the conclusion to the 5 Wanda masks themselves, the Kelana mask, which portrays the typical image of a wealthy, majestic, and powerful king, yet one with a proud, emotional, arrogant, and ruthless nature. This is reflected in its bright red mask, which conveys a sense of anger, and its choreographed movements, which appear ruthless and majestic,

Maturity as a Continuous Social Process

According to Mead, maturity is not a state that is achieved once and for all, but rather a social process that continues to develop through interaction with others. As individuals develop from childhood to adulthood, they begin to develop a more mature “self,” which includes a more complex understanding of themselves and their social roles. Mead explains that emotions are not isolated biological responses, but rather the result of social interaction. Emotions develop as individuals learn to interpret the actions and reactions of others in a social context. For example, emotions such as shame, pride, or guilt are closely related to how individuals view themselves through the eyes of others.



Figure 4. Kelana Mask

Source: Personal Documentary

The Kelana mask itself has a character full of emotion, anger, and arrogance, because the Kelana mask possesses unmatched power. Therefore, the Kelana mask fears no one and often considers all its enemies weak, as it is not easily defeated. Similarly, the symbolic theory literature proposed by George Herbert Mead explains that emotions are not isolated biological responses, but rather the result of social interaction. Emotions develop as individuals learn to interpret the actions and reactions of others within a social context. For example, emotions such as shame, pride, or guilt are closely tied to how individuals perceive themselves through the eyes of others.

CONCLUSION

This study shows that the *5 Panca Wanda Mask* is a symbolic representation of the human life journey, embodied through visual elements, colors, and character expressions in mask dance art. Each mask depicts a different phase of life, from the innocence of infancy to the peak of human emotion and strength. Based on interviews with Wasnadi, a mask craftsman, and a review of George Herbert Mead's symbolic interaction theory, a connection was found between the symbolic meaning of the masks and the concept of human personality development. The colors and design elements of the costumes play an important role in shaping the symbolic meaning of each mask. *Panji* symbolizes birth with the purity of white, *Samba* represents the joy of childhood with yellow, *Rumyang* embodies adolescence as one begins to assert their identity with green, *Tumenggung* symbolizes maturity and firmness with black, while *Kelana* represents the pinnacle of human emotion and strength with red, reflecting courage and anger. In addition, the interaction between the performers and the audience during the performance helps to build and reinforce the symbolic meaning of each character. Thus, the *5 Panca Wanda Mask* is not only a valuable cultural heritage, but also reflects social values and philosophical views on life that continue to evolve over time.

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