

Character Education's Concept Through Shadow Puppet Show '*Gara-gara*' as Contemporary Media Art

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Abstract

This paper essentially discusses character education contained in the art of shadow puppet show through language 'motion' (sabetan) '*Gara-gara*', as well as a medium of inspiration for contemporary art. '*Gara-gara*', is one of the scenes of the overall performances of *Wayang Kulit*. Through the completion of the basic pitch range sound of gamelan, called *pathet*, which includes the three parts of the tone. 1) *Pathet Nem*, 2) *Pathet Sanga*, and 3) *Manyura*. Scenes '*Gara-gara*' is a part of *the Pathet Sanga*, which displays the contents of jokes through *punakawan* figures (Semar, Gareng, Petruk, Bagong). This study used qualitative research methods and approaches to language study such as science part art. This qualitative method seeks to answer questions about any aspect of storytelling in 'motion' puppet. Specific discussion focused on aspects of language in such a story, rather than on aesthetic principles and symbolic meaning. This visual language is a means used to communicate through images, therefore commonly called the language of images or visual languages. The picture language, expressed in the form of shadow puppets on the screen, through which light rays are called *blencong*. Analysis of the picture is the aspect of 'motion' of the shadow puppet puppeteer results. The results of the study are in the form of a picture vocabulary 'motion' shadow puppets, which depicts the story of manners at once that can be used as inspiration for the development of ideas about contemporary art media.

Key word: Character Education's Concept, *wayang kulit*, shadow puppet, '*gara-gara*', contemporary art.

Introduction

In the development of education in Indonesia should require additional input on the national curriculum is, to learn the life of the watch puppet. Because the stories that made the mastermind, always leads to a very important lesson in life wading through long sheets of human life. At the national level there is a very important element and is needed for the development of the life of the nation has experienced glory as a great nation in the future predecessor, is a character education. Character education in the past obtained by various means, in addition to listening to stories / fairy tales of the elders as pattern grindstones, love, care, also with performances that establish the personality through the night *wayang* performance. There are many important lessons through watching puppets, so will be facilitated by understanding the personality with strong character. Strong personality, derived from the experience of living and learning environment, which can enrich the understanding that it has a strong personality does still need to be built and nurtured. Learning from the neighborhood who are at that time, among others, is to watch a puppet show.

Discussion

There are a variety of puppets that exist in our country who also have a variety of types from different ethnicities. In the Shadow puppets, which according to history, the original form of speech which narrated culture derived from scriptures that can only be read by scholars in the past. Then, in its development, so that their messages can be read and understood by anyone, eventually immortalized in the form of images in the form of stone reliefs in the temples. The aim is, so that the message can reach the citizens who are more familiar images rather than text.

Then, due to considerable distance problems for people who live in other places, besides the people who live around the temples, then there is a new solution. Image puppets found in temple reliefs then copied and illustrated in the skins (or bark) in the form of separate into figures. So it could be easier to carry and is considered more practical than the puppet rock found on temple reliefs. The figures in the form of the puppet characters.

Society past when it was believed that there were spirits commonly called '*hyang*', then how to play and animate the figures are in the form of the shadows. Shape of the shadows in the form of an ancient storytelling, already known from the Stone Age. The shadows resulting from the movements of the dancer's lit bonfire reflected on the walls of the cave where they live. The storytelling is then used for learning in the form of shadow puppet. To be more interesting and alive in its delivery made the stories interesting and attractive stories, so the puppet's play, other than as a learning tool, as well as an entertaining spectacle release tired.

Leather shadow puppets as part of the process of art.

Leather shadow puppets, though the result of sensing, and body for the mastermind who play it. The problem is, not all of us who live on this computerized era know and understand, let alone understanding, skill plays a puppeteer in the puppet figures that make it attractive performances and also have insight meaning, and at the same time in conveying his message memorable.

Puppeteer controls the figures in a play, using ability and dexterity in the hands and palms of the hand motion, to play the puppet characters are purely imagination. A story in the battle scene, for example, required the imaginative ability to manipulate the movements of the puppet to make it look dramatic and alive. Because it is imaginative, the activity plays in a puppet show is part of the process of art, by the art of puppet plays. In its development, the mastermind (Java: '*dalang*') of motion puppet's play, many artists imitated today, and many of them (the young contemporary artists) inspired by the play '*dalang*' in the delivery of their artwork. So then there are questions that arise, whether they know and understand the motion read in a '*dalang*' play show, except for those who are studying and attending school puppetry, which is the goal to be the mastermind or '*dalang*'. There is one example; the puppeteer controls the puppet character in a show.

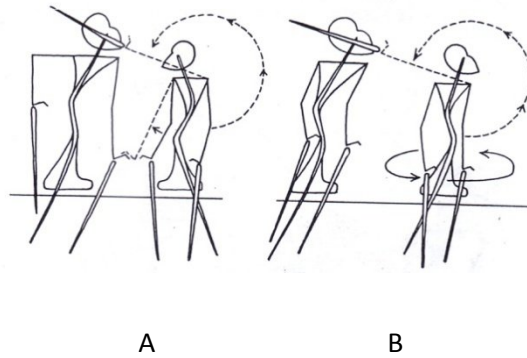


Figure 1. Two examples of motion A and B from one battle scene.
(Roger Long in Ismurdijahwati. 2007: 82)

Methods and Scientific Approach.

This study is a qualitative research in the field of cultural studies, because the culture here is regarded as a product of human reason, in the form of leather puppet as an object of research. The approach used is the study of the science of visual language, as well as the methods and techniques of data interpretation. The aim is, to know how to read the motion of the mastermind or '*dalang*' in a play's show. This effort to answer the question, which is reading difficulties motion play's the mastermind or '*dalang*', by the way, or the way people read today (who does not learn to be a puppeteer), in order to enjoy the spectacle of the real puppet is very attractive and entertaining. The study of visual language that has previously been found by Primadi Tabarani in the form of a dissertation (1991), is expected to the solve problem and studied with more practical by today's society, and as part of an effort to reservation culture. The visual language of science developed and intended to help solve problems in reading difficulties motion plays in a puppet show.

Scientific Visual Language as a solution to read the motion of the shadow puppets.

Scientific Visual Language is a new science that is being continuously strived to be developed and disseminated in any form in arts and cultural activities. Visual Language, a language that was originally obtained through the pictures came from two ' dimensions ' , among others, descriptive drawings, geometric, stylized and expressive. Later in development, through research continuous visual language can ultimately be used to study puppet, masks, dance choreography, and theater. Now, in the study of visual language is used to study the shadow puppets are being presented, through scenes '*Gara-gara*'. In the shadow puppet show that all night long, as long as there is a settlement ranges show the basic pitch sound of *gamelan* called *pathet*, which includes the three parts of the tone: 1) *Pathet Nem* , 2) *Pathet Sanga* , and 3) *Manyura*.

Actually, the research that is being written in this article, an advanced research, dissertation titled Shadow Puppet Performances *purwa* Style Yogyakarta (Ismurdijahwati. 2007). In this dissertation research studies on the analysis of pitch range on the basis of the sound of *gamelan* region, called the *Pathet Nem*. In the analysis of research that has been found is in sequence to eleven, *Dwarawati Kedhaton* scene, there was seventy-scene 'motion', each 'movement' describes the specific story.

Then in this study attempted subsequent research, by analyzing the pitch range of basic sounds of *gamelan* in the region, called the *Pathet Sanga*. Scenes '*Gara-gara*' whose contents show jokes through *punakawan* figures (Semar, Gareng, Petruk, Bagong). Expectation of continued research is discovered additional scenes 'motion' to increase vocabulary scenes 'motion' is.

Analysis of visual language in the scene '*Gara-gara*'.

Scenes '*Gara-gara*' is now used as materials derived from the analysis of the recording puppet show with Ki Manteb Soedarsono as the mastermind/'*dalang*', featuring stories 'Dewa Ruci'. Puppet featuring the stories 'Dewa Ruci' this, a puppet show in the form of shadows, downloaded from YouTube on February 22, 2014, at 18:28.

The stories, at the start of Bratasena want to gain insight knowledge possible to obtain perfection and peace in life. His teacher is the Resi Drona, who comes from a family Kurawa. Actually Resi Drona intends to plunge Bratasena by assigning various places that are difficult and dangerous. But due to strong determination and prayerful mother and his brothers honest, eventually all the strenuous efforts to overcome and find Dewa Ruci in search of his true identity. Dewa Ruci finally penetrated the Bratasena themselves, in order to undergo all the tasks in the course of his life, with peace of soul.

By the middle of the scene, there is a scene '*Gara-gara*' which ascertains about Gareng meeting, Petruk, Bagong, and their father Semar. They are the clown-servants who have a role as a messenger and comedian, which also includes a variety of roles in the categorization of shadow puppets, commonly called *dhagelan* figures.



Figure 2. The figures *Punakawan*
www.superkoran.info/16:28/selasa,25-2-2014.

As a private's clown puppet, having a character type '*dhagelan*', in contrast to other types of characters. As written in the dissertation Ismurdijahwati (2007:88), that these strange figures, is the unique characters of the puppets's clown. Each puppet has one or more outstanding character that can be known from the physical form of his nature. Semar, is a lackey character and well-loved comedians in the puppet, possessed of huge ass and busty women.



Figure 3: Figures of Semar
www.wallsave.com/16:34/ Tuesday, 25 February 2014

Her oldest son, Gareng, limping, crooked-handed, with a sort of grenade round nose shape.



Figure 4: Figures of Gareng
[puppet.wordpress/16:38 /](http://puppet.wordpress/16:38/) Tuesday, 25 February 2014

Gareng's younger brother, Petruk, very tall, with front teeth sticking out, and a long nose.



Figure 5: Figures of Petruk
[id.wikipedia.org/16:42 /](http://id.wikipedia.org/16:42/) Tuesday, 25 February 2014









The youngest son, Bagong, has a very large head shape, with a wide face and flat nose.
















Figure 6: Figures of Bagong
[app-aid.com/16:52 /](http://app-aid.com/16:52/) Tuesday, 25 February 2014






At the scene 'Dewa Ruci', to four figures appeared on the scene 'Gara-gara', from basic pitch range gamelan sounds *pathet sanga*. This scene, appeared exactly at 24:00, the aim woke the sleeping audience.







Analysis of events in the scene 'Gara-gara'

Adegan	Semar	Gareng	Petruk	Bagong	Bahasa rupa
	-	-	Petruk appear and face, moving from right to left	-	Facing from right to left, meaning from outside into the room.
	-	-	Petruk is behind in <i>gunungan</i> left in side.	-	Direction toward left to right, are behind in <i>gunungan</i> . Go inside one of the rooms
	-	Gareng, move from behind in <i>gunungan</i> direction toward the left to the right	-	-	Direction toward left to right from behind in <i>gunungan</i> , out of the room.
	-	Gareng move with the direction toward the left-to-right	-	-	Direction toward moving from left to right, heading out somewhere.
	Semar also facing appear from left to right	-	-	-	Direction toward moving from left to right, heading out somewhere.
	-	Gareng move with the direction toward the left-to-right	-	-	Direction toward moving from left to right, heading out somewhere. Be caught up with Semar
	-	Gareng, already in <i>gunungan</i> behind at direction toward left to right	-	-	Direction toward moving from left to right, heading out somewhere, catch up with his father.
	Semar sit facing the direction from left to right	-	-	-	Semar sit facing the direction from left to right, wait in the room.

	Semar sit facing the direction from left to right	-	-	-	Direction toward seated from left to right, wait in a room. In a medium shoot. To be more clear conditions Semar
	-	Gareng the direction toward the left side to the right appears in Semar	-	-	Gareng moving direction toward the left to right. In a medium shoot. To be more clear, positions Gareng
	-	Gareng, suddenly turning his head from right to left	-	-	Gareng, turning his head from right to left, shocked, his father was already sitting in a room. In a medium shoot. To be more clear what happened
	Semar moving the index finger towards to Gareng,	Gareng dash and drive with the direction toward the right-to-left	-	-	Moving from left to right with the direction toward the right-to-left. Gareng moving backward, on the orders of Semar. In a medium shoot. To be more clear what happened
	Semar still moving the index finger towards to Gareng	Gareng moving further and further away	-	-	Semar index finger still shaking. Gareng retreat further and further away. In a medium shoot. To be more clear what happened
	Semar preparing to lower the index finger	-	-	-	Semar preparing to lower the index finger
	Left, Semar facing from left to right, in a sitting position	Right, Gareng in a sitting position from right to left	-	-	Semar (position) on the left, because it is older, and Gareng position on the right, because younger. sitting opposite
	-	-	Petruk appear to the right in the direction toward the right-to-left.	-	Direction toward the right-to-left, go into a room.
	-	-	Petruk direction toward the right-to-left move closer Gareng.	-	Direction toward moving from right to left behind Gareng.

	-	-	Petruk move with the direction toward the right-to-left, above Gareng	-	Direction toward the right-to-left Gareng climb. That is, would overstep Gareng
	-	-	-	Bagong appear with the direction toward the left-to-right	Direction toward the left to the right, to the outside and go to a room.
	-	-	-	Bagong move past Semar with the direction toward left to right	Moving from left to right, passes Semar. Bagong moving steadily approaching Gareng and Petruk.
	-	-	-	Bagong take a position facing the direction from right to left behind Petruk	Direction toward the right to the left of the far right sitting position, because Bagong youngest brother. During the dialogue, there is a picture background singer, describing his retinue

	Semar move forward, the dialogue has been completed	-	-	-	Semar move goes forward through his children, talks are finished
	Semar move goes forward through their children	-	-	-	Moving from left to right. Out of the room.
	Semar keep moving to be behind in <i>gunungan</i>	-	-	-	Continue moving toward outdoor
	Semar was behind in <i>gunungan</i>	-	-	-	Signed scene changes will begin.
	-	Gareng moves from left to right after his father	-	-	Moving from left to right towards the exit of the room.

	-	-	Petruk moved to take a position.	-	Board looks lifted.
	-	-	Petruk rotating position	-	moving spins
	-	-	Petruk position moves left to right	Bagong kneeling position and spin	Moving to the left to the right. Headed out of the room,
	-	-	Petruk move with the direction from left to right	Bagong to move with the direction from left to right	Moving in the direction toward the position from left to right, with head out of the room. Petruk and Bagong together out of the room
	-	-	Petruk was behind in <i>gunungan</i>	Gareng was behind in <i>gunungan</i>	Being together behind in <i>gunungan</i> . Scene changes began to occur
	-	-	-	-	Gunungan appears. Substitution scene immediately begin the next round.

Conclusion

There are 31 slides and motion language that represents the story of wayang kulit '*Gara-gara*' is derived from the story *pakeliran* 'Dewa Ruci' with puppeteer Ki Manteb Soedarsono. The whole scene motion on *purwa* shadow puppet play during performances, the whole scene motion includes motion figure and character in the form of body language that can tell a story or have a meaning to every move.

On slide 31 motion scene obtained in such language as follows:

1. Petruk shadow moving from right to left = of a space to enter into a different space.
2. Gareng appeared from the direction toward left to right = of the room, go to a different room.
3. Semar also emerged from the direction toward left to right = move quickly toward a different space and precedes Gareng.
4. Semar in a sitting position facing the direction from left to right = Semar sitting in a room waiting for his Children.

5. Medium shooting shoot at Semar = so clear what happened. (Using computer technology).
6. Medium shooting shoot appeared on the scene Gareng side Semar in the direction toward the position left to right = Direction toward the left to the right, leading to a space.
7. Medium shooting scenes shoot in the direction toward Gareng turning heads from right to left = Surprised.
8. Shoot at the shooting scene Semar medium lift the index finger towards Gareng = commandinGareng.
Shadow Gareng vibrates, it moves away from the direction toward the right to the left = move backward.
9. Semar sitting position on the left and on the right Gareng, face = position as the father, the more respected the left and the position of the younger ones on the right
10. Petruk appeared from the direction toward the right-to-left = from the outdoors, get into the room.
11. Petruk direction toward moving from right to left toward upper body Gareng = intends to skip.
12. Bagong appear from left to right direction toward == of the room, go to a different room.
13. Bagong moving toward the direction from left to right past the Semar and his brothers = take the rightmost position (rear Petruk) as the youngest among them all.
14. Semar move with the direction from left to right facing towards the mountains to the right of = walked toward the exit of the room.
15. Gareng spun into a direction toward the left to right = walk towards the exit of the room (to follow his father).
16. Petruk also rotates into position facing the direction from left to right = move toward the outdoors.
17. While moving walks, Gareng rotates to follow the direction toward Petruk from left to right. Together heading out of the room.

Finally from the scene '*Gara-gara*', amounting to 31 slides, found 17 kinds of body language. There is some knowledge acquired from the analysis of the visual language, even though they came from the clown-servants, understanding and manners still need to be embedded in all walks of life.

Motion shadow puppet during performances, can be an inspiration for the development of art in the future, with a variety of techniques, including animation techniques are in vogue, without forgetting the original concept of the ideology of the organization of the shadow puppet performances. Future development of art which has penetrated into various fields, including animation techniques that are part of the visual communication design, and includes the development of a contemporary art that is being developed at this time.

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