

SHADOW PUPPET ARTS AS THE FORMATION OF YOUNG GENERATION CHARACTER

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Abstract: The Indonesian nation has a variety of arts and culture's that flourishes in the community. High variety of art and culture's that developed in the community describes the richness of art and culture in Indonesia. The variety of cultural arts include indigenous Indonesian culture scattered in areas throughout Indonesia, such as shadow puppet culture.

Shadow puppet is a show organized by Javanese community and had been going on for hundreds of years, therefore it was already a Javanese tradition or culture. Shadow puppet for Javanese society is a cultural heritage that has its own characteristics and enormous charm.

Shadow puppet is fully of noble values contained in it, which can be a life guidance for Javanese society. Shadow puppet is an *adipeni* and *adiluhung* art, it means that shadow puppet is not only a beautiful or aesthetic spectacle, but also as a guidance which it is contained ethics or moral virtue of life. The shadow puppet artists must have an idea to give and pass on the science of shadow puppet art to anybody so that the science of shadow puppet art is not faded and dim by the development of this modern age. From the literature results, we can indicate that by studying the shadow puppet from the character's point of view, it will cultivate good qualities for the younger generation.

Keywords: Culture, Wayang Kulit, Adiluhung, Adipeni, Ethics

INTRODUCTION

Talking about shadow puppet as the work of the ancestor of the Javanese ancestors, it still need to get attention, given the economic, political, social and even Javanese culture is still a factual force in supportine life in Indonesia. Therefore, this work will become an important force also in supporting both regional and global life. Shadow puppet also as a form of Javanese art is still alive, still live and lived, this called as Java man until now. It seems to be an integral part of Java, Javanese and Javanese society, at least to this day.

Based on different opinions on the origins of wayang kulit, it shows that there is nothing to support the allegation that Javanese wayang kulit took over the element of foreign culture. On the other hand there is no reason to reject the theory that wayang is fully created by the Javanese, both of "its order" and its name. Puppet has thousands of years a strong place in the life of Javanese society, also in religious life, while the nature

and character of wayang kulit performances as a whole is in accordance with the moral and natural mind of Javanese culture (Sri Mulyono, 1978: 12).

Starting from some of the arguments mentioned above, the problem that arises is how the role of shadow puppet art as a guide to form the character of the younger generation? To answer that question, we use theories related to shadow puppet education and the process that have to be done to shape the character of the child through literature study.

METHODS

In this paper, the method used to discuss problems that arise is by using literature study search. The steps taken are first to collect books from various sources. The books are used to this discussion is the book that talking correlation between shadow puppet and the character education. Then the next step is to try to compare the theories from several sources and then draw conclusions to answer the problems that arise.

RESULT AND DISCUSSION

Shadow puppet according to Sri Mulyono (1988: 36-37), is an art that contains many values that must be understood. So in the process of learning shadow puppet besides teaching how to play shadow puppet, also teaches learners to understand the values contained in the shadow puppets. These values include religious values, philosophy values, heroic values, educational values, aesthetic values and entertainment values that almost all aim in character formation.

Wayang Kulit Function

Until now the existence of shadow puppet art is still preserved in Indonesia, especially in Java. Apart from his physical form, shadow puppet function also changes along with the times. In this last development, the function of shadow puppet is no longer focused on ritual and religious ceremonies, even shifting as entertainment consumption: so the play and grip much adapted to the taste of the fans (S. Haryanto, 1991: 1).

Religio Magis

The History of Javanese religious has begun since the ancestors of the Javanese people who assumed that all the objects around them were animate, and all who moved were considered alive and possessed supernatural powers or possessed either good or evil spirits. To avoid interference from the spirit, they worshiped it by performing the ceremony (Koentjaraningrat, 1954: 103).

Shadow puppet is understood and trusted as a result of indigenous Indonesian culture originating from ancient ancestral beliefs that aimed at the activities of Religio Magis, this opinion was put forward by Dr. Prijohutomo as follows:

"Part of an ancient ceremony of shadow puppet, which at that time was still a very simple painting or puppet of its creation like the present-day portrayal of punakawan. The ceremony in the form of the show was

gained influence from the Hindu culture so that its shape changed as we know it today. The shadow puppet performances are among others to release (ngruwat) people from catastrophe, because the painting or the doll was a place for the spirits of the ancestors who were called to descend from heaven or paradise. The existence of paintings or dolls that have been able to keep the catastrophe "(Prijuhutomo, 1953: 15).

The worship of ancestors is what was once regarded as their first religion (animism). The spirits of the ancestors who had lived before then had so much service and experience so that they needed to be blessed and guided. The remains of such religious ceremonies, which still exist in the life of Javanese society, it has only changed their function into traditional folk art (B. Heru Satoto, 1984: 99).

The arrival of Hindu culture in Java raises the fantasy of the existence of other native goddesses of Java. This is the result of the assimilation of animism and Hindu understanding. Even then the heroes of Ramayana are also regarded as their own ancestors. These stories still influence us today, for example: a belief that the kings of Java are the descendants of Arjuna, Brahma and so on (Sri Mulyono, 1978: 64).

In the Hindu era, the puppets functioned to visualize the characters that exist in the story of heroism that originated in the Book of Mahabharata and Ramayana, which then it gave birth to the form of shadow puppet. Seeing the content value in shadow puppet, people has educated to live well based on religious teachings, because the message and value that exist in accordance with the image of the community (Sunarto, 1991: 12).

The function of this magical religio can still be seen its implementation in modern times, although the performance is increasingly rare. The function of wayang kulit performances that still have mystical nuances are: Murwakala (ruwatan), Bersih Desa or Merti Desa, Sadranan (honor of ancestor or ancestral spirits) and Nadar.

Pragmatic

Entering the Islamic period on the island of Java the wayang kulit undergoes a basic shift of conception. Shadow puppet no longer function as magical religious ceremonies, but rather function as pragmatic propaganda tools, education, communication or information, literary and cultural sources, as well as entertainment art although the magical atmosphere sometimes still felt. The Guardians modified the legend of the shadow puppet world into babad stories, ie confusion between the Ramayana epic, the Indonesian version of Mahabharata with Islamic stories (H. Amir, 1994: 35).

Media Dakwah

The use of shadow puppet for da'wah media by the Guardians because at that time the Guardians see how strong this shadow puppet culture is embedded in the hearts of the Javanese community. Seeing that the situation the Guardians also tried to use shadow puppet as a medium of propagation of Islam. It starts from the adjustment of the form.

Opinion of Dr. G.A.J Hazeu in his book *Javanese Volsuertoningen* translated by R.M Mangkudimejo says:

"The beginning of shadow puppet made from buffalo skin begins at the time of Raden Patah who reigned in 1437 Caka. Formerly paintings like what kind of human form contained in Panataran Temple. Therefore, there is a connection with Islamic law, which is contrary to the syara ', while the king and the people are very fond of shadow puppet. Wali then change it from the painting methok (facing) to tilted. While the limbs are very long. It used to actually wear a carved image in the eyes, ears, and others. Just drawn, but by the Guardian painted with sculptures. That's where people want to know how smart of the Guardians "(Effendi Zarkasi, 1996: 61).

In addition to his form of change which is altered and adapted to Islam, in terms of plays-was made some *carangan* play the nuances of Islam.

"On the shadow puppet Purwa that given the titles *lakon* which means is to teach the truths of Islamic teachings. Such as Dewa Ruci, Petruk dadi Ratu, Semar Jantur, Pandu Bergola, Mustaka Weni and so on.

Even the so-called Javanese Kalimasada with all its wonders, is the subject of Mustaka Weni's titles, and it is the creation of Islam. The name of the goods firmly remind people to the teachings of Islam, the Sentence of the Shah "(Effendi Zarkasi, 1996:

Media Education

Shadow puppet is not only one source of the search for values that are indispensable for the survival of the nation, but the shadow puppet is also one of the rides or educational tools of a good character. First, puppet shows offer a very interesting educational method. Because shadow puppet teaches its doctrine and its values not dogmatically as an indoctrination, it offers the doctrine and values to the audience (society) itself to interpret, judge and choose which doctrines and values correspond to their person or life. Furthermore, shadow puppet teaches doctrine and values that are not only theoretically but concretely by presenting the lives of its concrete characters as role models. Shadow puppets also do not teach doctrine and values rigidly or academically, but in addition to engaging the audience to think and seek for themselves, it also educates the audience through the heart or taste by way of cute scenes, moving or touching heart scene, etc. Thus it can be said that the method of character education used in wayang performances is a nonformal method (H. Amir, 1994: 19-20).

Media Entertainment

The old source explains that one of the functions of the wayang kulit performance as entertainment can be traced to "*Kakawin Arjuna Wiwaha*". A literary work composed by Mpu Kanwa poet of palace during the reign of King Erlangga in East Java in 1019-1042 which part of the sentence when interpreted is "People who watch the shadow puppet cry, fascinated and sad, even though already know that only the skin is carved, ,

can act and talk. Those who watch are greedy for the treasures of a delicious world, as a result they are entangled in their hearts, not knowing that it is only a shadow that appears like a mere demon "(S. Haryanto, 1988: 18-19).

As an open performing arts, shadow puppets can not be separated from the entertainment element in every performance. These elements become the attraction of the audience to live further, so that the contents of the contents are indirectly participated in the process of appreciation that has lasted for centuries.

Esthetics

Shadow puppet as a multi perspective show has various angle of study. Among other things is the field of study of philosophy, history, theology, psychology, and sociology. Shadow puppet as a form of multimedia art also summarizes many kinds of art, there are: Literary and theater art, puppetry art, karawitan art, dance art and fine arts in the form of puppet.

Wayang leaf mining

Shadow puppet is the accumulation of other forms of life and life not only the Ramayana and Mahabharata main plays, in splinter titles and solid carangan of symbolic values. In every element of shadow puppets there is no one without cargo symbol, even the supporting device is also full of symbols (S. Haryanto, 1995: 176).

Shadow puppet performances also have a close relationship, as well as Micro and Makrokosmos. We know that humans (micro) and the world (macro) can not be separated from each other, because it is a unity. The relationship between the world (macro) and human (micro) in wayang is depicted plainly: the unity between (the color and the gamelan as a macro) with (puppets and puppeteers as micro). That is, it is impossible to be called wayangan if the (world) color without shadow puppet (human). On the other hand, shadow puppet without color can also be called shadow puppet

The world and man were originally created from "nothing" by God Almighty. This is in the world of shadow puppet symbolized by *pendhapa suwung* empty space but contains. Likewise, after the screen is stretched and the puppet is trimmed, the middle of the screen is still empty, no single puppet is plugged in. But in the empty or suwung it has no mountains or kayon which means kayun or live. This is an empty but contained symbol. After the kayon is pulled down, then comes the first puppet form of a palanquil followed by puppets, then the sister or ari-ari king. This is all cosmically a symbol of birth or the beginning of a "play" (Sri Mulyono, 1979: 111).

Philosophical Values Wayang kulit

Shadow puppet means much deeper, in it reveals the picture of the life of the universe. Shadow puppet gives a picture of the fairy plays of human life with all its problems. In the shadow puppet stored values of the Javanese view of life in the face and overcome all challenges and difficulties (Soenarto Timoer, 1987: 7). Because

shadow puppet takes its teachings from the source of belief systems, wayang also offers various philosophies of life that originate in those belief systems.

Religio Magis

Shadow puppet performances are remnants of religious ceremonies of Javanese society (Suroto in Sri Mulyono, 1978: 33). Shadow puppet was formerly a part of the old religion and the dalang acts as a pastor, shaman or shaman who becomes the media or intermediary between man and God. In the wayang world the heroes are perceived as spirits of the ancestors and are likened to a special world in which their stories occur, so the wayang is positioned increasingly sacred (Sri Mulyono 1978: 50).

The shadow puppet philosophy makes its supporters reflect on the nature of life, the origin and purpose of life, the occult relationship between man and God his human status in the universe, the origin of self and life summarized in the origin and departure of man symbolized by *bedol kayon* at the end of the performance (S. Haryanto, 1991: 1 and FM Suseno, 1995: 42).

Ethical Morals

Eastern ethics is never separated from philosophy, religion and aesthetics, then the ethical values of shadow puppet are never separate from the three (H. Amir, 1994: 21). The word "ethics" in the true sense is "philosophy of morals" so ethics is the science or systematic reflection of opinions, norms and moral terms. In a broad sense is the overall norms and judgments used by the community concerned to be a benchmark of how humans in society that runs his life (F.M. Suseno, 1996: 6).

Apparently the Javanese people are more interested in the Mahabharata's story than the Ramayana, simply reflecting that the Javanese conception is not fond of the black-and-white, simplistic and moralistic view of life. The Javanese are better able to put things in a multi-dimensional way, many points of view, so something "simple" is not necessarily simple, and what looks good is not necessarily good, and vice versa. In shadow puppet we are not dealing with general theories, but with models of human life and behavior. The shadow puppet plays give freedom, and permit one to cast a glimpse into the infinite effects of his own decisions, yet leave him free to take responsibility, to take a stand on his own decisions. The shadow puppet morality is a concrete moral, therefore complex, the shadow puppet opens the possibilities of human action for a person but does not offer a simple answer. Shadow puppet does not want to patronize, do not want to give various advice and norms. Shadow puppet is not moralistic, meaning that there is no answer to all problems simply and not only between black and white, between good and bad, but the wayang shows the breadth of human problems, the complexity of life, and the frequent ambiguities (FM Suseno 1982: 5 -31).

Kejawen

Shadow puppet as a total arts have multi-perspective nature and in the aspect of education tend to lead to perfection that its has the peak value of the ideal of classical

culture. The teachings of *kejawen* enabled humans to reach perfection, both at birth, at life time, and after death. Perfection has an ideal peak value (highest) in classical Javanese culture (S. Haryanto, 1991: 14).

Almost every shadow puppet play based on spiritual morals, both from the Ramayana and Mahabharata epics as well as the splinter and carangan plays based on the teachings of *kebatinan* or *kejawen* (S.Haryanto, 1995: 139-141).

The shadow puppet philosophy is a universal philosophy, where life must be based on what is called truth. And according to wayang, Truth is only from God. To gain the True man must attain the True Consciousness. To achieve this man must have the true knowledge of man. In order to arrive at the true science of man must be able to see the True Reality. At one time the ratio of the brain stops, and man have to the True Sense, so by the mysticism. For this man will be able to see the true reality of himself, the origin of himself, the origin of life, all of which in the wayang is summarized in the teachings "*sangkan paraning dumadi*".

If we summarize the "shadow puppet" is a system of *kejawen* philosophy that teaches us the awareness of "*sangkan paraning dumadi*" based on five principles: True Sense, True Reality, Real Science or Knowledge, True Consciousness, and True Truth. The five principles are certainly five unified and uninterrupted entities. (Soenarto Timoer, 1987: 10).

CONCLUSION

Studying shadow puppets as an effort to establish the character of the nation's children will teach children how to behave well after taking the lessons from the things they learned earlier. By recognizing character education as it is in the shadow puppet characters, it is expected that children will be able to control themselves from outside educational influences that are not good, because they have known the character education itself is considered an antidote from the outside culture.

In the process of forming the character of the nation's children as appropriate as taught in the character of shadow puppet, it needed seriousness and diligence in learning it. This is intended so that what he learns can be applied in real life everyday, especially during this time the Indonesian nation is experiencing a moral crisis, so the education of this character is very useful if it can be realized.

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