

# THE CREATION OF PATTERN OF MAIN CHARACTERS OF *WAYANG BEBER* FOR DESIGNING OF THE ICON OF PACITAN AS CITY OF TOURISM

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**Abstract:** *Wayang beber* is both of a of fine artwork and *wayang*/puppet show art. In this paper *wayang beber* is discussed from the point of view of art or craft art in making patterns as designs or references for the realization of works of art with several techniques to adjust the main ingredients. *Wayang beber* as the original traditional art of Pacitan which contains local wisdom that needs to be conservation efforts, research, creation and innovation. This effort is being done to make *wayang beber* is suitable to be used as a source of ideas in the creation of the icon or logo of the Pacitan as a city of tourism. The process of creating this work through stages: problem identification, planning, drawing design, testing and implementation. The results of this drafting were aimed at improving, preserving Pacitan *Wayang Beber*, which is useful and widely known to the public. This paper is a part of the description of this Art Creation Research with the theme of design or design of tourist icons, through relief designs and sculptures, monument designs / monuments, city garden decoration works, with ideas of form, main characters, ornaments, arrangement patterns, stories and meanings Original Pacitan *Wayang Beber*. This description describes a part of the creation process in choosing the *wayang beber* scene, determining the main character, refining the shape and costume of the chosen figure to create a creative, innovative and meaningful Pacitan City Tourism Icon design. The relief works will be made using brass or copper plates. Ikon Pacitan's work can be done for the interior but is more appropriate for the exterior. Based on the identification of the selected *wayang beber*, the main characters of *wayang beber* Pacitan namely *Dewi Sekartaji*, *Raden Panji*, *Naladerma* and *Tawangalun*, were also found ornaments of various motifs of plants typical of Pacitan *Wayang Beber*. This main character is used as the main subject in the tourist icon design. The Pacitan City Tourism icon / logo is a new creation of *wayang Beber* combined with the form of *gunungan wayang kulit* and supplementary decorative motifs. The pattern resulted, is a relief. It was made of brass plate with carving technique and decorated with the technique of *sunggingan* or coloring by acrylic paint.

**Keywords:** *Wayang Beber, Tourism, Design, Main Figure, Icon of Pacitan*

## Research Background

Indonesian *wayang* on November 7, 2003 has been crowned by UNESCO, that as a masterpiece of the oral and intangible heritage of humanity, or a cultural master of peace of the world. By the world the existence of *wayang* is recognized as the great work of non-material world culture. This determination is a momentum to arouse awareness of various circles of the nation's culture and strength, thereby lifting Indonesia's image in the eyes of the international community. In addition, it is expected that puppets will get a positive response and demand by the community, especially the younger generation (Sarwanto, 2012: 12). *Wayang* grows and develops for a long time until now, crossing the long journey of Indonesian history. This long *wayang* journey has been tested in the face of various challenges from time to time. One of the puppets that is well known by the community is *the wayang beber* of Pacitan. If the *wayang purwais* more widely known through performances and the *wayang* is depicted by a figure made of leather, the *Beber wayang* is better known as the art of *sungging* (coloring on cloth) or art, with many figures depicted.

The culture of hedonism and individualism hits the lives of our people, especially among the younger generation. A solution to ward off or reduce the culture, one of them is through the art of traditional culture, one of which is through the application and development of *wayang*. *Wayang* has

existed, grown and developed for a long time now, across the long journey of Indonesian history. The endurance and power of this wayang flower has been tested in the face of various challenges from time to time with the content of local wisdom that always accompanies the wayang journey in every period. Wayang beber is an original traditional art of Pacitan which contains local wisdom in Gedompol Village, Donorejo, Pacitan, East Java is still maintained.

Until now the development of *wayang beber* is threatened with extinction and conservation efforts are needed by both the community and the government. Efforts must be made both from the aspect of making wayang beber, staging, becoming a favorite spectacle of the community, as well as other alternative efforts so that the existence of *wayang beber* of Pacitan still exists so that Pacitan is known as the origin of *wayang beber* and can have an impact on sustainability to increase tourism and other creative industries.

Cultural arts and tourism are two interrelated aspects, both of which play an important role in the development of tourism. In the last few years, Pacitan's tourism sector has developed quite rapidly including: visitors to beach tourism, natural caves and homesty inns. This is not apart from the construction of the JLS (Jalan Selatan Traffic), and the support of the Pacitan Tourism office.

Related to this matter tried to develop a solution in the form of designing a new tourism icon as a marker of Pacitan City of Tourism. In addition to increasing the city brand as the city of origin of the Beber Pacitan wayang. The design of city icons in the form of reliefs and sculptures based on metal craft art by taking the idea of the form of wayang beber as well as an alternative to the establishment of a new tourist destination in Pacitan city, so as to increase the economy through tourist visits to the city.

## **Theory, Objectives and Methodology**

The principles of cultural preservation include protection, development and utilization. Protection is related to protection against illegitimate or without rights (mis-appropriation) and protection against extinction. Development is an effort or aspect of copyright in it, which can mean the encouragement of creativity so that more, various types are created. The utilization includes various practical things including economic and education (Edi Sedyawati, 2014: 226). The phrase that explains the beber wayang that was born during the Majapahit kingdom in East Java, then developed in Pacitan, East Java and ended in the absence of a generation of descendants of the puppeteer. The form of wayang beber in the form of a narrative picture of the wayang story depicted on the horizontal leaf is a milestone in the origin of the beber puppet that originated in the XI century kingdom of Jenggala (Bagyo Suharyono. 2005: 51). The appearance of wayang is good from the characterization aspect and the story contains a noble philosophy. The values of wayang stories can be a mirror of identity and character development of a nation.

Aesthetics is a branch of philosophy that investigates the value of art and work. This statement is the basis that the creators of art must have a creative attitude and novelty of the shape and function of their work. He is able to realize the theme of his choice into meaningful new, creative, functional and beautiful artwork. Craft art as part of art so that it cannot escape the diversity of works of art, in which there are various qualities or values that are distinguished by intrinsic values and extrinsic values of art (Agus Ahmadi, 2005: 18). The stages of design design of the icon of wayang beber tourism icon in Pacitan is as stated in the Art Consortium (1986), which includes 5 (stages) parts that must be done (I Made Bandem, 2005: 254), namely: (a) Preparation in the form of observation, gathering information and ideas, (b) Elaboration to establish key ideas through analysis, integration, abstraction, generalization and transmutation, (c) Synthesis to realize the conception of works of art, (d) Realization of concepts into various art media, and (e) Settlement to in the final form of artwork.

Natural attractions in the form of mountains, rivers, valleys, beaches, and forests like in Pacitan, when combined with local culture can be a magnet for tourists. The existence of a mix between the natural environment, customs plus the ability of humans to create innovative, professional and sellable creations, will make tourism in a destination come forward. Culture-based creative industry is a cultural preservation product that has the potential to attract tourists and can be directly packaged into tour packages that are very typical for an area or region.

The macro objective of this artwork research is to solve problems related to the design of a new tourism icon in the form of a wayang beber statue. The research of this art creation in the long run is for the design of the Pacitan City Icon in the form of reliefs and sculptures by taking the idea of wayang beber form, as well as an alternative to the establishment of the iconic and new tourist destination of Pacitan city. The specific objectives to be achieved through this research are: Creation of relief art and puppets of Beber puppets with materials based on metal craft techniques as new tourism objects in the Pacitan region, and producing the Pacitan Kota Tourism Icon design in the form of reliefs and sculptures, as well as *wayang beber* experiments. Asli Pacitan with metal craft-based art materials for the beauty of new tourism objects and city parks in the Pacitan region.

Art creation methodologies in the form of reliefs and sculptures for *wayang beber*-based tourism icons as objects of research, will be interpreted in relation to Javanese culture, philosophical values, ethics and aesthetics as the basis for innovation in the development of traditional arts to promote Pacitan Regency as the origin city of *wayang beber*. Data collection techniques will be carried out through literature studies on the creation of works of art, metal plate reliefs and sculptures, fine art of *wayang beber*, character characters, stories and techniques of sculpture design itself, field observations, resource interviews, documentation, recording, and Focus Group Discussion (FGD). Stages in the analysis process from various sources of the results of the study, excavations in the field and from the information from literature studies and interviews (interviews) were conducted using an interactive model, where each component of the analysis includes the stages of data collection, data reduction, presentation and conclusion.

## **Discovery and Discussion**

The works of statues and monuments found in Pacitan, after we conducted direct research in the city of Pacitan can be said to be relatively small. This is understandable because Pacitan is a small town or district in East Java, which is located at the southwestern end of the city and the furthest from the capital city of the province (Surabaya). With the research on the creation of Pacitan tourism icons that elevate the Pacitan style of *wayang beber* culture, we want to offer relief designs and new craft-based metal craft designs. It is hoped that in the coming year it can be applied to add to the beauty of Pacitan city. In this monument design offer will be presented several alternatives designs / designs of shapes, relief patterns and sculptures that are diverse both in terms of materials, techniques and functions. It will also be given alternative prices that are cheap, moderate to higher quality, and will be supported by supporting media and promotions so that Pacitan is expected to become a City of Tourism in the coming year.

Pacitan has a city slogan of 1001 Goa because the tourism world is famous for having a lot of natural Goa including: Goa Tabuhan, Goa Gong, Goa Kalak, etc. In the last ten years along the coast stretching about 100 km, there are many new attractions on the South Sea coast. Whereas those that have long been beach tourism objects, such as in Telengria, and Watukarung many stand Home Stay for tourists to stay. With the construction of Jalan Lintas Selatan (JLS) which is a pioneering road in the southern part of Java Island, the Pacitan region has had a major influence on increasing tourism in Pacitan. As in the JLS Bridge above the Grindulu River, which was just completed in 2017, the gate is "Welcome to Pacitan City of Tourism". This will be very interesting if the above can be added with

Pacitan Tourism Icon decoration which on this occasion is being fought for design and prototype examples of copper / brass plate metal. Displaying the works of city sculptures, monuments and parks, some of the designs for the renewal will be developed.

### **Selection of Pacitan Main Figures of Wayang Beber**

The selection of the main character in the wayang work in a scene or arrangement of motifs needs to be explored, searched, contemplated based on the analysis of the data obtained in the form of written literature, photographs and art experience from the creators. The types of *wayang beber* references that can be found include: a documentary in the form of photographs of the original Pacitan *Wayang Beber* that has been hundreds of years old, which is stored in the village of Gedompol, Donorojo Pacitan. The number of these *wayang beber* contains six scrolls containing 24 jagong (scenes), each scroll containing four jagong. The original Pacitan *Wayang Beber* because it was made from Daluang paper, where some of the ingredients were damaged, the real color had faded so it was not used for staging, it was only stored in a special puppet box. If *wayang beber* is performed, then using the duplicate painted on the cloth.

To choose the main character in the *wayang beber* story, it is necessary to read the story, look for it in the image of the most prominent figure, the figure who becomes the dominant object and searches for expert information. Based on this, the main character in the Pacitan *Wayang Beber* story of *Joko Kembang Kuning* was chosen by four, namely: *Dewi Sekartaji*, *Raden Panji Kembang Kuning*, *Naladerma* and *Tawangalun*. The four characters are chosen because the characters are widely told and appear in many scenes.

Dewi Sekartaji is the daughter of the King of Kediri who escaped because she did not want to be asked by King Klana. In the sharing, Dewi Sekartaji was helped by Naladerma and Tawangalun. After the competition was held, Raden Panji with Tawangalun was able to win, so Dewi Sekartaji became the soul mate of *Raden Panji*. In the selection of the four figures to be appointed as Pacitan Tourism Icon or Logo after the drawing was finished, it still needed time to be coordinated with the leadership of the Regional Government and Tourism Office in Pacitan. Examples of the original Pacitan *wayang beber* for Gulungan I and the results of the selection of the four main characters of the Pacitan *wayang beber* and the design drawings of the development creations can be reported as follows



**Figure 1.** Roll I: Pacitan *Wayang beber*, consisting of 4 Jagong (scenes).

The total number of *wayang beber* Pacitan is 6 rolls with 24 jagong



**Figure 2.** Photos and Patterns of Roll I, Jagong 1: "Passover in the Ward of the Kingdom of Kediri"

Left: a photo of the original Pacitan *wayang beber* (made during the late Majapahit in the 1400s AD).

Right: the pattern of Jagong 1 is used for reference to coloring the figures / ornaments.

The meaning or story of the picture in Scroll 1, jagong 1 is: Raja Kediri Prabu Brawijaya held a meeting (post-graduation), attended by *Keboloro* and which was ordered by *Raja Klana* and prince *Panji Kembang Kuning* to apply for the beautiful Sekartaji. The king told the two applicants, that whoever finds Dewi Sekartaji has the right to become his wife.



**Figure 3.** Roll V, Jagong 18: "Kingdom of Kediri: At a Apartment in the Palace"

**Dewi Sekartaji:** The main character in Pacitan *Wayang Beber* is sitting on a Sajadah (praying mat) that is flying like riding a *Garuda* bird (the King's Seat symbol). Sekartaji can be interpreted as a beautiful woman who has a penance (courageous), marked by holding a keris ready to fight for happiness. Dewi Sekartaji holds this keris as a symbol of rejecting Klana's proposal, preferring Raden Panji. Dewi Sekartaji is an attractive figure as the Main Figure of the Travel Icon in Pacitan because this woman character as a symbol of a beautiful woman, the main character told, is celebrated and becomes a bone of contention between Raden Panji and king Klana. What's interesting is Dewi Sekartaji holding Keris and looking back as a form of rejecting King Klana's application. The carpet can be interpreted as the Flying Prayer Mat in the story of aladin. While the Garuda bird of the Palace and Sekartaji symbol has power as the daughter of the King of Kediri.



**Figure 4.** Photos and patterns of Roll I, Jagong 4: "Playing Music in the Paluh Amba Market"

Improved results for the *Raden Panji and Tawangalun* Patterns, based on depictions on Roll 1, Jagong 4 wayang beber Pacitan.

Independent figure Raden Panji Asmarabangun and Tawangalun: the form of the original pattern of the head, body, and characteristics of the sign is maintained, the costume is enhanced by beautifying the lines of the face, jewelry and added ornamental motifs on the underside. For the Jarit banner plus the wiron shape in the middle, decorated with the Parang Batik motif. Whereas for Tawangalun Jarit it is added with wiron and decorated with Motifs of Kawung Batik or Ceplok



**Figure 5.** Naladerma in Roll III, Jagong 11: "Meet in the Residence of Kyai Demang Kuning"

for the foundation of the development of Naladerma Figures.

Naladerma figures (Punakawan at *Wayang Beber*) form the original pattern of the head, body, and character traits are maintained, the costume is enhanced by beautifying the lines of the face, jewelry and plus ornamental motifs on clothing underneath. This Naladerma on the jarit plus the shape of the wiron in the middle, the keris is minimized and decorated with the Kawung Batik Motif, while the scarf is decorated with floral motifs. Naladerma figures are interesting as the main figure of the Travel Icon from the choice of Pacitan Beber's Wayang Pattern, because Naladerma is an important figure as a helper, and a loyal servant of Panji and Sekartaji. After analyzing the story, in Pacitan Wayang Beber, there are two Punakawan figures, Naladerma and Tawangalun.



**Figure 6.** Plant motif (trees, branches, leaves, and flowers) Pacitan Wayang Beber in roll III, jagong 10, found at the top.



**Figure 7.** Design with a Edge Pattern model of the Gunungan, for the work "The Icon of Pacitan Kota Pariwisata": from the left: Sekartaji, Naladerma, Panji and Tawangalun & the application of plant motifs.



**Picture 8.** Results of the embodiment of the design of the "The Icon of Pacitan City of Tourism".

Using brass or copper plate and 'sunggingan' on cloth, zinc or aluminum. Right: Alternative implementation of Monument Design on the Bridge "The Icon of Pacitan City of Tourism".

## Conclusion

Pacitan has a lot of natural tourism potential, namely the beach which stretches about 100 km, in the southern part of East Java and many natural cave /Goa. Followin by the construction of Jalanraya Lintas Selatan (JLS) and better economical prospectus in the coming year, tourism is growing well. Therefore, the creation of the tourism icon refers to the Pacitan Wayang Beber originally. It will be applied to the border monument, the monument above the Bridge, the City Park, the monument at the tourism site in the Pacitan region. It has been supported by scientific writing on a national and international scale, and moreover various promotions print and electronic media. It will be able to attract local and international tourists, whose impact is to improve the economy of the community through the tourism industry in Pacitan.

Identification of wayang characters and plant motifs in Pacitan Wayang Beber needs to be done because there are many characters and various forms. After being identified it was found: four main characters, Sekartaji, Panji, Naladerma and Tawangalun, while ornamental motifs of plants were found in tree motifs, twigs, leaves, flowers, which are typical of Pacitan puppets. Based on the four main characters after the design of a new scene pattern, plus the shape of the edges based on a creative puppet gunungan can produce aesthetic and innovative creations. Since the research of art creation and presentation is still in the process and the description is limited, there is still a lot of data both written and visual, as well as the results of the creation of the design, the process of realization and the work presented in this article.

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- Doc: Creation Ikon Wisata Pacitan ICALC UNS 2018, AgA FSRD Srkt.