

# Wayang Kulit as New Media in Dialogical Communication

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**Abstract**— New media in Indonesia has contributed to providing space for social and cultural activities in the society. They can create ideas in various communication channels. It can be seen from the packaging of traditional culture which is driven in various segments in the digitalization of media. This traditional culture packaging can be seen in the wayang kulit shows on the Java and Sumatra. The cultural community in this region is able to provide a traditional spectacle of a global nature. The creation of sound effects and images in digitalize media creates new performance in this wayang kulit show. This performance appears in many dialogical communication patterns which spoken by dalang. The results of the study show that there are differences in dialogic patterns in digitalize wayang kulit shows. Wayang kulit shows in Sumatra appear as sound effects that lead to dialects that are internal in community participation. Likely, in the form of advice and advice. While the wayang kulit show on the island of Java is able to change the sound and image effects in a form of dialogue that is transcendental communication.

**Keywords**— culture, wayang kulit, media, traditional, communication

## I. INTRODUCTION

Effective communication in conveying information will certainly create a suitable media in the interaction. Interaction will usually occur in every regional context in society. New media has an important role in the process of delivering the message. This process involving many channels raises many ideas in packaging communication message delivery. This can be seen in the wayang kulit packaging which is considered a traditional media in the process of communication carried out.

The phenomenon process that occurred between 2009 and 2011 confirms that [1] wayang kulit are still become a warehouse of value traditional, and also a form dynamic art, in response over the flow of popular culture, political and religious changes, as well as problems the latest. The form of the communication process in wayang kulit shows consciously raises the spiritual emotions of the actors and audience.

Wayang kulit as a medium for delivering messages are considered capable of providing spectacle as well as good guidance for the community. wayang kulit shows are often seen as a language symbol of life that is more spiritual than physical in nature because it includes attitudes or views

about the essence of life, the origin and purpose of life, the relationship between man and God, the relationship between one person and another, and the relationship between humans and nature [2].

Since wayang kulit proclaimed in 2003 and Inscribed in Third Session of the Intergovernmental Committee (3.COM) in Istanbul November 2008, on the Representative List of the Intangible Cultural Heritage of Humanity [3], Wayang kulit has spread to other islands (Lombok, Madura, Sumatra and Borneo) where various local performance styles and musical accompaniments have developed.

Wayang kulit, which has been able to transform in various forms of media, has created a new space in understanding Javanese culture. The great curiosity of the Javanese people on the island of Sumatra, especially in Bengkulu province is very reasonable. Based on the spread of the Javanese community [4] in Bengkulu in 2010 it reached 55, 07 percent. In particular, this fosters their desire to better understand the culture they have, one of them is wayang kulit.

Wayang kulit for the people of Sumatra Island Particularly in Bengkulu Province, based on observers, it turned out to be one of the communication media carried out by Javanese people in the Bengkulu province which directly became a binder, a place of cultural friendship and strengthening family. Whereas in Java, especially in Yogyakarta, wayang kulit as sacred performances have also become an attraction for art and culture for local and foreign tourists. Wayang kulit shows [5] contains enough moral messages good that has been standardized in form *sanepa*, *piwulang*, and *pituduh* linked in human life to achieve a peaceful life.

The difference in treatment in seeing wayang kulit as a media certainly creates dialogic space in new media concepts. This concept can appear from many condition. Such as message from person, environment, wayang, online media, and various discussion from wayang shows.

From the background explanation, the authors formulated a problem about the phenomenon of wayang kulit as a new media in dialogical communication that existed on the islands of Java and Sumatra.

## II. RESEARCH METHOD

This study was conducted using qualitative research with descriptive writing techniques. While the approach used is a phenomenological approach. Phenomenology research [6] is oriented to understanding, exploring, and interpreting the meanings and events, and relationships with ordinary people in certain situations. This research is a qualitative research using observations of phenomena or natural social phenomena based on the field (empirical). The technique used by researchers in determining informants is Snowball techniques. Researchers began to get information by resource persons who were perceived by researchers to know about the wayang kulit in Bengkulu and Yogyakarta. This Research was doing in the Omah Cangkem, Yogyakarta and the Mitra Budaya Association, Bengkulu February- May 2019.

## III. RESULT AND DISCUSSION

### A. *Wayang Kulit in the Concept of New Media*

Wayang kulit in various perspectives is synonymous with traditional art performances. Wayang kulit as a form of communication media, is very popular not only on the island of Java. Wayang kulit [7] can also mean "shadow", because the audience in watching the performing arts sits behind the screen (color) which is driven by puppet figures, by looking at the Wayang kulit played by Dalang. This Wayang kulit show is performed by dalang who is also a communicator and dialogue from the puppet figures, with different intonation of sounds, colors and languages depending on the names of the characters from the puppets being played. Wayang kulit are always accompanied by gamelan music played by a group of *niyaga* (music players) and songs (*tembang*) by the *pesinden*.

Wayang kulit in the new media concept can be said as a form of media development. Based on the conceptual framework that emerged, the new media concept that diversifies the use of application-based electronic media and world wide forms of the process of delivering messages. In other words, new media is a term to describe the incorporation of computerized digital communication technology and connected to the internet network. New media has two main elements namely digitalization and merging. The internet is evidence of convergence because it combines several other media functions such as audio, video and text [8]. The concept of incorporation in interpreting wayang kulit as traditional media and audio, video, text as a condition in new media becomes an interesting part to be discussed.

The concept of wayang kulit as a traditional communication medium is a unique form in the development of communication media. Development communication media [9] which includes the writing era, the printing era, the telecommunication era, and the interactive communication era, most of which are inventories of new communication technologies. This is very related to the understanding of wayang kulit as a product of culture and performing arts in the development of communication media. As a cultural product as well as a medium of communication, Wayang Kulit consists of

physical and philosophical aspects which include wayang kulit, kelir, blencong, gedebok pisang, keprak, gamelan, lakon and pelaku.

Based on the results of research conducted in one of the Javanese arts and culture communities in Yogyakarta, they explained that, these physical aspects include, physical puppets as a medium of performance with flat shapes and made of buffalo leather painted according to the character of the desired character. Color, is a stretch of white cloth framed by rectangular wood as a medium for playing puppets. Blencong is a lighting lamp that is hung in front of the screen, made of metal with an oil reservoir as an axis. Banana gedebok is a medium for plugging puppets in two lines during the performance. Keprak is a tool made of iron used by masterminds in the show. Gamelan is a series of musical instruments used in puppet shows. Lakon is the storyline that will be played by the dalang, and pelaku is the whole person involved in the wayang kulit show including the audience.

If it is associated with the development of communication media proposed by Rogers, then wayang kulit as a traditional communication media has different interpretations in interpreting this era of development. In The Writing Era, Rogers saw that the communication era began with writings that began to be understood, while the puppet actors saw that the physical form of wayang kulit was a written literary form that represented the current state of mankind. This can be seen in the mountain symbol, puppet character, and storyline that was built. The next phase is The Printing Era, Rogers explained that this phase of human communication is more advanced by utilizing printing technology. This phase according to the puppet actors is a phase where the Javanese community has been able to make and paint puppets in accordance with the standards believed by each group in developing puppet media. Whereas in the third phase or Telecommunication Era, Rogers identifies the meaning of communication with a distance apart (communication at a long distance). While according to the puppet actors, this process is a form of understanding of the harmony of the sound of the gamelan and the activities of the puppet performers delivered in the wayang kulit show.

In the last phase, Rogers say that Interactive Communication Era, is the most contemporary era in which telecommunications takes place between two different media and is facilitated by the existence of computers. The telecommunication concept that occurs between the two media is interpreted as a process of documenting wayang kulit shows performed. This process is carried out in the audio visual recording process of the entire wayang kulit show. This process is then called the convergence or amalgamation of various media functions. This concept was later named as wayang kulit as new media.

### B. *Wayang Kulit as a form of Javanese Dialogical Communication*

Observations that have been made at the Mitra Budaya Association, Bengkulu and Omah Cangkem, Yogyakarta have found that wayang kulit is considered as a two-way communication medium. This two-way communication

media looks at the concept of dialogical communication. The concept of Dialogical Communication in this article uses the development of Baxter's dialogical communication theory. This theory is specifically the development of a theory called the second generation of dialectical and dialogical communication [10]. The formation of dialogical communication that took place was initiated by a dialogue that was built between the puppet characters played by the puppeteers as communicators. This process occurs in the story (lakon) of Semar Mbangun Kahyangan, in a dialogue description between Semar, Yudhistira, Bima, Nakula and Sadewa,

“Semar accepted the arrival of Yudhistira, Bima, Nakula and Sadewa. Before the pandawa (Yudhistira, Bima, Nakula and Sadewa) arrived, Petruk was there with three Amarta Kraton heritage. In a bad tone voice, Semar very disappointed because the arrival of the Pandawa was only four people, without arjuna. However, Semar immediately performed a ritual ceremony by entering the four brothers into one into Semar's body. It turns out that in Semar's body resides Sanghyang Wenang who gives instructions for life's teachings and knowledge that are very meaningful to the Pandavas, and orders them to meditate for ten days”.

In the little dialogue description above, we can find that the communication process occurs based on dialectics that run dynamically. This means that in the Semar Mbangun Kahyangan story (lakon), dialectics presents space to the communicator (dalang) at each level (dialogue shown), where the needs are often contradictory (phenomena and conditions of the characters in the story), and identities (each character like Krishna, Petruk, Yudhistira) is one of the basic human needs [11]. The wayang kulit show performed by the Mitra Budaya Association in Bengkulu is specifically in a multi-lingual dialogical condition and does not prioritize the storyline or the play that was built. Even dialogue is conveyed into informative puppet stories. Especially about the culture of wayang kulit. In this process, dialogical communication needs emerged as a result of the diversity of Javanese culture and local culture. The communication process that occurs also involves the interaction of all puppet actors (dalang, gamelan players, and spectators) that occur continuously during the wayang kulit show.

This process creates a natural sound effect in the documentation of wayang kulit shows. The mixing of local and Javanese *dialek* in this interaction creates a new space in the wayang kulit show. The process of communication and interaction occurs between players and players (dalang, and niyaga), or players with viewers, and even interactions that occur between the audience and the audience. The tradition in this process is a new media in the perspective of communication at the wayang kulit show. The wayang kulit show, which is presented as an entertainment medium, turns out to be able to unite cultural diversity in the community.

Whereas in the wayang kulit show performed by Omah Cangkem, Yogyakarta on Java Island has different visuals and sounds. The voice intonation conveyed by the

dalang is able to form an imaginary nature in the audience. The forms in this communication which then give rise to different effects in various types of communication at the wayang kulit show. The relationship pattern that appears in Semar Mbangun Kahyangan's story (lakon) forms a transcendental dialogical communication.

In an interview conducted with Pardiman Djoyonegoro, he explained that this story prioritizes the spiritual aspects of human beings in various ways which currently have faded the value of cultural values possessed. This is related to the message from the ancestors to guard the three main heirlooms (Tiga Pusaka Utama), namely Jamus Kalimasada, Tombak Korowelang and Payung Tunggul Naga. This message for me is multidimensional knowledge. It can be order (dawuh), warning, or revelation (wahyu).

Furthermore, he explained that, the story (lakon) of Semar Mbangun Kahyangan is specifically an allusion to the rulers or leaders in this country. This satire is related to the ability to maintain the three core heirlooms (Tiga Pusaka Utama), that they will always carry, namely Jamus Kalimasada (in Islamic terminology symbolized as the sentence belt of syahadat which means belief in Islam possessed, in ancient Javanese terminology related to the continuity of the 5 senses which are useful in our life), Tombak Korowelang (a spear with 7 wave (luk 7) its mean that "pitulungan" or help for fellow creatures), and Payung Tunggul Naga which means a shelter for all people.

The wayang kulit show with the Semar Mbangun Kahyangan story (lakon) by the Omah Cangkem community in Yogyakarta is very considerate of the philosophical aspects of wayang kulit. The philosophy of wayang kulit besides being a medium of performance is also described as a character of evil, angel and character in human life. Likewise with non-physical aspects such as singing (suluk wayang) which is song by dalang, with a choice of words and sound intonation that is tailored to the story that was delivered. The dialogue presented at the wayang kulit show on the island of Java shows that the dalang have certainty for the consequences of the story (lakon) to be delivered for audiences. In addition, the gamelan music players (Niyaga) see that the situation presented in this story is like the conditions that occur at this time. This condition seems to indicate that there are conditions of expression and non-expression of the dalang. So as to create harmony in multilevel dialogical meaning in the creation of transcendental communication patterns in maintaining harmony between humans, the environment, and to the God. This condition refers to the pressure from performers on what they understand and feel. harmony in multilevel dialogical meaning in the wayang kulit show is the new media approach in the creation of transcendental communication patterns in maintaining harmony between humans, the environment, and God.

Dialectical theory of relations in the model of Wayang Kulit as new media in dialogue communication is the development of perspectives on maintaining

relationships. Maintenance of relationships that affirm the existence of trade-offs and conflicting desires that create tension in the cultural context. This theory if associated with the tradition of communication can be categorized in the sociocultural tradition with a focus on patterns of interaction between humans and individual characteristics and want to know how people make reality in social life, social groups, organizations, and cultures [12.]The dialectical theory of relationships is not come easily. To built relationship was provides three core expression privacy tensions, stability changes, and separations, which can manifest in relationships or between relationships and people outside the relationship [13]. And for the context of dialogical communication in wayang kulit, it can be seriously problem to apply in the other society in Indonesia culture.

#### IV. CONCLUSION

Based on the results of the discussion, wayang kulit as new media in dialogical communication gives new meaning to the concept of new media. The results showed that there were differences in dialogic patterns in wayang kulit shows. Wayang kulit performances on the island of Sumatra, especially in Bengkulu province, there was a mixture of local and Javanese dialek in the show creating a new space in the wayang kulit show. The process of communication and interaction that occurs between players (dalang and niyaga), or players with viewers, and even interactions that occur between the audience. And then creates a natural sound effect in the documentation of wayang kulit shows. This tradition in the process is the concept of developing new media in a communication perspective. Wayang kulit shows on Java Island, especially in Yogyakarta, there was harmony in multilevel dialogical meaning in wayang kulit performances. This performance was called a new media approach in the creation of transdental communication patterns when there is harmony between humans, the environment, and to the God.

#### ACKNOWLEDGMENT

This research was conducted independently with support from experts and practitioners of Javanese culture, Mr. Pardiman Djoyonegoro from Omah Cangkem Yogyakarta and RM Sadiman from Mitra Budaya Bengkulu. I would to thank for Department of Communication Studies Sunan Kalijaga State Islamic University, Especially for Mr. Fajar Iqbal and Mr. Rama Kertamukti.

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