

Beber Puppet Existence and Its Implementation in Character Education in SMK

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ABSTRACT

Beber puppet is a type of Indonesian puppets which is shown not in the form of a shadow image but a picture show. Because what is shown is a series of drawings drawn on a rectangular paper or canvas, the paper or canvas can be rolled up and stretched. The series of drawings depict scenes from a play, and a play consists of several acts. Beber Puppet is one of the arts and cultures of Indonesia that is apt to be forgotten. Indonesian cultural and arts education is one of the appropriate subjects to reintroduce the arts and cultures of Indonesia which are likely to become extinct like Wayang Beber. Cultural arts subjects are closely related to character education. Character education aims to form and train individual abilities continuously for self-improvement towards a better life. Developmental efforts need to be made in Wayang Beber so that character education can be easily understood, and Wayang Beber is easily recognized by students. The development of Wayang Beber as a learning material in the subjects of Indonesian cultural arts will result in a product called Creative Wayang Beber.

Keywords— *Wayang Beber, Cultural Arts, Character*

1. INTRODUCTION

Arts Education includes all types of activity about physical and nonphysical activity which is reflected in activity to express, explore, create and appreciate through visual language, sound, move and role [1]. Through art education, students are trained to obtain skill and experience to create which is adjusted to nature environment and local culture and also to understand, analyze and appreciate art piece. Arts education in school can be an effective media to develop skill, creativity and sensitivity of students.

The goal of art education can also be seen as an attempt to develop behavior so that students are able to create and sensitive to arts or give capability to work and appreciate arts. These two capabilities becomes vital because the dynamic of human social life and aesthetic values have contribution to humans' happiness besides to educate them. Arts and culture subject has been learned since Elementary School (SD) until Senior High School (SMA) and Vocational High School (SMK). This subject studies about some kinds of branch art, they are music art, dance art and visual art and then added with the knowledge and introduction of local culture or cultures in Indonesia.

In this globalization era nowadays, knowledge is rapidly change but there is one thing that cannot left behind or hid its existence, that is the diverse cultures which are not able to be possessed by other countries. Today, Indonesian cultures gets faded by the existence of sophisticated

technology tools. Moreover, the nowadays young generations less care about Indonesian culture, especially arts such as puppet. Therefore, to introduce Indonesian cultures to young generations especially for students is to give arts and cultures education in form of subject at school.

Wayang or puppet is imitation form of human or animals that is used to role a figure in a traditional drama performance that is usually played by people commonly called as dalang [2]. Puppet consists of various kinds, they are purwa puppet or known as leather puppet, *wayang golek*, *wayang wong* and so on. Whereas, there are many kinds of other wayang, one of them is Beber Puppet which is almost extinct. Beber Puppet is the oldest puppet in Indonesia. Generally, Beber Puppet is not far different with other puppets, which are used for performance. The difference is on the form of puppet, the staging story and components in a performance.

Beber Puppet is a puppet in form of painting made on role paper and played it by exposing it [2]. While according to Sutarso, Beber Puppet is *ambeber* (Javanese Language) that means to stretch. In this point is to stretch series of picture drawn on a canvas and depicts the pictures' meaning through player (*dalang*) [3]. It can be concluded that Beber Puppet is a kind of Archipelago puppet performed not in form of shadow image show but in a picture show. A series of pictures dawn on canvas or

rectangular paper is what it is performed, then the paper or canvas can be rolled up and stretched. The series of pictures portray acts of an act and an act consists of some scenes is at school. While non-formal education is an unbounded education by curriculum and is free, for example education in family environment.



Figure 1 Pacitan Beber Puppet

(Source:
<https://waybemetro.files.wordpress.com/2012/04/wb-pacitan>)

There are only two Beber Puppets in Indonesia, they are in Gunung Kidul and Pacitan, West Java. The performance of Beber Puppet is held on ritual occasions, they are village sanitation, pest decline or human life process (birth, marriage and circumcision). By the heir, Beber Puppet is sacred and cannot be performed normally and should go through certain rituals. Today, Beber Puppet is indeed less popular but Beber Puppet kept many histories in its journey that needs to be preserved. The puppeteer of Beber Puppet must be from the descendant line. Thus, if we are not from the descendant of Beber Puppet, we cannot do that. It also should be a man, because a woman cannot be a puppeteer of Beber Puppet. Not only does run the puppet, but also to hold Beber Puppet is forbidden. In the performance, Beber Puppet does not need many personnels, there is only one puppeteer, and four band players to play gong, kenong rebab and kendang. However, it is important to know that Beber Puppet of Pacitan and Wonosari have a difference. Puppeteer of Wonosari Beber Puppet uses sort of stick to point on puppet called as duding. What makes unique and makes curious is everybody cannot open the 24th *jagong* (scene), includes the puppeteer himself (for Pacitan Beber Puppet). Historically, this *jagong* was never opened since many years ago. Beber Puppet is a story of Panji Asmoro Bangun and Dewi Sekartadji. It so unfortunate that only a particular person who can be the puppeteer of Beber Puppet. Beber Puppet is only two, they are in Pacitan and in Wonosari. Because of that factor, the young generations and children tend to not know much about Beber Puppet arts and cultures. Because of its monotonous story, it also can be a factor why young generations is less interested in learning their own cultures deeply, that is Beber Puppet. In

this opportunity, the writers will introduce Beber Puppet arts by developing learning through Arts and Cultures subject

2. RESEARCH METHOD

This study was conducted using qualitative methods. The data were obtained through interviews with the puppet characters and sungging in Gogon Arts Center in Surakarta. [6] Asserts that qualitative research produces descriptive data in the form of written or spoken words from the participants or the behaviors under observation. Data collection was also carried out through direct observation in Gogon Arts Center to observe the process of puppet production. The process of data validation was done by the provision of observation and in-depth interviews.

3. THEORETICAL THEORY AND DISCUSSION

3.1. Tri Sakti Jiwa Concept by Ki Hajar Dewantara

In the age of Mataram kingdom, 1586 – 1680, puppets are equipped with moveable hands. A puppet is a high-value art inherited from the ancestors of the Indonesian people. A puppet has a message and moral values expressed or implied through its symbols. A puppet ables to convey the message visually. One of the puppets illustrates *Srikandi's* characteristics. Puppet art evolved according to the times and areas as well as supporting the community. Thus, it creates various forms of puppets according to the appreciation and creativity of local artists. It raises Surakartan style puppets.



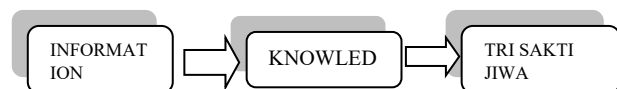
Figure 2 Puppet of Srikandi Surakarta Style in Gogon Arts Center

A female puppet of Surakartan style is characterized by the end of the fabric which protrudes to the rear. Formerly, the purpose of the puppet maker artist is to express the inner atmosphere puppet pleases. For *sunggingan* artists in shadow puppet, decorating puppets requires training and a thorough understanding. They must understand the character of the puppet characters to be decorated and also have skills in processing colors.

The leather puppets of Surakartan style could be based between the size puppets, shape, and position. In terms of size, shadow puppets can be classified into five categories.

They are big puppet (70-100 cm), bigger puppets (55-70 cm), medium puppet (40-55 cm), and smaller puppet (under 30 cm). Related to the elements, the puppet is listed on the form and fashion. For example, *putren* puppet consists of *Srikandi*, *Sembadra*, *Sinta*, etc. [7]

3.2. Beber Puppet Development with “Tri Sakti Jiwa” Concept



At first, students obtain information. The information is obtained from their experience of watching etc. Those experiences are absorbed by students. The absorption of the information is a knowledge that merely to know, and then to get a whole science, then the students use *Tri Sakti Jiwa* concept by Ki Hajar Dewantara, they are creation, feeling and personality. For example, students will practice how to make Beber Puppet creation, students get information from the experience of watching Beber Puppet video performance, experience of reading something about Beber Puppet, then students will absorb information about Beber Puppet. From those experiences, knowledge would appear.

To get more understanding of how to achieve a whole knowledge about that Beber Puppet, students need createm feel and personality.



Table 1 *Cipta. Rasa dan Karsa*

Creativity of creating, expressing ideas, imagination and opinion.	Cipta (Mind)
To observe and appreciate an object, whether in physic, motion or meaning of	Rasa (Feel)

object form.	
To make art well, correctly formed, or skill to create so passion to master a technique grows.	Karsa (Passion)

Art Education Substances [5]

1. Cipta
In the beginning, the students are invited to watch video about Beber Puppet performance and Wikipedia about Beber Puppet. Video, description explanation from Wikipedia will give apperception form of Beber Puppet that in the meantime will be easier to imagine and then continue the explanation from teacher. In this case, the process of students' imagination is started to develop, guide the understanding of Beber Puppet history and characteristic through understanding and visual intelligence. From that on, the students think and imagine about the art piece they are going to make.
2. Rasa
In the step before making, the students watch carefully, observe the form of Beber Puppet and tutorial how to make it. After that, their imagination result is expressed on a sketch. They use *rasa* or feeling on this sketch. They observe, feel and appreciate the process and step one by one in making Beber Puppet of their own creation.
3. Karsa
After going through various process how to make Beber Puppet creation, the students are able to make art well, draw well, has skill in creating Beber Puppet creation so that they master a technique. For example is *sunnging* technique.

The process of making Beber Puppet in Tri Sakti Jiwa

In the beginning, students make a group. One group consists of five students. The students are asked to make a creation of Beber Puppet by using folktales.

1. Students watch Beber Puppet performance video and search another reference on the internet about Beber Puppet (cipta).
2. Students watch tutorial video about how to make Beber Puppet creation (cipta).
3. Students make art concept, tools and materials and also sketch on drawing paper (cipta)
4. Students move the sketch into a roll able canvas (rasa)

5. Students start to color it by using *sungging* technique (rasa)
6. Students decorate the result of their arts (rasa)
7. Students make two planks on the edge of the roll as handle grip (rasa)
8. Beber Puppet is ready to exhibit (karsa)

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The success of this Tri Sakti Jiwa concept is marked with characteristic of arts which has different special character, the appeal of worriedness and happiness expression in process of making art. The development of Beber Puppet is a form of preserving national cultures by introducing it to the young generations through formal education in form of Arts and Cultures subject. This Beber Puppet development applies *Tri Sakti Jiwa* concept by Ki Hajar Dewantara. It is *cipta, rasa and karsa* based learning. This concept is beneficial for Arts and Cultures learning at school.

CONCLUSION

Through the art and culture of wayang beber subjects will be introduced to the younger generation. By using the concept of Ki Hajar Dewantoro, known as the "Trisakti Soul Concept" consisting of creativity, taste, and intention. That is, to carry out everything then there must be a synergistic combination between the results of thought though (copyright), the results of though feeling (taste), and a strong motivation in him (intention). If in carrying out everything that only relies on one of them, then chances are far from success. The balance of these three things will determine the success of an educational goal.

Creativity creates, expresses ideas, imagination and ideas included in copyright. Observing, feeling and appreciating objects both physical, motion and meaning of the shape of objects including taste. Work well, in the right form, as well as the skills to create so that there is growing interest in mastering techniques including intention. The success of the concept of Tri Sakti Jiwa is marked by the characteristics of works that have different characteristics, the emergence of anxiety and pleasure in the process of work. The development of wayang beber is one form of preserving the archipelago's culture by introducing it to the younger generation through formal education through arts and culture subjects. The wayang beber development uses the concept of Tri Sakti Jiwa by Ki Hajar Dewantara. The concept of learning is based on copyright, taste and intention.

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