

Wanda Wayang Kulit Surakarta in Perspective Visual Communication Design

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ABSTRACT

Wanda is a depiction of the face or facial features of a character in wayang kulit purwa. Wanda's function is as an embodiment of the character and basic character of the characters in wayang performances. This article aims to examine the form of Surakarta shadow puppets, especially the Pandawa Lima figures. This research method uses a qualitative method with an ethnographic approach that examines the form and function of the Surakarta-style wayang kulit. This research procedure begins with collecting data through literacy sources, digital information media, and interviews with the puppeteers' Ki Tantut Sutanto and Ki Hari Noto Carito (Suharyanto, S, Sn.) a puppeteer and puppet practitioner from Klaten Surakarta. This study resulted in the findings of the elements and principles of visual communication design contained in the Pandawa Lima Surakarta puppet theater. The implication is that the study of Wanda's wayang kulit is very interesting and important in the development of visual communication related to innovation and creativity based on local wisdom.

Keywords: *Wanda wayang kulit, Pandawa lima, Perspective, Visual communication design.*

1. INTRODUCTION

Wanda wayang is a depiction of a character's face that relates to the mood of the soul. Wanda can be called *pasemon raenan* or facial expressions which can be interpreted as the embodiment of the basic character of wayang in describing the inner and outer atmosphere, mental conditions and certain environments. The basic character of wayang kulit purwa can be described by certain patterns, for example in the eyes, nose, mouth, face color, body size comparison and position, as well as the voice of the puppeteer [1,2].

This can be exemplified as in; 1) Wanda depicting a wayang character in a calm, neutral mood does not show any turmoil. Depicted with the most lowered face position with the body leaning forward. Wanda is shown in the rental/lined scene. 2) Wanda, who depicts the attitude of the upright and active wayang character, which is depicted with an upright body position, the face is slightly tilted up and the point of view is falling further, used by the character on trips, excursions or scenes that require mental readiness. 3) Wanda who draws wayang characters in a high and overflowing emotional state, manifested by a taller character with a very upright body and even slightly leaning back. Wanda is usually used in scenes of war or tantrums. The

function of the wanda is to liven up the atmosphere in the wayang kulit story that is adapted to the wayang characters according to the story being played.

Previous research explored the development of wayang in Indonesia, about the importance of wanda wayang in a performance, wayang as a way of life and wayang as a Masterpiece of the Oral and Intangible World Heritage. So that the current research is a development of research that has been done by previous researchers, including the book "Raga Kayu, Jiwa Manusia" [3], which is Sarah Anais Andrieu's dissertation entitled *Performances et Patrimonialisations du Wayang Golek Sundanais (Java Quest, Indonesie)* to obtain a Doctorate in Social Anthropology and Ethnology at the Ecole des Hautes Etudes en Sciences Sociales Paris [4], which discusses a lot about the development of wayang, especially wayang golek, and the elements of wayang performances that exist in Indonesia as well as life patrons reflected in society in West Java in particular and Indonesia in general [3].

In the second literature is Bambang Suwarno's dissertation from the Study Program for the Study of Performing Arts and Fine Arts, Postgraduate Program, Gadjah Mada University, Yogyakarta [2]. In his dissertation entitled *Wanda Wayang Purwa Pandawa*

Characters of Surakarta Style Study of Form, Function and Performance. This research focuses more on why wanda is important in wayang performances, the characteristics and differences of the traditional wayang and outside the palace which are presented by five puppeteers in the use of material objects and how the function of the wanda wayang figure of the Surakarta Gaya Pandavas in supporting the work that has been done. Chosen as the object of the five puppeteers (Ki M, Dim Hali Djarwosularso, Ki Manteb Soedharsono, Ki R. Ng. Soenarno Dutodiprojo, Ki Gaib Widopandoyo and Ki Sudirman Ronggodarsono).

This study aims to understand the visual meaning contained in the wanda wayang related to the signs on the visualization of the Pandawa Lima shadow puppet character in Surakarta. The study of the object under study is closely related to the perspective of visual communication design, how the Pandawa Lima Wayang Surakarta character is reviewed based on the study of semiotics. This study focuses more on the study of visualization of the characters of the Pandalima Wayang Surakarta character by discussing the shape of the face of the puppet such as the eyes, nose, mouth, and face color of each character.

Wanda wayang is interesting to study with the hope that researchers will better understand the symbolic meaning of wanda contained in the characters of wayang characters. In addition, the historical trajectory of wayang is not only in Indonesia but wayang is almost all over the world, for example, Thailand, Cambodia, India, China, the Middle East (800-1400).

Researching the study of wanda wayang is important, this is related to the world's acknowledgment that since November 7, 2003 UNESCO has determined that wayang is a masterpiece of oral Intangible of human heritage, then it was only in 2018 based on the Presidential Decree of the Republic of Indonesia that a decision was issued which stipulates that on 7 November is National Puppet Day. So it can be interpreted that wayang is a global show that has common sense for world civilization. Moreover, if seen in wayang performances in Indonesia, it is not only for entertainment, but is a representation and reflection of the reality of life in Indonesia which has been going on for quite a long time and has survived to this day. This is the reason why wayang is used as research to participate in the nation's culture and can be used as a learning medium in the field of visual communication.

Responding to the date above, he feels the need for further studies on the Surakarta wayang purwa gagrak to be used as a research researcher, which is related to how the form of the wanda sign and the symbolic meaning of the five Surakarta Pandawa wayang puppets are in the perspective of visual communication design.

The purpose of writing this article is to analyze the form of the wanda and the symbolic meaning of the five-style Surakarta Pandawa wayang in the perspective of visual communication design. It is hoped that this research will be useful for the world of art education, especially visual communication design.

2. RESEARCH METHOD

The research of Wanda Pandawa Lima Wayang Kulit Surakarta is a literature study whose study is textual by looking at the phenomenon of art as a text to be read, given meaning and described in its structure. This textual study is to analyze a number of meanings of the symbolic signs in the wanda wayang in relation to the visual communication design perspective.

This research study will use the study of semiotics and aesthetics in the paradigm of Javanese culture and use a study based on the theory of creativity by Robert J. Stenberg and Todd I. Lubart. And based on the identification of the characteristics of the form and its relation to the symbolic and function of the wanda wayang which is analyzed through the iconography of the wayang based on the opinion of Claire Holt. Iconographic elements in wayang will be studied based on their functions such as the face, eyes, nose, head posture, face colors, headdresses, and ornaments on clothes [5].

This data collection technique uses observation, interview, content analysis, and documentation techniques. The data analysis technique in this study uses Spradley analysis. The resource persons in this study included puppeteers from Klaten Surakarta, Central Java, namely Ki Tantut Sutanto and Ki Hari Noto Carito (his real name was Suharyanto, S, Sn.) who understood or used Surakarta gagrak, apart from being a puppeteer, he was also a humanist, and a shadow puppet editor. The sampling technique used is purposive sampling technique. Test the validity of the data using data source triangulation techniques and method triangulation.

The material objects observed were 5 Pandawa Lima puppet figures related to the shape of the head/crown, eye shape, nose shape, facial expression shape and color of the face as well as body and ornaments that exist in each character.

The form of wanda wayang that is used as the object of this research is taken from several sources including the wayang encyclopedia book, sources of information from interviews of puppeteers and cultural observers as well as online social media.

3. RESULTS AND DISCUSSION

Wanda in the Wayang Kulit Purwa Gagrak Surakarta is still valid as a special character appearance

of a wayang character in a certain atmosphere performed by a puppeteer. Like the Five Pandavas, they usually have several puppet displays for Puntadewa, Werkudara, Arjuna, Nakula and Sadewa figures. For example, the Arjuna puppet show that is used when you are in love is different from the Arjuna puppet show during a duel war. These different puppet shows will make it easier for the puppeteer to bring the atmosphere of the story of the characters he is playing.

Although the creation of the wanda form is carried out by masters or wayang artists, in Javanese culture, the creation of the wanda wayang is always associated with the name of the king who was ruling at that time or based on the patron of his predecessor puppeteer who was used as a role model. For example, in wayang books it is mentioned, Sultan Agung Anyakrakusuma is the creator of Arjuna Wanda Mangu. Sunan Seda Krapyak is the creator of Wanda Jimat. Sunan Seda Tegalarum is the creator of Arjuna Wanda Kanyut.

Based on the narrative of the puppeteer Ki Tantut Sutanto from Klaten Surakarta, Central Java, who now lives in Batu Malang, East Java, he said that Wanda Gagrak Surakarta in Werkudara character is mostly done by puppet masters/creators and puppeteers from Sragen Surakarta, while Arjuna is mostly performed by puppet masters/creators and puppeteers from Klaten Surakarta. This happened because of the influence of the interpretation of the puppeteers and masters of the wayang predecessors.

The following are the Pandavas of the Five Shadow Puppets of Surakarta based on their characters, namely:

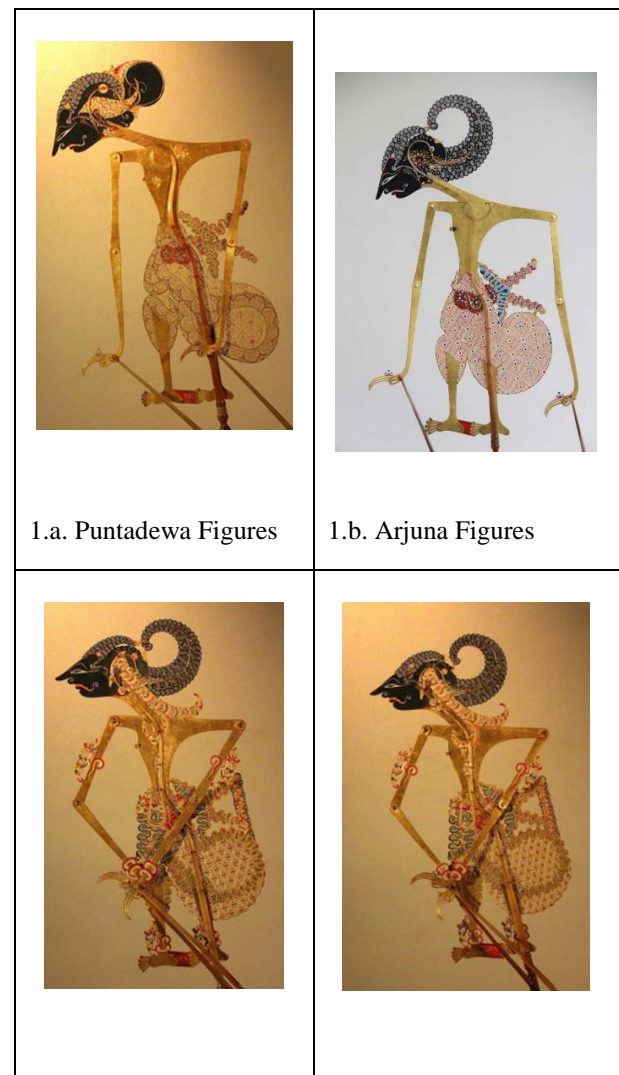
- Puntadewa/Yudhisthira: matasih and the bride, Lare, Amulet, Deres, Putut and Manuksma
- Werkudara/Bima/Bratasena: Lindu Panon, Lindu Bambang, Kedu, Tatit, Mimis, Bedil, Krtug, Jagong, Bugis and Gandu, Mimis and Gurnat
- Arjuna / Janaka / Permadi : Amulet, Malatsih, Kanyut, Renteng, Mangu, Muntap, Kedu and Kinanti, Protector, Compassionate, Linanti and Kadung
- Nakula: Bontit and Banjet
- Sadewa: Bontit and Banjet

3.1. The Anatomical Form of the Pandawa Five Shadow Puppets in Surakarta

Overall the shape of the Pandawa Lima character's wanda is almost the same as the shadow puppet characters in general, namely having styling in the position of the head, facial expressions, especially eyes, nose, hands, body, all of which visually do not match the anatomy of reality that applies to the shape real human body. In this wayang kulit, it is stylized such as

the eyes that are made, some are slanted, some are oval, and some are round, this shows the character of the puppet character. The form of the Pandavas' five shadow puppets in Surakarta has two main forms, namely: 1) Describing a knight character who has peace of mind, does not show a surge of anger by being depicted in a lowered face position, with a leaning forward body position. For example in the characters Puntadewa, Arjuna, Nakula and Sadewa 2) Describing a sturdy, alert and active attitude which is depicted with an upright body, face slightly upturned with eyes looking straight ahead, this Wanda appears when she is on a trip, a trip that requires mental readiness, kind, honest, humble and heroic, like Werkudara.

In the anatomy of the Pandawa Lima Wayang Kulit Gagrak Surakarta, there are two types of puppet anatomy that are special characteristics of this character, namely 1) the puppet buttocks, namely the shape of the buttocks are made round or oval as in the figures of Puntadewa, Arjuna, Nakula and Sadewa 2) Wayang Jangkahan wiyar, namely wide leg span as in Werkudara character (Figure 1-2).



1.a. Puntadewa Figures

1.b. Arjuna Figures

1.c. Nakula Figures	1.d. Sadewa Figures
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Figure 1 Character image 1). anatomy of wayang bokongan.








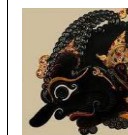


Figure 2 Werkudara figure character image 2). anatomy of wayang jangkahan (e.g. werkudara).





3.2. Characteristics on the Faces of the Five Pandavas Wayang Kulit Gagrak Surakarta

Of these five figures who have striking differences in the eyes and nose is the character Werkudara, seen from the shape of his round eyes and sharp nose, depicting a knight who has a strong and sturdy body, while his four brothers have slender eyes and a slanted nose, describing a knight whose body is small but ideal (See Table 1).




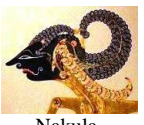
Table 1. Characteristics on the faces of the five pandavas wayang kulit gagrak surakarta

Name of Character	Character			
Puntadewa	Merciful, helpful, adaptable, powerful without ajian, fond of worship, going to war without bringing troops.			
The shape of the face				
Eye	Nose	Mouth	Picture	
Liyepan's eyes (looking down) 	Mbangir nose / oblique guardian (spiky) 	Gethetan's mouth 		
Name of Character	Character			
Werkudara	Virtuous and when angry looks his authority.			
The shape of the face				
Eye	Nose	Mouth	Picture	
Thelengan Eye 	Nose dhempok 	Gethetan's mouth 		




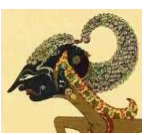
Name of Character	Character
Arjuna	Merciful, helpful, adaptable, powerful without ajian, fond of worship, going to war without bringing troops.

The shape of the face			
Eye	Nose	Mouth	Picture
Liyepan's eyes (looking down) 	Mbangir nose / oblique guardian (spiky) 	Gethetan's mouth 	

Name of Character	Character
Nakula	

The shape of the face			
Eye	Nose	Mouth	Picture
Liyepan's eyes (looking down) 	Mbangir nose / oblique guardian (spiky) 	Gethetan's mouth 	 Nakula

Name of Character	Character
Sadewa	Nakula Sadewa

The shape of the face			
Eye	Nose	Mouth	Picture
Liyepan's eyes (looking down) 	Mbangir nose / oblique guardian (spiky) 	Gethetan's mouth 	 Sadewa

3.3. The Color of the Face of the Pandawa Lima Gagrak Character in Surakarta

This sunggingan face color has 3 major elements that are usually present in the Five Pandavas, namely:

- White face, It gives a sign that this character is young, unmarried and has a smooth and honest character.
- Black face, gives a sign that this character is married and is depicted as a handsome knight, and symbolizes strength and determination.
- Gold colored face (prodo), Gives a marker that a knight is angry, this is usually for fighting conditions




	<p>The white face gives a marker that this character is young, unmarried and has a character soul that is smooth in his mind and honest.</p>
	<p>The black face signifies that this figure is married and depicted as a handsome knight, and symbolizes strength and determination.</p> <p>Golden face (prodo)</p>
	<p>The golden-colored face (prodo) gives a marker of a knight is angry, this is usually for the condition of the match war.</p>

Figure 3 Example of Wanda's face on arjuna's character in 3 character scenes in the puppet play.

3.4. Attributes of Ornaments on the Clothes of Panda Lima Wayang Kulit Surakarta

If observed at close range and examined carefully, it will show the visual details of the overall shape of the ornament, the color of the sunggingan and the inlay of the wayang. Manufacture that requires perseverance and high accuracy, in the manufacture of 1 piece of puppet can take 1 to 3 months. Based on the researcher's observations, for the ornaments on the Pandawa Pandawa Lima shadow puppets in Surakarta, the number of motifs used is repeated, then the color of the ornaments is more multi-colored when compared to other areas such as Yogyakarta, Banyumasan, Cirebonan or East Java puppets and others.

Although at first glance this attribute has a fairly complex pattern, but if examined from the perspective of visual communication design, it has harmony in form and harmony in color. This can be explained that it is very clear that the puppet masters / puppeteers understand correctly about contrasting colors and hot colors so that whenever hot colors such as red and green are combined, there is an element of neutral color that is

combined as a binder of the two colors so that they look harmonious and have a different aesthetic value beautiful.

In the existing ornaments, each character is different and adapted to the wayang play that is being played. For example, in Werkudara Lindung and Werkudara, there will be different attributes of the clothes ornament described.

Overall, the attributes greatly affect the character of the Pandawa Lima puppet character when he is being played by the puppeteer in a puppet show.

3.5. Aesthetic Concepts and Design of Surakarta Shadow Puppets

From the description above it can be concluded that the Surakarta gagrak wayang kulit puppets are:

- Repetition of the shape of the clothing attribute ornament on the puppet characters
- The use of a disproportionately realistic wayang shape stylization means that the styling carried out contains elements of harmony between components which ultimately form a unified form of a beautiful work as a whole.
- Each element of the signs or ornaments that are made all have symbolic meanings that can be translated into philosophical language in order to make it easier for the dalang to get wayang figures to be played based on the play and their form as representatives of expression.
- The concept of work, both in terms of shape, color, balance and proportion of wayang forms, is unconsciously almost the same in conceptuality in making works in the field of visual communication design. this can be seen from the symbolic color of color, eye shape, life form, and other forms as in the rules of visual communication design also the need for elements of fields, lines, colors, balance and others.

4. CONCLUSION

From the perspective of visual communication design, the study of Wanda Pandawa Five figures of wayang kulit gagrak Surakarta have aesthetic values, compositions and studies of color and symbolic meaning displayed on each character of wayang figures containing cultural elements.

There are 3 main elements that can be studied in a major study, namely the facial elements of the characters which include eyes, nose, mouth, face color, anatomy of the characters studied based on the 2 main shapes that exist in the anatomy of the Pandawa Lima

character, namely Wanda Buttapan and Wanda Jangkahan as well as ornament attributes. Which have their respective functions adapted to the play on the characters played when the dalang plays in the show.

This can be interpreted that in the form of the Gagrak Surakarta shadow puppet it contains aesthetic visual elements which include works of art with visual studies and adheres to cultural elements.

Through research related to the Wanda Pandavas, these five Surakarta gagrak shadow puppets are quite interesting as a design study in order to enrich knowledge about wayang and can study aesthetic elements in wayang kulit as an understanding of knowledge related to the study of visual communication design through traditional art works that are very good to be used as a study to dissect a work of art based on community culture.

Thus, through this research, it is hoped that it will increasingly provide new innovation and creativity in designing the noble wanda wayang design into an

interesting visual design study to be studied and preserved.

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