



The Existence of Millennials *Wayang Beber* in The Middle of Globalization Era as A Tools of Strengthening The Nation's Character

Prasetyo Adi Wisnu Wibowo^{1*}, Suyatno Suyatno², Endang Tri Winarni³, Sisyono Eko Widodo⁴, Siti Muslifah⁵, Aloysius Indratmo⁶

¹²³⁴⁵Sastra Daerah, Fakultas Ilmu Budaya, Universitas Sebelas Maret, Surakarta, Indonesia

¹prasetyoadiwisnuwibowo@staff.uns.ac.id

Abstract. The millennials *Wayang Beber* are puppets telling stories that can be used as tools to create character especially to the younger generation. The millennials *Wayang Beber* in Laweyan Surakarta, a new technique designed in the *batik* expanse that contained the story and teachings of *adiluhung* (high quality). This research is a qualitative description. The source of data in this research is *Wayang Beber* and puppeteers. Data consists of detailed pictures of *Wayang Beber* and information about the value of character education and the existence of *Wayang Beber* in the middle of modern spectacles. Data collection techniques with, content analysis or document analysis, observation and interviews. Data analysis techniques with data reduction measures, data presentation, and deduction withdrawal measures. The result of this research show that stories are often combined between history and the problems that are prevalent in the present millennials. *Wayang Beber* also as a tools to strengthen the nation's identity and erode the loss of Javanese culture.

Keywords: Key words: existence, millennials *Wayang Beber*, national character

1 Introduction

The character of nations forms an important pillar of patriotic and national life. The character of the nation is one of founding missions and has begun early in freedom [1]. The character of nations needs to be shaped to identify the identity of nations, at the same time as one of the unifying elements of the nation. One tool in the formation of a nation's character is through the cultural value of a nation in *Wayang Beber*.

The chapter 32 verses (1) at UUD 1945 states that "countries promote the national culture of Indonesia in the midst of the civilized world by guaranteeing freedom of society by preserving and developing its cultural values." In developing a nation's culture it needs to enhance the cultural value of a virtuous and civilized region, and absorb positive foreign cultural values to enrich national culture [2].

Kampoeng Batik Laweyan Surakarta is an old village because of its existence since the days of Karaton Pajang. Laweyan is famous for the struggle of Kyai Haji Samanhudi is one of nation heroes in the fight for Indonesian independence [3]. In Laweyan is also famous for its women's batik merchant that called *Mbok Mase*. Especially when the *Mbok Mase* has proven to be in control of most of the batik trade than with the *Mas Nganten* (husband) [4],[5].

The original version of the chapter has been revised. A correction to this chapter can be found at https://doi.org/10.2991/978-2-38476-224-8_34

© The Author(s) 2024, corrected publication 2024

P. A. W. Wibowo et al. (eds.), *Proceedings of the 4th International Conference of Local Wisdom (Incolwis 2022)*, Advances in Social Science, Education and Humanities Research 833,

https://doi.org/10.2991/978-2-38476-224-8_30



Fig. 1. A picture of the millennium *Wayang Beber* with a fabric Made by the retroactive process.

Batik village laweyan is considered the geographic area of Solo and has existed since the time of the Pajang Kingdom of 1546 c.e. Besides having a history as the oldest Batik city, its domestic architecture has also become a tourist attraction. The puppet contained a variety of values adiluhung can be used as a learning material for the younger generation to have the character and personality of Indonesia[6]. Because of that fascinating to examine the existence of the millennial Wayang Beber as a tool for shaping the nation's character in the current era of globalization[7],[8].

Early Wayang Beber history is uncertainly. According to Arif Mustofa, a traditional cultural thinker from Surabaya State University said in the book entitled Babad Tanah Jawa, when Jaka Tingkir was born (1500-1549), carried out of Wayang Beber show was given as an expression of gratitude. Then Rochimdas' book entitled " Perjalanan Wayang Beber," said that in the XII century, Prabu Pandreman (Pajajaran Kingdom) sent out a changeover and a growing picture of Wayang Purwa from the bark which is a tree was drawn from Ponorogo. On the right and left side of the picture, tied together a piece of wood to open and close the picture roll. It is indicated by this account that Wayang Beber existed between the XII and the XV centuries.

The actualization of this research means that efforts or steps are used to preserve, maintain, develop, and propagate millennial Wayang Beber art by the retroactive process [9],[10]. The actualization of Wayang Beber needs to be done so that the cultural value of Wayang Beber will remain the identity of the Javanese people, as well as a proud national cultural identity[11],[12]. The problem formula in this research is: (1) how has the existence of the millennial Wayang Beber as a source of national character value? (2) what character values are of embodied in the story pmillennial Wayang Beber?

2 Method

The form of this research is a descriptive qualitative in order to describe the educational values of character in the millennials Wayang Beber. The data source of in this research is Wayang Beber and the informant. The informant in this research is a millennial puppet master and master-maker[13]. Data consists of details of Wayang Beber pictures and information about the educational value of the character and the existence of Wayang Beber.

Technique of collecting data in this research are observation, interview, and document study[14]. The data analysis techniques in this research use interactive models starting with data reduction, data presentation, and deduction with drawal[15].

3 Finding and Discussion

The existence of local culture is an integral and potential element in building the nation's culture. Local cultures contain of certain values/characteristics that reflect individual areas' individuality, so the people need to understand and appreciate the importance of preserving the culture by looking at local wisdom. The power of local culture is a strong, civilized pillar of culture. Local cultural identity is equivalent to national identity because local cultural identity is formed from the nation's historical roots and high values.

The local cultural shift that is happening today is a fact that is threatening the cultural power of the Indonesian people. The phenomenon of today's cultural identity crisis engulfs the nation of Indonesia stems from a growing proliferation of foreign cultures that are not compatible with the nation's native culture, as the K-POP fever gained momentum among Indonesian teens.

The continuing conditions are to be the case, it will weaken the character of the Indonesian people. Even the philosophical values embodied in local cultures tend to be ignored because more people are drawn to foreign cultures than to local ones. Local cultural value can be embodied through Wayang Beber. The millennial Wayang Beber as a cultural heritage at once as a local cultural value source should be maintained and preserved.

Wayang Beber 's accreditation as a local source of cultural value. The millennium puppet batik as a culture adiluhung needs to maintain intact. First, creating contemporary scenes that are popular with the younger generation. Scenes were adapted to an increasingly modern age. Second, through the reception. One of the ways to introduce the millennial Wayang Beber batik is through a visitor's reception. When a guest is visiting in Laweyan, it is served by Laweyan millennial Wayang Beber show. Third, it is making a souvenir that is a tinted Wayang Beber scroll. Fourth, the puppeteer's regeneration and training the puppeteer to play its millennial batik puppet. In addition to which the younger generation need to be invited to see the show of millennium Wayang Beber.

Wayang Beber accelerant factor are intrinsic factors and extrinsic factors. The number of communities that are not interested in art of Wayang Beber are a major obstacle to the attainment of the millennial Wayang Beber. The majority of people think that Wayang Beber are not as interesting as youtube, drama, tiktok, and so on. It's caused by the Wayang Beber itself. The shapes of Wayang Beber seemed to die because they were just a few battouts with puppet images instead of an attractive Wayang Kulit Purwa. The extrasensory factor that is a problem in the millennium of Wayang Beber is the influence of the age of globalization that people, especially the younger generation, are not interested in local cultures. People tend to choose modern cultures and disregard local cultures, not realizing how valuable and precious the local cultural heritage is, like the millennial Wayang Beber of this batik.

Character values in a millennial Wayang Beber story that can be plucked from every scene. Here are the character values in the millennium batik of Wayang Beber story.

Picture/Millennium <i>Wayang Beber</i>	Scene	Moral Value
	Sultan Agung versus The Dutch in Batavia	The unyieldingspirit, the defense of the country, the power of war, the spirit of sacrifice, patriotism,

 <p style="text-align: center;">Fig. 2.</p>		<p>cohesion.</p>
 <p style="text-align: center;">Fig. 3.</p>	<p>Diponegoro from Jog- yakartaversus the Dutch</p>	<p>Patriotism, heroism, spirit ofdefendingthe country, self- sacrifice, responsibility</p>
 <p style="text-align: center;">Fig. 4.</p>	<p>Supriyadi from Blitar Revoltagainst to Japan</p>	<p>Self-sacrifice,un- yielding, patriot- ism, antislavery, courage, unity</p>

 <p style="text-align: center;">Fig. 5.</p>	<p>Ir. Sukarno read the text of the Indonesian declaration of independence 17 August 1945</p>	<p>Responsibility, loyalty, honesty, patriotism, courage, wisdom</p>
 <p style="text-align: center;">Fig. 6.</p>	<p>Bung Tomo Surabaya calling to fight the British army in the battle of November 10, 1945 Surabaya</p>	<p>Courage, patriotism, jihad, religion, self-sacrifice, unity</p>

4 Conclusion

Wayang Beber created of one of Laweyan's citizens carried a philosophy of life, a story of heroic struggle. Moral values patriotism, heroism, spirit of defending the country, self-sacrifice, responsibility, responsibility, loyalty, honesty, patriotism, courage, wisdom, self-sacrifice, unyielding, patriotism, antislavery, courage, courage, patriotism, jihad, religion, self-sacrifice, and unity. This Wayang Beber story is embodied in images and contains the educational values of character found in Wayang Beber especially in defense of the state. The purpose of this research is to make the younger generation unstranger to its own culture. They are further and further away from their culture. Thus, a team of researchers sought to explore the educational and heroic values contained in these Wayang Beber pictures. Wayang Beber batik, in turn, is often referred to as a millennial Wayang Beber because of its already different techniques, its presents are different, and its storyline of classic stories coupled with the problems that are often seen in the present millennial era.

Wayang Beber was one that emerged and flourished on the pre-islamic island of Java, and its present existence is still being preserved with a different story and a different picture shape. Named Wayang Beber because they form 'paper' or cloth 'sheets' that are spread out and inside contain a story. The puppets actually tell stories that can be used as a tool of character creation primarily to the younger generation. Some puppets have been created with a new technique designed in the fabric of batik that contains the story and teachings of adiluhung.

5 Author's Contributions

The author is a member of the Research Group on the Literature and Javanese Culture, a Regional Literature Study Course of the 11th March University of Surakarta.

6 Acknowledgments

The author wants to say thank you to LPPM UNS Who has given funding for research HGR Hibah Grup Riset in RG/Research Group of Javanese Literature and Cultural Study Program of Regional Cultural Sciences Faculty Sebelas Maret University of Surakarta. The author is also wanting to say thank you for Dalang as informant and Mr. Alpha Febela P, M.T. as a millennial Wayang Beber designer in Laweyan. Do not forget gratitude to all residents of Kampoeng Batik Laweyan, Surakarta of Central Java.

References

1. Althusser, L. 2014. *On The Reproduction of Capitalism: Ideology and Ideological State Apparatuses*. London: Verso.
2. Sulhan, Najib. 2011. *Pengembangan Karakter dan Budaya Bangsa*. Surabaya: Jaring Pena.
3. Dharsono. 2016. *Kreasi Artistik: Perjumpaan tradisi modern dalam paradigma kekarayaan seni*. Surakarta: Citra Sains.
4. Putri, A. N. (2011). *Saudagar Laweyan Abad XX (Peran dan Eksistensi dalam Membangun Perekonomian Muslim)*. Surakarta: Universitas Sebelas Maret.
5. Ida R. 2014. *Metode Penelitian Studi Media dan Kajian Budaya*. Jakarta. Prenadamedia Group.
6. Rahmawati, Arvina. 2011. "Wayang Beber Di Desa Gedompol Kecamatan Donorojo Kabupaten Pacitan dan Fungsinya Dalam Kehidupan Masyarakat". Skripsi tidak diterbitkan. Surabaya: Jurusan Pendidikan Sejarah FIS Unesa
7. Kristanto, M. 2017. *Wayang Kancil sebagai Potensi Lokal Pendidikan Anak (Kajian PsikoSosio-Budaya)*. Disertasi. Semarang: Pascasarjana UNNES
8. Wardo. 2012. *Wayang Beber Pacitan: Fungsi, Makna dan Usaha Revitalisasi*: Jurnal Paramita Vol 22 No. 1 Januari 2012 Halm.56-68
9. Noor, Rohinah. (2011). *Pendidikan Karakter Berbasis Sastra Solusi Pendidikan Moral yang Efektif*. Yogyakarta: Ar-Ruzz Media

10. De Ruyter, D. J., & Miedema, S. 2012. Moral education and development. Rotterdam: Springer Science & Business Media
11. Listyarti, Retno. 2012. Pendidikan Karakter dalam Metode Aktif, Inovatif, dan Kreatif. Jakarta: Penerbit Erlangga.
12. Srimulyani, Yuli. 2012. Pendidikan Budi Pekerti Dalam Membentuk Moral Anak. *Jurnal Nasional UM Malang*.
13. J. W. Creswell. 2014. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Fourth Edition, Fourth. SAGE Publication, Inc..
14. Purwoseputro. 2012. *Wayang Potehi Peranakan Tionghoa Indonesia Mojokerto: Yansen Project*.
15. Ida R. 2014. *Metode Penelitian Studi Media dan Kajian Budaya*. Jakarta. Prenadamedia Group.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

