



## The Puppet Thimplong: Assessment Form Performance and Values of Local Wisdom for Nganjuk Citizen

Putri Dyah Indriyani<sup>✉</sup>, Triyanto, Malarsih

Universitas Negeri Semarang, Indonesia

### Article Info

#### Article History:

Received 26 October 2018

Accepted 19 June 2019

Published 12 August 2019

#### Keywords:

Puppet Thimplong,  
Values, Local  
Wisdom

### Abstract

Thimplong puppet is an art from Nganjuk District, Pance especially. This puppet is a type of wood puppet with a story was raised the Panji stories. The purpose of this study is to analyze forms of performance and load values of local wisdom in the art of Wayang Thimplong. The method used is a qualitative approach. Data collection techniques by using observation, interview and documentation. While the data analysis techniques with data triangulation technique. In addition, there are also technical validity of the data comprising data reduction, data presentation, and data verification / conclusion. The results showed that the shape of the show on the Wayang Thimplong contained the following elements: a story or player was played, shape or form of puppets, the music, the venue, the sound, and the audience in the performing arts Wayang Thimplong. In addition, the load Thimplong Puppet show the great value that local content is a religious value, the value of compliance, educational value, as well as ethical values therein. Implications of this art can be used as teaching materials are local so it can be as a trigger to the public appreciation especially Wayang puppet Thimplong.

© 2019 Universitas Negeri Semarang

<sup>✉</sup> Address correspondence:

Jl.kelud UNNES 3 college graduate, Sampangan, Semarang,  
Indonesia

E-mail: putridiahindriyani28@gmail.com

**p-ISSN 2252-6900**

**e-ISSN 2502-4531**

## INTRODUCTION

Nganjuk is one of the districts in East Java. There are a lot of art that live and thrive in Nganjuk region, one of which is Puppet Thimplong. This stems from the creation of puppet Thimplong by Mbah Bancol (Suyadi, 2019). According to the father Suyadi obedience as the mastermind art Thimplong Puppet, puppet created since 1850 and experienced the glory around the 1970s. At first, the Puppet art Thimplong only serves as a popular entertainment. But over time, Puppet Thimplong started to become part of people's lives Nganjuk and functioned as traditional ceremonies, rituals, and other important events.

Puppet Thimplong has a uniqueness that makes the characteristic of the art so that it becomes the identity for the community Nganjuk. One is the story / act lifted into the performing arts Wayang Thimplong. In the story / puppet play there Thimplong local content in the form of noble values therein. Those values can be in the form of messages, counsels, or manifest in the behavior depicted in the art of Wayang Thimplong figures. So it can be enlightening for the community.

In this study, the authors conducted a study (study) to study literature and the literature references related to the study of the problem and support this research. The study, which used to support the writing is as follows:

Anggraeni (2018) wrote a thesis entitled "The play Barep Ki Marionette Puppet Martoloyo Martopuro Group Turbans Ireng in Tegal: Form Function and Value". This thesis describes and analyzes the form of a puppet show, and musical accompaniment function marionettes. This paper has relevance is to analyze and describe the form of a puppet show, but have differences in the types of puppets are used as objects.

Arisyanto (2017) wrote a thesis entitled "Community Wong Puppet Five Mountains Upholding Heaven Kissed Earth: Creativity Art and Meaning". This thesis analyzed purwa blend of puppets and wayang wong. This article has relevance to this study is to analyze the form of

puppets in general. However, differences regarding the type of puppet that will be examined in this study.

Maria (2018) wrote a thesis entitled "Local Wisdom values are Rumoh Aceh and Its Potential as Media Arts Education". This thesis analyzes the shape, the values of local wisdom in Rumoh Aceh and its potential as a medium for art education. This paper has relevance in the context of local moral values, but have a difference in function in its application to material objects that researchers have examined.

The purpose of this study is to analyze the forms of performance art Puppet Thimplong and values of local wisdom in it. While the benefits of this research is done as an overview of the art of Wayang Thimplong on Nganjuk community and also provide pandangan about the values of local kearifan developed in the art of Wayang Thimplong in Nganjuk.

## METHOD

Research on the dynamics of the art of Wayang Thimplong a qualitative research approach. In this study, researchers will go directly to the field, adjust to local time and space to get the data thoroughly (Ratna, 2010, pp.188-190). Design research is a case study. The research location is housed in the hamlet Bongkal, Kepanjen Village, District Pace, Nganjuk. This location was chosen as the growing place Thimplong Puppet art that has been retained by the performers and their supporters.

Contained data collection techniques in this study using observation, interviews, and documentation. Observation is a technique of data collection by the researcher making observations lasts to the object of research to see up close what it does (Riduwan 2004, p.04). According Rohidi (2011, p.208) interview is a technique used to obtain information about the incident by the researchers themselves can not be observed directly by researchers, because of the actions or events that happened in the past or other factors. Document data collection techniques performed to obtain information

about the document itself the target of study in the form of various records (individual or organization) official or private notebook and contains confidential (Rohidi, 2011),

The validity of the data is a test for the validity of the data in the study. In the present study the researchers used triangulation techniques to test the validity of research data. Triangulation technique which is a technique to compare with other sources whether the obtained data together and in accordance with the facts. According Sugiyono (2013, p.330) triangulation is defined as data collection techniques are combining data from different data collection techniques and data sources that already exist. Triangulation there are three types: 1) triangulation of data; 2) Triangulation source; and 3) triangulation method. According to Strauss and Corbic (in Rohidi, 2011, p.222) explained that the art of data analysis is a way for search or examination general statement about the relationship and the underlying tematema that build theory from the field.

## **RESULTS AND DISCUSSION**

Based on the issues raised in this study, namely: how to shape the performing arts Wayang Thimplong and how to load values of local wisdom contained in Thimplong Puppet art.

### **Puppet Performing shape Thimplong**

Performances are all behaviors that a person in front of others and have an influence on the person. According Murgiyanto (1986: 24) that in a general sense means manifestation or appearance, while the show is everything that is performed, exhibited and showcased. In the form of a show on the Wayang menangalisis Thimplong, the author uses the theory of forms of performance according to Sudarsono. Sudarsono (2001: 5) points out that a show is a blend of various important aspects that support such a play, player, fashion, accompaniment, the stage and the audience. Art forms in perrtunjukan composed of elements such as motion, and such. As a form of performance art

by artist, born as an expression through elements such as those mentioned.

### **Story or drama being played**

In art Puppet play Thimplong there are three types, namely (1) Type play kasepuhan, which describes someone who is looking kawruh science. The contents of wejanganwejangan of the teacher or guru to disciple, (2) Type play marriage, illustrating a story about love and grief to find a mate and then ends with a happy life as husband and wife, and (3) Type drama of birth, which depicts the story of the birth someone or hereditary king (Harimintadji, 1994, pp.213-214). There are several kinds of stories or play in the art of Wayang Thimplong, namely: Babad Alas Ploso Yellow, Jaka Loro, Semara Build, Sekartaji Murco, Sekartaji Twins, Sekarsari, Sinencongsari, Jaran Away, Lahire Jaka Slewah, Jaka Waves, Bedahe Tanjung Anom, Bujan State , Bandar Alim, Jaka Umbaran, Bujang Ganong,

### **Shape or form puppet**

Thimplong puppets made of wood. The wood from trees or tree Waru mentaos commonly grown in Nganjuk region. Thimplong puppets distinctiveness lies in the puppet group of men who all newfangled bokongan (assed). Meanwhile, all the puppet group using hair model orange princess (loose hair). In Wayang Thimplong, not their names or patent grip in every character puppets. That's because the naming of the puppet characters follow a story or a play that was performed at that time.

### **Accompaniment or accompanying music**

In each of the performing arts there Thimplong Puppet accompanying gamelan. Gamelan music accompanies this show is very simple. There are only 4 ricikan gamelan alone with 3 people who play it. This suggests that a Thimplong Puppet performances can indeed be staged in various circles. Only artifacts ricikan bamboo gamelan xylophone, kenong, gongs, and drums. According Harimintadji (1994, p.213) says that the music accompanying

alatalat Thimplong Wayang consists of 4 gendhing, among others: (1) Gendhing aweawe, which is used in displaying golek kind woman at the beginning of the show, (2) Gendhing Grendel, for accompany when lined (royal deliberation, giving the discourse, the work order to the royal retainer), (3) Gendhing Ladrang, who played while accompanying the war situation, and (4) Gendhing Prahap or cover, which is to accompany the dance golek as a sign of the end of the show. In ricikan gamelan played when Wayang Thimplong use pelog barrel is pelog bem and pelog tilt. While patet used is oblique and patet nem patet sanga.

### **The venue**

The stage contained in Wayang Thimplong quite simple. Puppet Thimplong use the bottom screen perforated form. Color about 2.5 meters long and 1.25 meters high. Other equipment used is a screen or Geber on the right and left mastermind. Geber size typically between 2.5 to 3 meters, white edges by folds of black and ornaments. Puppet is not required in Thimplong small lamp or blencong as shadow effects in any pagelarangnya because it uses a screen with holes in the middle.

### **spectator**

In a so-called show always requires the presence of an audience (Cahyono, Hanggoro, Bisri, 2016, 26). Spectators in the performing arts Wayang Thimplong is the community around the performances of children, adolescents, and adults. Both men and women mingle into one in the show location. In Thimplong Puppet show, most of the audience seated on a mat or just paved ground. That's because Thimplong Puppet show is often regarded as a populist entertainment. But if the big acaraacara in the District, often using a seat that has been provided by the committee.

### **Local Wisdom values in Puppet Art Thimplong**

According Triyanto (2018, p. 11) that the cargo contains wisdom that the knowledge or views of views, values, beliefs and the beliefs

that have believed to be true goodness is able to produce something wise (providing good benefits). Meanwhile, the local word (Department of Education, in Triyanto, 2018, p.11) implies a restricted environment (applicable in certain areas).

Every artistic tradition, of course provides an overview of the values believed by the local community. This is also reflected in the art of puppetry. In addition it can be observed in terms apparently, the puppet show as containing values the goodness in the story being played. One of these is the Wayang puppet arts Thimplong. Puppet Thimplong is the work in which Nganjuk community tersiro moral values. The value of local knowledge in the art of Wayang Thimplong can be a religious value, aesthetic value, the value of compliance, educational value, and ethical values that are reflected in the form of such a Thimplong puppets, stories played by puppeteer or in response to the audience who watched the show Thimplong Puppet art.

### **Religious Values**

Religious value is something useful and do humans as a form of obedience to the teachings of their religion. Puppet Thimplong religious values in the advice contained in the spoken dialogue between the puppeteer and the figures contained in the show. In addition, according to the history puppet is one effort to spreading Islam so that there is advice-advice regarding the relationship between humans and God. In addition there Kedrah figure who could bring themselves to be adults who realize that as imperfect creatures, always pleading for help to the Creator.

### **value Compliance**

Compliance is defined by Chaplin (1989, p.99) as fulfillment, succumbing to submit willingly, is willing to give, give, give in, make a desire or expectation of conformity in accordance with the wishes of others. This is consistent with the concept of obedience described by Maradona (2009, P.39) that compliance can also occur when a person

receives a certain influence because he hoped to get a pleasant reaction from the ruling of the group. This was reflected in raised in this story Thimplong Puppet art. Basically most of the story or act lifted as staging a story set in the kingdom that describe submissive and obedient servant of the people and the kingdom that is on the influence of the king.

#### **value of Education**

Values education is the values contained in it elements of education and teaching to others about what he did not know came to know (Yeniningsih, 2007, p.220). Puppet is a traditional art that is rich in values and teachings live puppet can also serve as a guide, it is not strange if the puppet used as a medium of education and serve life guidance, especially Javanese (Kurniawati, 2018, p.10). In accordance with the concept, not much different from the art of Wayang Thimplong. In accordance narrative of Mr. Amin through the ceremony as the Head of Disparporabud Nganjuk, in Wayang Thimplong there are some values edukatif therein, namely: upload ungguh, manners, according to the Javanese culture that andhap asor, patient, and smooth.

#### **Ethical Values**

Etymologically the word "ethics" comes from the Greek word composed of two words that Ethos and ethikos. Ethos means the nature, character habits, the usual place. Ethikos means decency, civility, behavior and actions (Nice, 2000, p.217). Ethics is also understood as a doctrine which contains the commands and prohibitions of baikburuknya human behavior, ie commands that must be obeyed and the prohibition that should be avoided (Sonny, 2002, p.2). Puppet Shows Thimplong not only be aimed as an entertainment show, but the show that can provide lessons for the audience. Due to reinforce the lesson that can affect the character of its people can be derived from local artists or local art products (Jelantik, 2016, p.178).

Some of the above is the realization of the noble values that local content contained in Thimplong Puppet art. Although basically a value determined by God, because God is the holy of holies that is free from the taint of any kind. In accordance with the theory of value in Islam that the values are categorized into five categories: excellent, good, neutral, bad, bad.

#### **CONCLUSION**

Based on the results and discussion on performing arts Wayang Thimplong form and content of the values of local wisdom contained in Thimplong Puppet art. The first art Puppet Thimplong is an art that comes from Nganjuk and has a characteristic that describes the identity for the people of Nganjuk seen from the shape of the show are: Puppet Thimplong made of wood from the region Nganjuk, ricikan accompanying gamelan is very simple, and a story or play played also from legends, history, and the kingdom in the area around Nganjuk. Wayang Thimplong also contains the values of local wisdom in it, namely: the religious value, the value of compliance, the value of education, and ethical values.

#### **REFERENCES**

- Astini, Siluh Made,& Utina, Usrek Tani.(2007). Tari Pendet Sebagai Tari Balih balihan (Kajian Koreografi). *Jurnal Harmonia*, 8(2),170-178
- Bagus, Lorens.(2000). *Kamus Filsafat*. Jakarta: PT Gramedia Pustaka
- Cahyono, Agus, Hanggoro, Bintang dan Bisri, M. Hasan.(2016). Tanda dan Makna Teks Pertunjukan Barongsai. *Jurnal Mudra*, 31(1), 22-36
- Chaplin, C.P. (1989). *Kamus Lengkap Psikologi*. Jakarta:Rajawali Press.
- Depdikbud.(2003). *Kamus Besar Bahasa Indonesia*. Jakarta: Balai Pustaka
- Harimintadji. (1994). *Nganjuk dan Sejarahnya*. Nganjuk:Daerah Tingkat II Nganjuk
- Jelantik, I Gusti Lanang. (2016). *Membangun Karakter Berbasis Pendidikan Seni*

- Budaya di Sekolah. *Jurnal Mudra*, 31(2), 178-186
- Kasim, Sunardy.(2018). Wayang dalam Kajian Ontologi, Epistemologi dan Aksiologi sebagai Landasan Filsafat Ilmu. *Jurnal Sangkareang Mataram*,4( 1), 47-50
- Kurniawati, Andini Shinta. (2018). Wayang Jawa Timuran Lakon Gandamana Luweng ( Kajian Struktur dan Makna). *Jurnal Mudra*, 33(1), 9-16
- Murgiyanto, Sal.(1983). Koreografi Pengetahuan Dasar dan Komposisi Tari. Jakarta: Departemen Pendidikan dan Kebudayaan
- .(1992). Koreografi. Jakarta: Depdikbud
- Nugroho, Nur Ali, Maulidhia, Julia Permata, dkk.(2017). Peran Pemerintah Terhadap Eksistensi Wayang Timplong Sebagai Kebudayaan Lokal Khas Nganjuk. *Jurnal Kebijakan dan Manajemen Publik*. 5(2), 11-18
- Rohidi, Tjetjep Rohendi. (2011). Metodologi Penelitian Seni. Semarang: Cipta Prima Nusantara
- Sedyawati, Edi, Darmono, Sapardi Djoko. (1983).Seni dalam Masyarakat Indonesia Jakarta: Gramedia
- Soedarsono, RM. (2001). Metodologi Penelitian Seni Pertunjukan dan Seni Rupa. Bandung: Masyarakat Seni Pertunjukan Indonesia
- Sugiyono.(2011). Metode Penelitian Pendidikan Pendekatan Kuantitatif, Kualitatif dan R&D. Bandung:Alfabeta.
- Ratna, Nyoman Kutha.(2010). Metodologi Penelitian: Kajian Budaya dan Ilmu Sosial Humaniora pada Umumnya. Yogyakarta: Pustaka Pelajar
- Riduwan.(2004). Metode Riset. Jakarta: Rineka Cipta
- Triyanto.(2018). Belajar dari Kearifan Lokal Seni Pesisiran. Semarang: Cipta Prima Nusantara
- \_\_\_\_\_.(2018). Pendekatan Kebudayaan dalam Penelitian Pendidikan Seni. *Jurnal Imajinasi*, 12(1), 65-76
- \_\_\_\_\_.(2017). Spirit Ideologis Pendidikan Seni.Semarang: Cipta Prima Nusantara
- Yeniningsih, Taat Kurnia. (2007). Nilai-nilai Budaya dalam Kesenian Tutor PMtoH. *Jurnal Harmonia*:214-p.22.