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The Existence of Wayang Orang Art Studio in Tembbelang Gunung Village, Lebakbarang District, Pekalongan Regency in Facing the Development of the Age

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Abstrack

The existence of the WAYANG Orang Art Studio is influenced by people who tend to like things that are done continuously and for generations, so that eventually it becomes a habit that is still often carried out by the people of Tembbelang Village, Pekalongan Regency namely that the traditions or habits that are held in the village are still strong. Tembbelang in this modern era is to maintain the existence of the Wayang Orang art studio. The purpose of this study is to reveal the reasons for the Wayang Orang Art Studio to exist. This study uses a qualitative method that is a description of the object of research directly. Data collection techniques namely, observation, interviews, literature study, and documentation. The results of this study are to reveal the reasons for the continued existence of the Wayang Orang Art Studio today. The reasons in question are first, because of the holding of Wayang Orang art training amidst the influence of globalization. The training is believed to be a cornerstone for the continued existence of the studio, an awareness that the impact of existence is as a means of expression and channeling the hobbies of the supporterners of the arts themselves. Second, the have one common goals, which is to preserve the art of Wayang Orang in Tembbelang. Not only to preserve but to become a vessel for the survival of the Wayang Orang art. Nevertheless, this is a strong reason behind the existence of Wayang Orang art.

Keywords: Existence, Wayang Orang, Development of the Age.

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INTRODUCTION

The concept of existence pertains to the manifestation or non-manifestation of impact on the being or non-being of an entity. The perception of our existence by others implies that our being has been acknowledged and can be quantified by those in our social milieu. According to Maran (2000, p. 15), human experience is characterized by a continuous endeavor to attain humanity, which occurs within the realm of his own making, distinct from the natural world, known as culture. In addition to Maran's work, Firdaus (2011: 277) also presented Sartre's perspective on human existence. Sartre's view not only elucidates the condition of human existence concerning both humans and non-humans but also underscores the ethical obligations incumbent upon all individuals as members of the human species. The Big Indonesian Dictionary explains that "existence" is a noun that signifies the state or fact of being present or alive.

Kirkegaard states that humans make courageous decisions to determine their existence and accept the consequences of their actions. The assertion posits that the presence of humans is contingent upon their willingness to undertake specific activities (Armawi, 2018, p. 158). Herskovits views culture as something passed down from one generation to another, which is then referred to as super organic; culture contains all the understandings, values, scientific norms, and social, religious, and other cultural structures is that complex whole that includes knowledge, belief, art, morals, law, customs, and any other capabilities acquired by man as a member of society (Nasution, 2014: 23).

Art is one of the contents of human culture in general because art reflects a form of civilization that grows and develops following the wishes and aspirations guided by prevailing values and carries out in the form of artistic activities (Netrirosa. A., 2005, p. 28). Local art is art created by many people with elements of beauty whose results become common property (Alwi & et al., 2003; Sugiarto, 2019). The

existence of local art is often addressed as an expression and cultural identity as well as based on the local wisdom and uniqueness of a community (Irianto, 2015, p. 23;).

Muazaroh (2021, p. 187) Wayang is one of the cultural products that undergo continuous change, as is the nature of the culture itself. These changes include visible aspects (form, function) and invisible ones (philosophy). These changes are not without challenges because they are sometimes shaped by traditional aesthetics and criticism from wayang art observers, such as denying conventions, unclear concepts of innovation, etc (Gunarto et al., 2020, p. 157).

Many things support the existence of art (Sugiarto & Rohidi, 2021). Some are born driven by practical human needs to uphold their daily lives, spiritual needs drive some, and no less is caused by an essential human desire to communicate with others. The most important is art, whose birth was driven by the human desire to fulfill his practical needs. For example, Art with a practical function is used to serve a physical need. Art usually describes an artist's dream, imagination, or intuition about something. Art can also be a medium for playing with materials, media, techniques, or art itself in an exploratory way to look for various possible forms and meanings (Soedarso, 2006, p. 119).

Based on the theories above, it can be concluded that existence is a human effort to maintain its existence in the environment where humans are. The group in the Big Indonesian Dictionary means entourage, group, and class. In group music, we often hear it as an ensemble. Purnomo (2010: 71) states that the word ensemble comes from French (ensemble), which means together (Sari et al., 2016).

The word "wayang" originally came from the word "wewayangan" which means shadow. Sumantri (2011, p. 59) Wayang is also interpreted as expressed by the Nederlands Indie Land Volk Geschie Denis En Bestuur Bedijr En Samenleving (dalam Mertosodono) saying that wayang is a play of shadows on a

screen that is stretched (Mertosedono, 1994: 31).

Wayang orang art is one of the traditional arts that must be preserved, many new arts have entered Indonesia through digital media, but there is still one village in the highlands of Pekalongan Regency which still maintains the existence of its art studio to this day, namely the Wayang Orang Art Studio. The performers involved are of advanced age and are still looking to form a new generation so that there will be successors of wayang orang artists in the studio, from the historical aspect and the various activities that have been carried out show that the existence of the Wayang Orang art in Tembbelang Village, Lebakbarang District, is still strong in people's lives. When many traditional art groups have fallen into extinction, the activities of these artists still show their existence. They can play a positive role in various aspects of people's lives (Yudarta, 2021, p. 3).

The existence of tradition is influenced by people who tend to do and repeat something until it becomes a habit. Mardimin also revealed that tradition is a habit in a society that has been passed down from generation to generation, and collective habits and collective awareness of the community (Indrassusiani, 2018).

Discussions about the existence of traditional arts are constantly confronted with such a fundamental problem, namely concerning the understanding of what existence is and what and which factors are structurally referred to as being interrelated and interdependent. This simple question leads to understanding what should be known as an element forming existence, as that existence must survive amid the current development of the times (Alkaf, 2013, p. 6)

The development of the times has the impact of cultural changes in society. In addition, causing the existence of folk art, such as Wayang Orang Art, experiences various challenges, one of which is that people are more familiar with modern art compared to traditional art, which, for children today, is

very easy to accept cultural changes that enter Indonesia. This has displaced many traditional arts in people's lives, thereby influencing people's interests (Mia & Kustomo, 2021)



Figure 1. (Documentation, January 2023 Wayang Orang Training)

Pekalongan Regency has a highland area, one of which is Lebakbarang Village, which is a village located in the southern part of the Pekalongan area, the nature is still green and beautiful as well as the local wisdom of the inhabitants, who are still very familiar with traditions, especially parents who still want to encourage youth to develop its potential in the field of wayang orang art so that it does not become extinct. Lebakbarang is a sub-district in Pekalongan Regency, Central Java Province. This sub-district is about 20 Km from Pekalongan Regency to the southeast via Karyanganyar. The government center is in Lebakbarang Village. The topography of this sub-district is mostly hilly to mountainous.

The habit that is still often carried out by the people of Tembbelang Village, Lebakbarang District, is the strong interest in passing on Wayang Orang Art until now so that it is still maintained, the next generation, namely the village youth, still wants to be guided and directed amidst the very rapid development of the times and the digital world which dominates diversity. A new culture that is easily accepted by society. The rapid development of the times has yet to make this next generation forget their identity as the heirs of their ancestors in exploring the potential of traditional arts, which are almost extinct and can no longer be found in certain areas. Therefore, it is hoped that the Wayang Orang

art, the only one that can be preserved, can continue to be preserved.

The fact that there is the influence of digitalization is evidenced by the reduced enthusiasm of young people to become aware of their arts. This happened in Lebakbarang Village, the Wayang Orang Art Studio, which at the beginning of its existence had not a few young people joining it. Over time, there is a degradation of public awareness related to the art of Wayang Orang. There are premises that view art as just a hobby. In addition, young people tend to be more fond of modern or contemporary art in hopes of getting validation to follow trends.

The statement above is slowly being broken by the existence of the Wayang Orang art which is still stable today. This happened due to the consistency of the training conducted by the Wayang Orang Art Studio in Pekalongan Regency. Although, the participants are not as many as before, but the awareness to maintain Wayang Orang art is quite large. This can be seen from the location of the studio which is not easy to reach and the members of the studio remain enthusiastic about participating in the training. Of course, this is due to the high awareness, sense of belonging and wanting to preserve the art of Wayang Orang.

The phenomenon that occurs is related to the Lebakbarang Village Wayang Orang Studio which is considered crucial for a more in-depth analysis. Seeing also that there has been no previous research that examines the existence of the Wayang Orang Studio in Lebakbarang Village. The analysis of this research will be narrowed by uncovering the reasons behind the existence of the Wayang Orang Studio in Lebakbarang Village.

It is hoped that in the future this research will be useful theoretically to add insight, to contribute to the world of education, especially regarding the existence or habits that exist in Pekalongan Regency, Central Java Province, which can be used as a reference for future research. Other researchers got a lot of

information related to the existence of Wayang Orang traditional arts in the future.



Figure 2. The accompaniment of Wayang Orang Tembbelang Village Training (Documentation of gamelan accompaniment training at the Wayang Orang studio)

From this background, the researcher formulated a **problem formulation**, namely how the existence of the Wayang Wong art in Lebakbarang Village, Pekalongan Regency?

METHODS

The research method used is a qualitative descriptive approach. A qualitative descriptive approach was used in this research to study the existence of Wayang Orang art in the era of development in the Tembellang Village, Lebakbarang District.

Data collection techniques using participant observation, interviews and documentation. Direct observation were made at the Wayang Orang Studio in Lebakbarang, during training and performance. The participant in question is a member of the studio itself. Interview with Mr. Selamat as the Village Head and Studio Owner. Interviews were conducted to obtain in-depth information about Lebakbarang Village Community Leaders regarding the existence of the Wayang Orang art. The documents collected are the training process, the reasons for the existence of the studio to date, and documents in the form of videos and photos.

Data analysis was qualitative inductive, and the results of qualitative research emphasize meaning rather than generalization

in research conducted regarding Wayang Orang art's existence in Lebakbarang Village, Pekalongan Regency.

Researchers tested the validity of the data using the triangulation method. Triangulation is using various data collection techniques combined/simultaneous (Sugiyono, 2015) The employed methodology for data analysis was based on C. Geertz's theoretical framework, which posits that culture is a configuration of significance that is expressed through symbolic forms that are transmitted across generations, and that serve as a means for individuals to communicate, perpetuate, and enhance their understanding of attitudes towards existence.

RESULT AND DISCUSSION

Description Efforts to develop the existence of Wayang Orang Art

One way for the people in Tembelang Village to maintain the existence of the Wayang Orang art is by exploring the potential for the next generation of children in the village so that the local community members are prepared to perform when there is a big event in the district. This is in line with the opinion of Pratama (2021, p. 16) that the younger generation is the pillar of the relay in preserving regional arts.

Under the auspices of the Regional Arts Council of Pekalongan Regency, chaired by Djoko Heru, S.Pd., the Tembelang Village residents are guided in practicing musical accompaniment and dance. In addition, complete gamelan musical instrument facilities are used to practice accompanying dance accompaniment in the Wayang Orang art practice.

The following is the notation for the musical accompaniment of the Tembelang Village Wayang Orang art created by the chairman of the Regional Arts Council of Pekalongan Regency by Djoko Heru, S.Pd:

AYAK AYAK Slendro 6

BK: Kendang (6)

A: .5.6.5.6.2.1.3.2.6.(5)

3235 2356 656 353(2)

B: 5653 5653 2126 2123

5653 2123 6535

3235 3235 3353 523(5)

Suwuk: 6356 321 (6)

SREPEG Slendro 6

BK: Kendang. (5)

6565 235(3)

5353 5235 1653 653(2)

3232 356(5)

Suwuk: ..363(2)

Ngelik:

2121 3232 561(6)

1653 2321 3265 323(5)

SAMPAK Slendro 6

BK: Kendang (5)

5555 333(3)

3333 5555 222(2)

6666 555(5).

Suwuk : 222(2)

#####SLENDRO9#####

AYAK AYAK Slendro 9

Bk:.. Kendang. (1)

A .2.1.2.1.3.2.6.(5)

1656 5356 5356 356(5)

B: 3235 3235 1656 532(1)

2321 2321 3212 561(6)

5356 5356f 2321 653(5)

3235 3235 3212 356(5).

Suwuk:.. 2321 653(5)

SREPEG Slendro 9

BK: Kendang (5)

A: 6565 232(1)

5621 2123 356(5)

1656 5356 5321 356(5)

6565 2356 5152 532(1)

Suwuk: 323(5)

Ngelik:

2121 3232 561(6)

1616 2121 356(5)

6565 321(2)

3232 356(5)

SREPEG MATARAM (Kethoprak)

Slendro 9

BK:.. Kendang (1)

A: 2121 2121 .1.2(1)

3212 356(5). 235(6)

1656 5323 123(2). 356(5)
B.: 3565 6121 3212 561(6)
5616 2353 212(1)
2121 356(5)
3565321(2).356(5)repeat B

Suwuk;616(5)

SAMPAK Slendro 9

BK.: Kendang. (5)

5555 111(1)
1111 2222 666(6)
6666 1111 555(5)
5555 222(2)
2222 555(5)

Suwuk: 5555

#####MANYURO#####

AYAK AYAK Slendro MANYURO

BK: Kendang. (2)

A. :. 3.2.3.2.5.3.2.(1)

2321 2321 353(2)

B.: 2321 2321 353(2)

3532 535(6)

5356 5356 5323 653(2)

3532 3532 5321 212(1)

Suwuk:. 1121 321(6)

SREPEG. Slendro MANYURO

BK.: Kendang. (2)

3232 5353 232(1)

2121 3232 561(6)

1616 5353 653(2)

Suwuk: 653(2)

SAMPAK Slendro MANYURO

BK: Kendang (2)

2222 3333 111(1)

1111 2222 666(6)

6666 3333 222(2)

Suwuk: 222(2)

#####PELOGBARANG#####

#

SREPEG Pelog Barang

BK.: Kendang. (2)

3232 5353 676(7)

6767 3232 567(6)

7676 5353 653(2).

Suwuk:. . . 3(2)

SAMPAK Pelog Barang

BK: Kendang. (2)

2222 3333 777(7)

7777 2222 666(6)

6666 3333 222(2)

Lagu SANGGAR PUSPO LARAS

Ompak:

3635. 363(2) 3635 363(2)

3635 6. . .(2) 2x

3635 363(2) 3635 623(5)

yaA.: 6565 656(1)

2323 653(2)

3232 323(5)

6565. 123(1)

2621 262(1) ke WC

5323 523(5)

song melody

. . . . 5561 1165 256(1)

..23 ..23. .615..3 . 2)

. 612 .612 . . 32 123(5)

. 615 . 235. ..32 532(1)

. 2 . 6 . 231 .126 . 23(1)

. . . . 5532 2232 123(5)

Lyric;

Puspa Laras mapan ing Tembbelang gunung

Sanggar Seni Budaya Luhur

Rakyate gumregah, ambangun desane

guuyub ruukun Sigrak tandang gawe

Datan lali manembah Gusti

Murih sekti lan jayaning NKRI

Puspa Laras Sanggar ing Tembbelang gunung

Lebakbarang Kecamatanane

Ngenguri budaya warisan asepuh

Katata Raharja kang dadi impenne

Setya budaya kang luhung

Lamun ilang keteter gela keduwung

The Purpose of Preserving Wayang Orang Art

The purpose of this study is to inform that there are still traditional Wayang Orang arts that still exist; efforts are being made to preserve the local culture of the local area so that arts that are almost extinct in globalization still make efforts to preserve them through elders who have expertise in the art of Wayang Orang dance in Tembbelang Village. Lebakbarang District, Pekalongan Regency. This is due to awareness, as expressed by Widiastuti & Utomo (2019, p. 18) being aware

of the occurrence of environmental changes in line with the times.

The development of the times has not made the enthusiasm of the people in Tembbelang Village, Lebakbarang District, fade; the sense of concern for the local community is more voluntary in consciously preserving ancestral culture so that there is no feeling of fatigue in artists who are still trying to preserve and pass on their expertise in the field of Wayang Orang folk art to be taught to the next generation, namely teenagers in Tembbelang Village, Lebakbarang district.

In addition to the several objectives above, in the process of preserving the existence of the Wayang Orang art in Tembbelang Village, Lebakbarang District, it also aims to increase or strengthen ties between families, neighbors, and the surrounding environment because when the rehearsal is carried out, all the people watching or the artist bring food or supplies from home and then enjoy the food together after the practice schedule, therefore increasing the sense of solidarity between artists and the community which supports each other in every step taken by Wayang Orang art artists in Tembbelang Village, Lebakbarang District, Pekalongan Regency.

This is due to the awareness that the impact of existence is as a means of expression and channeling the hobbies of the supporters of the arts themselves (Pujiyanti, 2013, p. 7).



Figure 3. The role of elders in training dance in the Tembbelang Village Wayang Orang art

Documentation of the Wayang Orang Art Studio Routine activities carried out by the local community significantly affect the

existence of the Wayang Orang art in dealing with the times; routine exercises that are attended by the local community and watched by teenagers, adults, and the elderly influence the community in supporting these activities, the presence of spectators during rehearsals is part of a form of motivation during an era where the majority of children, adolescents, and adults prefer activities that are synonymous with social media. The obstacle handled by the people of the Pekalongan Regency in directly appreciating the training activities by artists in the village of Tebellang is the access road which is uphill in the highlands of Lebakbarang District. The contribution of the Chairperson of the Pekalongan Regency Arts Council, Djoko Heru, to this activity, was enormous. Namely, Djoko Heru's presence at the training location further increased the artists' enthusiasm; he also contributed to practicing the pieces during rehearsals.

The Arts Council always tries to provide space for Pekalongan Regency artists to showcase their works, especially since this almost extinct work deserves full attention so that it will be preserved by the times. So in the rise of modern arts, which are more interesting to be followed by current generations of successors, at least the traditional art of wayang orang still has a place that must be considered for its existence to preserve this art so that it does not become extinct.

CONCLUSION

Various parties in the region strongly support the existence of traditional arts in dealing with the times; the concern of the surrounding community and especially through the auspices of the Regional Arts Council of Pekalongan Regency, can be more focused and have space to later present a performance or presentation when needed, besides that even though there is no big event, the enthusiasm of the residents for routine training was also directed. The environmental conditions of the Tembbelang community have great potential to advance the preservation of the Wayang Orang

art through its existence using routine training and passing it on to the original next generation from the village so that if at any time there is a big event, it is ready to be performed. Through this existence that can continue to grow, it is possible that later, if it continues to be preserved, it can positively impact the surrounding community in the economic field, which can prosper traditional artists. It does not rule out the possibility that the existence of wayang orang art can develop rapidly if all elements of society and the government contribute to The preservation of wayang orang art in Tembellang Gunung village can have a positive impact on Pekalongan Regency, which is still preserving arts that have already stepped in so that all groups can appreciate it and can be used as an identity for the people of Tembellang Gunung village, Lebakbarang District, in the future it will be increasingly recognized and used as a tourism destination for the traditional art of wayang orang by foreign tourists as well as by researchers from relevant sources, to bring benefits to the local community, district government, and art activists.

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