



The Value of Srikandi Mustakaweni Act in Wayang Wong Bocah Tjipta Boedaja Residence Magelang

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Abstract

Wayang Wong Bocah in Tjipta Boedaja Residence is one of the performing arts filled with value and relevant to be inculcated for children. *Wayang Wong Bocah* is performed by children. The purpose of this research is to analyze and describe the inculcation of value through *Wayang Wong Bocah* performance with Srikandi Mustakaweni act. Qualitative method with ethno-choreology and arts education approaches were used in this research. The data were collected through observation, interview, and documentary study. The data were validated using investigators triangulation technique, and analyzed by discribing, discreening, interpreting, and evaluating. The result shows that inculcation of value for children can be done through plot and model performed by children. Plot helps them to learn about good or bad, while model helps them distinguish an exemplary behavior as shown by Srikandi who was responsible, and not exemplary behavior as shown by Mustakaweni who was dishonest. The values that appear in the story such as honesty, responsibility, curiosity, patriotism, peacefulness, and hard-work. It is concluded that those values can be the guidelines about good or bad for children. Those values are expected to be implemented in daily basis.

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INTRODUCTION

Education through art is an education about value inculcated through some activities in arts. A child who takes part in a performance will learn his culture through the story carried on in the performance. One of the performing arts filled with value is *Wayang Orang* or *Wayang Wong*. According to Mulyono (1987: 42–50; checked Suparti et al, 2017: 116) *Wayang Orang*, also known as *Wayang Wong* (Javanese), was a puppet played by human as the character of the story. Initially, it was performed for rituals. However, in its development, all aspects of puppet rituals became sacred so that it was only performed by *Dalang* or puppeteer.

Based on Supendi (2007: 54–55) *Wayang Wong* or *Wayang Orang* was a genre categorized into a dance drama performance. *Wayang Wong* is the personification of *Wayang Kulit Purwa* or *Purwa* Leather Shadow Puppet so that, artistically, its aesthetical concepts are based on the norms implemented in *Wayang Kulit Purwa*, both its note structure and the iconography of *wayang* structure. *Wayang Wong* usually tells about Ramayana and Mahabarata epic.

Wayang Wong is categorized into classical performing arts. The movement style is highly affected by Surakarta or Yogyakarta movement style. It can be said that *Wayang Wong* is an arts developed in *Kraton* (royal court). According to Supendi (2007: 55) *Wayang Wong* emerged in Mangkunegaran palace and Yogyakarta sultanate in the 18th century or during the reign of Majapahit Kingdom. There is another assumption that *Wayang Wong* had developed before as stated in Wimalasrama epigraphy in 930 about the use of *Wayang Wong* term.

Tjipta Boedaja Residence in Magelang has an interesting performing arts namely *Wayang Wong Bocah*. Its specialty can be seen in the performers. Generally, *Wayang Wong* is performed by adults, whereas *Wayang Wong Bocah* is performed by children from Elementary to Junior High School. The children involved in *Wayang Wong Bocah* performance come from Tutup Ngisor village. The learning model in arts is different from the learning model in formal

education. It emphasizes on the development of psychomotoric aspect which focuses on their talent in arts.

Their social aspect will develop as well through the interaction between their peers during rehearsal. According to Sukmadinata (2009: 115) the social aspect started to develop during childhood (3-5 years old), more rapidly during elementary school (11-12 years old), and most rapidly during their teenage (16-18 years old). Based on the explanation, it can be concluded that children develop most significantly when they started joining a group of friends (6-15 years old) or in school as formal education.

The inculcation of value found in formal institutions is the inculcation of characters through the lessons. However, inculcation of value can also be done in a non-formal education institution. Based on Liliweri (2014: 55; checked Maragani & Wadiyo, 2015: 50) value is an idea about good, bad, and fair. Value is a belief based on ethic code in society. Dayakisni (2008: 33; checked Verulitasari, 2016: 43) said that value represented right or wrong and showed how life should have been lived at that time or in the future, also how past experience had to be handled. Value can be underlined as good or bad, and right or wrong.

The learning process about value can be done using inculcation approach. According to Amri, Jauhari, & Elisah (2011: 89–94; checked Ramdhani, 2014: 33; checked Suryani, 2013: 211) inculcation approach is an approach that emphasizes on the investment of social values so that they can be internalized. Learning methods used to implement inculcation of value are role model, reinforcement of positive and negative behaviors, simulation, role play, social act, etc.

Furthermore, Murdiono (2010: 103) explained that modelling strategy is divided into two such as internal modelling and external modelling. Internal modelling can be done by giving examples for students during learning process. Whereas external modelling can be done by giving examples from some role models both local and international figures. The values in *Wayang Wong Bocah* can be seen from the acts

who are performed. Based on the phenomena above, the purpose of this research is to analyze and describe the inculcation of value through *Wayang Wong Bocah* based on the models who are performed.

METHOD

This research used an interdisciplinary approach, that is using some disciplines in one research (Rohidi, 2011: 182; checked Shanie et al, 2017: 51). Ethno-choreology and arts education approaches were also applied. This research was designed as qualitative research. Data were divided into two types, namely: documents and events. Primary data were collected through direct observation and interview. They were in the form of spoken information and research subject's behavior. The secondary data were in the form of photographs, archive, and books from different resources.

Data were collected through observation, interview, and documentary study. According to Rohidi (2011: 182; checked Sumarni, 2001: 144) research method was used to observe something, someone, an environment, or a situation in detail then wrote down the information accurately. Observation was conducted to scrutinize the environment of research object namely Tjipta Boedaja Residence in Tutup Ngisor, Sumber Village, Dukun Sub-district, Magelang Regency, and the illustration of *Wayang Wong Bocah* performance.

Interviews were conducted with Sitras Anjilin as the leader of Tjipta Boedaja Residence, Widyo Sumpeno as the choreographer of *Wayang Wong Bocah* and some performers of *Wayang Wong Bocah*. Documentary analysis was done by collecting some photographs, videos, and articles related to *Wayang Wong Bocah*. Next, the data collected from the research were described, categorized, and analyzed so that conclusion could be drawn. Data were analyzed through four stages, such as describing, discreening, interpreting, and evaluating (Adshead et al, 1988; checked Murgiyanto, 2002, p. 88)

RESULT AND DISCUSSION

The process of value inculcation through *Wayang Wong Bocah* with Srikandi Mustakaweni act can be seen in the characters played during the performance. Some characters of the puppet or *wayang* will be explained based on the book written by Sujarwo et al. (2010) entitled *Rupa dan Karakter Wayang Purwa. Wayang Wong Bocah* with Srikandi Mustakaweni act is divided into five acts as follows.



Figure 1. Himohimantaka Kingdom Scene

a scene where Bumiloka talked about his intention to avenge Arjuna. Bumiloka wanted someone to steal Jamus Kalimasada talisman and Mustakaweni volunteered herself. In order to carry on the task, Mustakaweni transformed into Gatot Kaca. This act showed a bad behavior like stealing. It was a kind of dishonest behavior. Whereas honesty is one of the essential values in children's character building. It was similar to a research conducted by Maunah (2014).



Figure 2. Bumiloka Character

In this scene, Bumiloka became the model. Bumiloka in Javanese shadow play was known by his real name as Nilarudraka. He was the son of King Niwatakawaca and Dewi Sanjiwati. Bumiloka was the older brother of Dewi Mustakaweni. He was greedy, cruel, harsh, vengeful, and always followed his heart. He would do anything to get revenge. These characters of Bumiloka were not exemplary. This scene taught children that vengeful was bad, and they were not allowed to do that.



Figure 3. War Between Jiwantaka And Gatot Kaca

On the way, Gatot Kaca, Sombo, and Setyaki ran into Gurda Jiwantaka, Gurda Jiwandana and Ambal. With harsh and arrogant tone, Jiwantaka challenged Gatot Kaca to fight. Both parties fought each other. This scene showed that Jiwantaka was arrogant and could not be identified as modest. This finding was

relevant to the research conducted by Rosmiati (Rosmiati, 2014: 76) that someone should have been modest, respectful, emphatic, and always sharpen the heart.



Figure 4. Gatot Kaca Character

The role model of this scene can be seen in Gatot Kaca's character. In Javanese shadow play, Gatotkaca was the son of Bima and Dewi Arimbi. He was known to be dauntless, strong, intelligent, wary, skillful, agile, resolute, responsible, and patriotic. As proposed by the Ministry of National Education (2011) that responsibility and patriotism were expected to be acquired by students.



Figure 5. War Between Srikandi and Mustakaweni

The false Gatot Kaca met Drupadi to borrow Jamus Kalimasada talisman saying he was ordered by Prabu Puntadewa, and Drupadi trusted him. After leaving Maduwasa park,

Srikandi was suspicious and chased after the false Gatot Kaca. They fought against each other. The false Gatot Kaca transformed back into Mustakaweni and ran off. This scene showed that stealing was a dishonest behavior.



Figure 6. Srikandi's Character

The models of this scene were provided by both Srikandi and Mustakaweni. In Javanese shadow play, it was told that Srikandi was the daughter of Prabu Drupada and Dewi Ganda. In her teenage time, Srikandi was fond of martial arts/military exercise and skillful in handling the weapon. In Srikandi Mustakaweni act, Srikandi was in charge of Madukara. She was also appointed to guard Jamus Kalimasada. When it was borrowed by Gatot Kaca, Srikandi felt that she had to be responsible for the talisman although he was her nephew. This scene showed that Srikandi was a knight who was responsible for Madukara's welfare and safety. Besides, Srikandi was skillful and competent. It was proved when Srikandi fought against her enemies. She handled the weapon skillfully. Her competence could be seen when she was suspicious of the false Gatot Kaca and chased after him. It was then proven that he was indeed an enemy. Srikandi helped the students to learn how to be responsible for every given task.



Figure 7. Mustakaweni's Character

In Javanese shadow play, Mustakaweni was the daughter of King Niwatakawaca and Dewi Sanjiwati. Mustakaweni was the younger sister of Prabu Bumiloka. Although her ancestor was a giant, Mustakaweni was pictured as a gorgeous woman. She was a fearless warrior, and skillful in handling the weapon especially archery. She also mastered *kamayan* charm which enabled her to transform into any forms she wished.

When Bumiloka wanted to get revenge on Pandawa, Mustakaweni volunteered to help. Using her *kamayan* charm, she transformed into Gatot Kaca. With her new form, she was successful to steal Jamus Kalimasada from Drupadi. However, she failed to bring the talisman back because she was lost to Priyambada. This scene showed a not exemplary behavior, such as stealing. It should have been avoided by children.



Figure 8. Goro-goro Scene

This scene showed some amusing behaviors of the Punokawan. There were some plots like when Cakil, a play character with protruding lower jaw, fought against Priyambada and Cakil lost the battle. There was also a scene where Priyambada fought against Mustakaweni, and Mustakaweni lost the battle. Some exemplary behaviors were showed by Punakawan, Priyambada, and Cakil.



Figure 9. Bagong's Character

According to Sujarwo et al (2010) Bagong, a pot-bellied clown in wayang performance, was the shadow of Semar, a chief of the servants of the Pandawas in wayang. He had big eyes which represented curiosity, caution, and suspicion. His wide forehead indicated that Bagong was clever and knowledgeable. His wide mouth showed

astonishment and satisfaction toward success. The value drawn from the character of Bagong was curiosity. It was relevant to Narimo's research (2017).



Figure 10. Gareng's Character

Gareng, the son of Semar, in Java shadow play was well-known with another name, *Nala Gareng*, *Nala* meant heart, Gareng or *Garing* meant pure. His heart was pure since he did not have any interest with something that did not belong to him. His physical appearance including *ceko* or crooked hands and limped feet which indicated that human should have been careful in act. His eyes were crossed to the left and right side which meant that everything could be seen from different point of views. It was similar to Narimo's research (2017).



Figure 11. Petruk's Character

Petruk was the humorist character. He liked to joke both with words and behaviors. The characteristic of his physical appearance was all long. He always smiled that indicated he was cool and optimistic. The value drawn from Petruk was optimistic, never give up, and always be positive.



Figure 12. Cakil's Character

In the performance, Cakil was pictured as cruel, greedy, and selfish (Narimo & Wiweko, 2017). Cakil or Gendirpenjalin was in the form of giant with buck-teeth, and positioned as

tumenggung (a title of regent in colonial period). Cakil was known to be fearless, agile, swift, capricious, and articulate. Cakil always appeared in every performance, especially in a war scene where he always on the antagonist side. Cakil became the symbol of greediness that had to be destroyed. Cakil was represented to be having bad behaviors that must be avoided.



Figure 13. Priyambada's Character

In Javanese shadow play, Priyambada was the son of Arjuna. Priyambada was pictured as a handsome man with gentle, patient, and pure heart (Narimo & Wiweko, 2017). His helpfulness was shown when he was willing to help Srikandi. He was agile when he found Jamus Kalimasada immediately, and his pure heart was shown when he did not exert all his power against women in a battle. Priyambada character taught children to be helpful and agile.



Figure 14. Final War Between Bumiloka And Gatot Kaca

Bumiloka who knew that Mustakaweni had chosen the enemy side got furious. Bumiloka intended to murder Mustakaweni. On the other hand, Gatot Kaca, Sombo, Setyaki, Priyambada believed that Bumiloka was wrong and defended Mustakaweni. They fought in a battle, and Bumiloka lost. This scene showed some bad behaviors from Bumiloka such as petulant, arrogant, and conceited. It helped the children to learn that those behaviors were not exemplary.

CONCLUSION

Education through art is an education about value, in which art helps children to learn about value within a culture. *Wayang Wong Bocah* is one of the performing arts full of meaning and value. By means of the plot of *Wayang Wong Bocah*, children are able to inflict good and bad. The roles played by the children help them to learn some exemplary and not exemplary behaviors. Next, children are expected to apply those value in daily basis. From the whole *Srikandi Mustakaweni* story, it can be concluded that taking someone else's belongings is not an exemplary behavior.

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