

## Preservation of “Wayang Orang” culture as a city tourist attraction

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### KEYWORDS

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and The problem  
of the attraction  
“wayang orang”

### ABSTRACT

Wayang Wong is a wayang genre that is classified into traditional dance which is usually taken from the Ramayana and Mahabharata stories. In Semarang itself there is a Wayang Wong association, namely "Ngesti Pandowo" but its existence has decreased in the current era due to the development of the era and culture which is increasingly leaning towards western culture. This article contains about conservation and the problem of the rare wayang orang shown in Semarang in the current era. The problems that occur can be caused by several factors that are also related to tourism in Semarang. The method we use is descriptive qualitative method by focusing on the actual problem. Puppet shows that still exist today, one of which is the Bharata puppet show (in the Pasar Senen area, Jakarta), Taman Mini Indonesia Indah, Sriwedari Park Solo, Raden Saleh Cultural Park Semarang, and others.

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### INTRODUCTION

Wayang Orang is a puppet that is played by using people as characters in the wayang story. Wayang orang was created by Sultan Hamengkurati I in 1731. As the name implies, the wayang is no longer performed by playing wayang puppets (shadow puppets which are usually made of buffalo skin or other materials), but instead featuring humans as substitutes. The puppets. They wear the same clothes as the ornaments worn on wayang kulit. So that the shape of their faces or facial features resembles that of a shadow puppet (when viewed from the side), the wayang wong performers often change/decorate their faces with additional pictures or paintings. The stories raised in the wayang wong are based on the epic duel of the colossal story of the Mahabharata and the Ramayana. The interesting thing about this wayang wong show is that there is a colossal or individual dance per player at each break of the story. In addition, the wayang wong also features a clown-servant figure as a dispensing atmosphere which is a description of the state of kawulo alit or society in general and the courtiers.

Wayang wong shows that still exist today, one of which is the wayang wong Bharata (in the Pasar Senen area, Jakarta), Taman Mini Indonesia Indah, Sriwedari Park Solo, Ngesti Pandowo at Raden Saleh Cultural Park Semarang, and others. Wayang is one type of Javanese culture that has existed and is known by the Javanese people since ± 1500 years ago. Hindu culture that came to Java had an influence on shadow performances, which were later known as wayang shows. In the spread of Hinduism on the island of Java, the Brahmins used the Mahabharata and the Ramayan in addition to the Vedas so that these two books were known in Javanese society. The wayang stories originally told of the adventures and heroism of their ancestors and then turned to the Mahabharata and Ramayana stories. In this Hindu era, the art of wayang became increasingly popular, especially when it was copied into the Old Javanese language. (Marina Puspitasari, 2008: 4) According to Koentjaraningrat, elements of Javanese culture created in order to achieve prosperity, safety and happiness in physical and spiritual life:

- 1) Trust is a belief that is believed by a person in relation to his God. Beliefs for Javanese ancestors include:
  - (a) belief in cosmology and cosmogony about the creation of the natural world and its composition.
  - (b) belief in JUSPI: Journal of the History of Islamic Civilization Vol. 2 No. 2 Year 2018 ISSN 2580-8311124 the gods as protectors.
  - (c) belief in supernatural beings.
  - (d) belief in strength and supernatural powers.
- 2) Traditions or customs are a culture that has been carried out by previous generations, by holding a series of ceremonies, including:
  - (a) "paruwatan" ceremony, which is a ceremony intended to clean someone from dirt which are still attached
  - (b) the ruwatan ceremony, a ceremony commonly commemorated by the Javanese community which is held every month of Ruwah
  - (c) the wedding ceremony, the implementation of this wedding ceremony is usually adjusted to one's social status, the purpose of this ceremony is to express gratitude and say a prayer so that the bride and groom can live life. Art as an element of culture, is a form of human activity for a specific purpose, therefore art and culture communicates the values that underlie human action. One of the art forms is the *wayang kulit* performance. Where the cultural form of wayang is symbolized by a clown character. While the main core of culture is creativity, taste and intention.

## METHOD

We use a descriptive qualitative research method which focuses on the actual problem while the research is in progress, the researcher tries to describe the events and events without giving special treatment to the event. The next research method is literature study. Literature study is a series of activities related to the methods of collecting library data, reading and taking notes, and managing research materials. Regarding related topics, we observe the problems that occur regarding the preservation of wayang orang in the present. This is what is basically starting to decrease, we are trying to identify why nowadays wayang orang has decreased a lot and seems a little "abandoned" when the wayang orang culture should be preserved so it doesn't disappear. The data I get is based on previous articles related to wayang wong.

## RESULTS AND DISCUSSION

Wayang is a type of Javanese culture that already exists and is known by the Javanese people since  $\pm$  1500 years ago. The Hindu culture that came to Java influenced shadow performances which became known as wayang shows. In the spread of Hinduism on the island of Java, the Brahmins used the Mahabharata and the Ramayan in addition to the Vedas so that these two books were known in Javanese society. The wayang stories initially tell about the adventures and heroism of their ancestors and then move on to the stories of the Mahabharata and Ramayana. In this Hindu era, wayang art became increasingly popular, especially when it was copied into the Old Javanese language. (Marina Puspitasari, 2008:4) According to Koentjaraningrat, the elements of Javanese culture that were created to achieve prosperity, safety and happiness in physical and spiritual life:

- 1) Trust Trust is a belief that is believed by a person in relation to his God. The beliefs of the Javanese ancestors include:
  - (a) belief in cosmology and cosmogony about the creation of nature and its composition.
  - (b) belief in JUSPI: Journal of the History of Islamic Civilization Vol. 2 No. 2 Year 2018 ISSN 2580-8311124 god as protector.
  - (c) belief in supernatural beings.
  - (d) belief in supernatural powers and powers.
- 2) Traditions or customs are cultures that have been carried out by previous generations, by holding a series of ceremonies, including:

- a) the "paruwatan" ceremony, which is a ceremony intended to clean someone from the dirt that is still attached
- b) ruwatan ceremony, a ceremony that usually commemorated by the Javanese community which is held every ruwah month:
- c) wedding ceremony, the implementation of this wedding ceremony is usually adjusted to one's social status, the purpose of this ceremony is to say thank you and offer prayers so that the bride and groom can live life.

### **Characteristics of Wayang Orang**

Performances cannot be separated from various elements such as dance moves, dancer costumes, gamelan rhythms, songs, dialogues to make-up, all of which blend into one stunning art performance. To be able to become a Wayang dancer People can not only dance but also have to be able to sing and of course in Javanese. In dancing, not only dancing to the rhythm, Wayang Orang is a performance that is full of rules, wayang is a philosophy of life.

In addition to dancing, there are dialogues that are sometimes in the form of songs, songs or songs, there are 2 types, namely the first singing without musical accompaniment is called bhowo or it can also be called sworo lola which means one's own voice, then greget saut, which means a clear emotional state. There are the terms wirogo, wiroso, wiromo. Wirogo means being moved by the "physical" body, Wiroso means being moved by feelings and wiromo means following the rhythm. Unlike other dances, such as dangdut dance which only follows the rhythm, moving the body, in contrast to wayang dance, wayang dance moves to the rhythm but also with a deep soul. The costumes and make-up in Wayang Orang all depend on the character of the puppet characters being played, respectively. -Each character has its own characteristics.

### **The Purpose and Function of Wayang Orang**

As a performing art to convey values in a symbolic and connotative and aesthetic form, as a spectacle or entertainment. maintain and support the existence of the art of wayang orang. In further developments, then using electric lighting and using a loudspeaker (sound system). All of these tools serve to assist the performance, both to illuminate and regulate the sound in dance performances. The actual lighting arrangement is not only for lighting, but also serves to create the desired atmosphere, and gives life to live performances, namely the effect of beams can contribute to the dramatic atmosphere of the show.

And indirectly provide an atmosphere/lifestyle to the dancer's clothes and other equipment. While the sound arrangement can be said to be successful if it can be a communication bridge between the performance and the audience, meaning that the audience can hear well and clearly without any disturbance so that they feel comfortable enjoying the dance performance. Wayang orang or originally in Javanese called wayang wóng is a type of traditional Javanese theater which is a combination of drama art that developed in the West with wayang performances that grew and developed in Java. Java. Wayang wóng is a theatrical drama and dance performance that takes the Ramayana and Mahabharata stories as the main stories.

### **History of the development of wayang orang**

Rustopo in his book "Becoming Javanese" which discusses the history of the development of wayang orang, states that wayang orang in Surakarta originated from the traditional performing arts of Pura Mangkunegaran which was originally developed by Prince Adipati Mangkunegara I (1757-1796). Rustopo cites Soedarsono (RM Soedarsono, "Drama Wayang Wong Dance State Ritual at the Yogyakarta Palace") as stating that the Yogyakarta Palace and Mangkunegaran Temple were the birthplace of wayang orang when Javanese literature experienced a revival in the 18-19 centuries, which was marked by the rewriting of

kakawin ( Old Javanese) in the New Javanese literary language. In fact, in the 10th to 15th century kingdoms in East Java, the wayang kulit ballet that tells the Ramayana and Mahabharata has also developed.

Wayang orang as one of the noble artistic products of Javanese culture, has an important role in becoming a "Javanese identity". The existence of two gagrak or styles in working on the art of wayang orang shows how rich Javanese culture is. Although it is undeniable, the two different styles were born thanks to the black pages of past colonial political history that fought against the unity of the Mataram Sultanate.

### **The period of growth of wayang orang**

The development of performing arts in Yogyakarta began during the reign of Sultan Hamengkubuwono I who ruled between 1755 - 1792 until the reign of Sultan Hamengkubuwono VIII who ruled between 1921 - 1939. At that time the development of performing arts. In particular, wayang orang received considerable attention from Sultan Hamengkubuwono I. The social function of wayang orang was to foster the patriotic spirit of the people of the Sultanate of Yogyakarta against the Dutch colonialists.

During the reign of Sultan Hamengkubuwono II (1792-1812) the play was staged by Jayaputra, during the reign of Sultan Hamengkubuwono III (1812-1814) no staging data was found, during the reign of Sultan Hamengkubuwono IV (1814-1823) no staging data was found.

### **The Period of Renewal and Development**

Renewal of the Yogyakarta dance did not occur in the palace, but with the dance materials in the style of Yogyakarta which were permitted by the palace to be disseminated to the public. This period started from the reign of Sultan Hamengkubuwono VIII and Sultan Hamengkubuwono IX (Wibowo, 1981: 45-47).

This period of development and renewal was marked by the establishment of Yogyakarta-style dance training centers managed by the community such as Krida Beksa Wirama which was founded in 1918 in Yogyakarta. Since then, dance has received considerable attention, especially in teaching techniques. This is because the teaching methods used by the dui in the palace (traditional methods) are considered irrelevant. Moreover, learning to dance in a short time. socialization is still appreciative. This is related to the scarcity of people who study the art of dance at that time.

Especially among students and college students. It is not surprising that the development of dance in the period before the independence of the Republic of Indonesia (17.45 August) rarely included various dances. And the dances studied still use the products of the Keraton (Javanese Palace) (Sedyawati 1981:8), which are commonly called classical dances, such as culture, lawung, srimpi, wireng, pêtikan, wayang wóng, and so on.

### **CONCLUSION**

Wayang wong may indeed be less popular than wayang kulit. But actually, the wayang orang performance is no less interesting than wayang kulit. Wayang orang feels special because we can enjoy the story while seeing the beauty of the dancers' movements. Similar to traditional dances, nowadays wayang orang can already be seen outside the palace.

Gamelan are used, as in shadow puppets, is pelog and slendro, and if it is incomplete, only slendro is used. The duration of the puppet show is usually about 7 or 8 hours for one play, usually at night. Performances during the day are rarely performed. Before the show starts, pre-shows are often performed in the form of dance attractions called extras, which have nothing to do with the main play.

As the name implies, the puppets are no longer performed by playing wayang puppets (shadow puppets which are usually made of buffalo skin or other materials), but instead feature humans as substitutes for the puppets. They wear the same clothes as the ornaments worn on wayang kulit. So that the shape of their faces or facial features resembles that of a shadow puppet (when viewed from the side), the wayang people often change/decorate their faces with additional pictures or paintings. Puppet shows that still exist today, one of which is the Barata puppet show (in the Pasar Senen area, Jakarta), Taman Mini Indonesia Indah, Sriwedari Park Solo, Raden Saleh Cultural Park Semarang, and others.

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