

The Inheritance Pattern of Wayang Orang Art in Padhepokan Tjipta Boedajatutup Ngisor Lereng Merapi

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Abstrac

The purpose of the research is to, the inheritance pattern of Tjipta Boedaya's Wayang Orang. The method of the research was qualitative method by using the approach of interdiscipline which utilized ethnochoreology study, anthropology, and sociology. The inheritance pattern of Tjipta Boedaya's Wayang Orang. The location of the reasearch was at Padhepokan Tjipta Boedaya, dusun tutup ngisor. The technique of the data collection was using observations, interviews, and study dokumen, the technique of data validation was using triangulation, member check, and making thick description. The technique of the theory data analysis was using the concept which has been arraanged before and throughed four analysis stages which were data collection, reduction, presentation, and verification. The result of the research inheritance pattern of Wayang Orang divided into two paths, they were family path and environment path. Inheritance which been inherited including stories, themes, movements, cosmetics, and accompaniment. Inheritance pattern through family and environment became the key of the establishment of Tjipta Boedaya' Wayang Orang.

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INTRODUCTION

Wayang Orang is one of the traditional javanese performance art. The story of the play is based on the Mahabarata and Ramayana story which contains moral value and has been merged with the local community's soul.

Art in communal owned by the community, so attached closely to values and norm apply amid the people of his supporters. Communal art is part of life they not can be withdrawn from society. This Art called traditional art (Yuda 2004: 212).

Wayang Orang also called with the term Wayang Wong (javanese language) is a wayang (puppet) which played by human as the character of the story of it. In the beginning, puppet shows were performed by person doing rituals. But in further development, all aspects of puppet ritual are sacred so that this puppet show is ultimately only played by a Dalang (Mulyono 1987: 42-50).

Wayang Orang at Padhepokan Tjipta Boedajain Tutup Ngisor village in district of Magelang is still exist until now. The cultural art center which based on Wayang Orang performance has run four compulsory performance annually, each of it coincided with the Maulud Muhammad Prophet, Sura (javanese calendar), Eid al fitr, and Indonesian independent day.

By the initiative of Father Yoso in pioneering the wayang orang art on 1937, they established Padhepokan Tjipta Boedaja as the place and the evidence of his hard work in *memetri* the cultural art field. The Padhepokan Tjipta Boedaja established and still runs as The center of cultural activities And for art creation.

Expression is needed of everyone who is associated with a person's psychological aspects, feelings, concerns, perspectives, fantasies or imaginations that will be poured in creation art (Syafii 2013: 123).

The problem of the research is how is the inheritance pattern of tjipta boedaya's wayang orang by the Lereng Merapi community in preserving and maintaining the potential of the art in their wayang performance. The purpose of

the research is to analyze the inheritance pattern of tjiptaboedaya wayang orang art.

By means of education in broad meaning in formal, non-formal and informal path. Thus, education in broad meaning is sharing knowledge, value, trust, and cultural skill can be culturalized in other meaning can be introduced, planted, inherited, passed through, or preserved its continuity from generation to generations (Rohidi, 1993). The concept which used in this research was inheritance concept which been through three elements, they are internalization, socialization, and enculturation.

Kodiran (2004) explains the inheritance concept of internalization is a process that lasts throughout the life of an individual, from birth until the end of his life. Socialization is a learning process that is closely related to the process of learning culture in relation to social systems. Enkulturasasi is the process of cultural forwarding to an individual who begins soon after birth, when the self-consciousness begins to grow and develop.

Regarding to the matter, the following is pointing out some researchs that have done related to the matter of wayang orang as the scientific to be done as degree of scientist

Ferdi Arifin (2014) in Jantra Vol. 9 wrote an article entitled *dajaran moral resi busma dalam pewayangan*. The character of Resi Bisma became the one character that be created as a character that can resist any kinds of temptations of the mundane (wealth, throne, and woman). Resi isma can be a role model by everyone in upholding the moral values as the effort to increase the quality of the human resources in indonesia.

Niglio (2014) states that inheritance is related to the processes of transmitting cultural information "from one to the many". Zulfa (2014) Inheritance pattern system malamang trade in padang city. Result from the research is find kind of fact where malamang trade is gone from padang city. Cahyono Agus (2006) wrote a journal article entitled inheritance pattern of the values of Tayub art. The result of the research was the inheritance values traditionally in tledak

community used the approach of teaching and playing while working.

According to those researches, wayang orang as the culture and art inheritance both in the family or local environment, so the researcher has her position as reviewing the inheritance pattern of wayang orang. From some problems which being reviewed is expected can be accounted academically.

METHODS

This research was using qualitative method with interdisciplinary approachment. Qualitative research is used to explore and understand the meaning that some individuals or groups of people are considered to be derived from social problems (Creswell 2016: 28). Three researches were done at Padhepokan Tjipta Boedaja in Lereng Merapi Magelang. The focus of the research was the inheritance pattern which done by the community of lereng merapi in order to preserve and maintain the potential of the wayang performance art.

The concept which used was inheritance concept and have three elements, they are internalization, socialization, and enculturation. The collecting of the data done by observation, interviews, and document study. Observation was done to see the happening of inheritance pattern which included to learning source, learning subject, purpose, material (movement, music, makeup and wardrobe, dialogur, and theme), the used method, interaction pattern of the teacher and learner, the taught value, the elements of educational process. It seen as a means of conservation to continue maintain traditional cultural traits (Cahyono 2006: 27).

Profound interviews which done to Sitras Anjilin who became the director of the play and the puppet master of Tjipta Boedaya, and also all the member of the family and the trusted informen. Interview was done related to how they preserve the wayang orang. The document study which be done in the form of collecting activity and analyzing the documents such as literatures about Tjipta Boedaya's wayang orang. Photos and videos of the wayang orang

performance. The technique of the validity of the data was using triangulation, member checking, and making thick description. The technique of the data analysis was using theoretic frame which built based on the concepts that related to the previous problem of the research and have been through four analysis stages, they are data collecting, reduction, presentation, and verification.

RESULT AND DISCUSSION

The inheritance pattern of Tjipta Boedaya's Wayang Orang: art education in the family

The inheritance pattern of wayang orang art in Padhepokan Tjipta Boedaja especially in Tutup Ngisor society happened indeed in the family. Inheritance will survive if there was an inheritor of the tradition itself (Zulfa: 67). The attention of the family in the art of inheritance to the children was the main factor for the continuity of the art. Parents have the feeling of responsibility for teaching or inherit the art to their children.

The life of the java community as an agrarian society, must to keep regularity of relationship, harmony and balancing with neighborhood. People can be safe and prosperous life if universe in regulation. There for cultural one should seek to maintain regularity, balance, salvation, sustainability, peace of the world.

Inheritance or transmission of cultural value was something that traditionalized generation to generation even though often it is difficult to be found where it started. This idea should be cherished as culture inheritance impact people's wellbeing and cohesion, our physical and mental health, our education system, our national status, and our economy (Arts Council, 2014). Value, trust, and believe which been traditionalized became as need and complement from the related society (Cahyono 2006: 24).

Father Yoso Soedarmo is the figure of the role model for the local society, he is honoured and trusted by the society. as it is to be revealed by the researcher's informan, Tjipta Miharso,

one the Father Yoso Soedarmo ' descent from the result of the interview below: the nickname of "Romo (father)" was given as a tribute for his wisdom. Because of the appellation of mbah or bapak are less to be polite Father Yoso Soedarmo is wellknown as sacred person and he git it from laku aland tapa brata.

One's respect for others outside the family, done as a step toward social harmony, mutual respect in all aspects of life, will be able to maintain social unity (Lestari 2013: 165).

Father Yoso Soedarmo found the choice of life to be in the art because he thought that art has the precious value and eternal to be taught. Father Yoso Soedarmo studied the knowledge of the art (dancing) to Ndoro Tukinun in gamping yogyakarta and Ndoro Bok along with Den Harto in Surakarta. According to Tjipta Miharso , the periode of father Yoso Soedarmo in learning is between the year 1917-1925. For eight years father Yoso Soedarmo learned the art and by those knowledge he established Padhepokan Tjipta Boedaja on 1937.

As the time gone by, on the year of 1990 in the age of 105 father Yoso Soedarmo passed away and left everyone and everything in tutup ngisor village. The wayang orang still run well. The moral commitment from the children, sisters and brothers, and the family to preserve the art in accordance to father Yoso Soedarmo 's last wish. Children and families inherited the skill to their children by using educational model like the ancestor which is through the education in their own family environment. Below are the brief explanation of the learning system which occurred in the inheritance process.

Thus, art education has a very important function as a medium to develop awareness / aesthetic sensitivity, creativity and become a means for students to express themselves and environment (Rohidi 1993: 81).

LEARNING SYSTEM

In the discussion related to the problem of art education as a cultural process, there are elements in it that needed to be analyzed as a system. The elements are 1) teacher element

(learning resources) , 2) learning subject (students), 3) purpose, 4) materials, 5) methods, 6) interaction pattern between education and atudents, 7) taught values, 8) the elements of environment background (setting) where the process took place (Rohma 2013: 7-8).

ELEMENT OF TEACHER (Learning Resource)

Teachers must be able to condition and make the teaching and learning feel fun and interesting, one way to influence students interest in learning is by applying a fun learning (Febrianto 2014: 147).

The role of the family is very important in the effort as learning ressource. One of it was the famiky of father Yoso Soedarmo. In father Yoso Soedarmo family, the elderly became the teacher and in this family was Damiri whom he was the third son but in the disability in thinking and reminding, the position of Damiri in father Yoso Soedarmo family as the elder who must be respected and less involved in every activity of the padheepokan.

Tjipto Miharso is the fourth son of father Yoso taken part actively and reponsible in maintaining the heritage of the father. It is because Tjipto Miharso has the job and the elder brother of sarwoto, bambangbtri, and sitras anjilin was respected or becoming the substitution of their father. According to the result of the interview with Sitras Anjilin said that "my brother is directing most of the activity in padhepoakn tjipta boedaya and i am the who redirect it on three fields".

The old generation inherited the things that they considered as something important to be inherited to next generation. In the coaching and preservation *nguri nguri* javanese culture or preserving the heritage of the ancestor, the descent of father Yoso Soedarmo , they teach al lot of things that contain with values of responsibility, togetherness, skill, and knowledge especially in Padhepokan Tjipta Boedaja.

LEARNING SUBJECT (STUDENT)

Students is one element in the world of education, the main goal is achieved from

education is to create students that are good quality, competent in various aspects (Mujab Mahali 1984: 39).

The learning subject in this context of education of wayang orang art in family environment of father Yoso Soedarmo was the main target for the hope of the acceptor of the heritage of wayang orang art.

Inheritance concept adopted from real world which is an object can have a derived objects. In Indonesia, before art education know well in school there are ways to transfer skills of craftsmanship an artist in this case we known as parents to their son with inheritance ways. Through this ways the communities support and do it to inherited art skills to their children. Although not every sons has their parents gifts, but much of cleared reality that strong internal factors plus genetically factor greatly affect children interest to have inheritance art from their parents.

In the development of arts which born inside Padhepokan Tjipta Boedaja inherited and inheritance to the next generations. The major inheritance means are the family from their parents to their children. Through the parents inside the family the children knowing their worlds through the internalization process (learn to instill personality), socialization (the process to recognizing values, norms, roles and action patterns in social interactions which is needed) and enculturation (the process of learning culture through socio-cultural norms and patterns of social interaction in order to become his personal ability) including traditional arts who he has.

Sitras Anjilin the seventh son of Romo Yoso Soedarmo and Tentrem now days to the leader of Wayang Orang arts. Beside of Sitras Anjilin there is two biggest brother who help him, Sarwoto and Bambang Tri, Although getting old Damiri and Tjipto Miharso both of them still care about inheritance of Romo and ritual ceremony. Although not involved maximally power but both of them always help his little brother Sitras Anjilin as much as possible in preparing for all needs.

PURPOSE

Generally, the main purpose of Wayang Orang Art education in Padhepokan Tjipta Boedaja, especially to rise up the soul and the art value in daily life. Through nature media art will kindly provide inspiration for their life and energy. This is the main purpose to inheritance inside their mind of Wayang Orang Tjipta Boedaja heirs.

Education as a process of human education creates a culture which it serves as a life guide blueprint or a complete design for action and functions as an adaptive strategy to its ever changing environment. Not purely the means of survival, but also a field of struggle to live through his work (Rohidi 2002: 7).

With education process through family in Padhepokan to the educated subjects, have the clearly purpose to the main educations program in the Padhepokan like explained above, that is inheritance through the value and skills to played Wayang Orang. In the short term goals for their students to get supplies for future capital and also able to help family needs. For the long terms period, they are heirs of Wayang Orang Tjipta Boedaja in the future.

MATERIALS

Learning materials (instructional materials) are the knowledge,skills and attitudes that must be expert by students in order to meet the standard of competence set.

In this case, materials are the process and the result of arts who already been creates. During Romo Yoso Soedarmo lead in the Padhepokan Tjipta Boedaja that Wayang Orang Art was born. Wayang Orang Tjipta Boedaja which establish in 1937 until now days, lasted about 80 year. These arts has long time journey. The philosophy message of the RomoYoso Soedarmo deceased to his protégé is “do not leave the arts while you are still alive” and this message never been ignored by his grandchild until this time. Beside Wayang there are any gamelan sounding activity.

Materials in the art process of Wayang Orang Tjipta Boedaja is: First, motion of traditional dance. Motion of traditional dance in

the Wayang Orang Tjipta Boedaja performance is, pure motions (pure movement) or also been called with wantah motion which arrange to get the artistic motion and does not have any purposes, the second motion is maknawimotion (gesture) is un-wantah or motion which contains a certain meaning or purposes, the third motion is baton signal motion which mean motion amplifier expression.

Second, music/instrument. The sounds came from gamelan instrument like kenang, saron, rebab, gender, kenong, kempul, and gong. Each performance of Wayang Orang Tjipta Boedaja always starts with Cucur Bawuk. Cucur is traditional cookies while Bawuk is female genitalia for children which still innocent and the shape just look like Cucur cookies to describe children world who still innocent, originals, full of fantasy and beautiful.

Third, make up and fashion. Make up and fashion for the Wayang Orang Tjipta Boedaja performances very important because it show the identity which mean characters identity. The main character which always shown in the Wayang Orang Tjipta Boedaja performance is Dewi Sri (fertility Goddess). Costume in the Wayang Orang Tjipta Boedaja performance has a function to sign of difference between genders, character. Costumes beside irah-irahan, mekaksaten, jarik, sampur, and clana also wearing dreadlocks and cangkeman.

Fourth, dialogue/ antawacana. Antawacana is a dialogue to communicate between the audience and the show itself, between one players to the other one so the audience know about the story. Antawacana in Wayang Orang Tjipta Boedaja performance separated into three parts, which is: janturan, ginem, and pocapan. The three term each requires precision in pronunciation, language level, choosing words.

Fifth, Theme. A theme is a central idea or an idea about a thing. Theme always related with agriculture life. In every always shows Dewi Sri as the main characters. In every there are no died character, only character which lose in the battle will die. Wayang Orang Tjipta Boedaja beside to be art performance also

be demand in daily needs for Dusun Tutup Ngisor society.

THE USED METHOD

Method has a very significant position to achieve goals with the method of all materials will be easily understand to student (Rianie: 2015: 105). Method refers to a standardized set of techniques for building scientific knowledge, such as how to make valid observation, how to interpret results, and how to generalize those results (Bhattacharjee, 2012).

Method is one of tools which is used to reach the main purpose, more better teaching methods so there is more lucrative goals reaches, its mean if teacher using right methods and customized with teaching materials, students, circumstances, teaching media so there are lucrative goals be reaches easily.

Learning methods used by Wayang Orang Tjipta (education resource) educator to educated subjects using pretreatment, imitation, and internalization methods. 1) Pretreatment methods is child behavior is obtained by maintaining a behavior that the child gets rewarded. Conversely the child behavior will stop when the child get punishment. With this methods the most behavior is positive behavior. In this methods parents has big influence. 2) Imitation methods, imitation methods will occurs with various process, child will see and duplicate the behavior, 3) Internalization is child behavior to follow the rules not because they are afraid to be punish or get the rewards, and not also to duplicate their idol characters. They are sure that the norm is a part of their life, they realize that their behavior is accepted by the community.

INTERACTIONS PATTERN BETWEEN EDUCATOR AND STUDENTS

Interaction pattern are divided into 2, positive and negative interactions. A positive pattern of interaction leads to forms of cooperation, mutual respect and be attached and negative interactions can be in the form of conflict or competition (Rakanita 215: 112).

Interaction pattern between educator and learner who occurs inside the family cannot be seen as interaction pattern between educator and students inside the formal education class. Inheritance pattern inside Romo Yoso Soedarmo is kinship, dialogue that flows in intimate relationship for care, love and nurturing to each other. In this sense, relationships between teachers and students reflect a classroom's capacity to promote development, and it is precisely in this way that relationships and interactions are the key to understanding engagement (Pianta, Hamre, & Allen, 2012).

Under these pattern, the situation to care, love, and nurturing to each other shown up itself, without realizing the education process can naturally flows without any feeling pressing or pressed, forced or coerced, and patronizing or factorizing between educator and students or parents and children feel comfortable without hard feeling.

CONCLUSION

The cultivation of values will arise depending on the parent direction in providing examples and directions. First independence, discipline and responsible. From the seven children of deceased Romo Yoso Soedarmo in educating their children everything almost the same. They always applying the values and attitudes to be responsible for nguri-uri or maintain sustainability to Wayang Orang arts in Padhepokan Tjipta Boedaja.

Early children taught manners, mutual respect and appreciate that is called the planting pikukuh values. Where the parents as a figures and major example in the family (Fitriyani 2015: 10). In other hand, parents need to put an equal emphasis on disciplining themselves (Stephens, 2007).

The cultivation of these values will build up independence values character, discipline and responsible. The values of cultivation culture, for examples mutual cooperation, togetherness attitude, mutual respect, responsibility for their obligations. They maintain their behavior to create a sense of solidarity between individuals

and groups that make them share the burden of responsibility which in turn will foster a sense of one, one will and shelter.

The setting chosen as the background of educational process that is used as the center of attention in observation activities, will be determined purposively, this is by determined the place, the actors and the activities (Endraswara 2003: 205).

Dusun Tutup Ngisor is Dusun which take place on Merapi Slope. Dusun Tutup Ngisor has sprawling ground or large fields which support the community of Dusun Tutup Ngisor for agricultural, fishery and animal husbandry business. Generosity, hospitality as well as ferocity of Merapi for Dusun Tutup Ngisor community and surrounds cause a certain belief that suggests humans is nothing if compared to the greatness of nature such as Merapi.

The life of the people of java as an agricultural society, maintaining the relationship of order, harmony, and balance with the environment becomes a necessity. People can be saved and prosperous if the universe is in order, balance, safety, sustainability, and peace of the world. (Raharjo 2006 : 2). When man is born will become dependence on environment began his story at the time.

Dusun Tutup Ngisor community belief through this art activity that they expressed themselves, revitalize themselves and then grow their artistic value and they embody it in daily attitude. They belief through thia art media that nature will be generous to give them inspiration and energy to their life.

The traditional art of wayang orang is not oriented only financial material, but has been embedded the artist to always uphold the sense of sincerity that became the basis of value of kinship and togetherness (Rohidi 2012: 7

These environmental background support Wayang Orang art still exist and still continue until now days. Regarding to the chart above can be concluded that inheritance pattern inside Romo Yoso Soedarmo family pattern through inside the family and also environmental surround to become cultural lines identity to established Wayang Orang Tjipta Boedaja.

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