



Alternative Media for the Preservation of Traditional arts Through Collaboration Pop art Style Wayang Pacitan Beber



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culture preservation;
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Abstract

This research is a qualitative descriptive study with the main focus of describing and explaining the illustrative style of pop art stylization as an alternative medium for the development of Beber Pacitan puppets. This research aims to develop the wayang beber character through the stylization of the wayang characters, which seeks to preserve the Pacitan beber puppet. The stages of analysis from various sources were generated in the form of information, literature reviews and interviews which were all carried out using an interactive model, where each component of the analysis included the stages of data collection, data reduction, presentation, and concluding. The data validity test used data triangulation techniques, namely, data source triangulation and theory triangulation. The data analysis technique uses interactive chain analysis with the stages of data collection, data reduction, data presentation, and conclusion drawing. The results of the research are the characters of the wayang beber characters with pop art stylization so that they can become alternative media for the development of traditional art. Traditional art combined with various styles and illustration techniques can develop the Beber Pacitan wayang so that it can be more attractive to future generations without losing its identity.

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Contents

Abstract.....	151
1 Introduction	152
2 Materials and Methods.....	154
3 Results and Discussions.....	154
4 Conclusion	156
Acknowledgments.....	156

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References	157
Biography of Authors.....	159

1 Introduction

The progress of the times and information technology has led to the emergence of new challenges for generations who are still conservative in the culture and arts of their ancestors because these conditions are crushed by the changing times by the dominance of foreign cultures which are increasingly popular presented through various information and communication technologies. The presence of digital media is finally and is changing the face and mindset system of generations and their identities and their minds (Darmawan, 2016). Nowadays, the present generation's attention and concern for cultivation and ancestral heritage are increasingly fading along with foreign cultural products that are very distorted and varied. Finally, the local culture's existence is now felt to be increasingly becoming extinct and is critically displaced by foreign cultures. The younger generation today is more interested in contemporary culture, which is instant and practical. Today's young generation thinks that outside culture is more harmonious with their unstable and western trendy souls (Rachmadian, 2016; Widana, 2017).

The solution to warding off and reducing these foreign cultures is to enhance and optimize the original traditional arts from the archipelago. One of them is through structuring and preserving the character traits of Wayang Beber characters. The solution to the effects of globalization, modernization, commercialization, and the development of cultural communication technology that has penetrated the world has impacted the existence of traditional cultural arts. Wayang Beber has been around, grew up, and developed for a long time until now it needs protection in the era of globalization, which is all instances of the Indonesian archipelago. The art of wayang culture with the adoption of episodes of the Mahabharata and Ramayana kingdoms in the archipelago's precious culture, which has been recognized by the world body for cultural affairs and heritage arts, namely UNESCO since 2003. The story and characterization of wayang have become a model for educational philosophy, moral ethics, and the nation's children's character for young generations (Prilosadoso et al., 2020). The art of wayang culture is an authentic culture that has been born, grew up, and lived from generation to generation in the archipelago, such as in the kingdom of Java, the Lombok islands, Madura Island, the Sundanese people, Balinese people, South Kalimantan people, South Sumatra wong, and several parts of the archipelago other. Wayang or dance, which is the philosophy and role model of ancestral life, is an original culture whose values are applied as a way of life that is believed to bring blessings to many archipelago citizens. The resilience, tenacity, and adaptability of Wayang art, which contains local wisdom, can be tested from the course of history in the face of various upheavals in every period of world development (Sutedjo & Prilosadoso, 2016). Currently, puppets are still synonymous with a local culture that grows in every region in the archipelago. In the shadow puppet show, there are many aspects, including the sound art of music, the art of advice literature, the art of beauty pleasure music, the art of language speech, visual arts, and other traditional arts (Putri et al., 2019).

Puppeteer of Wayang Beber performance often inserts religious teachings norms of the glory of life to the audience, both through what is implied and implied in each story and character of the play, as well as how to react, so that local meanings and wisdom become motivators in going through difficult and happy times. Thus, wayang plays a role as a tool for living guidelines and a philosophy of life in Javanese society because the puppets contain religious norms, wisdom teachings, community manners, and high moral values as guidelines for people's lives first (Margana et al., 2018). Back to the past, the traditional wayang art has been proven in facing various turmoil and pressures and challenges in people's life journey. These various developments have gone through it. Through its endurance and ability to adapt to globalization, wayang can survive its existence as traditional art. Therefore, UNESCO strongly supports the implementation of the Convention on the Safeguarding of Intangible Cultural Heritage of Wayang for Indonesia in 2003 to protect world cultural forms that are more temporary and preserve world cultures' diversity, including puppets from the archipelago and Malay (Pietrobruno, 2009).

Wayang Beber as classical art performances of Pacitan which contains traditional value originating from the Dusun Karangtalun area, Gedompol Village, Donorejo, Pacitan Regency (Prilosadoso & Rosmiati, 2017). The existence of Beber Wayang artifacts owned by Sumardi alias Mardi Gunacarita is a legacy from his

ancestors from a long time ago, where he was a puppeteer and the legitimate heir of the Donorojo puppet artifacts, East Java. Next is Sumardi, who claims to be the 13th generation since Naladerma brought the Beber puppet to Pacitan. He also believed that the puppet show was a gift from King Brawijaya V, the last king of Majapahit (1478) to Naladerma, his ancestor. At first, the story from Wayang Beber depicts the Wayang story from the Mahabharata epic, but in its journey that then moves to the Panji story which originated from the Jenggala kingdom in the XI century and reached its glory in the Majapahit era around the XIV-XV centuries. (Nurcahyono, 2018). The explanation explained that the wayang beber which was born during the Majapahit kingdom in East Java then developed in Pacitan, East Java, and ended with the absence of one generation of dalang offspring. The form of wayang beber which has a narrative picture of wayang stories depicted on flat leaves as a milestone in the history of the birth of the traditional art of wayang beber originating from the Jenggala kingdom in the XI century (Ahmadi et al., 2019).

Today, not all of our people have left their original culture. However, today's younger generations are increasingly indifferent to their ancestral heritage because most still think that local culture is no longer appropriate in keeping up with the times. Therefore, the role of the community and government is needed because in the development of Beber wayang nowadays, it requires conservation efforts so that it does not become extinct (Rachmadian, 2016). Its existence of Pacitan puppets to continue so that Pacitan Regency is known as the origin of Beber wayang and can have a sustainable impact, it can increase tourism and other creative industries, all efforts are needed, both from the aspects of making beber puppets, performances, and other alternative efforts so that they become a fun show for the community.

Wayang Beber originates from the Ramayana and Mahabharata Epic which is depicted on a leaf; then it is connected to a painting on paper that carries the story of Panji Asmarabangun and Dewi Sekartaji. Wayang Beber has initially been a traditional art from Pacitan which fostered the wisdom of local culture in Karangtalun, Gedompol Village, Pacitan Regency, East Java, at that time it was understood as a spectacle of stage performances that were very attractive to the masses. Apart from the love story of Panji Asmarabangun with Dewi Sekartaji, the stories of each group have been enriched and have made them very popular in various parts of the region. Beber wayang is a staged works that speak local wisdom and thoughts. This wisdom is the fruit of the vision of the local community in society and the surrounding environment. The population now, who are young and young, are the most active connoisseurs of the young generation who should be audiences and preservers of culture and the environment, especially the Beber wayang. This dominant young population and the millennial generation will be the spearhead and the superior and prospective work generation in Indonesia in the future (Friani & Mulyani, 2018; Wade-Benzoni et al., 2008).

This new Beber traditional art form is of course preserved for the sake of guardianship of ancestral heritage. Because traditional art is an art that has its messages, terms, and conditions, it new traditional art salvation is proposed to create regular beauty art innovations without changing or detracting from the standards and essence of traditional arts that are classified. By changing the art from the original and the performance packaging for classical art performances into contemporary art, it will add populist values and values without eliminating the original identity and soul of traditional arts that already exist. Art is in the form of past works of the characters themselves in various and various forms such as painting and fine arts. This art also brings together the art of visualization, vocalization and instrumentalization music, dramatic, literary, and natural, as well as the art of puppeteer which will require skills to preserve and revive the character of wayang. (Rachmadian, 2016). This kind of work will require solutions through various media and channels that can be staged so that the existence and progress of the Pacitan puppet show can live on forever. Critical and dynamic education and training need to be projected as is often discussed to explore developments and consider how we can market and assess the potential for the existence of this traditional art so that its continuity and life will continue to exist and change the old paradigm of urban and urban places, spaces and dwellings (Jethani & Leorke, 2013).

Looking at the background of this study it is essential to try to preserve and a solution in the form of Beber puppet with a mixture of technology and animation as well as audio through character and other performance technologies. Therefore, there is a need for innovation and collaboration through various media that connect the millennial generation with the Wayang Beber to be one way of preserving the art of the archipelago's cultural heritage. The development of the advanced animation of the Diplomatic Wayang Beber media will later be able to increase the millennial youth to love and judge this traditional Beber art as international in the era of technology.

2 Materials and Methods

We have used a qualitative descriptive research method approach to obtain data from the works which we then analyze in response to this research. This research method by distributing questionnaires with the aim of understanding in detail the subject of the study (Heriwati et al., 2019). Qualitative descriptive research focuses primarily on explaining the role of digital communication and information technology as an alternative way of developing traditional Wayang art and culture from Pacitan in the modern era. Cultural studies explain how a large number of unexplored heritage in parts of the world includes practices that link traditions and commodities blurring national and international borders (Pietrobruno, 2009; Järvensivu & Törnroos, 2010).

The purpose of this research is to develop wayang beber through various media, one of which is through the media of illustration of pop art stylization which aims to preserve the traditional art of Pacitan's wayang beber. The process of analysis of various sources of results from information both from the literature review and interviews is conducted using an interactive model, where each component of the research includes the stages of data collection, data reduction, presentation, and conclusion drawing. The mechanism of the analysis process according to Miles & Huberman (1994), will be carried out in a continuous direction as the cycles interact with each other until the information sought is genuinely complete. In this study, the primary data sources were the wayang beber characters and the pop art stylization illustration itself.

The design stages of the Wayang Beber tourism icon from Pacitan areas contained in the book Art Consortium (1986) which includes five processes according to Bandem (2005), namely: (a) observation, (b) collaboration and elaboration, (c) analysis and synthesis, (d) Realization, and (e) Project finalization. The data validity test used triangulation techniques, namely data triangulation, and theoretical and practical triangulation. Analysis of the data triangulation process is used to test the validity of the data through other things. Data analysis through an interactive cycle with four stages, namely the data collection stage, the data reduction and reduction stage, the data exposure, and presentation stage, and finally the conclusion-drawing stage.

3 Results and Discussions

The Development of the Wayang Pacitan Beber Journey

There are several kinds of wayang that have developed in the archipelago. Wayang Beber is one of the different arts because the art of wayang has an unfamiliar stage model with an image as an object of interpretation. Beber wayang ideas depicted on cloth or paper media are designed in a scene model following another method in order using the sungging way of painting with the advantages of manual and traditional manufacturing processes. Wayang Beber has polished well on cloth or paper made in one view following other shows in an orderly manner using a classical painting method called sungging, which is done very carefully, meticulously, and has its style. This Beber puppet is a theatre with an object being played or a picture that is accompanied by a story. The Beber puppet show was played by bringing storytelling stories and image rehearsals that were said to attract the attention of the audience.

Pacitan Beber Puppets are often referred to by the Karangtalun community and its surroundings as the Wayang Simbah or also often called Punden Tawangalun. At the same time, the owner gives the designation of the Yellow Flower Jaka Beber, as the name suggests. The content of the play Jaka Kembang Kuning originating from Kediri tells the story of the romance between Raden Inukertapati and Dewi Sekartaji. This story is a development of a version of the Panji story from several Panji stories that are well known to the public. The factors causing the scarcity or decline of the Pacitan Beber traditional art, namely :

- a) The Beber performance is an unattractive show, which only tells of images that seem stiff, monotonous, and looks more sacred.
- b) The aspect of the Beber story, which consists of 6 scrolls containing 24 jagongs has not been developed.
- c) Panji stories are compiled from local records comprised of various versions of the famous love stories among agricultural societies.

- d) The strong belief in society that Beber has myths for both aspects of the puppeteer and specific communities and is known as ritual performances.
- e) For the arts community who are not interested in studying because they think that Beber cannot be further developed as performance art.
- f) Aspects of the order by Susuhunan Hanyakrawati Seda Krpyak which prohibits the performance of wayang beber as a ceremonial ritual held in the Mataram palace, where the next king dynasty still obeys this rule.

Arrangement of Beber Characters Through Illustrations of Pop Art Stylisation

The play can provide a positive value to the reader with the presence of an illustration style in a work of art. The definition of illustration, according to Rasjoyo (1994) in Kristanto, explains that the word picture etymologically comes from the Latin *Illustrate*, which means to describe or explain something (Kristanto, 2011; Quan & Wang, 2004; Wang, 1997). Meanwhile, the definition of description in a broader sense explains that a work of art that aims to clarify something or explain something that can be in the form of a story or script, music, or pictures. Illustration in the history of its development is not only useful as a means of supporting a narrative. Still, it can decorate empty spaces in its application, for example in printed media, such as books, tabloids, magazines, newspapers, packaging, packaging labels, and application of other elements.

The ability of an illustration in communication as a medium for translating the text, as well as helping to communicate a message precisely, quickly, and firmly. The process of designing an illustration will involve many ideas and ideas to determine the elements of the story, characters, settings, and backgrounds. (Prilosadoso et al., 2019). Characters in games, movies, and television shows need to embody many other personality traits to be believable (Hyde et al., 2013). Wayang Beber characters can also be processed into characters through pop art style illustrations so that they can become alternative media for future development which is of course tailored to the segmentation of its customers, especially the millennial generation. Technological developments have possible the connection and development of verbal performance modes such as narration and on-screen text with nonverbal storytelling (such as graphics, video, animations, and environmental sounds) in just one device (the computer) (Moreno & Mayer, 1999; Kamijo et al., 2020; Brownson et al., 2017).

Meanwhile, Rohidi (1984), states that the image is an illustration. Concerning fine arts, it is drawing illustrations as a depiction of something through visual elements to explain further, explain or also beautify a text, so that readers can feel directly through their own eyes, characteristics, and movements, and the impression of the story presented (Kristanto, 2011). The meaning of the illustration image above emphasizes the language of the idea that is made to explain or explain a written manuscript so that its content and contents are easily captured.

In 1960 art the world visuals were played by the coming of an art gallery known as Pop Art. It has overgrown in England and America, where its close ties with mass culture have made this art movement expand rapidly. The works of art that emerged during the Pop Art era have their styles that we can quickly identify through the visual language they use. Pop artists often raise icons that often appear in mass media or society, such as comics, advertisements, celebrities, and so on. The various existing icons are then processed into new forms which often appear naughty and surprising (Wardana, 2012).

Meanwhile, an explanation of the notion of Pop Art or Pop Art is an art that developed in America, which was born due to dissatisfaction with the development of Expressionism style that hit academics and occupied a large class at that time, which was considered not to contribute to society. So the views of figures who oppose American Expressionism such as; Andy Warhol, Leo Lichtenstein, Claes Oldenburg, Janes Rosenquist try to throw their pop work to the public on a large scale through their work, graphic contemporary, in reaction to his dissatisfaction with the style of Expressionism that prevailed in American culture at the time. (Dawami, 2017).

This Beber illustration work with pop art stylization uses the visual elements needed to produce a visual appearance, along with the explanations:

- a) Line

The outline of the visual elements of an illustration can be used anywhere to clarify and make it easier for the reader to see and understand the character of the Beber character.

- b) Field
The function of giving blank spaces in this illustration work is intended to identify the wayang beber characters in the pop art stylization style illustration.
- c) Color
The appeal in terms of illustration, namely Color, where one of these visual elements serves to attract attention, especially the millennial generation by using tertiary colors, which is a mixture of primary and secondary colors.
- d) Dark light
The use of dark and light colors in this pop art stylized illustration can be used to accentuate the puppet characters and create an image at the same time.
- e) Format
This pop art stylization illustration that takes into account the big and small aspects of the visual elements needs to be taken into account carefully so that the appearance of this Beber wayang character has a unique value and is also able to introduce its name to the millennial generation.

4 Conclusion

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