

## Study of the Cirebon Wayang Wong Performance Arts in Educational Value

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### ABSTRACT

Wayang is a traditional art and an important cultural heritage. In addition to being recognized as a Javanese cultural heritage by UNESCO, wayang is a beautiful and significant Indonesian cultural heritage. Educational values in wayang wong in Cirebon society have been almost extinct. As a sense of pride as the Indonesian nation that will pass on cultural values as an embodiment of local wisdom (local wisdom), which can be used as a cultural inheritance repertoire for wayang wong in the future. The study and performance of values as a means of revitalizing the current generation through preservation and local knowledge to preserve noble values. Qualitative research (Qualitative research) is an investigation designed to describe and analyze individuals or groups. Several descriptions are employed to discover underlying principles and explanations that lead to conclusions. Therefore, students in the value of education through wayang Cirebon performing arts must apply values to education that apply to daily life.

**Keywords:** Wayang Wong Cirebon, Performing Arts, Educational Value

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## INTRODUCTION

Wayang orang is a traditional art that is multifunctional and universal, all people can enjoy the performance of wayang orang. Wayang orang performances, according to puppeteers, are traditional arts with high noble values. Wayang wong teaches teachings and values not only theoretically (in the form of teachings and values) but concretely by presenting the lives of its characters as examples.

### a. Dances on wayang wong Cirebon

Various dance forms are utilized in the performance of the Cirebon wayang wong, each tailored to the character being portrayed. In the working paper on Wayang Cirebon Appreciation held by Senawangi in 1986, Ki Kandeg categorized the wayang wong dance styles into six broad categories.

1. Ibingan Panji
2. Satria Alep
3. Satria Lanyapan
4. Sanggan Mata Bunder
5. Ponggawa Krodan

Meanwhile, according to Ki Sujana Priya's statement (2005) the Cirebon wayang wong dance consists of: Tari Ksatria

1. Tari Patih
2. Tari Putri
3. Tari Sanggan
4. Tari Ponggawa

Table 1. Dance Type

No	Dance Type	Information
1	Perang Lamban Dance	War of the Kauravas
2	Perang Rangkep Dance	The war between the retainer and the retainer
3	Perang Komprang Dance	War between retainer and retainer
4	Perang Kagetan Dance	War between retainer and retainer
5	Perang Giling Dance	The machete between Baladewa and Setyaki
6	Perang Pajarwalian Dance	The war between the knights with the danawa and the giants
7	Perang Ebat Dance	The war between knights and knights
8	Perang Onder Dance	The war between warriors using keris, pitted their skills using keris weapons
9	Perang Ula Manuk Dance	The war between the garuda and the dragon complains about their supernatural powers

### b. Theatrical Arts

Concerning the intrinsic elements, namely theme, plot, characterizations, background or setting, tension, storytelling center, and language style, a structural method with an objective approach was employed in this study because this method relies on the text and focuses solely on intrinsic elements. This theory is the basis for analyzing the play

Bambang Purwa Lumpita, specifically the structure of Cirebon wayang wong performances.

#### 1) role

The term play is defined by Laelasari et al. (2005: 146-147) as an event or essay conveyed back with horns via living intermediary objects (humans as players). It can also be read as an essay written in the form of a play with a conversational tone.

According to the preceding description, the elements of the play's structure consist of the plot, the characters (characteristics and characterization), and the setting, which will reveal the play's theme and message. Each component of the play's structure will be explained in detail below.

#### 2) Plot

The plot is the arrangement of events in a literary work (including plays) to achieve a particular effect. These events are connected by a temporal relationship (time) and a causal connection (cause and effect). The plot is a series of intricately woven stories that advance the storyline through complications (controlling and complications) to the climax and resolution. The plot of a story typically consists of five parts (Suharianto, 2005, p. 18), i.e.

- a). Exposure or characterization, namely the part of the story where the author begins to describe a situation, which is the beginning of the story;
- b). supervision, namely the part that describes the characters involved in the story;
- c). penanjakan is part of the story that describes the events of the conflicts as mentioned above beginning to peak;
- d). climax or climax, the part that describes the events that reach the culmination of all the events that have occurred in the story or the last parts.

#### 3). Characters and characterizations

Characters and characterizations are frequent elements in works of literature. Both are interdependent components. The presence of a character who plays a role in the narrative is inseparable from the character that the character portrays. In daily life, the personality or character of an individual is reflected.

Characters in a fictional story, including drama (play), can be distinguished by various naming techniques, depending on the naming perspective. A character can be categorized into multiple types of naming at once, such as the main character, protagonist, developing character, and others, based on different perspectives and reviews.

#### 4). Theme and Objective

*Themes* are the central ideas, concepts, or thoughts that are revealed or not in literary works. The theme here differs from the primary issue or topic; it can be described in several ways (Satoto, 1985: 15).

A story or literary work's theme may be explicit or implied. The theme is deemed explicit when the author clearly states it. If not expressly stated by the author, it is deemed implied. It is called implied if it is not explicitly stated but can be inferred from the author's entire narrative (Suharianto, 2005, p. 17).

From these opinions, we can conclude that the theme is a crucial narrative component. Because of this concept, the author can imagine how the plot develops and concludes.

## METHODS

This study employs a qualitative methodology to achieve its objectives by describing the breach music in the Cirebon wayang wong performance, expressed by phenomena, events, social activities, attitudes, beliefs, perceptions, and ideas. According to Sukmadinata (2013, p. 60), qualitative research is a study designed to describe and analyze people individually or in groups.

A conceptual or theoretical framework of thought about the problem under study: the conceptual framework describes the relationship between the to-be-studied concepts or variables. Beginning with an effort by the mastermind/maestro of the Cirebon wayang wong to instill the educational value of the Cirebon wayang wong performance, this educational value is implemented or adopted by government institutions/agencies, specifically the world of education in schools as Literature Learning.

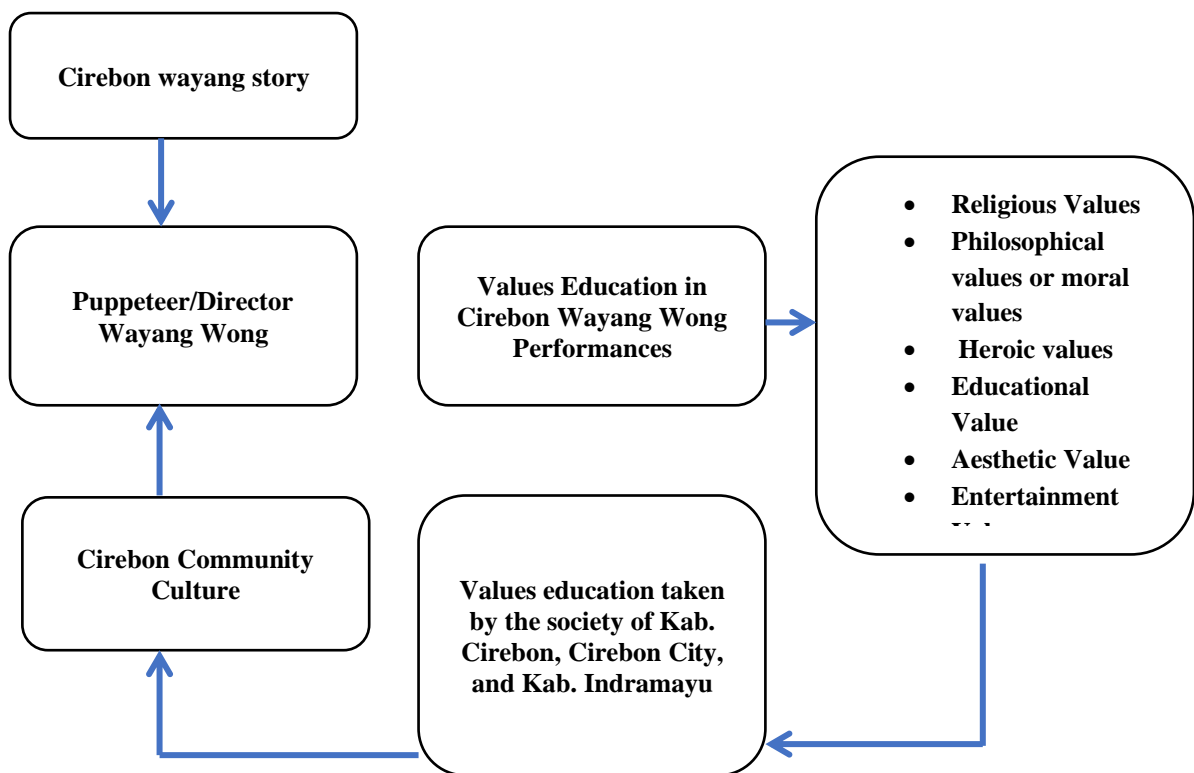


Figure 1. Theoretical Framework

## RESULTS AND DISCUSSION

Table 2. Education Value

No	Education Value	Indicator
1	<i>(discretion)</i>	Recognize and stay away from words, actions, and attitudes that can cause unwanted consequences or can hurt other people's feelings
2	<i>(hospitality)</i>	Joyful and sincere sharing, protection, and friendship
3	<i>(civility)</i>	Have a polite and civilized attitude, ethical, and always respect others
4	<i>(love)</i>	A feeling that is manifested in attitudes and behavior reflects deep affection and is full of tenderness towards others, so hat a feeling of belonging to one another arises.
5	<i>(affectionate)</i>	Having and showing feelings of affection, love and is full of tenderness
6	<i>(Courtesy)</i>	Behave politely, polite language as a manifestation of respect for others
7	<i>(empathetic)</i>	Acting, participating and being involved in something based on empathy, participating in feeling the suffering and sadness that befell other people
8	<i>(deference)</i>	Consciously limiting self-broadness so as not to hurt the hearts and feelings of respected other people
9	<i>(fairness)</i>	Tell the truth, play by the rules of the game, don't blame others for your own mistakes, don't take advantage of others, and don't act arbitrarily
10	<i>(friendship)</i>	Establish and maintain friendships through mutual trust and mutual care
11	<i>(cooperativeness)</i>	Actions and attitudes willing to cooperate with others to achieve common goals and mutual benefits
12	<i>(wisdom)</i>	Carry out the practical application of the truth in daily life
13	<i>(careness)</i>	Treat others with kindness and generosity, be sensitive to others, be ready to help those who need help, and never be rude and hurt others
14	<i>(humanity)</i>	A quality that shows how to behave like a human being by always being full of wisdom and behaving
15	<i>(puncrality)</i>	Showing self-respect to others by doing the right thing at the right time
16	<i>(gratefulness)</i>	Through your own words, attitudes, or actions, or doing the best for others in return for giving your best service
17	<i>(attentiveness)</i>	Shows concern for a person or task completely
18	<i>(bemevolence)</i>	Concerned with the basic needs of others without a motive for personal praise/prize

19	<i>(sensitivity)</i>	Using all the sensitivity of the five senses to assess the attitudes or emotions of others
20	<i>(truthfulness)</i>	Delivering/telling correctly and accurately the facts that happened in the past
21	<i>(forgiveness)</i>	Deletes all the fault records of a person who is full of mistakes
22	<i>(courage)</i>	Remain firm in holding on to the truth, do not care about negative pressure, are not afraid of failure, are not afraid to voice one's conscience, dare to act because they feel right
23	<i>(assertitiveness)</i>	The quality shows assertiveness, the ability to express emotions and personal needs with confidence and courage, especially related to defending personal rights and placing the rights of others without acting negatively
24	<i>(peace)</i>	Attitudes and behaviors that favor harmony and are free from conflict and distraction, love and energy
25	<i>(competitiveness)</i>	Tends to like to be involved or participate in competitions
26	<i>(intiative)</i>	Recognize and do something that needs to be done
27	<i>(helpfulness)</i>	Attitude and character to be ready to help others who need help
28	<i>(availability)</i>	Always ready to serve and consider personal plans and priorities secondary
29	<i>(cheerfulness)</i>	Having a sense of humor that is reflected in everyday life, his presence brings a bright atmosphere around him
30	<i>(citizenship)</i>	Act as a good citizen
31	<i>(commitment)</i>	Emotionally, physically, and intellectually feel bound to an obligation and a strong soul calling to carry it out
32	<i>(compassion)</i>	Having compassion which is manifested by doing whatever is necessary to heal the pain (both physical and mental) of others)
33	<i>(critical)</i>	Enjoys analyzing, classifying, interpreting, or assessing a work or product
34	<i>(democratic)</i>	Respect the opinions of others, be tolerant, and open, and have the principle of deliberation to reach a consensus
35	<i>(dependability)</i>	Finishing what was promised to do, even though it turned out to have to sacrifice something that was never expected
36	<i>(effort)</i>	Act and do your best with full calculation and caution so that you are ready to give your best

37	<i>(equality)</i>	Recognizing the existence of equal rights and opportunities to develop one's potential as a human being
38	<i>(generosity)</i>	Managing available resources sparingly and carefully so that they can freely give them to someone who is in dire need
39	<i>(gentleness)</i>	Shows tension and personal concern for others
40	<i>(happiness)</i>	A quality where there is pleasure, peace and satisfaction with what has been achieved
41	<i>(humility)</i>	Acknowledging the roles and services of others and not self-effacing
42	<i>(integrity)</i>	Always try to do what is right, realize what has been said or promised, live based on ethics willing to learn from failures and defeats
43	<i>(justice)</i>	Take personal responsibility for standing up for what is pure, right, and right
44	<i>(kindness)</i>	Kind, helpful, caring
45	<i>(loyalty)</i>	Take advantage of a difficult situation by trying wholeheartedly to show commitment to those served
46	<i>(meekness)</i>	Subordinating personal rights and personal expectations to the desire to serve
47	<i>(moderation)</i>	Disliking extreme or excessive behavior, his actions are very rational
48	<i>(obedience)</i>	Accurately and enthusiastically carry out directions or orders from those who are responsible/in control of themselves
49	<i>(openness)</i>	Willingness and willingness to accept criticism, suggestions and ideas that are different from their own
50	<i>(orderliness)</i>	Take care of yourself and the surrounding work environment to achieve scattered efficiency
51	<i>(organization)</i>	Planning, compiling and carrying out work in a coherent, orderly manner, keeping everything neat and ready for use
52	<i>(patience)</i>	Accepting a difficult situation without setting a deadline or trying to avoid it is not being hasty and not acting recklessly
53	<i>(persuasiveness)</i>	Have faith that another person of good character will be able to guide you to the main road
54	<i>(productivity)</i>	Always improve self-performance and contribution to society
55	<i>(respect)</i>	Respect yourself and others. Treating others with respect, civility, and courtesy, not harassing or insulting others

56	<i>(respect for helath)</i>	Respect and protect personal health, public health, and environmental health
57	<i>(respect for authority)</i>	Desire and intention to respect the holder of power/government, including compliance with the law and certain legal situations
58	<i>(responsibility)</i>	Knowing and implementing what must be done as expected by others
59	<i>(simplicity)</i>	A quality or condition of acting simply, not showing off and being extravagant.

Table 3. The Role of Figures, Study of Performing Arts and Analysis as follows.

No	Character	Role	Characteristic
1	Samiaji	People who have a pure heart look at themselves to themselves	His blood is depicted as white
2	Bimasena/Wrekudara	Humans who are knowledgeable (rujak polo) and work/do (pancanaka), technology to penetrate the earth (antareja)	Big tall, his body jujul to the sky fell to the earth with his heirloom nails pancanaka and the Rujakpolo mace
3	Arjuna	Social spirit, likes to help anyone, and helps other people's troubles, expert ascetic and officer-spirited in defending the country	Described as a man of heaven-melanlang jagat (man of the world)
4	Nakula	Have an honest, obedient, compassionate character, know how to return favors and can keep secrets	able to master himself, twin brothers with Sadewa.
5	Sadewa/Sahadewa	Single main man	Have kasidan/mystical knowledge and Aji Purumajati (illumination from God)
6	Gatatkaca	Very clever person. His love for the Country.	Headed like a big koanting

The great role of the knowledgeable young generation is needed as the successor to a formidable nation and to become the stronghold of the State, which in this case is symbolized in the form of the Gatotkaca puppet, which since childhood was teased in the Candradimuka crater mixed with (equipped with) various sacred heirlooms and weapons from the gods.



## CONCLUSION

Cirebon wayang wong artistic performances with educational values in several plays, including Mahabharata, Sumantri Ngenger, Gatotkaca Winisuda, and Bambang Purwa Lumpita. Students and the general public are highly interested in educational values that can be applied to daily life. Local wisdom through wayang Wong Cirebon, which is nearly extinct in region III Cirebon, requires revitalization and local government policies that pay attention to local wisdom values for wayang to be preserved and developed, particularly in region III Cirebon, Indonesia, and the rest of the world.

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