



The Development of the Indonesian Culture *Gunungan* Design: *Wayang Godhong* “Smoking Violated”

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Abstract

This study explores the development of innovative *wayang* craft designs in Magelang, Central Java, Indonesia. This is necessary research because *wayang* functions as a medium of contextual communication between the puppeteer and an audience by transmitting the values of life through entertainment. However, it is rare to find all-night-long *wayang* performances currently; there is a considerable probability of this craft going extinct in the next few years. This is a research and development method. The type of research and development uses the ADDIE model. Data collection techniques were carried out through interviews, observations, and documentation of *Wayang Godhong*. The respondents were tobacco farmers and puppeteers in Magelang City, Central Java Province, Indonesia. The result led to the development of *Wayang Godhong* design which adopts the structures and shape of tobacco leaves. Despite the use of this leaf, the message “smoking is violated” is boldly written on its body. The researcher also implemented the *Wayang Godhong* product through a puppet show entitled “Smoking Violated” performed on youth and social activists in Magelang Regency. The message from the show is social criticism to the public of the prohibition on smoking in public places, which is still being violated. The results showed that the public accepted the *Wayang Godhong* performance and positively impacted public knowledge and awareness regarding the prohibition of smoking in public places.

Keywords: design innovation, Indonesian culture, *gunungan*, *wayang*, performance

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INTRODUCTION

Many academics and intellectual figures consider social phenomena as part of cultural products (Frederick, 1982). According to Rianti et al. (2018), geographical areas and plural societies promote cultural diversity in the community. Meanwhile, Efferin & Hopper (2007) stated that ethnic

diversity and social character, packaged in the control system of nationality, also promote the birth of new cultures. The Indonesian culture has become part of the world heritage Hornell (1934) due to its thick uniqueness in providing new insights for foreigners (Heryanto, 1998). This uniqueness has made it even more popular in the modern era (Yulianti et al., 2020). This culture

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is also an identity that needs to be preserved by breaking the post-modernism paradigm through local traditions (Yudhistira & Fatmawati, 2020). Hence, cultural diversity needs to be the people's responsibility Josefine (2019), along with the heated issue of cultural claims from foreign countries (Chong, 2012).

Indonesia is historically full of noble cultural and traditional values (Herlambang et al., 2021). Various cultures create diversity, including *wayang*, an epic show that generally tells about the heroism of good characters against flawed characters. Puppets have become a part of people's lives, especially Javanese people, through several historical events with their current existence in Indonesia (Nurgiyantoro, 2011). Besides, UNESCO has officially labeled it as a Masterpiece of Oral and Intangible Heritage of Humanity (Bogie et al., 2008). This is based on cultural treasures that are full of messages and moral values in society (Purwanto et al., 2021).

Wayang has gone through several historical events with its current existence as part of the life of the Indonesian people, especially the Javanese (Nurgiyantoro, 2011). UNESCO officially labelled *wayang* as a Masterpiece of Oral and Intangible Heritage of Humanity (Bogie et al., 2008). It is based on the cultural treasures full of moral messages and values in society (Purwanto et al., 2021). *Wayang* is currently an identity and part of the formation of the nation's character. Therefore, it is essential to preserve this culture (Ajidarma, 2017). It has grown with traditional societies in the post-colonial era, the Dutch East Indies (Downes, 2012). It even has its place as a medium for preaching in the Walisongo era (Anggoro, 2018). Edward Gordon Craig describes *wayang* as becoming popular in the early 19th century until Richard Teschner adapted it for staging purposes on European stages (Cohen, 2007). The crowd of *wayang* puppets has occurred since its popularity in the post-colonial era which then continued until it was played by the legendary puppeteer Ki Nartosabdo in the 1980s (Jazuli, 2009).

In the past, *wayang* performances contained stories from the *wayang* world, and the show was done all night long. Hence the location became noisy. But along with the times, *wayang* performances have transformed into a medium to convey teaching (Purwanto et al., 2021). In the modern era, the *wayang* journey has gradually sunk with the introduction of more exciting and addictive global media (Lis, 2014). According to Nurgiyantoro (2011), the stage is usually quiet nowadays, with only indigenous people and a handful of youngsters still in love with *wayang* performances. The younger generation in the 2000s started to decline in their interest in watching *wayang* shows due to many factors (Gusti, 2013). Therefore, this tradition faces threats from developing a Western culture that seems more attractive and modern to the public (Agustin, 2011). On the other hand, most youth generations consider this performance ancient and conventional (Samptaningtyas et al., 2019).

Innovation and novelty are needed without abandoning the traditional values (Irianto, 2017) to preserve the existence of this culture. According to Wahyudi (2016), *wayang* needs adequate attention through design innovation to attract the younger generation and help preserve this noble culture. A more modern, unique, and contextual design is expected to be able to educate and become an incentive in stimulating *wayang* in this sophisticated era (Arsyad, 2009). Therefore, one of the media developed to help boost knowledge of this tradition is the *Wayang Godhong*, a unique and modern (Lestaningrum & Jayanti, 2019) tool made from leaves (Akmal, 2018).

Contemporary puppets made from teak *godhong* (leaves), cloves, and coffee are part of the ideas of Agus Purwanto (known as Gus Pur). Gus Pur's communication through *Wayang Godhong* aims to transform the function of *wayang*, which was initially only a character in the show, then turned into an educational medium to convey stories about virtue and messages about life. Since 2010, Gus Pur has perfor-

med many performances related to educational activities using Wayang Godhong. One of which is a performance of Wayang Godhong at the Pengayoman Pavilion in Temanggung at a book discussion about Giharu's novel "Trilogi Kehidupan Sederhana." Another show performed by him was the *Wayang Godhong* show entitled "Guru Kencing Berdiri, Murid Kencing Berdiri" which was carried out as a medium for transforming education to love culture and nature from an early age at Harapan Bunda Kindergarten, Magelang Regency. In 2021, Agus Purwantoro (Gus Pur) also conducted training on making *Wayang Godhong* made from dried leaf waste and performed it in a simple way with children at the Mijilan Art Studio, Pringapus Village, Kalisalak, Salaman, Magelang Regency, Central Java.

Based on previous research conducted by Lestaningrum & Jayanti (2019), it is known that Wayang Godhong is an alternative learning media that utilize the surrounding environment and is fun for children to be able to explore various kinds of new knowledge that can be applied in daily life. Meanwhile, Lestari & Wulansari (2018), in their study of the use of puppet shows as a media for health promotion, it is known that puppet shows can become interactive media in providing motivation and knowledge to adolescents regarding smoking, drugs, and promiscuity problems. Furthermore, another study conducted by Kursista et al. (2009) stated that the health promotion method by using innovative Balinese puppet media and speech methods could improve the knowledge and perception of the head of a family in HIV/AIDS prevention.

In this research, the authors developed a *Wayang Godhong* design inspired by tobacco leaves as a form of resistance from its farmers. Tobacco leaves were chosen because of their texture, which symbolizes the aesthetic elements of fire and smoke, and its similarity to the foundation of the puppet *gunungan*. It is expected to increase the motivation of young people to understand the philosophy of *wayang*, which is

part of Indonesia's cultural history, and as a health, promotion media to invite the youth generation to stop smoking in public places.

METHOD

This research is a qualitative approach with the type of research using research and development. Qualitative research is a research method used to examine the condition of a natural object where the researcher is the crucial instrument (Sugiyono, 2014). Qualitative research is suitable for solving a research problem whose unknown variables need to be explored (Creswell, 2013). Meanwhile, the development model used in this research is ADDIE. This model is considered simpler and allows developers to revise the process (Nova et al., 2021). This process helps focus on the goal achieved by quantitative and qualitative research in the art media development process (Aruna et al., 2021). This research focuses on developing the "Smoking Violated" *Wayang Godhong* product design and its implementation in *wayang* performances for the younger generation. There are five steps in the development of *Wayang Godhong*. This model consists of five steps, namely: (1) analysis, (2) design, (3) development, (4) implementation, and (5) evaluation. In the first stage, an analysis of the cultural and environmental conditions of the community; (2) puppet structure analysis; (3) tobacco leaf structure analysis; and (4) image "No smoking" analysis. A sketch of the *gunungan Wayang Godhong* was drawn in the second stage. In the third, the development of making *Wayang Godhong* using wood is carried out. In the fourth stage, product implementation is carried out through a *Wayang Godhong* performance performed by Agus Purwantoro (Gus Pur). Meanwhile, all researchers evaluated the *Wayang Godhong* products in the fifth stage.

The data collected through the implementation of formative evaluations are grouped into two parts, namely: (1) the first stage of evaluation data in the form of

Wayang Godhong design from tobacco farmers, (2) second stage evaluation data in the form of *Wayang Godhong* design from puppeteers expert test results, and (3) third stage of evaluation data in the form of *Wayang Godhong* design from Chairman of the Ketoprak Association of Temanggung Regency. Data collection was carried out through interviews, observation, and *gunungan Wayang Godhong* product documentation. Interviews were conducted with puppet experts and tobacco farmers. Observations were made by observing the environment where the puppeteers lived, tobacco plantations, and tobacco farmers in the Magelang area, Central Java province, Indonesia. The respondents in this study consisted of two people, namely: (1) Sutopo, a tobacco farmer, a *wayang kulit* puppeteer, and Chairman of the Ketoprak Association of Temanggung Regency; and (2) Ki Eko Sunyoto Mulyowarjoyo, a puppeteer. The interview with Sutopo was conducted to obtain information related to the structure of the tobacco leaf. In contrast, the interview with Ki Eko Sunyoto Mulyowarjoyo aimed to obtain information about the structural design of the *gunungan wayang* in general. The instruments were used observations and questionnaire. The questionnaire sheet was used to collect data from the review results from farmers and puppeteers experts.

RESULT AND DISCUSSION

Analysis

In the first stage, activities were done such as: (1) analyzing the cultural and environmental conditions of the community; (2) *wayang* structure analysis of the structure of *gunungan wayang* form; (3) tobacco leaf structure analysis; and (4) image “No smoking” analysis. Analysis result of this step is self-evaluated and continued evaluation with respondents to improve analysis results

Analysis of the Cultural and Environmental Conditions of the Community

Demographically, the people of Magelang are predominantly farmers and belong to a cultured society. They work on many plantations and agricultural land, planting varieties of crops, such as tobacco, as a means of living. Magelang is one of the tobacco producers, which is a staple ingredient for kretek cigarettes. The planting covers the Mount Merapi slopes and is distributed to the Sleman, Bantul, Kulonprogo, and several other areas. This plant grows in the lowlands with 200-700 masl (Paiman, Afriany, A. N. Kusumastuti, C. T. & Kusberyunadi, 2016). Generally, the tobacco cultivation process takes 3 to 4 months before finally harvesting. The nursery process starts from sowing the seeds independently and cultivating and fertilizing arable land. Magelang tobacco farmers are independent communities capable of seedlings independently (Kurniawan, 2020).

The people of Magelang still hold tight to their ancestral culture, which makes them enthusiastic about watching many cultural performances. One of the numerous cultures still preserved in this area is the *Wayang* event. This event has become one of the cultural legacies in Java since the mid-Ages. *Wayang* performances in Magelang generally started in the 1990s and became a medium of public entertainment and a momentum for self-reflection. It became popular from early 2008 to 2015, with many stages used for *wayang* perfor-

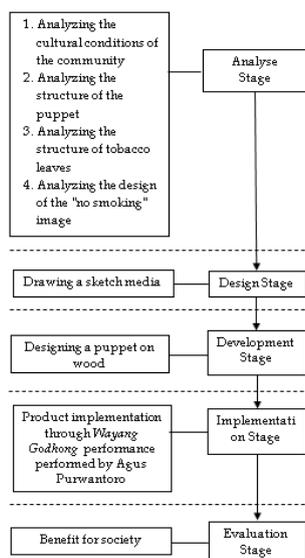


Figure 1. Conceptual Framework Scheme

mances, thereby encouraging the birth of a new or local puppeteer. However, many entertainers of *wayang* are increasingly losing their jobs due to the rise in competition and the effect of media publications, which tend to publicize local puppeteers. There has also been a shift in the meaning of *wayang* from education to entertainment in the last few decades.

In the 90s, this show started spreading to television. Hence it was watched more widely. However, the enthusiasm of the audience towards *wayang* shows has significantly changed. In the past, a performance recorded an audience of more than 200 and was carried out all night long. However, it has experienced a decline in recent years, and several stage performances are no longer held. Furthermore, audiences have decreased to around 100 people or even less in the last few years. In its golden era, *wayang* shows in Magelang were generally held two times a week. However, there has been a decline in recent years, and sometimes they were not even held at all. In contrast, when entering the 21st century, *wayang* shows intersect with the modern culture, which is more persuasive and addictive. It is a challenge for the Magelang people. The audience's enthusiasm for *wayang* shows has decreased, especially when entering the Pandemic era, which has made the younger generation turn to gadgets and social media content that are currently popular as TikTok, Instagram, Youtube, etc.

The results of the analysis show that the Magelang people, who still make a living as farmers, still hold tightly to their ancestral culture. One of the ancestral cultural heritage that is still preserved is the puppet show. However, the longer the public's enthusiasm decreases, this is due to the inclusion of technology-based entertainment. The research results reinforce Rosana (2010), which states that all aspects of human life have changed along with the rapid advancement of information technology. Furthermore, developments in Infor-

mation and Communication Technology (ICT) have significantly impacted all aspects of human life, including academic, social, and cultural life (Munawaroh, 2020).

Form of Gunungan Wayang Structure Analysis

Puppetry is very thick with the culture of representative symbols as a socio-cultural product of the community, including the presence of *gunungan* as one of the parts that appear at the start of the *wayang* show. *Gunungan* in *wayang kulit* performances is a session or scene performed by the puppeteer at the beginning, middle, or between the performances and the end of the puppet show. The *gunungan* puppet (*kayon*) is a tool used in the *gunungan* scene. *Gunungan* is also called *Kayon* because the main element in the *gunungan* is a picture of a tree (Wharapsari, 2018). On one side, at the bottom, is a picture of a gate guarded by two giants holding swords and shields. It symbolizes the palace gate, and when playing, the *gunungan* is used as a palace. At the top of the mountain, there is a tree of life (*kalpataru*) which a dragon entangles. On the tree branch depicted several forest animals, such as tigers, bulls, monkeys, and birds. The picture as a whole depicts the situation in the wilderness. This side symbolizes the state of the world and its contents. On the other side, a blazing fire is depicted. It symbolizes chaos and hell.

Ki Eko Sunyoto Mulyowarjoyo stated that the role of *gunungan* is a symbol of the universe, which is similar to the opening and closing of situations or scenery, as well as markers of pathos or transitions. Ki Eko Sunyoto Mulyowarjoyo also stated that *wayang* contains symbols of the universe and four attributes, namely the *bumi-geni-banyu-angin*. There are also animals, trees, two giants, *joglo* house, and dragon *banaspati*.

The *gunungan* structure is shown in Figure 2.

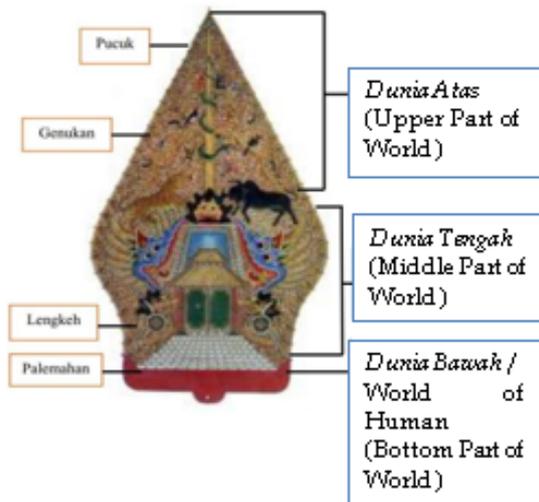


Figure 2. Gunungan structure in the Wayang Purwa performance (Source: Loita, 2018)

Figure 2. shows the structure and shape of the *gunungan* in the *wayang* are divided into the top (peak), middle, and bottom (*palemahan*-ground, earth). The shape is tapered upward at the top part, starting in the middle, called *genukan* (sticking out) and *lengkeh* (niche). When viewed horizontally, the *gunungan* structure contains dualistic images and symbols facing each other from the bottom up (Loita, 2018).

There is usually no decoration at the bottom, and whenever there is any, the motif is simple without a complex base. *Wadag*, as a symbol of the material world, means that all human beings essentially know the meaning of their lives on earth. Human life consists of physical and spiritual aspects, which leave the mortal world full of materialism when separated from the body. Therefore, it is stated that the *gunungan* is a representative symbol of the mystical world and human life, which is full of mystery that leads people into an external realm. It manifests the spirit itself and describes the human transcendental experience. The results of the analysis show that there is a structure in the form of *wayang* puppets; this result is strengthened by Loita (2018), who states that in her research on visualizing the *gunungan wayang* there is a *gunungan* structure.

Tobacco Leaf Structure Analysis

The structure of the part of the tobacco leaf is similar to the *gunungan* in the *wayang*. It is generally oval-shaped, with tapered, smooth, wavy, thinner edges and pinnate leaf bones. The stalk is attached to the stem, and the position of the leaves is upright. The size and thickness of its morphology are dependent on variety and the growing environment. As an essential element of the origin of the creation of cigarettes, tobacco farmers have long stories and extensive experiences with tobacco. This experience has been carried out for a long time hence their skills in producing tobacco commodities are optimal. However, the process also takes quite a long time, 3 to 4 months.

In addition, the nursery process is carried out by self-seeding. Based on the interview with a tobacco farmer, Sutopo, stated that the stages involve cultivating the land, fertilizing and planting tobacco seeds, which are sown independently. In this context, tobacco leaves are the subject of study because they are considered an inspiration for *Wayang Godhong* craftsmen from a motive and philosophical perspective.

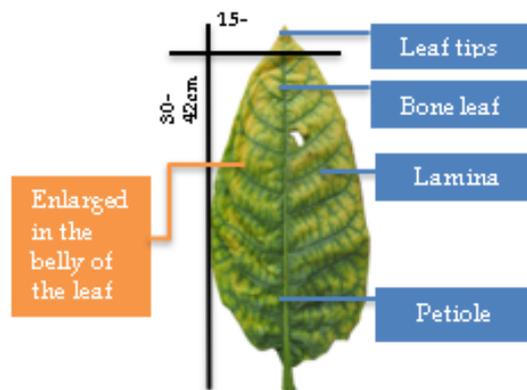


Figure 3. Morphology of tobacco leaf (Source: Authors)

The morphological arrangement has several elements consisting of leaf fibers. The greater the ability of the leaves to form an angle with the stem, the smaller the upward angle. Furthermore, the curves on the branches of various varieties differ,

although they are generally classified as sharp. Tobacco leaves have a large shape ranging from 15 x 25 cm, and the largest is 20 x 30 cm. Due to their size, these leaves are easily blown by the wind, thereby causing a combing sound. Its core has extensive and robust leaf bones underneath; therefore, it is sufficient to support the perching on the twig. In addition, the presence of pinnate leaf bones makes the surface fibrous and finned. In harvesting, Sutopo stated that after harvesting, the leaves are ripened in a closed room until they turn yellow, then chopped and immediately dried in the sun for 3 to 4 days.

The texture and morphology of tobacco leaves have many similarities with the *gunungan* in *wayang*. It is the same as the result of an interview with Sutopo, Tobacco farmers, that the structure of the tobacco leaf is shaped like *gunungan* in *wayang*, which has a handle and a lead texture like Srintil tobacco that is sticky and contains nicotine (honey). Moreover, the colors change from green to yellow and blackish-brown. This similarity implies many things of a philosophical nature. Furthermore, tobacco leaves have a lot of content besides from nicotine and TAR, such as honey (*jantor*), and *lelet*. Apart from being used for cigarettes, it is also used for health therapy and repelling pests (fleas). Finally, *semprul* tobacco has the most unpleasant taste, suitable for Lansia and Talao cigarettes.

The analysis results show that the structure of the tobacco leaf has similarities with the shape of the *Gunungan Wayang Purwa*, where the shape of the tobacco leaf is generally oval-shaped, the tip is tapered and is getting thinner. This result is reinforced by the research of Rochman & Hamida (2018), which examined six varieties of tobacco leaves and displayed the shape and characteristics of tobacco leaves.

Image Analysis "No Smoking"



Figure 4. No smoking symbol
(Source: Authors)

This study includes a philosophical element of the no-smoking rule in developing *wayang* designs. Indonesia has many cigarette consumers as a pluralistic country with approximately 270 million inhabitants. There are already several rules regarding the prohibition of smoking in public places. Various types of cigarettes are prohibited in public places because they are considered disturbing, such as cigarettes, e-cigarettes, and vaping, as shown in Figure 4. Regional Regulations in several regions have listed areas that stipulate a smoking ban. Based on the statutory regulation, Article 115 Paragraph (1) urged the public and workplaces to provide particular smoking areas. This implies that people are not allowed to smoke in public places because it is considered a nuisance.

In this regard, tobacco leaves are part of the rapid development of cigarettes in Indonesia. The cigarette rolled using tobacco leaves shaped, dried, and fermented is a cigar. The local government has established a law prohibiting people from smoking in public and air conditioning areas. Unfortunately, smokers tend to ignore this policy.

According to Dauvergne (1998), smoking has been a culture for a long time in Indonesia, which causes environmental damage, increases the temperature in an area, and is capable of causing forest fires (cigarette "butts"). These are some of

the reasons for banning smoking in some regions. However, in the past 30 years, there has been an increase in the number of smokers in Indonesia by 57%. Data released by the Institute for Health Metrics and Evaluation (IMHE) and published in the American Health Journal in 2014 listed Indonesia as the country with the second-highest number of smokers (Sutha, 2016). The presence of a person in an environment that supports smoking encourages others to smoke, especially in non-smoking areas. When an individual neglects a smoking prohibition regulation, it leads to a domino effect which results in the loss of the supremacy rule in that area (Leventhal & Cleary, 1980).

The author used the word “Smoking Violated” in designing the *Wayang Godhong* for Indonesians with the habit of consuming cigarettes in public places.

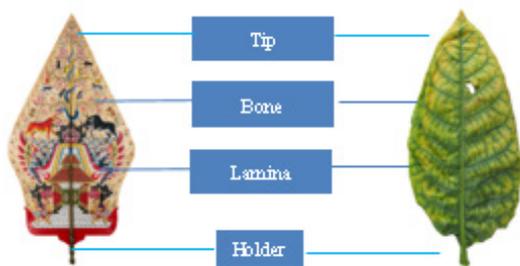


Figure 5. The similarity of the structure of the *gunungan* and tobacco leaf (Source: Authors)

Gunungan, as the holder of the *wayang*, is an essential part of the show, which is similar to the structure and morphology of the tobacco leaf as the basic medium for making *Wayang Godhong*. From its shape, the tapered tip of the *gunungan* is also owned by that of the tobacco leaf. The hilt of the *gunungan*, which rises vertically to the belly, is also owned by tobacco leaves, also known as leaf bones. The various *gunungan* motifs symbolizing the contents of the *Wayang Purwa* are also owned by to-

bacco leaves, which are called leaf lamina. At the bottom, there is a *gunungan* handle which is also owned by the tobacco leaf handle/petiole.

Designs

The second step focuses on material choice activities relevant to *Wayang Godhong* characteristics. In this step, *Wayang Godhong* are sketched. The result will be evaluated with the experts to improve design results. Before designing the *wayang*, the craftsman first sketches paper media by thickening fine lines using a marker. During sketching, the craftsmen pour out their ideas and creations to be actualized before switching to wood media. A distinctive identifier is associated with making *gunungan* in *Wayang Godhong*, which is not tied to the *Wayang Purwa* standards. This sketch is carried out through various line-by-line stages using a pencil until the perfect idea is determined and thickened using a marker. Agarwal (2012) stated that illustrations enable people to solve their problems using imaginative and artistic ideas. The design of *Wayang Godhong*'s body appears to be the form of fire and smoke, which symbolizes the shape of the tobacco leaves that dried up due to the sun's scorching heat. Figure 6 is more dynamic and tends to be a form of reliance on nature. As a principle, the *Wayang Godhong* sketch has a leaf base that communicates something in a performance topic.

The creation of *Wayang Godhong* is a form of creativity of researchers by combining the form of *Gunungan Wayang Purwa*, with the shape of tobacco leaves (see figure 6). This is reinforced by Pratama (2015), who states that the creation of *wayang* is based on creative inspiration from other previously existing puppets with several adjustments to the form to follow developments and existing knowledge in society.



Figure 6. Sketch of *Gunungan* in *Wayang Godhong* (Source: Authors)

Development

The activities done in the development stage were to develop the design into the natural form of *Gunungan Wayang Godhong* with carving, coloring, and smoothing methods to make *Wayang Godhong* look more attractive and realistic. The process and steps of using wood as a medium are similar to the *Wayang Kulit* or *Wayang Purwa* coloring processes. Several instruments are needed to optimize the sketch representation in transferring sketches to wood. A pencil and an eraser are required to layout the design lines before engraving to produce a *Wayang Godhong gunungan* with an average length of 90 cm and a width of 60 cm.

The nail chisel is another piece of equipment used in the design stage. It is used as a carving tool or ornament, generally in the form of a curve, circle, concave or convex. This chisel is included as a staple tool used in carving, with the dimensions ranging from 1.5 mm to 360 mm, while the length varies from 1600 mm to 2600 mm. In addition, this chisel is also used to carve straight, triangular, zigzag, or rectangular ornaments and acts as bases used with silencers. In addition to using this tool to create ornament lines, a hammer or *ganden*

is also needed to hit the chisel to emphasize and develop carvings on the wood's body (Gunawan, 2013). After the carving process, a palm fiber brush is used to clean up the dregs or detail between wood carvings. Other tools used in the engraving process include a carving table, a small diameter machine drill, clamps, jigsaws, etc. These tools are also utilized incidentally when the craftsman has difficulty in the engraving process. Based on the interview with Ki Eko Sunyoto Mulyowarjoyo stated that it does not have a standard size as it can be smaller or bigger.

After the sketching process, the craftsman thickens the chisel and carving lines, which is carried out using shoe polish to obtain a sharp and shiny color. In wooden structures, shoe polish provides bold and strong colors to make the lines glossy. Its use is optimal for cleaning the wood engraving media with the thickening step by gently rubbing the surface and then drying it in the sun to ensure the line made with the shoe polish dries completely.

Meanwhile, the staining of wood media is carried out using acrylic paint, which provides perfect coloring. Apart from being considered water resistance paint, it also has strong adhesion. Acrylic paint adheres perfectly and does not leave any cavities, preventing insects and fungi from getting into the gaps that could potentially damage the puppet foundations. Crafters also only need a short time to dry the results obtained by coloring using acrylic, in contrast to some other paints, which take more than 12 to 24 hours (Gumulya, 2018). In addition, the use of acrylic gives a more dynamic touch to work by showing each brushstroke. Finally, the results of the puppet coloring are coated with a special varnish for acrylic paints, such as watercolor, to give an intense color effect (see figure 7).



Figure 7. The design of the *Wayang Godhong Gunungan* from various image perspectives (Source: Authors)

Before reaching the finishing stage, the surface of the *wayang* is coated with acrylic paint and then compiled with coloring using watercolors. It aims to provide a more glossy color. To make a more realistic *wayang* texture, craftsmen use the impasto technique with acrylic and watercolor to make it look shinier. Furthermore, sands are added by smoothing a little on the painted wood surface.

According to Arsana (2013), this is a painting technique with paint media scratched and coated with a sufficient thickness, thereby making the direction of the scratches visible. In this context, the impasto technique places a thicker stain that enables the craftsmen to sand it, making it smoother and creating a more realistic impression. It is carried out repeatedly until an ideal shape is obtained and the surface of the *wayang* looks more attractive and natural.

Generally, the structure of *Gunungan Wayang Purwa*, has several standards such as *Lutung*, or evil spirit with a high level of black magic similar to fire), squirrel, leaf-worm, tree branch, a blooming flower, various types of birds, snakes, bulls, tigers, *makara*/winged *bledegan* (two giants with broad-mouthed and winged eagles), closed-door gates, etc (Irawan, 2015). However, the *Wayang Godhong* developed in this study has different characteristics from those in *Purwa*.

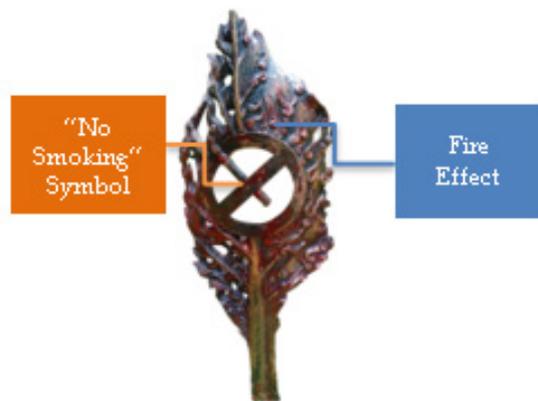


Figure 8. *Gunungan* in *Wayang Godhong* (Source: Authors)

The development of *Wayang Godhong*'s character designs is unique compared to *Wayang Purwa*. The motif depicted on the body of the *gunungan* in *Wayang Godhong* is a symbol of 'no smoking' (see figure 8). This is inspired by the contextual scope and smoking prohibition in certain areas. The *godhong* (leaf) character is the peasants and landlords, representing a social relationship full of life values and moral messages. More specifically, the structure of *Gunungan* in *Wayang Godhong* is similar to *Wayang Purwa*. However, the texture and medium used are tobacco leaves. Interestingly, the motifs and designs developed in the body of the *gunungan* are different from the standards set in *Wayang Purwa*.

Implementation

In this stage, implementation research is applied to *wayang* performances to determine the effectiveness and attractiveness of using *Wayang Godhong*. Implementation is also applied to the community to determine how far the community accepts *Wayang Godhong* if implemented in *wayang* performances in general. This research is a development of the previous works of *Wayang Godhong*. If in previous studies, *Wayang Godhong* performances still used creations using natural leaves, then for

research, *Wayang Godhongs* were not only made from leaves but developed using wood.

Wayang Godhong has existed for a long time. *Wayang Godhong* is a contemporary *wayang* made from teak *godhong* (leaves), cloves, coffee, tobacco, and other types of leaves. Gus Pur's idea is a form of social criticism of social issues, mainly social, cultural, and nature issues. Gus Pur uses his *wayang* performances as a medium for transforming education to love culture and nature for the younger generation. In figure 9, one of Gus Pur's *godhong* puppet shows entitled "*Ijo Royo-Royo*" which was held on December 8, 2017 at the Solo Technopark Incubator Building.

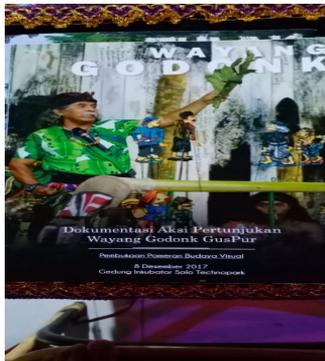


Figure 9. *Wayang Godhong* Performance entitled "*Ijo Royo-Royo*" at the Solo Technopark Incubator Building on December 8, 2017 (Source: Authors)

Students, academics, and policymakers saw the performance above. The primary purpose of this puppet show is to invite students and policymakers to preserve plants, specially protected plants, from illegal logging activities. In essence, all farming activities will lead to utilization for future generations. Gus Pur as the creator of this *wayang* is determined to awaken people to respect nature. Gus Pur who spoke through *Wayang Godhong* tried to raise the issue of environmental problems, especially illegal logging. People in Indonesia often do this problem, as happened in Aceh and Kalimantan (Kalimantan). This area is the lungs of the world, where forest fires often occur due to human activities that cause damage to the earth.

When the *Wayang Godhong* performance "*Ijo Royo-Royo*" was held, students and policy makers felt strange and foreign because the *Wayang Godhong* performance was constantly changing from a technical point of view. However, on the other hand, the audience is pleased and satisfied because the show is an innovation in the arts.



Figure 10. A performance of *Wayang Godhong* entitled "*Tirta Amarta*", held on June 1, 2022 (Source: Authors)

In figure 10, The *Wayang Godhong* "*Tirta Amarta*" performance was held in Ngapus Village, Salaman District, Magelang Regency, Central Java Province, Indonesia, with the young generation's primary target. "*Tirta Amarta*" is taken from the Javanese language, which means water of life. The *Wayang Godhong* show "*Tirta Amarta*" adopts a story from Dewa Ruci (a dwarf (mini) God who was met by Bima or Werkudara on a journey in search of the liquid of life), which is correlated with the issue of scarcity of clean water at this time. For two hours and 30 minutes, the audience was presented with stories about the importance of water treatises in human life. Gus Pur, as the mastermind of the *Wayang Godhong* show, tries to educate the audience regarding nature conservation, especially clean water sources, which are currently increasingly scarce. On the same occasion, Gus Pur invited the community to reforestation, urged people not to do illegal logging, and use leaves as plants rich in benefits. To emphasize the story, Gus Pur uses the original *Wayang Godhong* from the banyan tree next to the wooden *Wayang Godhong*.

The *Wayang Godhong* show "*Tirta*

Amarta” gives a positive impression to the audience. The younger generation who watched the show stated that they were happy and raised awareness in themselves to preserve the plants so that the water source is maintained. In addition, they realize that the philosophy of human life is like a falling leaf. It begins with lush green leaves and ends with dry leaves that fall to the ground, just as human life begins with birth and ends with death.



Figure 11. *Wayang Godhong* “Smoking Violated” performance, held on June 1, 2022 (Source: Authors)

In figure 11, the *Wayang Godhong* “Smoking Violated” performance was held in Ngapus Village, Magelang Regency, Central Java, Indonesia. The target audience for the “Smoking Violated” *Wayang Godhong* performances are youths and social activists. The *Wayang Godhong* performance, “Smoking Violated” was carried out in the context of the declaration of Ngapus Village as Pancasila Village. The show tells about the problem of smoking in public places, which is still a scourge in society. Based on that problem, Gus Pur, as the puppeteer, is concerned about the Indonesian people who are reluctant to obey government regulations not to smoke in public places. Therefore, Gus Pur criticizes people for stopping smoking in public places in his play. In addition, smoking is harmful to health; the smoke generated from smoking activities also causes air pollution.

The local community well received the show. They were happy because there was a puppet show that was not boring and could educate the public to be more concerned with health and the surround-

ing environment.

Evaluation

The first evaluation was conducted to know *Wayang Godhong* influence on *wayang* performance itself. Meanwhile, the second evaluation was conducted to determine the public’s response to the *Wayang Godhong* performance “Smoking Violated” and its influence on daily life. The puppet show is one of Indonesia’s traditional art performances in various forms and functions that have been developing for a long time. Puppet shows have a tremendous appeal in their presentation for both supporters and audiences. By traversing a long historical experience, *wayang* is not only a beautiful art but full of life teachings that are beneficial to society.

To increase the existence of *wayang* performances, the way to do this is to create an innovation in *wayang* performances. These innovations are in the form of discovery in ideas, shapes, materials, and the core story of *wayang* performances, as found in *Wayang Godhong*. The *Wayang Godhong* “Smoking Violated” performance by Gus Pur aims to educate the people of Magelang about the love for culture, nature, and health promotion to increase knowledge and public awareness so they are not smoking in public places.

The novelty of *Wayang Godhong* is expected to be used for *wayang* performances, which aim to make the audience more enthusiastic and curious about the characters of this puppet show. The title “Smoking Violated” conveys a message of social criticism against the prohibition of smoking in public places, which is continuously violated by the community. *Wayang Godhong*’s design development innovation is not only from the physical form of the puppet, instead, it also includes content on issues and topics that attract the audience’s attention.

The evaluation results show that the *Wayang Godhong* performance is beneficial for the community, both in cultural preservation and education. Furthermore, Hutahaean et al. (2020) state that *wayang* art

performances can be psychosocial-educational media to convey proper life values.

CONCLUSION

In conclusion, the design of *gunungan Wayang Godhong* "Smoking Violated" develops the design of *gunungan Wayang Purwa* as a form of renewal in the media for *wayang* performances. The difference between the *gunungan wayang kulit Purwa* and the *gunungan Wayang Godhong* "Smoking Violated" lies in the materials, shapes, and stories behind the *gunungan wayang* itself. Suppose *wayang kulit Purwa* is made of buffalo skin which is inlaid and colored according to the rules of puppetry. In that case, the *Wayang Godhong* made of leaves, such as tobacco, coffee, etc. Especially, *Wayang Godhong* "Smoking Violated" is made of wood that adopts the structure and shape of tobacco leaves. The story of the *wayang kulit Purwa* usually comes from the Ramayana or Mahabharata, but the *Wayang Godhong* shows more about social, cultural, and natural issues that exist in society. However, the structure of *Gunungan* and coloring process in *Wayang Godhong* is similar to *Wayang Purwa*. *Wayang Godhong* was created as an innovation in the creation of *wayang* art. Its design adopts the structures and shape of tobacco leaves. Despite this leaf, the message "Smoking Violated" is social criticism to the public of the prohibition on smoking in public places. The *Wayang Godhong* "Smoking Violated" performance shows that it has received a positive response from the public to increase public knowledge and awareness, closely related to the prohibition of smoking in public places.

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