

CHARACTERISTICS OF CONTEMPORARY WAYANG GOLEK IN POPULAR MEDIA

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Abstract

The visual element in films, especially films that present *wayang golek* performances, is something that is often not paid attention to and is even considered something normal, however, if analyzed more deeply, it contains elements of visual language. One of the elements of film visual language in a *wayang golek* performance apart from the story element is the presence of characters or actors who play roles and the design of the property settings in the show as well as other supporting elements such as make-up, space, music and lighting. The *wayang golek* material object studied is unique in the realm of popular YouTube media, namely the existence of several contemporary *wayang golek* content. The focus of this research is to compare two things, namely: on the form of visual language in the setting of a contemporary *wayang golek* show. Findings regarding creativity patterns in the form of elements of visual language in contemporary *wayang golek* settings as symbolic representations of the depiction of space time plates and moments of name. This interest ultimately has assumptions from the presentation of the problem formulation a), how to describe visual language in a contemporary *wayang golek* setting. The perspective in research uses the comparative analysis paradigm method, where an object will be compared with other objects that suit the needs of studying and answering the problems of the object being studied. In presenting the data using variable data analysis and qualitative data which is described narratively and then interpreted from visual data from contemporary *wayang golek* performance films. Some theoretical approaches from film and theory circuit culture.

Keywords: Wayang golek contemporer, Bahasa rupa, Interpretatif

1. Introduction

Wayang golek in the realm of popular media, especially contemporary *wayang golek* is a form of performance that has now undergone a form of change from the elements of the standard *wayang golek* performance. The show is held in the realm of popular media in a film format with setting elements according to the needs of the concept idea format raised. Elements and rules in the visual aspect of film making refer to *Mise-en-scène*, which is a stage design, arrangement of actors or actresses in a scene for film or theater production. One of the visual elements and elements in a film show in *wayang golek* is the character/play and property settings in the show as well as other supporting elements such as make up, space, music and lighting. The research refers to the material objects of contemporary *wayang golek* in popular media and then focuses more on describing two things, namely: on the form, and visual elements of the characteristics of the character/play and the setting properties of the contemporary *wayang golek* object. The purpose of this research is to identify and describe the differences and similarities in both character traits and elements of the setting property by describing according to the object in an interpretive manner. Presentation of data using a qualitative data approach by presenting data through significant data collection adapted to the needs of the study.

The content of the wayang golek contemporer is; Aral puppet channel, Bukan Sekedar Wayang, Asep show, Jagat Sunyaruri, is a contemporary *wayang golek* show phenomenon in popular media. Aral puppet shows content from wayang golek in a talkshow format using two hosts, namely Aral as the personification of Ariel Noah and Acung the personification of the eggplant blind family character from the *Kurawa* nation. Content Bukan Sekedar Wayang (BSW)

using a sitcom format with the form of characters from celebrity reality. The Asep show uses a situation comedy format, content Jagat sunyaruri uses a cover song, and sitcom format. The content of the Aral puppet channel, Bukan Sekedar Wayang (BSW), Asep show, Jagat sunyaruri, is a contemporary wayang show phenomenon in popular media.

While the scenes are in accordance with the episodes and themes that will be aired. *wayang golek* performances in the form of film format are a form of existence in accordance with the times. Traditional *wayang golek* are usually presented live in television or radio shows and are held at night for a long time. The interest in *wayang golek* performances in film format is in terms of settings in visual language formats, and finally has assumptions about the formulation of the problem a), how to describe the visual language in contemporary *wayang golek* settings. The finding of a pattern of creativity in the form of the placement of characters in a contemporary wayang golek setting is a different performance from standard *wayang golek*. As from the quote; Kanjeng Raden Tumenggung Gaura Mancacaritadipura, Deputy Staff of the Minister of Education of the Ministry of Education and Culture of the Republic of Indonesia, "The creativity of puppeteers gave birth to a new variety of wayang arts in playing *wayang* which is commonly called contemporary wayang." wayang is a wayang that is not static or frozen, it exists dynamically according to the times and the tastes of the audience."

The perspective uses the comparative analysis paradigm, where the object will be compared with other objects that are in accordance with the needs in reviewing and answering the discussion of the object being studies. Variable data analysis uses qualitative data which is described in a narrative manner then interpreted from the film's visual data obtained through the form of simultaneous observation of objects as well as literature, and literature sources, and data from related sources. The research uses a theoretical approach from film visual language and circuit culture.

2. Method

The analysis begins with the data collected, the researcher looks for data that already exists and is quite relevant to the research, to form the basis for determining the theme and formulation of the problem which the answer will prove. Data reduction will be accepted by researchers during the research process will be increasingly complex, is necessary to narrow down so that researchers can focus on the initial research objectives. Data is presented in narrative descriptions in text verbal, and visual. Presentation of data is very helpful for researchers to look back at the data that has been collected. The researcher then drew research conclusions/conclusions. The research results will be published. Method of Analysis Perform analysis with reference to the theory as follows:

1. Analyze and describe based on the study of visual language structures in films
2. The theory of circuit of culture is used to see the form of cultural pillars.

2.1 Bahasa Rupa In Film

Visual language is an image and an expression system. Image includes a broad meaning. Visible images or images are in fantasy. Because the term image is intended for imaginary images, the term *wimba* is intended for visible images, Tabrani P, Bahasa rupa [1]. PP. 18. As already mentioned, Tabrani divides the visual language system into; moment of name (NPM) and plat space time (RWD), these systems have distinctive depictive characteristics. The characteristics of NPM are objects that are far away in small images, those that are near are drawn large. Shot one way, one distance, one time, like we're standing in one place. Objects are described as they are without a time dimension, referred to as still-pictures limited to one frame. The moment of name (NPM) system is close to Newton's classical physics space, two dimensions consisting of length and width, while three dimensions consist of length-width-height, all without a time dimension, and producing a strong illusion of space. The NPM system




is called universal, each ethnic group has a different way of describing it Tabrani P, Bahasa rupa [1].


The characteristics of RWD are that each object can be shot from various directions, distances, and time. Images into sequences can consist of a number of scenes. The size of an object is not related to the distance, but is related to the importance of the object in the story. In the RWD system, an image consists of a number of backgrounds and each background has its own time space. This system is more appropriate as space modern physics Einstein (the theory of relativity) states that space and time are inseparable; Tabrani P, Bahasa rupa [1]. Another feature of the RWD visual language system: it does not know 'size of capture', so every object in an image is generally drawn the whole body from head to toe. So RWD tells more through gestures, while NPM tells stories through facial expressions. An object is drawn by highlighting its distinctive characteristics so that it is easy to recognize.

2.2 Circuit Of Culture

Cultural continuum emphasizes production, representation, consumption, regulation, and identity in order to understand the meaning of cultural practices and to represent the processes by which meaning is constructed in culture; Hall, [2]. The cultural circuit incorporates the interrelated elements of representation, production, identity, regulation, and consumption as one inseparable process that makes it possible to investigate cultural phenomena ; du Gay et al, [2].

Table 1. *Wayang Golek* Contemporer

Data Object	Setting	NPM & RWD	Theme & Character
	Using the Film Studio Room (indoor), Front Office Room Set, Desk Set.	Asep Show 1990. Broadcast on National Television (TPI TV). Film cinematography format.	<ul style="list-style-type: none"> • Talk Shows and Sitcoms • Main Characters: Cepot and Asep Sunandar S, Guest stars
	Using the Film Studio Room (indoor), the setting is adjusted to the theme of the story; Set Stalls, Sets, Parks, Bridges.	Bukan Sekedar Wayang (BSW). 2014 to 2016. Aired on National Private Television (Net TV). Film cinematography format	<ul style="list-style-type: none"> • Sitcoms • Main Characters: Cepot, Sule, Enchan, Mino, AA Dino, Bang Romi, Mang Jajang
	Using the Film Studio Room (indoor), living room theme with	Aral Puppet 2022. Chanel Kabobs TV Youtube	<ul style="list-style-type: none"> • Talk Show • Main Characters: Aral and Acung, Guest stars

	sofa as a show set	Format cinematografi Film.	
	Outdoor and indoor wear of the event stage, black cloth backdrop performance set.	Covererd song Ajojing 2023. Chanel Jagat sunyaruri Format cinematografi Film.	<ul style="list-style-type: none"> • Cover songs and da'wah • Main Characters: Cepot, dawala, Blind.

3. Findings and Discussion

The Discussing the role of film visual language in responding to the form of characteristic elements and property sets in visual language, we investigated the four data objects presented, seeing similarities, namely looking at the perspective of the play or actor characters using three *Cepot* characters. Are played in three *wayang golek* channels using flat time space (RWD) dan, one content Aral puppets using custom characters, namely aral and Buta. In the form of visual language, the Naturalist-Perspective-Momentoname system (NPM). Content Ajojing song from Jagad Sunyaruri uses a flat space-time system (RWD) to curse perspectives that can be seen from various angles of space and time.

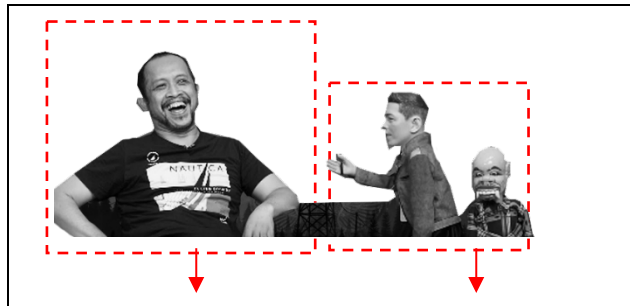


Figure 1: Moment of Name (NPM) Aral Puppet, source Aral Puppet

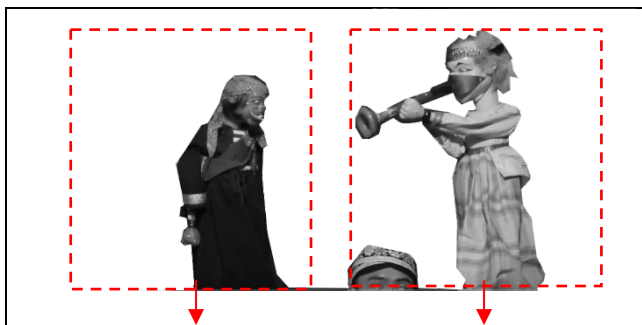


Figure 2: Flat space time (RWD), source Jagad sunyarugi

4. Conclusions and Suggestions

The conclusion of the research is that there are two options for placing the shape of the elements on the characters in the property setting, namely: 1). There is a perspective from a Naturalist perspective - Perspective - Moment hospitalization (NPM), which is a point of view from a naturalist. describe from one place both direction and time. 2). There is an RWD system of images from various places, directions, times. Finding the resulting image is a sequence that can consist of several scenes, and the image is not locked in a frame, but "moves" in space and time. It is hoped that contemporary wayang golek will continue to develop in accordance with new formats. In this case (RWD), and (NPM) can be combined into a unified work that may be enjoyed more by the public. Even traditional visual language can produce something from modern visual works. So these two systems are still suitable for use in visual language in modern films.

References

- [1] Hall, S. Representation: cultural representations and signifying practices. London: Sage
- [2] Primadi Tabrani ; Bahasa Rupa, Publisher, Kelir, 2005.