

Wayang Kulit as a Media to Support Javanese and Indonesian Languages

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Abstract

Wayang Kulit is Indonesian cultural heritage that has been recognized worldwide and awarded by UNESCO in 2003. Wayang Kulit emerged in East Java and has been translated into various languages since then. It greatly supported Javanese and Bahasa development. Wayang kulit performances are very popular abroad, making it easier for the language to developed. The purpose of this study is to describe that Wayang Kulit very valuable and really influence Indonesian language and culture. This study used qualitative descriptive method, the analysis provided is following the facts and can be accepted. Using a data collection technique in the form of a questionnaire, there were 16 participants from various universities in Indonesia from young to old. The participants agreed that wayang kulit is a cultural heritage and can support the development of Javanese and Indonesian languages.

Keywords: Culture, Development, Language, Shadow Puppet

Abstrak

Wayang Kulit merupakan warisan budaya Indonesia yang telah diakui dunia dan diberikan penghargaan oleh UNESCO pada tahun 2003. Wayang Kulit muncul di Jawa Timur dan telah diterjemahkan ke dalam berbagai bahasa sejak saat itu. Hal itu sangat mendukung perkembangan bahasa Jawa dan Bahasa Indonesia. Pertunjukan wayang kulit sangat populer di luar negeri, sehingga memudahkan bahasa untuk berkembang. Tujuan dari penelitian ini adalah untuk mendeskripsikan bahwa wayang kulit sangat berharga dan sangat mempengaruhi bahasa dan budaya Indonesia. Penelitian ini menggunakan metode deskriptif kualitatif, analisis yang diberikan mengikuti fakta dan dapat diterima. Dengan menggunakan teknik pengumpulan data berupa kuesioner, terdapat 16 peserta dari berbagai perguruan tinggi di Indonesia dari muda hingga tua. Para peserta sepakat bahwa wayang kulit merupakan warisan budaya dan dapat mendukung perkembangan bahasa Jawa dan bahasa Indonesia.

Kata Kunci: Kebudayaan, Perkembangan, Bahasa, Wayang Kulit.

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INTRODUCTION

The Language and culture are two interrelated things. Language is a reflection of the culture and self-identity of the speaker, language can also affect the culture of the community or vice versa. According to Koentjaraningrat in 1992 as quoted by Abdul Chaer and Leonie in their book Sociolinguistics states that language is part of the culture. Masinambouw quoted from Chaer in 1995 also stated that language and culture are two systems that regulate interactions and the course of certain rules in society. The relationship between language and culture is very close in every community group, although not everyone is interested in culture. The identity of a community can be seen through the language and culture that are confirmed. Cultural contamination of language can expand the reach of language development throughout the world. Related to language development,

there is one culture that is very familiar to Indonesian people, namely wayang kulit (puppet). Wayang kulit is an Indonesian cultural heritage that is non-negotiable for its existence and popularity.

Unlike the normal culture in Indonesia, agreeing to sughe.wordpress.com page wayang kulit may be an incredible history and conventional Indonesian craftsmanship that created in Java. Wayang kulit is more prevalent in central and eastern Java, whereas wayang golek is more regularly played in West Java. However, wayang kulit itself is played in several languages, such as ancient Javanese, Indonesian, Kawi, Balinese, and so on, according to the needs of certain characters. Quoted from the website of the Ministry of Foreign Affairs, this thick Indonesian culture has attracted the attention of observers from various countries, namely Australia, America, Moscow, Hungary, Japan, Sweden, etc. Therefore, wayang kulit automatically has an impact on the development of Javanese and Indonesian languages, which incidentally are widely used when the dalang performs wayang kulit. Native speakers from abroad, of course, have to learn a lot to use Javanese and Indonesian languages to perform Wayang kulit in their country. The interest in doing this research is fundamentally the author's great curiosity in proving the existence and use of wayang kulit which can be used as a media to develop Javanese and Indonesian languages in other countries.

According to the etymology, "wayang" comes from the word 'Ma Hyang' which suggests to go to the otherworldly soul, the divine beings, or in other words the power. Besides, a few sources state that "wayang" comes from a show that depends on shadows on the screen, usually since the group of onlookers can too observe wayang from behind the screen or as it were from the shadows. Another definition of wayang is the original Indonesian performing arts that grew rapidly on the islands of Java and Bali. Reporting from Indonesia.go.id the wayang kulit is made from dried sheets of buffalo skin, the elbows are made of buffalo horn which is connected using screws to make the puppet movements look more alive.

Meanwhile, according to the KBBI (Big Indonesian Dictionary), a wayang is an imitation doll made of calfskin or wood carvings that's utilized to play characters in conventional dramatizations (Balinese, Javanese, Sundanese, etc.), and is more often than not played by an individual called a Dalang. (Language Center: 2008). Meanwhile, Supriyo in 2008 explained that wayang is one of the oldest forms of traditional theater. During the reign of King Belitung, there have been indications of a wayang performance, which is found in the Belitung inscription written in 907 AD. Then Kusumajadi added that wayang is a shadow of a dead person, so the person being drawn is dead. He also explained that the word wayang consists of the syllables wad and yang.

Regarding the history and origins of wayang kulit, reported by Lecturer.co.id, the researchers revealed that there are two conclusions regarding to the root of wayang kulit (puppet). The primary supposition was communicated by analysts and specialists in Indonesia. This supposition expressed that wayang started and was to begin with born on the island of East Java. The western world analysts who have a place to this gather are, Hazeau, Brandes, Kats, Rents, and Kruyt. Their reason is very solid, specifically, the craftsmanship of wayang is still exceptionally closely related to the socio-

cultural and devout life of the Indonesian people, especially the Javanese. The foremost vital characters in wayang concurring to this supposition are Semar, Gareng, Petruk, and Bagong, which as it were exist in Indonesian story and not from other nations.

On the other hand, the second opinion suspects that wayang originated from India, which was brought along with Hinduism to Indonesia. Researchers of this second opinion is Pischel, Hidding, Krom, Poensen, Goslings, and Rassers. Most of this moment gather are British analysts, a European nation that once colonized India. In any case, since the 1950s, it seems that wayang books have agreed that wayang originates from the island of Java, and is not imported from other countries at all. According to the history that written in some page, wayang culture is thought to have been born in Indonesia at slightest amid the rule of Lord Airlangga, lord of Kahuripan (976-1012), at that time the kingdom of East Java was affluent and triumphant. Scholarly works that have ended up the fabric for wayang stories have been composed by Indonesian writers since the X century. These works incorporate ain, compositions of the Ramayana and Mahabharata in Ancient Javanese dialect composed amid the rule of lord Dyah Balitung (989-910) composed by Javanese poets. They are no longer translated the Ramayana and Mahabharata into Ancient Javanese, but changed it and modify it by incorporating Javanese philosophy into it.

In connection with the birth of the wayang culture, Ir. Sri Mulyono in his book *Imagery and Enchantment in Wayang* in 1979, analyzed that wayang has existed since the Neolithic period, usually around 1,500 a long time BC. His expression is based on the works of Robert von Heine-Geldern Ph.D., *Ancient Investigate within the Netherland Indie* in 1945, and the works of Professional. KAH Hidding within the *Indonesian Encyclopedia* page 987. He revealed that the word 'wayang' comes from 'wewayangan' which implies shadow. This charge is by the truth that the wayang kulit execution employments a screen (a bit of cloth) as a boundary between the dalang (the individual who tells the story) and the group of onlookers behind the screen. So, the gathering of people as it were seeing the puppet's developments through the shadow of the cloth.

As written in nasional.tempo.com the shadow puppet show has been recognized as a cultural heritage by UNESCO (United Nations Educational, Scientific, and cultural Organization), on November 7, 2003, as an astonishing social work within the field of account stories and wonderful and valuable legacy (Masterpiece of Oral and Intangible Heritage of Humanity). Until now, Indonesian people still celebrate this happy day with wayang kulit and cultural performances. As reported by the website www.negripesona.com, there are types of wayang kulit based on regions in Indonesia, such as: Surakarta's gagrag shadow puppets, Puppets gagrag Yogyakarta, East Java gagrag shadow puppets, Banyumans grag shadow puppets, Balinese Puppet, Banjar shadow puppets (South Kalimantan), Palembang shadow puppets (South Sumatra), Betawi Puppets (Jakarta), Wayang Cirebon (West Java), Madurese Puppet, Siamese Puppet

In addition to this page, there are also several famous puppeteer figures in Indonesia, namely: (late) Ki Narto Sabdo, Ki Manteb Sudarsono, Ki Anom Suroto, (late) Ki Tristuti Rachmadi (Solo), (late) Ki Surono, Ki Timbul Hadi Prayitno (Yogya), (late) Ki Hadi Sugito, Ki EnthusSusmono,

In addition to getting the title of the country with the most islands, Indonesia is also one of the countries that have a variety of regional languages as well. In its development, not all of these languages are familiar to Indonesian people. The Ministry of Education and Culture's Language Development and Development Agency (Kemendikbud) through the website kemendikbud.go.id has mapped and confirmed 652 territorial dialects in Indonesia. This number doesn't incorporate dialects and sub-dialects. Besides, Dandang Suhendar said, "From 1991 to 2017 we have mapped and confirmed territorial dialects in Indonesia. The number is as of now 652 territorial dialects, which of course can alter over time". He said this at a Workshop on Website Management and social media in Jakarta.

The calculation of the number was obtained from the results of data verification and validation in 2,452 observation areas. The languages in the regions of NTT, Maluku, North Maluku, Papua, and West Papua have not all been identified. Quoted from the Language Agency page, several international institutions have also taken part in mapping the language in Indonesia. However, due to methodological differences, the number of languages also varies.

Indonesia is an archipelagic country that has a diversity of cultures, races, ethnicities, nations, beliefs, religions, and languages. According to the 2010 BPS (Central Statistics Agency) census data, there are 1,340 ethnic groups in Indonesia and they are spread from Sabang to Merauke. Each community communicates in its mother tongue. The mother tongue is the language that a person learns for the first time naturally and becomes the basis for communication and understanding of the environment. The variety of languages that exist in Indonesia does not divide the society but is increasingly united in *Bhineka Tunggal Ika* (Unity in Diversity), even though the mother tongue is identified with the regional language or local language, Indonesian remains the language that is mandatory in communicating between people.

According to the Ethnologue 2022 report, Indonesia is ranked number two after Papua New Guinea which has the largest number of languages in the world. Papua New Guinea occupies the top row with the largest number of languages with a total of 840 languages. Indonesia ranks second with 715 languages, followed by Nigeria with 527 languages, and India with 456 languages. In the next position are the United States and Australia with 337 and 317 languages respectively. The next row is occupied by China with a total of 307 languages. Then there are Mexico and Cameroon which have 301 and 277 languages, respectively. Meanwhile, Brazil ranks 10th with a total of languages are 238.

The diversity of regional languages in Indonesia certainly arises for several reasons, as stated in the book "Insights of the Archipelago" written by Sri Widayarti, S.Pd in 2020 page 12 which states that every ethnic group in Indonesia has its characteristics in local culture and language. This book also explains that in Indonesia itself there are 16 language families consisting of several regional

languages, where this diversity is due to Indonesia's geography which consists of islands. In addition, several factors support cultural and linguistic differences in Indonesia, including the influence of foreign cultures that develop in certain regions, differences in climatic conditions from one region to another in Indonesia, and different natural conditions in each region in Indonesia.

METHOD

This study used a qualitative descriptive research method that considered as a natural research design, in the sense that the researcher does not try to manipulate the research setting but instead conducts a study of a phenomenon. In addition, qualitative research methods are also used to obtain data in the form of a description of the opinions of respondents or the results of field notes.

The reason for using qualitative research methods is because there is a need to get a point of view or a person's perception that can provide answers to the research being carried out; this is closely related to the stories and experiences that are different from each individual. Quoted from Mirra N. Milla: 2010, complex phenomena can be accommodated by using open methods and the use of theory only serves to develop the sensitivity of researchers to guide the course of research and reveal the problems being studied. The data that appears in this qualitative research is in the form of words (information) that the respondent conveys to the researcher and will be accommodated to obtain appropriate results.

The data collection procedure that used in this investigate is the open interview; the creator utilized a survey to back the investigate. In this study, all members did not have to be have any uncommon necessities to take part in filling out the dispersed survey. Data with respect to investigate and information collection will be dispersed through the WhatsApp brief message application by conveying a Google Form survey interface. The information collection method was carried out completely online with a Google Form containing the names of the researchers; there were 9 questions about shadow puppets provided by the researchers, in the form of an open questionnaire.

RESULTS AND DISCUSSION

Results

Based on the results of the questionnaire, 16 participants were obtained, they came from various universities, different genders, and ages. The age range of the participants was 17-23 years. The participants have different perspectives regarding the development of Javanese and Indonesian languages through wayang kulit (puppet). All participants agreed that wayang kulit is an Indonesian cultural heritage and has a fairly good presentation at the level of knowledge about wayang kulit, which is number 8 with a percentage of 31.3%. After being analyzed, almost all participants agreed that wayang kulit can be used as a medium for the development of Javanese and Indonesian languages in various countries.

Discussion

As reported on the official website of the embassyofindonesia.org, wayang kulit has arrived in Washington, DC. On the official website, it is written that wayang kulit is an art that is considered unique and loved by both adults and children, which has since spread abroad and is now popular in the United States, and is known as "The Shadow Puppet Play". This performance is played by the dalang in Javanese, but occasionally the dalang speaks, sings, and makes jokes in English. The cool gamelan accompaniment makes the audience more immersed in the story given. The Indonesian Embassy in Washington, DC also helps all activities, arts, and culture of Indonesia which are not limited to the East Coast, but also to the West Coast.

Suyanto, an expert Lecturer of Puppet Philosophy who teaches at the Indonesian Art Institute (ISI) Surakarta, UGM, and UNS said that "those who are abroad not only invite wayang to perform, but also write, research, even in America the performances are inside the building and are ticketed. (priced at Rp. 800,000 per person. In addition, as reported by the website kemlu.go.id this year wayang kulit and angklung also adorn the Chinook Blast Asian Night Market in Canada. This is supported by representatives of the Republic of Indonesia abroad and Indonesian people who play an active role in promoting culture abroad. Not only that, Indonesian wayang kulit and gamelan have also accompanied the closing of ASEAN Week in Moscow, Russia 2021. The website of the Ministry of Foreign Affairs explained that the show lasted about 50 minutes and was played in Javanese and Russian.

Meanwhile, the dalang profession is not only in demand by the people in Indonesia, although it is not so commonly in demand, many still enjoy the stories and characteristics given by the dalang. Even though there are few fans in Indonesia, some foreigners are actively studying it, and they are willing to come from abroad to study and perform wayang performances in their country. Some of those foreigners such as Gaura Mancacaritadipura-Australia, since 1997 he has known wayang, he continues to want to learn to be a dalang and decides to study it carefully. He studied all kinds of wayang until he decided to study the wayang tradition in Surakarta in depth. He automatically needs to learn Indonesian and Javanese to understand the stories in wayang, so that the development of Javanese and Indonesian languages can be channeled through Gaura. Gaura is often invited to Korea and other countries to perform wayang, and usually, Gaura uses English. In 2004, Gaura decided to become an Indonesian citizen because he had dedicated his whole life to wayang. Another one is Matthew Isaac Cohen-America; in 1988, he started studying wayang performing arts while studying at ISI Solo as a scholarship recipient. He has a fighting spirit to be involved in the world of wayang and he earned the nickname Ki Matthew like other dalang in Indonesia. Currently, Matthew is mostly performing abroad. Thus, Matthew automatically understands Javanese and Indonesian during his journey to become a puppeteer.

In addition, Ryoh Matsumoto-Japan also learned how to become a puppeteer in Indonesia, when he was a puppeteer he often used Javanese and Indonesian when performing in Indonesia and used Japanese when performing in his own country. He had studied this art for over 20 years. Urban

Wahlstedt-Sweden too is one of the Caucasian puppeteers who can perform well in wayang performances. The show performed by Urban is part of the promotion of Indonesian culture in Europe. He is a puppet who can attract many visitors in one puppet show.

The puppeteers who come from abroad can welcome the development of Javanese and Indonesian languages in various regions, they can also develop Javanese and Indonesian languages in their respective countries, indirectly these puppeteers provide opportunities for Javanese and Indonesian languages to develop in all regions other than Indonesia.

CONCLUSION

The development of Javanese and Indonesian languages can be channeled through wayang kulit as the media. Wayang kulit is an Indonesian cultural heritage that has existed side by side for a long time with the Indonesian people. The development of language with culture as a medium involves a lot of attention and enthusiasm from every community, both at home and abroad. Wayang kulit can support the development of Javanese and Indonesian languages in other countries through stunning performances.

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