

# E-PROCEEDING OF THE

NUSANTARA HERITAGE : ROLES OF CULTURAL HERITAGE  
IN 4.0 INDUSTRIAL REVOLUTION



# ISONH2018

7<sup>TH</sup> INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

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## FOREWORD

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The highest gratitude and praise to Allah s.w.t for giving me space and opportunity to pen a message for appreciation and thanks to all participants involved in conjunction with 7th International Seminar on Nusantara Heritage (ISO NH 2018).

The commitment of all parties to get input from each participant who has been selected to share their knowledge and expertise in conjunction with this seminars is crucial to obtain ideas and new knowledge. In addition, all the materials obtained will be collected and disseminated as a guide and reference to others.

Nusantara Heritage and cultural 4.0 IR within this contemporary culture continues to dealing with a more open and rapid migration in cultural transactions in locally, regionally, and even globally that generate cross-section meeting point which producing diverse contemporary culture phenomena in art practices, designs, craft, and also its extension in term of visual culture in dealing with Nusantara identity with various other cultural phenomena's.

Once again allow me to express my support towards the 7th International Seminar on Nusantara Heritage (ISO NH 2018). I would like to congratulate to those involved especially to Faculty of Creative Technology and Heritage Universiti Malaysia Kelantan for the successful of this seminar, all the tiredness has been paid.

I wish all the participants a fruitful and inspiring meeting.

**PROF. DATO' DR. HUSAINI BIN OMAR**  
VICE CHANCELLOR  
UNIVERSITI MALAYSIA KELANTAN

## FOREWORD

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Welcome to all participants and presenters to the 7th International Seminar on Nusantara Heritage (ISoNH 2018). I am delighted to be given the opportunity to address speakers and participants to record thousands of congratulations to attendees who have been chosen to participate in this seminar. Indeed, such seminars are very beneficial to academicians, researchers, students and organizations regardless where is our region. In conjunction with 7th International Seminar on Nusantara Heritage (ISoNH 2018) I wish it can bring closer ties to our multiracial society and background hence to comprehend deeper regarding the Nusantara Heritage towards roles of cultural heritage in 4.0 industrial revolution.

In that spirit, I would like to wholeheartedly thank all participants of 7th International Seminar on Nusantara Heritage (ISoNH 2018). I hope your participation here will be a fruitful one as we continue to join hands and strive with a concerted effort for the betterment of the Nusantara Heritage. I encourage speakers, participants, delegates and visitors to enjoy this seminar and benefit from the programme that offers attendees to meet, network, learn and strengthen relationships.

Thank you.

**PROF. DR. MOHD RAFI BIN YAACOB**  
DEPUTY VICE CHANCELLOR  
ACADEMIC & INTERNATIONAL  
UNIVERSITI MALAYSIA KELANTAN

## FOREWORD

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In the Name of Allah, the Most Beneficent, the Most Merciful.

It is with great pleasure that I welcome the participants of the 7th International Seminar on Nusantara Heritage (ISoNH 2018). The quest for knowledge has been from the beginning of time but knowledge only becomes valuable when it is disseminated and applied to benefit humankind. It is hoped that ISoNH 2018 will be a platform to gather and disseminate the latest knowledge in Nusantara Heritage. Academicians, researchers and practitioners of this field will be able to share and discuss new findings and applications of Nusantara Heritage. It is envisaged that the intellectual discourse will result in future collaborations between universities, research institutions and industry both locally and internationally.

Nusantara is the terminology that has a history of geographical and cultural background (Archipelago Heritage), which has provided the identity and multicultural perspective in the historical development of nations, states, and cultural diplomacies in the region that is now called Southeast Asia. In line with 4.0 IR Nusantara culture and geohistory of region under the concept of heritage and cultural diversity has provided ever-growing similarities and dynamic differences that generate variety of understanding and cultural products as the result of its interaction.

Finally I would like to congratulate the organizing committee for their tremendous efforts in organizing the conference. To foreign participants, I wish you a pleasant stay in Kelantan and do take some time to enjoy the tropical weather Malaysia has to offer.

**PROF. MADYA AHAMAD TARMIZI BIN AZIZAN**  
CHAIRMAN  
7TH INTERNATIONAL SEMINAR ON  
NUSANTARA HERITAGE 2018  
UNIVERSITI MALAYSIA KELANTAN

# THE PHENOMENON OF SHAPE AND AESTHETICS OF BALINESE WAYANG AND CARTOON BOG BOG ON BOG BOG BALI CARTOON MAGAZINE VOL. 09 YEAR 2010-2011

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## ABSTRACT

Cartoon is a loanword from English "cartoon", Italian "*cartone*" which means 'paper' (Italy) or image. According to Munawar Ahmad, cartoons are defined as depictions or symbols, which are shown in a satirical, contempt, humorous discourse (Ahmad, 2001). Another opinion says that cartoons are drawings or paintings that are made full in the upper left corner to the bottom right of a thick paper that tells about the problem perceived by the painter as an outpouring of emotion (Pramono, 1996). The fundamental difference between cartoons, comics, and caricatures is comic and caricature is the genre of cartoons. The word *Wayang* comes from the Javanese word meaning "shadow". When viewed from the meaning of philosophy, "*wayang*" can be interpreted as a shadow or a reflection of the properties that exist in the human psyche, such as anger/wrath, virtue, greed and others. The research method used is descriptive qualitative method to give description about Balinese *wayang* phenomenon and *Bog Bog* cartoon on *Bog Bog* Bali Cartoon Vol. 09 year 2010-2011. The results obtained are the aesthetics and meaning given to Balinese *wayang* and *Bog-Bog* cartoon is a social criticism of the phenomena that exist in the community. The form of Balinese *wayang* characters is an illustration of classical tradition that has the rules of aesthetics and local meaning. The form of *Bog Bog* cartoon character has Balinese cultural values with parody form belonging to post-modern aesthetic.

Keywords : *wayang*, cartoon, shape, aesthetics, meaning

## I. INTRODUCTION

Cartoon is a loanword from English "cartoon", Italian "cartone" meaning "paper" (Italy) or image. Cartoon has two meanings: images with fun appearances, related to

prevailing circumstances (especially about politics) and movie that create motion fantasies as a result of shooting a series of drawings depicting a change of position (Achmadi, 2011). According to McCloud, cartoons are the simplification of an object visually or in the form of illustrations (Soeherman, 2007: 1). Cartoon has the following characteristics: 1) The picture is a bit concise; 2) Not much use of words; 3) Easy to understand and recognize; 4) Messages are usually clearer and fresher. The types of cartoons are Gag cartoons, editorial cartoons, caricature cartoons, animated cartoons, and comics. Cartoons Gag is a cartoon picture that is meant only as a funny or burlesque image without the intention of reviewing a problem or actual event. Editorial cartoon is a satire column in the newspaper commenting on the news and issues being busy discussed in the community. Caricature cartoons are cartoons that have been painted by making changes to a person's face or shape. Animated cartoons are cartoons that can move or live visually and vocalize. Comics is a blend of art and literary art. Comics are formed from a series of images that are entirely a series of one story that in each picture there is a speech balloon as a narrative story with a figures/character that is easily recognized. The purpose of making a cartoon is to a) convey a message to its audience, whether it is political, social, or educational; b) As a medium that is not only entertaining, but also intelligent and actual; c) But there are also cartoons that are solely as entertainment alone that can be read by any circle (Achmadi, 2011). Cartoon strengths are easy and inexpensive to obtain, do not require much equipment, are easy to use, can be used for all levels of learning and discipline, and shorten complex ideas. While cartoon weakness is the short duration ability, less likely to be seen for large groups, and only two-dimensional (Deskoni, 2012).

When viewed from the meaning of philosophy "*wayang*" can be interpreted as a shadow or a reflection of the characteristic that exist in the human psyche, such as anger wrath, virtue, greed and others. *Wayang* as one of the performing arts of Indonesia has been long enough known to the community, especially the people of Java, Bali, and Sunda. According to Mulyono (Amir, 1994: 33-35), *wayang* performances started from prehistoric times which originally served as a worship ceremony in the ancestral spirits called "*Hyang*". The shape of the puppet was originally made of leather and depicts the spirit of the ancestors. The play played at

this time was the heroism and adventure of the ancestors. The language used is pure ancient Java. The *wayang* literature does not exist yet, the stories are orally passed down from generation to generation. Next is the time of *Mataram I* where the *wayang* not only functions magically-myth-religious, but also serves as an educational and communication tool. Stories are taken from "*Ramayana*" and "*Mahabharata*" which have been given local traits and mixed traditional myths (the heroes in the books became heroes and gods parallel to their own ancestors). The *wayang* performance already existed in 907 as evidenced by the *Balitung* inscription. The East Java era or the *wayang kulit purwa* performance has achieved a perfect form, that it can touch the hearts of the audience. *Wayang daun rontal* made in 939 describes the gods, knights, and *Pandawas*. The *punakawan* guarding the knights, can be seen at *Penataran* temple (1197) and at *Gatutkaca Sraya* (1188), while the *wayang gabungan (kayon)* is in *Jago* temple (1343). *Wayang beber purwa* made from paper and using *slendro gamelan* existed in 1361.



Picture 1. *Wayang Beber Purwa*

(source: <https://wayang.wordpress.com/2010/07/23/wayang-beber-2/>)

The time of Islam arrival, *wayang* serves as a tool of *dakwah*, educational and communication tools, literary and cultural sources, and as entertainment. The story is taken from the stories of *Babad*, namely the confusion between the epos *Ramayana/Mahabharata* Indonesian version with Arabic/Islamic stories. *Wayang* is shaped flat looks like a shadow like the present. *Wayang kulit purwa* form is finalized (way of making, leather tools, *debog*, *blencong*, and others) so as not to conflict with religion. In the independent Indonesia era, *wayang* not only serves as entertainment but also for education, mass communication, arts education, literary education,

philosophy, religion, and others. New *wayangs* just started to show such as *Wayang Suluh*, *Pancasila*, and struggle, *wayang wahyu*, *wayang* Indonesian language, and others.



Picture 2. *Wayang Purwa Pipih*

(source: <https://sportourism.id/heritage/wayang-sudah-ada-sejak-zaman-kutai-tarumanagara>)

Aesthetics is derived from the Greek *aisthetikos* which literally means "to understand by sensual observation," a word in English written aesthetics or sometimes esthetics that has an aesthesis root meaning "feeling" as well as perception (Junaedi, 2016: 14). Ideally the aesthetic theory would allow one to distinguish the aesthetic from the nonesthetic by explaining the various conditions or properties used as a condition to be fulfilled or possessed of the aesthetic objects (Eaton, 2010: 7).

## II. LITERATURE REVIEW

Cartoon is a loanword from English "cartoon", Italian "cartone" meaning "paper" (Italy) or image. Cartoon has two meanings: images with fun appearances, related to prevailing circumstances (especially about politics) and movie that create motion fantasies as a result of shooting a series of drawings depicting a change of position (Achmadi, 2011). According to McCloud, cartoons are the simplification of an object visually or in the form of illustrations (Soeherman, 2007: 1). Literally, the word

"*wayang*" comes from the Javanese word meaning "shadow". The word "*wayang*" in Big Indonesian Dictionary (*Penyusun*, 2008) is defined as an artificial puppet of people etc made of leather or wood sculptures and so on which can be used to portray characters in traditional drama performances (Balinese, Javanese, Sundanese, etc.) , usually played by the *dalang*.

### III. PROBLEM STATEMENTS

What is the shape and aesthetics of Balinese wayang and Bog bog Cartoon on Bog Bog Bali Cartoon Magazine Vol. 09 Year 2010-2011 ?

### IV. RESEARCH METHOD

The methodology used in this study is a qualitative methodology with descriptive method to provide an overview of the phenomena that occur in the given problem. The phenomenon of cartoons and *wayang* in the magazine bog bog bali cartoon magazine vol. 09 year 2010-2011 is explained by using postmodern theory of form and aesthetics.

### V. RESULT

*Wayang* as one of the richness of art in Nusantara has unique characteristics that are not owned by other countries. In shapes, *wayang* depiction is divided into face, body, hands, and feet. In the face, the depiction of the face has undergone a change from *en face* to *en trios quart* that is the facial depiction is done from the side. This is because the *wayang* performance is played on the curtain or screen, that the depiction of the face from the side is something that cannot be denied and the most logical. The facial drawing from the front causes the entire shadow *wayang kulit* body to be portrayed in profile, except for the shoulder that is rotated so that both are



visible so that the *wayang* hand can be easily moved. *Wayang kulit* hand is made longer than the size of the body with the aim that *wayang's* hand are easy to move so that the elongation of the shoulders, especially the back shoulder is logical. The foot part of the *wayang* is divided into two namely the *wayang jangkahan* and *wayang bokongan*. In *wayang jangkahan*, the position of the enlarged leg is widened as it will move and the attenuation cranes appear to be longer. The characters of *wayang* are the gallant figures, the giants and the *bambangan jangkah* figures. Brave characters such as *Gatot Kaca*, *Bhima Baladewa*, and so on. Prominent figures such as *Abhimanyu*, *Wisanggeni*, *Irawan*, and so forth. In *wayang bokongan*, the legs are painted as people stand and their butt is clearly visible (Subagya, 2016).

Aesthetically, *wayang* is an art and craft. *Wayang* form with distinctive carvings in drawing figures and materials use are animal skin is an art form. *Wayang* characters have different roles. There are characters who are weak graceful, loud, humorous and so on certainly are determined by the mastermind skills as the story introduction. Another aesthetic value of *wayang* is the art of music and the story of *wayang*. *Gamelan* as a musical accompaniment in *wayang* performances must have different variations of shapes, sizes, and sounds. How to play it is also diverse but most of the instrument is played by beat (Isnawati, 2017).

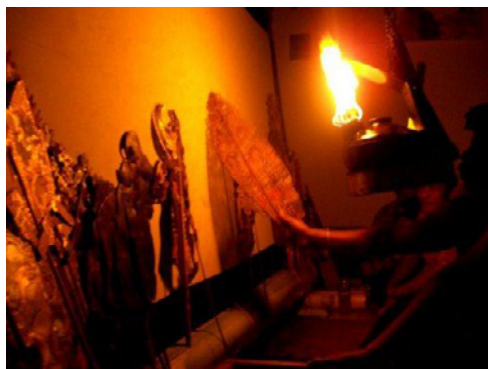
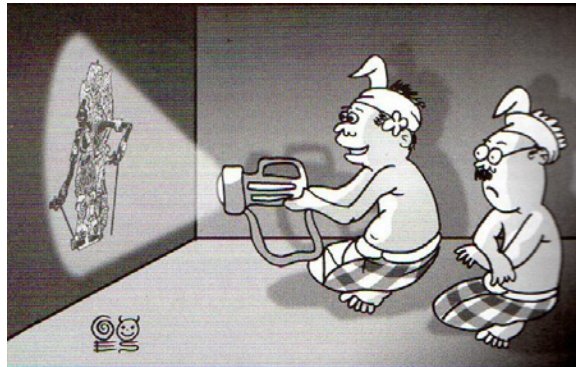
The principles of eastern aesthetics are embraced in the *wayang* story, such as the principle of balance, unity, order, focus, variation, characteristic patterns, not distinguishing the tragedy patterns of comedy, emphasizing the beauty of taste, and at the same time becoming a living encyclopedia (Nurgiyantoro, 2011). The principle of equilibrium, for example, emphasizes the balance between the microcosm and the macrocosm, between the above (god) and the under (human and other beings), between the king and the people, between the elements of form and content. The principle of unity, for example, is seen in the fact that all the related aspects of *wayang* performances are a unified whole. Principles of order, nature, especially order in equilibrium. The principle of focusing is seen in didactic focus through symbols.

In the magazine Bog Bog Bali cartoon magazine volume 09 year 2010-2011, one of the issues raised is about *wayang* and cartoon. In this edition is a social criticism of the phenomena that occur in the community. The pictures made a lot of telling about the phenomenon of community life based on the local wisdom of the people of Bali. The form of cartoon characters created has local cultural values of Bali with a parody form that can be classified as a postmodern aesthetic. The word "Parody" in Indonesian dictionary has an understanding of literary or artistic works that deliberately imitate the style or word of the author or other creator with the intention of seeking witty effects (Compilers, 2008). Parodies can also be said to mimic a form or type of story used to insinuate or to create a humor effect (Trianto, 2007).



Picture 3. Player and Computer Game

In Picture 3 shows a visual about players and computer games. By using a simple color that is gray. In reality, players on computer games use a common outfit instead of using traditional Balinese clothing. The use of Balinese traditional clothing is done for certain occasions such as wedding invitations, meetings at meeting halls and so on. Not all activities using Balinese traditional dress. In Picture 3, players use Balinese traditional dress with a computer game of *wayang*. This shows a criticism of the current phenomenon in which computer games played by the public is a very modern game and there are no games that support local wisdom. The parody is a player who uses Balinese traditional outfit by playing a computer game that is *wayang*. *Wayang* as a local cultural icon is used as a computer game icon by displaying it on a computer screen.





Picture 4. *Wayang Kulit* Lamp Performance

In *Wayang Kulit* performance the use of lighting is to produce a shadow effect on the screen made of white cloth is very vital. In some areas usually use oil lamps (*blencong*) or electric lights. *Blencong* is made of carved wood or bronze, with a hole in the middle to put oil and has a fuse facing toward the screen/curtain. As it is known that the current oil price is quite expensive. For *wayang* performance, it takes a considerable amount of kerosene where according to data from the Ministry of Energy and Mineral Resources (ESDM) of the Republic of Indonesia, the price of kerosene per liter is 2500 rupiah. Moreover, usually *wayang* performance are usually done overnight, of course the need for kerosene is also quite a lot. In addition, the use of blencong is considered less practical and inconvenient. Next comes the idea for lighting at *wayang* performances is to use petromax and electricity. But it is also considered expensive and less efficient. Looking at the phenomenon, the cartoon raises a parody about the use of lights for *wayang* performances is to use a flashlight as a solution to the problem of lighting cost of *wayang* performances.



Picture 5. *Wayang* Performance on Car's Windshield

Traffic congestion due to the increasing number of motor vehicles creates a high level of stress in the community. The stress experienced by can potentially make people desperate to commit violations on the highway without regard to risk for themselves and others. According to the Chief Medical Officer of Psychiatric Psychiatry at Marzoekei Mahdi Bogor, Lahardi Kembaren, a driver suffering from a stressful condition, a fight or flight or combat-ready behavior will occur and does not care about police officers or violates traffic signs without regard to risk for road users, even one's self. Lahargo also said that people with high job pressures who for years every day have to face traffic jams are potentially suffering from mental health problems. Mild mental disorders, among others, are characterized by difficulty sleeping, while symptoms of severe mental disorders include psychosomatic, depression, and anxiety disorders. Psychosomatic is a physical condition disorder due to psychological conditions that are problematic because of stress. Psychosomatic symptoms are characterized by headache, eyelid twitching, stiffness, cold sweats, nausea, diarrhea, and itching. According to him, mental health disorders due to traffic congestion can be avoided by managing stress levels, among others, by preparing more time to complete the work, leave early to avoid congestion, and set up the route. Can also do therapy with music that calms the soul and keeps physically fit so not easily tired and become angry (Afrianti, 2014).

Based on this phenomenon it gives inspiration for artists to make a funny cartoon by making a *wayang* performance on the windshield of a car. As previously explained, therapy can reduce stress levels due to traffic congestion. *Wayang* as performance arts can be a solution to reduce stress. This is because *wayang* is well accepted by the community because it is wealthy of local art and culture. Many things that can be obtained by watching *wayang*, in addition to entertainment, *wayang* also have elements of the story that contains the philosophy of life to be a guide in living human life. So that the audience can enjoy an interesting show and can be a medicine to calm the soul due to stress.

## VI. DISCUSSION

The types of cartoons are Gag cartoons, editorial cartoons, caricature cartoons, animated cartoons, and comics. Cartoons Gag is a cartoon picture that is meant only as a funny or burlesque image without the intention of reviewing a problem or actual event. In the magazine Bog Bog Bali cartoon magazine volume 09 year 2010-2011, one of the issues raised is about *wayang* and cartoon. In this edition is a social criticism of the phenomena that occur in the community. The pictures made a lot of telling about the phenomenon of community life based on the local wisdom of the people of Bali. The form of cartoon characters created has local cultural values of Bali with a parody form that can be classified as a postmodern aesthetic.

## VII. CONCLUSION

Cartoon is a loanword of English "cartoon", Italian "*cartone*" meaning "paper" (Italy) or image. Cartoon has two meanings: images with a funny look, relating to prevailing circumstances (especially about politics) and movies that create motion fantasy as a result of shooting a series of drawings depicting a change of position. Literally, the word "*wayang*" comes from the Javanese word meaning "shadow". The word "*wayang*" in Indonesian Big Dictionary is defined as an artificial puppet of people etc made from leather or wood sculptures and so on which can be used to portray characters in traditional drama performances (Balinese, Javanese, Sundanese, etc.),

usually played by puppeteers(*dalang*). In the magazine Bog Bog Bali cartoon magazine volume 09 year 2010-2011, one of the issues raised is about *wayang* and cartoon. In this edition, the aesthetics and meaning given to *wayang* Bali and *Bog-Bog* cartoons are a social critique of the phenomena present in the community. The form of Balinese *wayang* characters is an illustration of classical tradition that has the rules of aesthetics and local meaning. The form of Bog Bog cartoon character has Balinese cultural values with parody form belonging to postmodern aesthetic.

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