

Wayang Tavip (Creative Process and Educational Efforts on Rahvayana's Play: Aku Lala Padamu)

1st Aditya Aditama Putri HK
Department of Arts Education
Universitas Pendidikan Indonesia
Bandung, Indonesia
aditya.aditama@student.upi.edu

2nd Nanang Ganda Prawira
Department of Arts Education
Universitas Pendidikan Indonesia
Bandung, Indonesia
nanangganda@yahoo.com

3rd Desi Wulandari
Department of Arts Education
Universitas Pendidikan Indonesia
Bandung, Indonesia
wulandariwulan99@gmail.com

Abstract—Since a long time ago, wayang have been a medium of propaganda, education, and entertainment for the community through the stories they display. One of the popular stories performed in puppet performances is the Ramayana's epic which has now been transformed in a number of modern Indonesian literature, as in Sujiwo Tejo's Rahvayana novel which places Rahwana as the protagonist's main character. Wayang Tavip is a contemporary puppet art from Bandung that shows the story of Rahvayana. This study aims to understand the creative process in making Wayang Tavip using descriptive-qualitative methods which are analyzed using the theory of creativity. The results of the study showed that plastic waste was chosen as a working medium as an effort to innovate and educate on environmental problems. Wayang Tavip always inserts social criticism that occurs in the community for each character. Cases of corruption and contemporary society's behavior which are increasingly deviating from Islam and eastern norms are common topics discussed in Rahvayana's play. The conclusion is: innovations in the media work and the selection of characters and stories in the Wayang Tavip are an alternative solution that is quite effective in increasing the interest of the younger generation towards puppet arts and instilling environmental awareness.

Keywords—*Wayang Tavip, Creative Process, Rahvayana.*

I. INTRODUCTION

Islamic calling), education, philosophical understanding and entertainment for people through the stories performed. One of the famous stories performed in puppet show is Rahvayana epic. Nowadays, transformation of Rahvayana story is found in some Indonesia's modern literary works novel of Rahvayana: *Aku Lala Padamu* novel by Sujiwo Tejo. In line with puppet story, types of puppet are growing from time to time. As a result, shows and puppet stories considerably changed and the innovations which are adjusted to the time or situation-condition in each region. Thus, contemporary puppets appear in Indonesia these days. Contemporary puppet is a type of puppet as the result of innovating classical puppet, for examples: Wayang Obor, Wayang Pancasila, Wayang Hip-hop, and Wayang Motekar. Wayang

Motekar is a contemporary puppet from Bandung. This puppet is performed for the first time by Herry Dim who collaborated with M. Tavip in 1993. The word "motekar" means creative in Sundanese language. The difference of Wayang Motekar and shadow puppet is seen from the colour produced by the shadow display in the show. Wayang Motekar appears in full colour theme, while shadow puppet only shows black shadow. It occurs because the basic principle of Wayang Motekar is the use plastic material, transparent colouring, lighting system and particular screen [1]. Wayang Motekar is then developed by M. Tavip, an artist and lecturer from Bandung; thus, the puppet is named Wayang Tavip. Tavip used plastic waste as the media in making his puppet. It is considered as the action of his awareness towards environmental problem issues caused by waste. It is hoped that the more people appreciate his work, the more awareness comes from people about waste and they can turn it into something useful.

Tavip often makes workshops for people around him, particularly for the youths and children who are interested in Wayang Tavip. Through his unique and interesting puppet show, he wants to grow children's loves toward traditional puppet art, because puppet teaches many positive things such as introducing local wisdom values, improving creativity and togetherness. Study on traditional puppet from various viewpoints has been widely conducted in Indonesia and international researchers who were interested in Indonesia's puppet culture. However, it is found that study on contemporary puppet is rarely conducted. There are only few articles which can be used for reference about this field of study. Rahvayana play in Wayang Tavip is full of local wisdom values and social-culture critics, both in performances and visualizations of puppet's characters.

Based on the background of the problem above, a research question was formulated, namely: how is the creative process and educational effort in Wayang Tavip? In the study, the author discusses the creative process and educational efforts undertaken by Tavip as the creator of Wayang Tavip, especially in the Rahvayana play: *Aku Lala Padamu*. The discussion was reviewed through the

creativity theory approach of David Campbell and Primadi Tabrani.

II. THEORETICAL FRAMEWORK

Contemporary puppet as human's culture result does experience developments of form and story which are adjusted to the time. The development is an outcome of artist's creativity process which is inspired by the worries toward the surroundings. Therefore, the study on creative process and how to implement it to people become a part which needs to be studied as one of the important concern in revealing the growth of contemporary puppet in Indonesia. Hence, this research limits the discussion on artist's creativity process and the effort in increasing it as the educational media for local communities.

The existence of Wayang Tavip is a proof of contemporary artists' existence who continues to work until now. Therefore, an artist who actively works is creative person who has pattern and process of creativity. Champbell [2] explains that the emergence of creativity is based on 5 steps: (1) preparation, this step is to put rationale, study the background and the problem. This step is driven by interest or enthusiasm and the experiences which facilitate the emergence of creativity. As an example, learning experience of an Art student in college. This experience is preparation step which triggers the emergence of creativity; (2) Concentration is a step to enter the problem being faced and think fully. This is the important step to find a point of a discovery; (3) Incubation is a time to rest, relax, give time to escape from activities to finally find solution to the problem; (4) Illumination is a step to get ideas, solutions, ways of working and new answers; (5) Verification / Production is a step to face and solve the practical problems which related to ideas, solutions, ways of working and new answers.

Creation process proposed by Tabrani [3] is obtained in idea step, a step in which imagination is integrated through senses' appreciation. He mentions the characteristics of idea step, namely:

(1) Preparation, which is divided into two aspects: external aspects, including certain atmosphere needed, for instance fresh air, food, drink, and so on. The second aspect is internal aspect, including concentration, contemplation, imagination and others; (2) Material collection is a step which involves memory transfer. This condition allows someone to be in unconscious condition and conscious threshold because it engages thinking process between ratio and imagination; (3) Empathy towards pre-ideas, is the existence of meeting point between external stimulus and internal stimulus; (4)

incubation pre-ideas, is a step in which an acceptance of pre-idea from other people whether it is guidance, pattern, design and so on; (5) hatching, is a process of bearing and manifesting ideas. This creativity process in each artist has its own uniqueness, but basically it has the same steps.

III. METHOD

This study used qualitative approach with descriptive method since the researcher aims to understand a phenomenon on visual appearance of puppet as the research's object. From the object, the researcher would discover the meaning and creative process in puppet through visual facts seen (in puppet figures and the performance), perception, motivation, and action of the creator as the informant. The result of this study would be written descriptively to be well understood by the readers. Based on approach and research method used, the researcher tried to collect data in complete to be easily analysed objectively, carefully and systematically to scientific insights for readers, specifically to academics and art practitioners.

A. Research's Subject and Object

The subject of this research is Wayang Tavip's creator, that is Mr M. Tavip. This study was conducted in Wayang Tavip studio, as the center of art activities and as M. Tavip's residence, which is located in Komplek Delima Endah V No. 5-6, RT/RW: 02/09, Wargamekar village, Baleendah sub-district, Bandung. Besides, this study was also conducted in ISBI Bandung, which is the office of M. Tavip. Meanwhile, the object of this research is the visualization of Wayang Tavip's characters shown in Rahvayana play. The population of puppet characters observed is thirty two puppets, but the researcher narrowed down the research object into five puppets as the main characters. The selection of the five puppets is considered to already represent Rahvayana play and they have differences in visual aspect and message. The five characters are: 1) Rahwana, 2) Sinta, 3) Rama, 4) Hanoman, and 5) Laksmana.

B. Data Collection Method

There are three methods used in this study, which are: 1) observation method, which is conducted to understand puppet characters' visualization aspect (design and ornament variations); and aspect of sign on the puppet, to draw conclusion about message and meaning on the characters and during the performance of Rahvayana play. 2) interview method; and 3) documentation method. The following is the example of interview instrument sheet:

<p>1. Alasan</p> <p>2. Kelebihan</p> <p>3. Cara Pembuatan</p> <p>4. Kelebihan</p> <p>5. Kelemahan</p>	<p>1. Kelebihan</p> <p>2. Kelemahan</p> <p>3. Cara Pembuatan</p> <p>4. Kelebihan</p> <p>5. Kelemahan</p>
--	---

IV. FINDINGS AND DISCUSSION

A. Creative Process of Wayang Tavip

The name of Wayang Tavip is after its creator, he is Mohamad Tavip. Wayang Tavip is an innovative-contemporary work which develops traditional arts in present context. The uniqueness of Wayang Tavip lies in the use of plastic waste as the main raw material of making the puppet. The use of this medium becomes the significant element in stage lighting which produces visual experience of artistic Wayang Tavip. If in shadow puppet performance, commonly the visualization of puppet on kelir or colour is only the dark shadows. When exposed to light, Wayang Tavip precisely produces colour according to the puppet's character. This puppet is very rich of colours which give a cheerful impression. The ornaments on the puppet also remain intact and are clearly seen when it is performed. "The material of Wayang Tavip is transparent. When exposed to light, it will show the original puppet's colour. It makes Wayang Tavip more interesting to enjoy by young generations these days" (Tavip, an interview on February 22nd 2018).

1) The Development of Wayang Tavip

started from Tavip's worries toward foreign cultural flows which keeps erasing the love of youths towards Indonesia's traditional arts, particularly puppet. They seem to be more fluent in talking about foreign culture rather than their own culture. Therefore, Tavip hopes his puppet creation is able to give cultural education for youths, and takes part in conserving puppet art in the spirit of tradition-based innovation. Related to previous statement, Tavip adds: "Young generations need to look back at our art and culture. Increase the appreciation for your own culture. Don't be a consumptive generation and fluent in talking about foreign culture rather than your own culture," he said [4].

To attract the younger generation to his puppet creation, Tavip thinks to make a puppet like a fairy tale whose story can change according to the needs and desires of the puppeteer. Tavip also believes that the current generation of young people lack creativity due to the hegemony of television on their lives. Television broadcasts are considered to have a bad impact because it reduces the space of creativity, imagination of

children, and socialization which is very important in their growth and development. Tavip has the principle to provide maximum benefits to others. This is behind the creation of the Tavip puppets. Tavip also appealed to the government to be able to be more actively involved in problems in the field, especially in preserving culture in Indonesia. "The government should not fool people with political language. The people are not guinea pigs, and a leader is not a medicine man who offers 'medicine' to cure various diseases, while he himself has never used the drug "[5].

Wayang Tavip exploration process itself began in 1993 when the creator of the Wayang Tavip, M. Tavip collaborated with a painter named Herry Dim and made a puppet named Gambar Motekar. Tavip found the idea of making puppets when the lights in his house went out. The flashlight used to illuminate the darkness seems to have a better reflection effect than OHP. Years of the Wayang Tavip continued to be developed, until in 2010 Tavip made a final project (thesis) for his Masters Program at ISI Surakartad with the title 'Wayang Tavip: Membangun Kembali Potensi Anak-anak.'

The name Tavip is a gift from Norbertus (Nano) Riantiarno, as a supervisor. Since then, the name Wayang Tavip is officially juxtaposed on the work of Tavip. Nano Riantiarno is the founder of Teater Koma. No wonder the tavip puppets have been played by Teater Koma, which incidentally was founded by Nano Riantiarno, with his famous play titled Sie Jin Kwie. Until now the process of developing Tavip Puppets has not stopped. According to Tavip, "If this puppet stops developing, it will die. In fact, Pak Nano once said that in the future Tavip's puppets would become three dimensions, "he said in an interview on February 22, 2018.

2) Making Puppet Artifacts

- Tools and materials
- Transparent plastic waste (especially from used beverage bottles).
- Transparent non-waste plastic (mica plastic).
- Coloring (markers).
- Newspaper
- Cutting tools (scissors, cutter)
- Computers with image processing programs (CorelDraw and Adobe Photoshop)
- Printer
- Electric iron
- Ropes and wires
- White screen
- DC (Direct Current) type special lamps as lighting sources.

a. Work Steps

1) Collecting Transparent Plastic Bottle Waste

Wayang Tavip has its own uniqueness compared to the types of contemporary puppets that are developing in Indonesia, namely due to

the use of transparent plastic and non-waste plastic waste as its main medium. Used plastic bottles of 1.5 liter mineral water are Tavip's favorite. The plastic bottles are collected to later be made into puppet figures and other properties to complete the show. The use of plastic waste materials in the making of the puppets is a form of Tavip's concern for environmental issues caused by garbage. He wants to reduce the pollution of plastic waste, especially in the area around his residence, because according to him the problem of garbage has become a serious matter. It is hoped that with more people appreciating their work, there will also be more public awareness about waste and being able to process it into something useful. Tavip believes that big problems can sometimes be solved if everyone wants to start small steps (Tavip, 2018). The problem of plastic waste is indeed a very massive environmental issue. According to Karuniastuti [6], ordinary plastic bags take ten to 12 years to break, while plastic bottles take even longer. More complex and thicker polymer conditions require up to 20 years to decompose. Whereas stereofoam takes 500 years to be completely destroyed. So the steps taken by Tavip are positive and worthy of appreciation.

2) *Process of Making Puppets*

To make a plastic puppet is quite easy. The transparent plastic bottle is first cleaned. Then cut to be square. After that the piece of plastic is coated with newspaper and then tidied by ironing. To achieve the desired size, the plastic is then joined together during the pressing process using the iron. When it is flat enough, the plastic is then sketched according to the character you want to make. The idea of character building for wayang characters is usually found by Tavip through in-depth literature studies through various literatures (books and internet). After the image pattern is formed, the plastic is then cut and colored with markers.

In addition to manual techniques as explained above, Tavip also utilizes printing technology for character figures that are quite complex, such as when creating political figures or public figures.

These Wayang Tavip figures are indeed diverse, most of them do not follow the puppet rules. Usually Tavip takes community figures, cartoons, and abstract objects as his puppet inspiration. In one show, Tavip usually requires a large number of puppets, even up to hundreds of puppets. This is because in just one character, Tavip can design it in various styles and colors according to the story's interests. Until now, there are around 400 characters he has made.

Making puppets with digital techniques begins with manual sketches using paper and pencil. Then the image is scanned and then processed and colored digitally using CorelDraw or Adobe Photoshop. When finished, the character's design is then printed on mica plastic and cut using scissors or a cutting machine. The character's inspiration can also come from traditional puppet characters. Tavip usually looks for traditional wayang pictures from the internet. He then traces the image and modifies it according to the design he wants with the CorelDraw program. The next process is similar to what has been described above. Regarding the process of making these puppets, Tavip explained that: "For puppets processed in the normal way, the characters are made with hand drawings and the plastic media is more bumpy. While those made with print technology, the characters can be more similar to the original characters and the plastic media can be smoother," explained Tavip (in an interview on February 22, 2018).

3) *Lighting*

The secret of Wayang Tavip is lighting from the lamp used. This lighting system was developed by Tavip for a dozen years. 90% of the elements are also made of garbage. Tavip began to discover the lighting system used today is when the electricity in his house went out. When the light of the flashlight that is turned on the plastic puppet, it turns out the resulting shadow effect is good and focused. But the problem occurs because the light source using batteries is quickly depleted, the battery becomes the next choice. But the use of batteries also turned out not to be the right solution. Finally, Tavip consulted with an electrical expert so that he could develop DC (Direct Current) type lights from used adapter powered cars that are currently in use.

The lighting system developed by Tavip has several functions. One of them provides a zoom in and zoom out effect like a camera so that this puppet can be played dynamically and attractively. Zoom in and out without changing the detail and color density of the puppets. This tool also allows puppets to be played in various backgrounds and situations, like watching animation.

4) *Screen*

Another secret of the Wayang Tavip show lies on the stage screen. The screen used is not haphazard. The fabric used is fabric that is able to reduce strong rays including sunlight so it does not show the light source behind the screen. Tavip discovered this fabric accidentally when shopping at Otista Market in Bandung. The optical strength of this material allows the play played to look very clear (Tavip, 2018).

In displaying the puppets, Tavip said that, "We use special screens and four to six lights without optics. However, from the playing technique, the dalang has to understand video-shooting language because the type of lighting used is different from other performances." During the performance, the dalang also only wears ordinary clothes, unlike the general dalang who uses traditional clothes [7].

5) Stage

Behind the scenes, this puppet is played by five people. The formation consisted of three people as the masterminds including Tavip, while the other two served as music stylists and lights. The stage was laid out quite simply, there was only a white screen. There is no gamelan complete with a magnificent stage like the appearance of shadow puppets in general. This is because the music that was displayed had already been prepared beforehand. The inspiration for Wayang Tavip came from wayang kulit, but Tavip admitted that he wanted to present a puppet show that displays color, shadow, and physical form. Not just displaying black shadows alone. Regarding this matter Tavip argues that: "In the world of puppets, the color element is extraordinary. Starting from that, I want to visualize wayang that functions as a shadow without removing the coloring element of the puppet. So this show will benefit artists, besides that the audience can also imagine the shadow puppets," explained Tavip.

3) Tavip Puppet Performance

This puppet stage action continues to experience changes and improvements. Initially, the wayang Tavip was one of the puppets that appeared in the art show themed 'Wayang Keroncong Behind The Actors' which featured collaborative puppet art with Herry Dim in 1993. "The premiere was performed at the Rumentang Siang Art Building in Bandung and Padepokan Seni. At that time, the play that was played was 'Si Acung in Jelemun Nature' in 1994. This work also had participated in the International Festival in Athens (2007) and Vietnam / Hanoi (2008)" (aengaeng.com, 2014).

In addition to performing in Indonesia, Wayang Tavip has also performed in a number of countries such as Vietnam, Cyprus, Spain, Greece, to Taiwan with a variety of plays. In a number of appearances, Tavip has presented stories that develop in the community starting from Si Pitung, Jacky and Jeni, Rahvayana, to Sie Jin Kwie. Besides Sie Jin Kwie, Tavip has a mainstay play, Rahvayana, which was adapted from a novel by

Sujiwo Tejo with the title 'Rahvayana: I Lala Padamu.'

Tavip has never set rates when performing. If you are lucky, once you appear, you can get up to 5 million Rupiah. But not infrequently he receives requests to appear even though the payment is only enough to cover the cost of transportation and transport stage equipment. In his journey, Tavip has filled a number of workshops or workshops in some of his performances (Tavip, 2018), including:

- *Ropes and wires Wali Songo (Sunan Kalijaga) – 2015*
- *Sie Jien Kwie - 2010 (Sindir Nation Condition)*
- *Rahvayana: I Lala To You - 2017.*



Figure 1. Making puppets manually. (Source: Personal documentation)

B. Tavip Puppet Education Process

In between his busy teaching at ISBI Bandung, Tavip continued to show his puppets to students, children, and youth youth, and often gave workshops for them. He hopes that the wayang Tavip performance art can be continued by the younger generation. The visual appearance that is processed in such an interesting way makes children love this puppet. Such great hope is shown by Tavip to the children. During the workshop, they are free to determine their own play. All the needs of making puppets are provided by Tavip. A similar activity was also held at a number of schools in Bandung. With his workshop, Tavip intends to practice creativity, imagination and outreach in children. "Wayang Tavip is an alternative play media for children in which there is a process of socialization, creativity, using used goods. Don't let their time run out by playing social media," Tavip said (in an interview on February 22, 2018). Through her fresh, unique and interesting puppet show, she wants to foster children's love for traditional wayang art. "If children find it too difficult or less interested in learning traditional arts, I think the Tavip Puppet could be the gate," Tavip said (interview 22 February 2018).

Tavip also wants to teach children to care about their environment. One way is to choose the theme of flora and fauna in the workshop. The theme was also chosen because it relates to science material taught in elementary schools. Besides having a love of flora and fauna, awareness of caring for the environment is also instilled. Tavip hopes that when meeting with used plastic bottles, the children will be used to think creatively and make the

waste useful. So that slowly the volume of plastic waste will decrease (Tavip, 2018).

Wayang Tavip indeed has a uniqueness in the selection of stories and characters in the show. Tavip does not limit the selection of stories and characters from the puppet story only from the Ramayana or Mahabrata stories. He often makes political figures, state officials, artists, and certain characters outside the classical epics one of the figures in his puppet show. The story that is presented to the audience is contemporary with events that occur in the community. This method is carried out to respond to various deviations and actual issues in Indonesia in order to effectively convey social criticism in the community.

One example is in the staging of Rahvayana's play. The play performed by Wayang Tavip does not only display the contents of the letters given by Rahwana to Sintas as written in his novel. But Rahvayana's story was interpreted also as a medium of social criticism on issues that occurred in the Indonesian government. Various characters and properties that support the delivery of the meaning of the story are displayed, so that the visualization of Rahwana, Sinta, and Rama characters are also displayed in a traditional and modern way. The social criticism that is inserted in each puppet show often invites audience laughter. This point is the main attraction of the Tavip puppet show. This kind of criticism method is considered effective to be digested by the Indonesian people.

Table 2. Stages of the Creative Process

Tahapan Proses Kreatif	Information
<i>Preparation</i>	Tavip's concern about the flow of foreign culture that erodes the love of the younger generation to Indonesian traditional arts, especially <i>Wayang</i> . Love of the environment that gave birth to efforts to use plastic waste as a medium of work.
<i>Concentration</i>	The educational background in theater and puppetry reinforces Tavip's ideas in making an innovative puppet show.
<i>Incubation</i>	Accidental discovery of a light source when the light from a flashlight reflects shadows from an image sketch in plastic that produces full color.
<i>Illumination</i>	Tavip continued to it for many years until he created a special light source from the DC type lamps that he uses nowadays.
<i>Verification / production</i>	Tavip found two ways in making his puppets, that are manually (from used plastic bottles), and digitally (from printed mica plastic).

V. CONCLUSION

Based on research conducted by the author, the following conclusions are obtained:

Every artist have a creative courage that it is sourced from his environment and his frame of mind. The artist work of Tavip in the realm of puppets is a response from environmental changes that prevent young people from appreciating the traditional arts of the archipelago. The frame of mind of academic artists also can raise socio-political issues as part of social criticism in their innovations. The issue that develops is relating to cases of corruption in government circles carried out by community leaders and the behavior of the younger generation or contemporary society that is increasingly deviating from Islamic norms and eastern cultures. This is the message and meaning that appears in the symbols found in the main characters of the Tavip in Rahvayana's play: *Aku Lala Padamu*.

ACKNOWLEDGMENT

I would like to express my sincere gratitude to my supervisors Dr.Tri Karyono, M.Sn. and Dr. Zakarias S. Soeteja, M.Sn. for providing their invaluable guidance, comments and suggestions throughout the course of the project. I would specially thank and Dr. Nanang Ganda Prawira, M.Sn. for constantly motivating me to work harder and Mohamad Tavip, M.Sn. for getting the research data. This research can't take place without their guidance.

REFERENCES

- [1] Retno. (2014). Wayang Tavip Mencoba Mendekatkan Wayang pada Anak-Anak Muda. [Online]. Taken from: <https://aengaeng.com/2014/05/wayang-tavip-mencoba-mendekatkan-wayang-pada-anak-muda/>.
- [2] Campbell, D. & Mangunhardjana, A.M. (penyadur). (2017). *Mengembangkan Kreativitas*. Yogyakarta : Kanisius, pp. 18.
- [3] Tabrani, P. (2017). *Potensi Manusia : Kreativitas*. Bandung : ITB Press, pp. 39-42.
- [4] Joey. (2014). Wayang Tavip, Mencoba Mendekatkan Wayang pada Anak Muda. [Online]. Taken from: <https://aengaeng.com/2014/05/wayang-tavip-mencoba-mendekatkan-wayang-pada-anak-muda/>.
- [5] Sukmana, E. (2014). Wayang Tavip Bukan Hanya Wayang. [Online]. Taken from: <http://indonesiakreatif.bekraf.go.id/iknews/wayang-tavip-bukan-hanya-wayang/>.
- [6] Karuniastuti, N. (2016). Bahaya Plastik Terhadap Kesehatan dan Lingkungan. *Forum Teknologi*, 3 (1), pp. 6-14. http://pusdiklatmigas.esdm.go.id/file/t2-Bahaya_Plastik---_Nurhenu_K.pdf.
- [7] Simbolon, H. (2017). Wayang Tavip, Wayang Transparan Bandung yang Melanglang Buana. [Online]. Taken from: <https://www.liputan6.com/regional/read/2970079/wayang-tavip-wayang-transparan-bandung-yang-melanglang-buana>.

Figure 2. Lighting system. (Source: Personal documentation)



Figure 3. Puppet performance. (Source: Personal documentation)



Figure 4. Tavip when giving a workshop. (Source: Personal documentation)

APPENDIX

