

Wayang Beber 'Ki Remeng Mangunjaya' of Gelaran Village Wonosari, Gunung Kidul, Yogyakarta

Indiria Maharsi¹, Arif Agung Suwasono², Julianto Ibrahim³
No. Tlp.: +62895-3333-54114, rubytayo@gmail.com

ABSTRACT

This community service is a real effort to preserve and develop Javanese cultural heritage called Wayang Beber. Wayang Beber is a kind of Javanese puppet which is less popular in society. Therefore, it urgently needs preservation and development program to keep it away from extinction. However, this intention might be obstructed by a belief strongly held by the community that Wayang Beber is a sacred object which cannot be performed publicly. Another problem is that the stories are limited due to the limited number of existing Wayang Beber. Instead of its very long being (since 1283), the presence of Wayang Beber is barely known by people, especially the young generation as it is barely performed. This phenomenon is influenced by the custom in which only the descendants of the original owner are allowed to play it. Regarding of this issue, the authors conducted a community service program to raise awareness among Gelaran villagers that they can develop Wayang Beber existed in their village to become a 'saleable' cultural asset. The method applied was duplicating Wayang Beber Wonosari and designing visual communication contents to spread information to wider audiences.

Keywords: Wayang Beber, Javanese cultural heritage, artefact

Wayang Beber'Ki Remeng Mangunjaya' Desa Gelaran, Wonosari, Gunung Kidul Yogyakarta

ABSTRAK

Wayang Beber adalah salah satu jenis wayang yang merupakan peninggalan nenek moyang bangsa Indonesia yang perlu untuk dilestarikan. Wayang Beber berbentuk gulungan kertas bergambar yang dibentangkan ke hadapan penonton ketika dipagelarkan. Pengabdian ini bertujuan untuk membuat duplikasi dua gulungan Wayang Beber Wonosari lakon Jaka Tarub serta desain untuk konten media sosial sebagai sarana publikasi Wayang Beber. Metode design thinking digunakan untuk mendeskripsikan tahapan-tahapan dalam pembuatan duplikat dan desain konten media sosial yang dimulai dengan tahapan pencarian data sampai pada proses karya akhir. Pembuatan duplikat Wayang Beber Wonosari lakon Jaka Tarub yang nantinya digunakan dalam pagelaran merupakan upaya untuk mengurangi risiko kerusakan lebih parah lagi pada Wayang Beber yang asli. Di samping itu, juga sebagai lakon pendamping dari Wayang Beber Remeng Mangunjaya yang selama ini telah dipentaskan. Melalui program pengabdian kepada masyarakat berupa penciptaan duplikat Wayang Beber Wonosari lakon Jaka Tarub ini, pagelaran Wayang Beber Wonosari masih bisa tetap bisa dilestarikan. Selain itu, informasi yang berkaitan dengan Wayang Beber bisa disampaikan kepada masyarakat melalui konten media sosial yang telah dibuat.

Keywords: Duplikasi, Jaka Tarub, Pelestarian, Wayang Beber

Introduction

Wayang beber in some books has been correlated with Cheng Ho's expedition. Ma Huan, a translator who

joined Ho's expedition in the visits to some spots in Java Island claimed the existence of wayang beber as Javanese

people's traditional entertainment. He informed that one of the activities in Majapahit people's party was a show where a *dalang* (a story teller) spreading a lengthwise painting in one direction either to the right or to the left while telling what happening at the opened part of the painting in order. Meanwhile, in two old literary works, *Centhini* and *Sastramiruda*, it is informed that *Wayang Beber* already existed in the period of Jenggala kingdom and early Majapahit kingdom era as one of the palace's arts.

Wayang Beber in some literature is often associated with Cheng Ho's expeditions, where the existence of Wayang Beber as an entertainment tradition of ancient Javanese society was told by Ma Huan, a translator who accompanied Cheng Ho on several visits to places on the island of Java. Ma Huan tells the story that one of the activities in Majapahit community's folk festival was to display a long painting and tell it part by part by unrolling the painting in one direction (Ma Huan, 1970: 97). Meanwhile, in *Serat Centhini* and *Sastramiruda* (Javanese literature), Wayang Beber already existed during Jenggala kingdom and at the beginning of the Majapahit kingdom, as a palace art (Culture Wizard Library, 1981: 11).

As a type of *wayang* (a traditional puppet theater) art, *Wayang Beber* (a traditional Javanese that is presented by opening part by part a roll of paper or cloth with pictures in stylized *wayang*

accompanied by oral narration by a puppeteer) is not as popular as *wayang kulit* or *wayang purwa* (a traditional Javanese two-dimensional leather puppet show). *Wayang kulit* with various tales has been an icon of culture that is often performed at public spaces. On the contrary, wayang beber hardly can be enjoyed; people may feel that *Wayang Beber* is marginalized. There is also a credence that *Wayang Beber* is an exclusive art because it is only the owner of the *wayang* who hold the right to play it. The determination of *Wayang Beber's* ownership and the right to perform it is based on the line of descent. This system is clearly different from the system applies in *wayang kulit* that allow freer rules in terms of who play the *wayang* or who the *dalang* is and s/he also has freedom to show his own style and creativity with regard to improvisation. Conversely, what story played in *Wayang Beber* is very limited in number for a set of *Wayang Beber* rolls can be used to play only one story while in *wayang kulit*, one set of *wayang kulit* can be used to perform various stories. Furthermore, *Wayang Beber* show hardly can be found.

At the moment, there are only three *wayang bebers* exist in three places in the world and are preserved in a very simple way. The first place is Pacitan Regency where *wayang beber* is owned by Sarnen Gunacarita family who lives in Karangtalun Village. This *wayang beber* tells Jaka Kembang Kuning story. The

second is at Gelaran II Village, Gunung Kidul Regency. Sapar Kramasentana family owns it. The wayang roll illustrates the story of Ki Remeng Mangunjaya and it is known as Wayang Beber Remeng Mangunjaya- following the story told- or Wayang Beber Wonosari- following the region where it exists. The former one is created around 17th century and the later around 18th century. However, both of them reached their top fame in Center and East Java in 18th century. The third *wayang beber* is located in Volkenkunde Leiden Museum, Netherlands.

Currently, there are only three recorded places where Wayang Beber is still preserved as is. First is Pacitan regency in which Wayang Beber tells about the story of Jaka Kembang Kuning. This Wayang Beber is owned by Sarnen Gunacarita family from Karangtalun Village. Second, Wayang Beber is owned Sapar Kramasentana family from Gelaran village, Wonosari, Gunung Kidul Regency. The wayang scroll contains the story of Remeng Mangunjaya. These two Wayang Beber are thought to have been created in the seventeenth century and experienced their glory in Central Java (Sayid, 1980: 11-12). Meanwhile, the third one, Wayang Beber is placed in Volkenkunde Leiden museum, Netherlands.

Wayang Beber Remeng Mangunwijaya of Wonosari Gunung Kidul until today has been considered as a sacred object that can be displayed only

in a ritual event called *rumatan* (a traditional ceremony in Javanese culture to get rid of bad lucks). The roll cannot be opened at any times. If the roll is opened not in *rumatan* event, there are some required objects symbolized connectivities with supranatural powers called *sajen* and *ubarampe among-among* (edible objects such as food, drinks, or fruit used to symbolize human's gratitude to God) that should be prepared. The limited condition is worsened by the fact that from the eight rolls existing in Wonosari, there are only four rolls tell a complete story, namely the story of Ki Remeng Mangunjaya.

The other four do not deliver a complete story. The owner predicts that two of them deliver the story of Jaka Tarub taken from Babad Tanah Jawi (a work of literature in forms of Javanese songs tells about the history of Java Island) and the other two tell the story of Syeh Bakir Minta Tumbal ing Tidar. The last two roll are very prohibited to be opened because it is strongly believed that it will cause disaster for the people and environment. Thus, there are only four rolls that are still intact and possible to be displayed to the public. However, there are particular condition, situation, and requirements should be fulfilled.

At the present time, Wayang Beber Remeng Mangunjaya is under Rubiyem and her son -Wisto Utomo- possession. They are the 14th and 15th generations of the family. Actually, there

have been some efforts carried out by the family and some parties who care about it to preserve the *wayang* such as the establishment of a community called Paguyuban Ki Remeng Mangunjoyo. The members of this community are a number of *penabuh* (Javanese traditional musical instrument players) and also a *dalang* (a puppeteer). A spirit of regeneration is actually can be sensed by seeing the fact that this *paguyuban* has someone else to be the *dalang*, not Wisto Utomo- the owner of the *wayang*-himself. The *dalang* is one of Wisto Utomo's relatives. This *paguyuban* has set a schedule to have twice-a-month practices. However, the plan has not yet been executed well. In one month, there may be only one exercise or even there is no exercise at all. A consistent and continuous action is urgently needed to protect the *wayang* existence so that the younger generations will still have a chance to enjoy it. There are some possible actions that can be conducted by the related parties, i.e. duplicating the four rolls of Wayang Beber Remeng Mangunjaya, duplicating the storage box that also functions as a tool in *wayang beber* show, writing a guide book for the *dalangs*, and ensuring the *dalang* regeneration process run well.

Currently, various efforts have been made to preserve Wayang Beber Wonosari by Wisto Utomo and other Wayang Beber observers, such as making a duplicate of Wayang Beber of Remeng

Mangunjaya play, making a puppeteering manual in three languages (Javanese, Indonesian and English), and so on (Enggel et al, Conservation Update, Vol 9. No 1, 2022). However, other conservation efforts still need to be conducted for the sake of Wayang Beber sustainability. One of the ways is giving information to the public, especially residents of Gelaran II where Wayang Beber Wonosari is located regarding the valuable and important values possessed by Wayang Beber. Apart from that, social media is also used as a means to inform various things related to Wayang Beber Wonosari.

To support *wayang beber* preservation, in addition to the roll restoration and duplication, publication training for the human resources is also an urgent need. The members of the *paguyuban* have to be given awareness about the importance of *wayang beber* publication so that the *wayang* can be known not only as sacred object but also as an art object that hold equal potentials as *wayang kulit* (leather puppet) has.

Conservation efforts that will be carried out are in the form of training to increase partners' knowledge, duplicating rolls of Wayang Beber Wonosari with Jaka Tarub story and designing content for social media. The training aimed to increase the knowledge of the villagers, in this case Remeng Mqangunjoyo Association. It is highly important to provide a better understanding of the

potential of Wayang Beber. Meanwhile, making a duplicate of Wayang Beber with Jaka Tarub story was used to accompany Wayang Beber created by Remeng Mangunjaya. The authors wish that this new play will encourage enthusiasm from the wider community about Wayang Beber. Apart from that, designing content for social media is also essential to convey various kinds of information from Wayang Beber Wonosari and Paguyuban Remeng Mangunjaya. These three things are a conservation collaboration which is expected to be able to strengthen the existence of Wayang Beber.

By actively sounding the ins and outs of *wayang beber* through social media, it is hope that the branding process will be slowly but surely make people becoming more familiar to *wayang beber* and ultimately the *wayang* will be more popular among Indonesian people, recognized as a cultural heritage, and performed in a big scale *wayang* show.

It is a must for *wayang beber* to be preserved, for it is a cultural asset that can strengthen the Javanese people's cultural identity. Viewed from showbiz side, *wayang beber* is a cultural artefact that holds economic and tourism potentials that are really worthy to be performed as *wayang kulit* is. The big dream is that someday, *wayang beber* will be acknowledged as a cultural heritage of same importance as *wayang kulit*.

Condition and Facts

Wayang Beber is a wayang show where the *dalang* opens a roll of paper on which a scene of some characters in the performed story is painted. Unlike *wayang kulit* that is performed using a screen and lamp light, *wayang beber* is presented as it is in front of the audiences as can be seen in picture 1. The *dalang* will tell the story depicted on the paper roll scene by scene. If you only see this *wayang* as a performance, you will definitely only see a simple show even you will get an impression that this performance is done effortlessly. The *gamelan* (a set of Javanese traditional musical instruments) used in *wayang beber* show is also not as complete as used in *wayang kulit* show as illustrated in picture 2. This sad condition is even worsened by the people's belief that the *wayang* is not for the public to enjoy at any time because its status as sacred object.

Wayang Beber is a wayang performance that involves unfurling paper scrolls. Then, the images in the scroll are narrated by the puppeteer one by one according to the sequence of scenes contained in the scroll. This can be seen in picture 1 where the puppeteer sits with a long stick which is used to point to the part of the picture that will be told. The position of the puppeteer is facing the image on the puppet scroll which is attached to the wooden box where the puppet scroll is stored.



Picture 1. Beber Wayang Performance in Wonosari Yogyakarta.
The puppet roll is spread out and stuck in a wooden box
which is used as a place to store Wayang Beber scrolls
(Kadek Primayudi: 15 December 2019)

However, unfortunately the condition of the wayang reel is no longer perfect. Several parts of the wayang scroll looked torn, folded, dusty, and some parts are even missing, especially on the top and bottom sides of the reel. Opening and rolling for performance

purposes which has been going on for several centuries has caused damage to the scroll. Even the colors in the picture have almost all faded, especially in the parts that have quite a lot of folds. The condition of damage to the puppet reel can be seen in Picture 2.



Picture 2. Damage to the Wayang Beber Wonosari reel.
It can be seen that several parts are folded and torn.
(Indiria Maharsi: 25 July 2011)

The conservation of Wayang Beber Wonosari managed by the heirs by carefully taking care of the eight *wayang* rolls based on the tradition they learned from their ancestors and by establishing the art community called Paguyuban Ki Remeng Mangunjoyo did not result in satisfying maximum outcomes. Eventhough the community sometimes were engaged in practice sessions but they were not completed with adequate set of *gamelan* that would facilitate them to hold a routine practice. They even had to rent a *slendro* (a type of pentatonic tuning of *gamelan* that divides the octave into more or less same five intervals) set of *gamelan* since they did not have one.

These conditions hindered *wayang beber* to become more popular. It certainly needed much attention from the stakeholders. In the near future after this community service is completed, it is hoped that more people know the existence of *wayang beber* and start to think about the ways to develop it. The efforts in maintaining and developing *wayang beber* can be carried out by conducting several ways, both from the aspects directly related to the artefact as well as the supporting elements of the efforts such as the communication media used to deliver various information about Wayang Beber Wonosari. Bearing those conditions in mind, a public service activity is considered very urgent to be conducted for these reasons: it is a very scarce

Javanese cultural heritage and it also hold some potentials that can be cultivated so that it becomes equal to *wayang kulit*.

Actually there are several prospective activities that can be done in a community service program to deal with the problems faced in the preservation of Wayang Beber Wonosari, namely reactualizing comprehensively the concept of Remeng Mangunjaya story; duplicating the *wayang*; organizing some trainings for the human resources, both the *dalangs* as well as the *wiyaga* (a group of *gamelan* players) and other training that will provide the art community and the society with economic value such as performance management training; and supplying a representative set of *gamelan* for the *paguyuban*.

The Existing Problems

Efforts in preserving art or culture must embrace many aspects covering the resources and infrastructures and involve many parties ranging from the government until the society. To be successful, the activities should be carried out simultaneously. To begin with, there are some basic problems need to be addressed as priorities. Basically, *wayang beber* preservation faced two major difficulties concerning the limited number of the stories and the minimum public knowledge about this cultural heritage.

Concerning the story, Wayang Beber Wonosari presented only one story: the Remeng Mangunjaya story. Another unfortunate condition was that there was only one set of Remeng Mangunjaya rolls. The consequence was that these rolls were used in every show and it endangered the paper rolls' physical condition.

As the matter of fact, to prevent the rolls' condition from getting worse, they were duplicated in 2016. The duplicates were used to replace the original ones both in the shows and the practices held by Paguyuban Ki Remeng Mangunjoyo. However, this duplication was not a comprehensive solution to the problem. Still there was no other choice in terms of the story performed. Although there were four other rolls, two of them were allegedly to contain the incomplete story of Jaka Tarub. Of course, it was impossible for a *wayang* performance to present this incomplete story. It was even very unrecommended to open them for their very bad condition. The other last two were highly prohibited to be opened because of the believe hold firmly by the owner. Strategic attempts were urgently needed to solve this lack. To provide an alternative in terms of story, the two 'Jaka Tarub' rolls would be also duplicated and new rolls would be made to complete the story of Jaka Tarub.

In fact, in order to maintain the condition of the scroll to not get worse,

a duplication was carried out in 2016. This duplication was used to replace the original both in performances and practices held by Ki Remeng Mangunjoyo Association (Enggel et al.). However, this duplication is not a comprehensive solution to the problem. Still, there is no other choice in terms of the story being told. Although there are four other scrolls, two of them contain the incomplete story of Jaka Tarub. Of course, a wayang performance cannot possibly present the complete story. The last two others are strictly prohibited from being opened because they are believed to be firmly held by their owners. Strategic efforts are needed to overcome this deficiency. To provide an alternative story, the two 'Jaka Tarub' scrolls will also be duplicated and a new scroll made to complete the Jaka Tarub story (Wisto Utomo, communication private, July 1, 2023).

However, the duplication and the making of new rolls would have no meaning if there was no backup action from the *paguyuban* members. It was strongly recommended that the *paguyuban* would conduct routine training sessions and there was another extremely needed support that was a set of *gamelan* owned by the *paguyuban* so that in the future, they will not need to rent everytime they conduct practices. Unfortunately, this community service program could not address this problem because of the limited fund.

The second problem was related to the minimum information about Wayang Beber Wonosari exposed to the public. Even there was very limited number of people knew that Wayang Beber Wonosari DID exist in Gelaran II Village, Wonosari, Gunung Kidul. If the people did not know that Wayang Beber Wonosari even existed, the hope that they knew the owner's or the paguyuban's activities was of course nil. To disseminate these informations to the public, a visual communication design was needed.

The second problem is related to the lack of information about Wayang Beber Wonosari that is exposed to the public. In fact, very few people know that Wayang Beber Wonosari actually exists in Gelaran II Village, Wonosari, Gunung Kidul. For this reason, it is necessary to create an attractive visual communication design for social media content. Through social media, it is hoped that information related to Wayang Beber Wonosari can be spread widely to the public so that people know the existence and latest developments of Wayang Beber Wonosari.

By resolving these two fundamental problems first, it was expected that the solutions would bring about positive social, cultural, and

economic impacts for the local community and later on would function as the stepping stones to have more comprehensive answers to the other problems dealt in Wayang Beber Wonosari development.

Method and Implementation

As a matter of fact, the open and welcome attitude displayed by Wisto Utomo- the owner of Wayang Beber Wonosari- and his family to the community service team was definitely very crucial to the program's success. Some meetings between Wisto Utomo and ISI Yogyakarta's community service team were held (picture 3). From those meetings, the two parties agreed that it was urgent to educate the public about the importance of Wayang Beber Wonosari and that there was a critical need to conduct a preservation program so that the next generations would know about and enjoy it. They also agreed upon an idea to enact the preservation program without abandoning the traditional rules and values that had been practiced by the villagers of Gelaran II. This was to ensure that the aim to preserve and develop Wayang Beber Wonosari could be actualized.



Picture 3. ISI Yogyakarta's Community Service Program team met Mr. Wisto Utomo at his house in Wonosari. (Source: Indiria Maharsi)

The conducted program was mainly to set a strong foundation for the up coming programs. The focus of the program was to spread insights about the significance of duplication as a method of rejuvenation- if seen from the material knowledge- and providing Wayang Beber Wonosari with a new story possible to be performed, that was Jaka Tarub story, as an alternative for Remeng Mangunjaya story.

In addition to it, there was a publication activity to expose Wayang Beber Wonosari in public spaces by means of available communication media. The people need to be informed about a cultural heritage called Wayang Beber Wonosari that can be performed and enjoyed. Duplication and publication were carried out to obtain the objective.

The community service program organized a training to firstly educate the participants about the concept of

branding through simple logic. From this training, the nearest circle of Wayang Beber Wonosari had knowledge and skill to make publication items. The ISI team hopes that after the training and the community program ended, the people would be able to continue the publication program independently. The planned outputs of the program were promotion products such as posters and a corporate identity of the Paguyuban Ki Remeng Mangunjoyo. In the next phase, the activity could be projected to the mastery of digital platform technology in the forms of website platform and other social media such as instagram, youtube, and facebook.

A. Duplicating Wayang Beber Wonosari 'Jaka Tarub'

This activity covered these stages:

1. Preparation
 - o Collecting information about the history related to Wayang

Beber Wonosari from the available literature

- Collecting information about Jaka Tarub story from historical literature
- Collecting information about Wisto Utomo's eight *wayang beber* rolls from he himself, his family, and from the people living around Gelaran II village
- Documenting the two existing Wayang Beber Wonosari 'Jaka Tarub'
- Preparing the duplication materials

2. Implementation

- Presenting discussing the historical and other crucial values contained in *wayang beber* to Wisto Utomo, his family, Paguyuban Remeng Mangunjoyo, and villagers of Gelaran II followed by a discussion about it
- Duplicating two rolls of Wayang Beber Wonosari 'Jaka Tarub' that covering sketching, inking, and coloring processes

3. Evaluation and Reporting

- Evaluating the end result of the duplication
- Evaluating the resulted duplicates from a performance simulation
- Writing a report on the program's results

This part contains the following steps:

1. Preoartation

- Thoroughly searching for information related to Wayang Beber Wonosari seen from a historical perspective through existing literature. The literature referred to is Serat Sastramuruda by Kangjeng Pangeran Kusumadilaga, Summary of the History of Wayang by R.M. Sayid, History of Java by Raffless, and Ying-yai Sheng-lan: The Overall Survey of the Ocean's Shores by Ma Huan. Some of this literature contain the history of Wayang Beber along with various information related to Wayang Beber which is connected to the history of wayang in the archipelago.
- Thoroughly searching for information through historical literature about the story of Jaka Tarub in the book Babad Tanah Jawa by W.L. Oithof. This literature is used to find out the story of Jaka Tarub contained in the Babad Tanah Jawa manuscript. This is because the speech traditions regarding the Jaka Tarub story in each region are different in

society, so a comprehensive reference is needed to provide a valid picture of the storyline related to the story.

- Thoroughly searching for information related to the eight Wayang Beber Wonosari reels belonging to Wisto Utomo family in Gelaran, Wonosari, Yogyakarta, both information from Wisto Utomo family and the community around Gelaran. This information is important to provide a complete picture of the current conditions and developments in Wayang Beber performances that have been carried out. By Wisto Utomo and Ki Remeng Mangunjoyo community in Gelaran II.
- Documenting two reels of Wayang Beber Wonosari with Jaka Tarub story. This documentation will later become the basis for making a duplicate of Wayang Beber Wonosari with Jaka Tarub play.
- Preparing the materials for making a duplicate of Wayang Beber Wonosari

with Jaka Tarub play. This preparation was to gather information regarding what materials were needed to make a duplication. During this preparation, in-depth discussions were also carried out regarding the technical aspects that would be carried out in the duplication process. This is important considering that each material has different characteristics so you need to be careful in this process.

2. Execution

- Discussing and delivering historical material and the important values of Wayang Beber to Wisto Utomo family and Ki Remeng Mangunjoyo Community as well as the community of Gelaran. This discussion was carried out essentially to increase the knowledge of partners, in this case Ki Remeng Mangunjoyo Association. Knowledge about the history of Wayang Beber is not widely known by the people of Gelaran II. Apart from that, it is also about the important values contained in Wayang Beber. Both the important value of Wayang Beber as a cultural artifact and also Wayang

Beber as a valuable asset owned by Gelaran II. This valuable asset is very valuable and efforts need to be made for its preservation and development.

- Making two duplicate rolls of the Wayang Beber Wonosari with Jaka Tarub play which includes sketching, inking and coloring. This duplication process refers to the documentation of each panel of the images in Wayang Beber Wonosari with Jaka Tarub play which had been done previously. The sketching process was carried out very carefully to get the same visual image as the original. The coloring process was similar to the original before being applied to the sketch on the canvas roll.

3. Evaluation and Reporting

- Evaluating the final result of making a duplicate of Wayang Beber Wonosari with Jaka Tarub play was conducted. The final result of the duplicate work was carefully scrutinized so that it has a high level of similarity to the original.
- Evaluation of the duplicate

simulation when it was performed. In this section, a small performance was carried out using the duplicate Wayang Beber Wonosari with Jaka Tarub play.

- Reporting the results of service in duplication activities of Wayang Beber Wonosari with Jaka Tarub play in the form of report document.

In the duplication activity the both partners, Wisto Utomo- the owner of Wayang Beber Wonosari- and Paguyuban Ki Remeng Mangunjoyo participated actively in providing the ISI's team (lecturers and students) with the required information and access to the artefact in the documenting process. They also contributed to give responses in the discussion sessions.

The lecturers joined in the program came from two majors: visual communication design and history. The history major was needed in gathering information on the history of Wayang Beber Wonosari from credible sources and various available literatures. While visual communication design knowledge was operated in collecting and analyzing data and designing the illustration of Jaka Tarub story scenes. Students worked on duplicating two existing rolls of Wayang Beber Jaka Tarub in sketching, inking, and

coloring stages. The students' workload would later be converted to some subject grades. How many credits recognized would be based on the study program regulation.

The sustainability of this activity was guaranteed by an arrangement that in the future, Wayang Beber Wonosari 'Jaka Tarub' will be also performed as a part of Wayang Beber Wonosari 'Remeng Mangunjaya' show.

B. Designing Visual Communication Content To Inform Wayang Beber Gelaran Wonosari

The steps were:

1. Preparation

- Gathering information about Wayang Beber Wonosari from the available literature
- Gathering information about Wayang Beber Wonosari and all related facts by interviewing Wisto Utomo the owner of the *wayang*
- Gathering information about Paguyuban Ki Remeng Mangunjoyo, Documenting Wayang Beber Wonosari artefact, Gelaran Village, and Paguyuban Ki Remeng Mangunjoyo,
- Brainstorming to make a creative concept of Wayang Beber Gelaran Wonosari content,

2. Implementation

- Presenting the significance of communicating visually to Wisto Utomo family, Paguyuban Ki Remeng Mangunjoyo, and Gelaran villagers then discussing it with them
- Making the visual communication designs of Wayang Beber Wonosari content.

3. Evaluating and Reporting

- Evaluating the final designs of the Wayang Beber Wonosari content to be placed on social media.
- Evaluating the simulation of the content placement
- Reporting the results of the community service program in this designing activity

This part involves the following steps:

4. Preparation

- Exploring information related to Wayang Beber Wonosari from existing literature. The literature is Serat Sastramuruda by Kangjeng Pangeran Kusumadilaga, Summary of the History of Wayang by R.M. Sayid, History of Java by Raffles, and Ying-yai Sheng-lan: The Overall Survey of the Ocean's Shores by Ma Huan.

- Exploring information about Wayang Beber Wonosari and everything related to it through interviews with Wisto Utomo, the owner of Wayang Beber Wonosari. This interview was devoted to finding out about various things that Wisto Utomo knows about the Wayang Beber Wonosari that he owns, both based on stories handed down from his grandmother. Wisto's ancestors and stories based on direct experiences experienced by Wisto and his family.
- Exploring information related to Ki Remeng Mangunjoyo Community. This information is based on information from the chairman of the Ki Remeng Mangunjoyo Community, Wisto Utomo. Information was gathered to find out the progress of Ki Remeng Mangunjoyo Paguyuban along with the current conditions of the association. Documenting Wayang Beber Wonosari artefacts, Gelaran, Wonosari, and Paguyuban Ki Remeng Mangunjoyo. This documentation is more about searching for photo and video data owned by Wisto Utomo, especially those related to performance activities and other activities related to Wayang Beber artefact itself, such as visiting conservator guests from abroad and so on.
- Brainstorming creative concepts for social media about Wayang Beber in Gelaran Wonosari. This brainstorming was related to the design style needed to inform various things related to Wayang Beber Wonosari. Apart from that, it was also about what kind of narrative should be developed to increase public knowledge about Wayang

5. Execution

- Discussion and delivery of material about the important value of communicating visually to Wisto Utomo family and Paguyuban Ki Remeng Mangunjoyo along with the community of Gelaran hamlet. This discussion conveyed more about how the internet and technology could be used to build things. Ki Remeng

Mangunjoyo Community Association and the community of Gelaran II hamlet could use both to provide information about Wayang Beber through social media. Apart from that, visual content in the form of photos and videos is currently very necessary to strengthen the existence of Wayang Beber.

- Creation of visual communication designs for Wayang Beber Wonosari content on selected social media. This social media content has content with visual assets, various things about Wayang Beber as an artifact and on the other hand it contains about the performance.

6. Evaluation and Reporting

- Evaluation of the final results of Wayang Beber Gelaran Wonosari content design for social media,
- Evaluation of content design simulations,
- Reporting the results of service in creating content design for Wayang Beber Gelaran Wonosari for social media.

As in the first activity, the program's partners gave comprehensive information on the history of Wayang Beber Wonosari and Paguyuban Ki Remeng Mangujoyo and its activities and plans. The team analyzed those data to be used as the basis to design the media social contents. In the designing process, the partners also took parts and applied the knowledge and skills they had got from the previously joined training.

The history lecturers of the team mainly worked to collect the data about Wayang Beber Wonosari from credible literature sources such as journals and books. Meanwhile, the visual communication design lecturers worked on their part to make the creative concept of the social media content design and to determine what media would be proper to deliver the information. Students took part in designing the contents based on the creative brief given by their lecturers. For this hard work, they would be rewarded grade conversations by considering their workload and the quality of the outcomes they produced in the process. The conversion would apply the rules priorly arranged by the study program.

The lecturer team in this service has two disciplines, Visual Communication Design and History. Historical science plays a role in extracting information based on credible sources regarding the history of Wayang Beber in general from various existing literary

sources or journals such as the Conservation Update journal which discusses Wayang Beber or books such as Summary of the History of Wayang by R.M. Sayid. Meanwhile, Visual Communication Design science plays a role in creating creative concepts for content and choosing suitable media for disseminating this information. Meanwhile, students play an active role in creating visual communication designs for Wayang Beber Gelaran Wonosari content in accordance with the creative brief submitted by the lecturer team. So in this way the student's role will later be converted into credits according to the weight and final results of what has been done.

The recommended continuation of this activity was to design contents for more complicated platforms, for instance youtube. The plan was to document the development happened after the duplication and the show undertaken by creating a more complex visual communication design involving pictures, photograph, and videos to be placed on new media platforms. This strategy was considered effective to reach wider audiences.

Further activities that can be carried out as follow-up projects are to create designs for more complex media platforms such as YouTube, so that developments after Wayang Beber Wonosari duplicate of the play Jaka Tarub is completed and has been performed can

be documented and a more complex design made by mixing images, photos and videos in a new media platform. This effort is a continuation of the communication process to the wider community.

This strategy was carried out because the play Jaka Tarub is a new play which would later be used to accompany Wayang Beber Remeng Mangunjaya when it was performed, so there is no information about Jaka Tarub at all on social media. For this reason, YouTube platform is very relevant to convey information about this. This is because the platform is audiovisual based which is able to display the entire Jaka Tarub performance in its entirety. Through complex content via the YouTube platform, it is hoped that the wider public will become more familiar with Wayang Beber Wonosari, both the play Remeng Mangunjaya which has been staged and become aware of the new play by Wayang Beber Wonosari which tells the story of Jaka Tarub.

B. Conducting the Activities

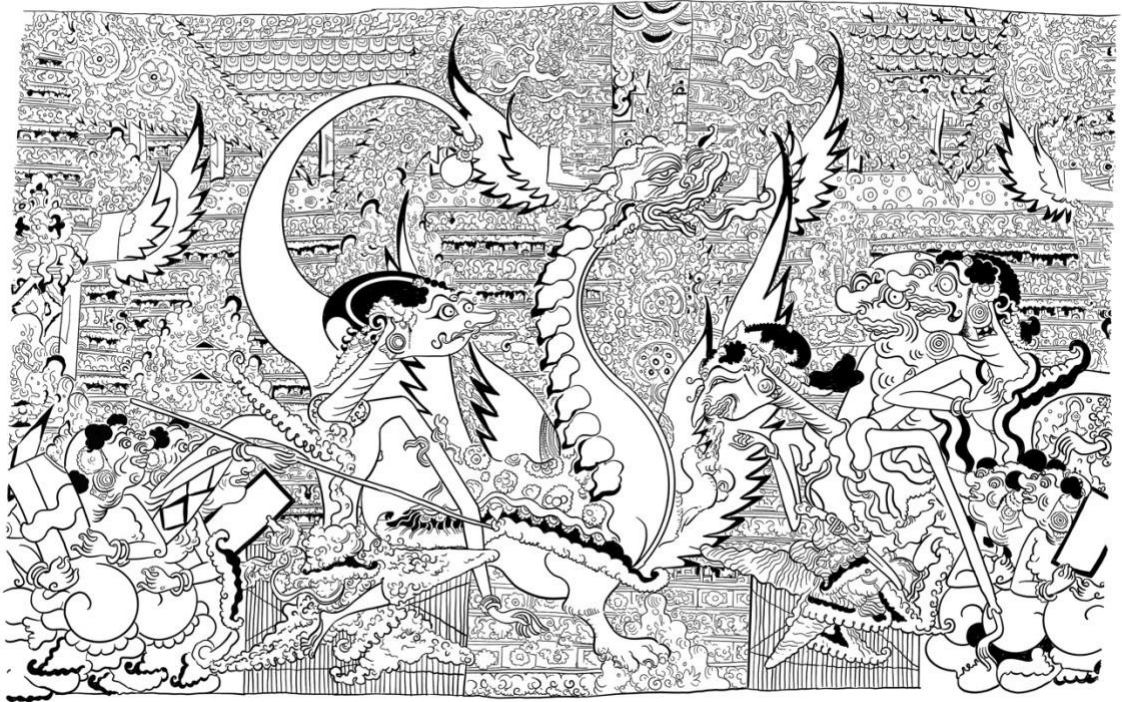
As a general description, *wayang beber* is a 70 cm x 400 cm sized *dluwang* (paper made of coconut tree bark) roll on which the story of the life journey of the characters of the story was depicted illustratively. The story was narrated sequentially in chronological order covering the orientation (early story), conflict, and ending. The characters of

wayang beber are illustrated similar to the visualization style used in *wayang kulit*. The difference lies on the character's existence where in *wayang kulit* the characters are materialized as an object on its own while in *wayang beber*, the characters are visualized on *dluwang* sheet as a part of a scene depiction. Those characters will be redrawn in the story chronological scenes. In visualizing them, there is an advantage that the illustration of *wayang beber* characters can be completed with a background/setting. Nevertheless, *wayang beber* shows a disadvantage in the way that *dluwang*, the main material of *wayang beber* is easily broken/torn and the colors painted on it also easily fade away. On the contrary, *wayang kulit* material is more long lasting since it is made of dried cow leather.

In the duplication process, the material problem was solved by using a more durable material. The team decided to use a difficult drawing style. The visualizers had to have not only skills to draw with precise proportion and anatomical conformity but also had to master an adequate knowledge about the material of the drawing medium. They also had to be able to apply the original drawing perspective, i.e. the mastery of composition knowledge employed in illustrating the far away object perspective and close object perspective as well the background. (picture 4) In addition to it, the mastery of knowledge

and skill on how to pick the correct colors was also crucial.

From the duplication process, apart from using materials that are more durable, the depiction process has a high level of difficulty. In addition to having accuracy in proportions and anatomical suitability, mastery of the image media with what is depicted must be appropriate in the sense of using the original perspective, mastery of composition from near and far points of view as well as the background. This is because the images in Wayang Beber of Jaka Tarub have a fairly high level of complexity, both in the foreground and background as seen in Figure 5. In other words, the process of duplicating this *wayang* must be done carefully, starting from the sketching, inking and coloring process so that it matches or is similar to the original image. The details of the characters in the foreground and the decorative ornaments in the background are made according to the original image. So this requires a lot of patience. This can be seen in the results of the sketch and inking as shown in Figure 4. Apart from that, mastery of color accuracy also receives special attention in this duplication. Even though the colors used in the original Wayang Beber use primary colors, it is still necessary to pay careful attention to the process of mixing colors or creating a color palette in the duplication process to produce results that are similar to the original colors.



Picture 4. Wayang Beber at its duplication process. (Source: Indiria Maharsi)



Picture 5. Original image of Wayang Beber Jaka Tarub which uses a duplicate reference (Source: Indiria Maharsi)

Besides *wayang* duplication, this community service program also aimed at designing the visual and verbal contents that would be placed on popular social media platforms, such as Instagram. The resulted contents

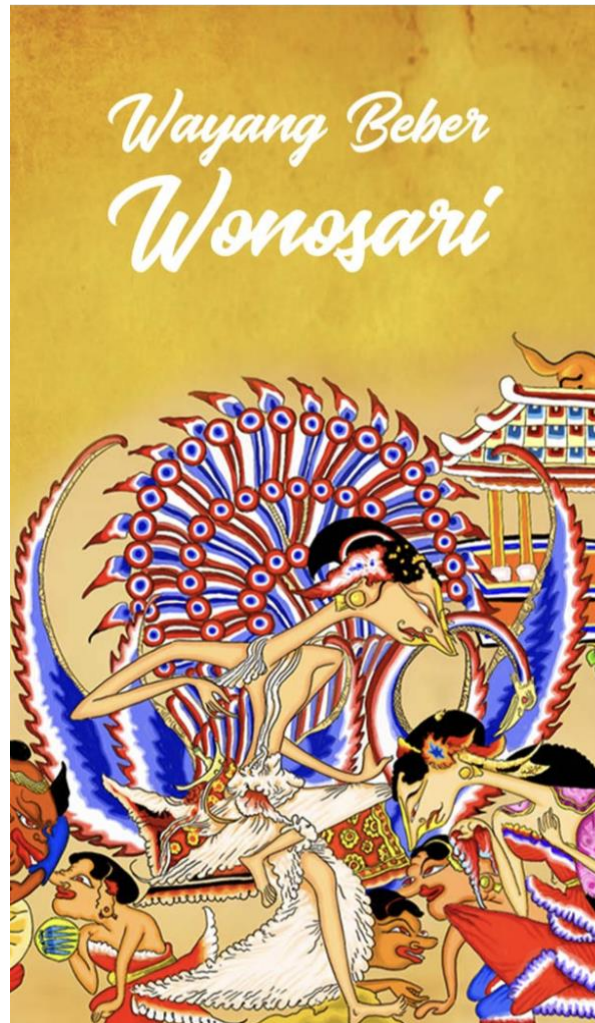
communicated about Wayang Beber Wonosari, Remeng Mangunjaya story, Jaka Tarub story, Paguyuban Ki Remeng Mangunjoyo, and all related items. used as social media content. The resulted designs were plotted to build a positive

image of Wayang Beber Wonosari through the delivery of comprehensive information. It was also expected that the publication would increase the number of Wayang Beber Wonosari show requests from the society. The team hoped that the actions undertaken would bring economic impacts for especially the members of Paguyuban Ki Remeng Mangunjaya and the villagers of Gelaran II.

Apart from duplication, this service activity also creates a visual communication design for Wayang Beber Gelaran Wonosari content on popular social media platforms which communicates about Wayang Beber Wonosari, the play Remeng Mangunjaya, the play Jaka Tarub, Paguyuban Ki Remeng Mangunjoyo, and everything related to it, Information content in the form of this design will later be conveyed via popular social media such as Instagram. Creating visual communication designs. This will contain comprehensive information and of course be able to build a comprehensive image and information regarding Wayang Beber Wonosari and

various matters related to it. It is hoped that this effort will have an economic impact, especially for the people of Gelaran II hamlet and Ki Remeng Mangunjoyo Community Association, because through this information regarding Wayang Beber Wonosari will spread more widely and it is possible that the intensity of the performances will increase.

Content on social media will use attractive designs, not only in the form of photos but also in the form of illustrations depicting several fragments of scenes in Wayang Beber Wonosari, the play Remeng Mangunjaya and the play Jaka Tarub. For example, in Picture 6, which is an illustration of a fragment of a scene in the play Remeng Mangunjaya. When Remeng Mangunjaya meditates on the slopes of Mount Penanggungan and is accompanied by his sister, Dewi Ragil Kuning, and their loyal servants. Illustrations in the form of fragments of scenes with color nuances like this will be displayed as one of the design models for social media content later.



Picture 6. Feed Instagram design, proportion: 4:5, resolution: 1080 x 608 pixel. The feed communicates about Wayang Beber Wonosari 'Remeng Mangunjaya, Wayang Beber Wonosari 'Jaka Tarub', Paguyuban Ki Remeng Mangunjoyo and its activities and shows have done so far. The feed was digitally processed using Adobe Photoshop and Adobe Illustrator softwares. (Source: Indiria Maharsi)Closing

The attempts to preserve Wayang Beber 'Remeng Mangunjaya' have to be carried out consistently and simultaneously. Duplicating the artefact of *wayang beber* was an effort to prevent the original rolls from ruining and documenting them as well. It was also a trick to be able to conduct *wayang beber* shows without carrying out the *ruwatan*, the costly complicated rituals done

before the original roll opened. Using the duplication in the upcoming shows is safer for it is made of more lasting material. It also opens an opportunity to set *Wayang Beber* performance as a routine tourism agenda. In this way, the wayang heir family will be able to continue their tradition to conduct the *ruwatan* ceremony to repurify the *wayang beber* with less risk because it will not be used

in regular shows. The duplication also enables the *paguyuban* to perform *wayang beber* at anytime to elevate its popularity. Thus, it enlarges the economic and tourism potentials of *wayang beber* and at the same time perpetuates this cultural tradition through shows.

The program's partners positively contributed to the visual communication contents. Wisto Utomo, the *wayang* owner and the members of Paguyuban Ki Remeng Mangunjoyo gave complete information about the history and the ownership of Wayang Beber Wonosari. They also told the team about the *paguyuban's* activities and plans in details.

They eagerly participated in the designing process too. They worked together with the lectures and students of the community service team from the collecting data stage as data suppliers until the designing stage where they could apply the knowledge and skills they had obtained from the training in a real design process. The *paguyuban* members together with the students worked under the lecturers' supervision to assure the objectives of the program were obtained in an effective and efficient way. The students involved in this activity would be rewarded academically by converting their work into grades of some possible subjects based on the guidelines arranged by the study program.

In the future, a follow up of this program will be possible by conducting a similar activity to design a visual communication program using more complex media like Youtube. It is to ensure that the development of Wayang Beber Wonosari is documented well and can be communicated to a larger number of people.

By having a duplicate of the Wayang Beber play Jaka Tarub, Wayang Beber performances will be able to be carried out frequently without worrying about destroying the original Wayang Beber play Jaka Tarub. This is because the original Wayang Beber play Jaka Tarub is still kept in a wooden box and is not performed. Apart from that, with this duplicate, the tradition of Wayang Beber Wonosari performances using duplicates that have been made will continue to be carried out for a relatively long time so that Wayang Beber can be sustainable. On the other hand, creating visual communication designs for social media content will have an impact on the wide dissemination of information about Wayang Beber Wonosari to the wider community. So that aspects of the performance and information related to Wayang Beber can continue to be carried out and known to the wider community.

Readings

- [1] Huan, Ma. *Ying-Yai Sheng-Lan The Overall Survey of the Ocean's Shores*. England: Cambridge at The University Press; 1970
- [2] *Indonesian Heritage*. Bahasa dan Sastra. Jakarta: Buku Antar Bangsa; 2002.
- [3] Maharsi, Indiria. *Wayang Beber*. Yogyakarta: BP ISI Yogyakarta; 2014.
- [4] Pustaka Wisata Budaya. *Wayang Beberdi Gelaran*. Jakarta: The General Directorate of Culture of Education and Culture Departement; 1981
- [5] Raffles, Thomas Stamford. *The History of Java*. Yogyakarta: Penerbit Narasi; 2008.
- [6] Sayid, R.M. *Ringkasan Sejarah Wayang*. Jakarta: Pradnya Paramita; 1981.
- [7] W.L. Oithof. *Babad Tanah Jawi*. Yogyakarta: Penerbit Narasi; 2008
- [8] Mertosedono SH, Amir, (1994), *Sejarah Wayang, Asal-Usul, Jenis dan Cirinya*, Penerbit Dahara Prize, Semarang.
- (9) Enggel, Patricia., dkk, Wayang Beber Preservation: Towards an Indonesian Conservation Theory, *Conservation Update Journal*, 9(1), 56-58.