

Reinventing the Visuals of Surakarta Style Wayang Purwa: Wayang Creation of Superhero & Anime Characters

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Abstract

Wayang is defined as a performing art that uses Wayang puppets made of leather. As an artefact, Wayang stands as a symbol that connects various cultures throughout the archipelago. However, even though Wayang has succeeded in adapting to the modern era, the reality that is happening now is that Wayang as one of the Indonesian traditional arts is increasingly losing its audience. This article explores the idea of reinventing the visual elements of Wayang Purwa in Wayang creations with superhero & anime characters.

This research uses a qualitative descriptive research method with the ATUMICS approach to see the strongest visual elements that are maintained. Research data was collected through literature study, observation, and in-depth interviews with the craftsmen and puppeteers of Wayang Kulit Purwa. Data analysis was carried out using the stages of data reduction, data presentation, and drawing conclusions.

The idea of reinvention provides an opportunity to produce works of art such as Wayang creations so that they can adapt to modernity. The result shows that in reinventing Wayang Purwa into Wayang creations based on superhero and anime characters, the changes occur in utility, concept and shape, while technique, materials and icons are maintained. Thus, this article concludes that in reinventing a cultural artefact, not all elements are changed. There are important elements that are needed to be maintained in order for the modern reinvention to retain the identity posed by the traditional cultural artefact.

Keywords: Reinvention, Wayang Purwa, Wayang Creation, Anime, Superhero

Introduction

Culture can be defined as the process by which a group of people develops, reproduces, and redefines a frame of reference consisting of shared knowledge, values, beliefs, and social roles and institutions (Storey, 1993). Culture then experiences many developments over time, giving rise to various changes in society. Therefore, traditional values tend to develop and

change over time. However, one of the Javanese cultural artefacts, known as Wayang has been carefully studied and preserved for centuries. Wayang or shadow puppetry is a cultural artefact and a masterpiece that has survived and been reproduced through various eras without reducing its traditional values.

As an artifact, Wayang Kulit Purwa is a symbol of the story of human life in the world, realized in real form through the habits or customs in society. Wayang also becomes a cultural symbol, connecting various cultures throughout the Nusantara archipelago. This connection is formed through performances with stories or plays with Wayang as the medium. In the fine arts, Wayang puppets have undergone changes to reach the stage of high fine art quality.

Originally, the shape of Wayang Kulit Purwa was made by Prabu Jayabaya based on depiction found in statues. This Wayang painting was completed by him with a caption of "*Gambare Wayang Wolu*" or picture of eight Wayang puppets (Kamajaya, 1981). Other "branch" traditions of Wayang vary these elements. For example, Wayang Madya (middle wayang) tells stories from medieval romances such as the Panji and Damarwulan cycles, accompanied by a gamelan performance. The conceptual elements found in the stories and characters in Wayang performances show the harmonization of a combination of cultures that open up to each other, enabling the culture to adapt and develop with the times.

Wayang Kulit Purwa performances today have experienced developments in both form and function. These developments are influenced by traditional heritage and the results of interactions with external influences which ultimately occur in adaptation to the environment and social structure (Soetarno & Sarwanto, 2010). However, even though Wayang Kulit Purwa has successfully adapted into the modern era, the reality that is happening nowadays is that Wayang Kulit Purwa as an original Indonesian traditional art has been steadily losing its audience (Ni'mah, 2016). One of the possibilities is that there are changes in the tastes of today's audiences, which are dominated by the millennial generation and generation Z. These two generations have a tendency to be interested in things that they think are "cool" (Andika, 2022), (Nurhalim, 2022), so it is not surprising that they prefer to spend a more modern show such as Korean dramas on Netflix (Putri, Amirudin, and Purnomo, 2019), Western feature films that tell fictional superhero stories (Russell, 2011), or Japanese anime with long episodes such as Naruto or One Piece (Toi, 2020). Wayang Kulit Purwa, with all its artistic aspects and rich traditional values, might be very difficult for this generation to understand, thereby creating a gap between the Wayang performances and the audience.

Wayang as a cultural product cannot be separated from the existence of society and its environment (Pratama, 2015). Therefore, to attract audiences, various types of modern Wayang creations have emerged, each of which has its own method, idea of creation, and purpose with the aim of preserving the art of Wayang. One example of the modern Wayang creations is the superhero and anime characters Wayang creation. Based on the background description, this article poses the following research questions:

1. How is the reinvention of visual element of Wayang Kulit Purwa in superhero and anime characters Wayang creation?
2. What visual elements are changed and maintained in the reinvention process of the superhero and anime characters Wayang creation?

This research examines the visual elements of each Wayang puppet, namely Wayang Kulit Purwa as a traditional artefact, and the superhero and anime characters Wayang creation as a modern artefact. The objectives are

1. To identify the dominant visual elements between traditional and modern artefact.
2. To find out which visual elements in Wayang puppets have been maintained, changed or adapted to suit the demand of modern audiences.

Theoretical Framework

Wayang is an original performing art native to Indonesia. Since 2003, UNESCO has designated it as the Masterpiece of Oral and Intangible Heritage of Humanity. Wayang as a performing art is written on the Wukajana Inscription with a fragment of text “*mawayang buatt hyang*” or interpreted as “playing Wayang puppets for *hyang*” (Haryono, 2008). The term “hyang” or “dahyang” is a spirit that is worshiped, visualized in the form of pictures and statues. Thus, it can be concluded that Wayang performances originated from the ceremony of worshipping ancestral spirits (Solichin & Suyanto, 2011).

Wayang is defined as a performing art that uses wayang puppets made of leather which are inlaid (*ditatah*) and painted (*disungging*). This wayang puppet is played by a person called a *dalang* in front of a stretched cloth called *kelir*. The performance was done with the help of a light called *blencong*. The result of the *blencong* beam of light hitting the wayang puppet on the screen produces a shadow when viewed from behind the screen (Haryadi et al., 2004; Seramasara, 2019).

In a sentence fragment from Serat Sastramiruda which has been translated by Kamajaya, it is stated that King Jayabaya drew his ancestors on palm leaves by painting. The first figure created was Bathara Guru, then continued with images of other gods. This image was later given the name Wayang Purwa (Kamajaya, 1981). The image of the Wayang is based on the statue by measuring the height of the wayang based on the length of the palm. The next change is to increase the size of the puppet image (height and width). This event is then marked with a caption of “*Wayang magana rupaning janma*” or Wayang puppets with human form (Kamajaya, 1981).

Sunardi (2013) added that the aesthetic elements in the Surakarta style Wayang Purwa performance, apart from the Wayang puppets used in the performance itself, include the performers consisting of the puppeteer (*dalang*) as the main actor, the musicians (*pengrawit*), singer (*pesindhen*), and the musical group of Karawitan (*penggerong*). Aside of that, Wayang performance or *garap pakeliran* is supported with elements including story (*lakon*), narration (*catur*), movements (*sabet*), and music or *pakeliran karawitan*.

Wayang puppets are a visualization of the figure’s character. This character comes alive because the puppeteer has the role of bringing the Wayang puppet to life through *antawecana* (the puppeteer’s narration in the form of dialogue or monologue) and the puppet’s movements. (Sunardi, 2013). The success of a Wayang character depiction is determined by *kapangan* (proportion), *bedhahan* (facial expression), *tatahan* (inlays), and *sunggingan* (coloring) (Soetarno & Sarwanto, 2010). Sunarto (2008) says that the art of Wayang crafts, namely *tatahan* (inlay) and *sunggingan* (coloring), determines the artistic quality of Wayang puppets as the two are symbols of the relationship between humans, God and the environment.

This research analyzes the reinvention in the form of Wayang creation based on Wayang Kulit Purwa. Wayang creation described as a Wayang that is not bound or does not follow the standards and rules of Wayang Kulit Purwa, both in the form of stories and shapes (Pratama, 2015). Byard & Jones (2001) call it the “new” Wayang genre, which is a Wayang that is created with a specific audience in mind and does not threaten the traditional Wayang popularity and does not violate the conventions established in Wayang Kulit Purwa.

Literature Review

Numerous research discusses Wayang creation by analyzing descriptively, interpretatively, and holistically about the background to the emergence of Wayang creation and the values it carries. For example, Riyanto & Mataram (2018) say that the relationship between the symptoms in each event which is the background to the creation of Wayang creation, indicates the existence of a new development pattern as an effort to explore and develop traditional Wayang art according to the spirit of the times. Cohen (2007; 2014) argue that Wayang creation or post-traditional Wayang tends to be free, but still remain connected, and it is even possible to have links with the legacies of the past for the present. Pratama (2015) also argues that the contrast between the past and the present, tradition and modern, from the point of view of Wayang creation was a result of the acculturation process of fine arts.

Romain (2016) examines the artistic practices carried out by Wayang creation artists in experimenting on creating character visualizations as a way of reinterpreting traditional Wayang stories. The basis of this experiment is the combination of tradition and modernity as the basis of work to suit current events, exploring tradition with a modern perspective. The traditional element is done by establishing Wayang Kulit Purwa as the basis of the work (Fuad, 2011). Salim (2011) expands the discussion of aspects of Wayang Kulit Purwa to study the aesthetics of Sukasman's Wayang Ukur, namely the ornamentation on the clothing and the attributes of the puppets.

Research on wayang creations based on superhero characters has been carried out using a semiological approach to analyze the meaning produced. Anjani, Hagijanto & Asthararianty (2021) argue that superhero Wayang creations are an eclectic form. Eclecticism has a tendency to repeat old forms and combine them with new forms based on distinct factors such as time, visual technology, plays/stories, and interests. In the perspective of aesthetic concepts, Djatiprambudi (2019) say that eclectic aesthetics contains both tangible form and intangibility with its scope including visual culture, cultural function and context, materials and techniques, as well as science and technology. However, cultural identity in reinvention efforts needs not only cover this scope, but also has to have a good impact, especially in the social, cultural, economic and educational fields (Cahyaningtyas, 2019).

These literature shows that the study on Wayang creation has been done before. However, most of the studies focus on the meaning and practices behind the creations. These studies highlight the impact of Wayang creation based on the process of acculturation. Therefore, research on the reinvention of visual elements of Surakarta Style Wayang Kulit Purwa into superhero and anime characters Wayang creation has never been carried out before. Hence, this article sees the opportunity to study the superhero and anime characters Wayang creation to understand the reinvention of visual elements that happened in the development of this Wayang creation as its novelty with an original perspective on the study of Wayang.

Research Methodology

This research explores the idea of reinventing the visual elements of Wayang kulit Purwa in superhero and anime characters in a qualitative descriptive manner using the ATUMICS approach (Fig.1). ATUMICS is an approach used to identify the combination of traditional culture and modernity that is visible in the artifacts studied, namely by looking at the intersection of patterns in the elements of Artefact, Technique, Utility, Material, Icon, Concept and Shape (Nugraha, 2019).

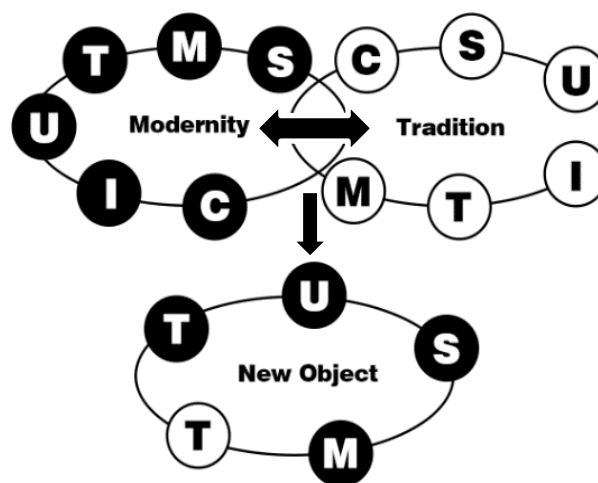


Fig. 1: ATUMICS Method

Source: Nugraha, 2019

The research uses the superhero and anime characters Wayang creations as a case study. Data is collected in a complete and integrated manner (Satori & Komariah, 2009). Data collection techniques consist of literature study, in-depth interviews, direct observations, documentation, and physical artefacts collection (Rahardjo, 2017). This research collects data specifically by:

1. Literature study consisting of literature about Wayang Kulit Purwa and its development (Purwadi, 2007; Soetarno & Sarwanto, 2010; Usman & Din, 2010) and literature about the arts and crafts of Wayang Kulit Purwa (Sukir, 1980; Widodo, 1984; Haryanto, 1991; Sunarto, 1997).
2. Observations carried out at Sanggar Ciptaning Surakarta, Central Java - Indonesia and Sanggar Wayang Walisanga Bantul, Central Java - Indonesia to observe Wayang Kulit Purwa artefacts. Observations were also carried out in Krukah Surabaya, East Java - Indonesia to observe the superhero Wayang creation and in Jakarta – Indonesia to observe the anime characters Wayang creation.
3. In-depth interviews were conducted with experts and puppeteers (*dalang*) of Wayang Kulit Purwa, Ki Bambang Suwarno and Ki Junaidi. Apart from being experts who are still active in delivering Wayang performances, both of them are academics in the art of Wayang.
4. Documentation in the form of photos of Wayang Kulit Purwa performances, and the designs of Wayang Kulit Purwa, the superhero, and the anime wayang creations along with their digital designs.
5. The physical artefacts collected were Wayang Kulit Purwa as well as the superhero and anime characters Wayang creations.

In the data collection process, the research also carried out data analysis with the consideration to complete the data if there was missing or incomplete data after the analysis. Data analysis was carried out through data reduction, presentation, and drawing conclusions (Huberman & Miles, 2009). The data obtained is selected and focused according to the study, then it is presented in narrative form accompanied by pictures to make it easier for readers to understand the focus of the research study. Finally, conclusions are drawn to provide answers for the research questions.

Findings and Discussion

Wayang & The Development of Wayang Creation

Indonesian culture is an integrated cultural family with series of local cultures and traditions that are interacted and combined. It shows a similar characteristic that is generally found in Asian countries which falls under the roots of Eastern values. Wayang is one of many artefacts of Indonesian culture which over the centuries has gone through several morphological phases and has remained preserved along with the times and the society that supports it. Wayang Kulit Purwa is a form of performing art that is favored by the Javanese people and still survives today. Among the many types of Wayang performances, only Wayang Kulit Purwa has survived to this day and has become the "root" in the emergence of various other kinds of Wayang creations. Preservation of Wayang Kulit does not mean that its development has stopped. Instead, it has birthed new ideas through the development of modern Wayang creations that have helped enrich the Wayang repertoire in Indonesia.

According to historical data, Wayang Kulit performances have existed in Indonesia since the 11th century AD in the time of Airlangga, as stated in verse 59 of Kakawin Arjuna Wiwaha (Soetarno & Sarwanto, 2010). Not only as a performing art, the behavior of each character in Wayang Kulit Purwa depicts a reflection of religious values in achieving unity with God or *manunggaling kawula gusti* (Sunardi, 2012). In the Javanese nobility concept, *manunggaling kawula gusti* is interpreted as a concept that in order to achieve peace, a king and his people must be able to resolve worldly turmoil and this code of conduct is taught through the stories in Wayang performances (Laksono, 1985; Mulyono et al., 2023). This

concept was also instilled by KGPAA Mangkunegaran 1 as the leadership concept of "Tri Dharma", a synergy of the values of *manunggaling kawula gusti* (Sunarmi, 2022).



Fig. 2: Wayang Kulit Purwa Performance
Source: Authors

Though initially the term Wayang came to refer to shadow puppet performances (*pertunjukan bayang-bayang*), the appreciation of the Indonesian people has made the term Wayang to apply to other branches of puppet performing arts such as Wayang Topeng, Wayang Golek, Wayang Beber, and Wayang Wong that have nothing to do with shadows or even puppet (Haryanto, 1991). Foley also added that each region such as Bali and Java (Cirebon, Kedu, Tegal, Banyumas and Demak) elevates and clarifies their regional styles visually, so that iconically the Wayang represent their respective traditions (Arps, 1990; Foley, 2020b, 2020a). Wayang Kulit Purwa performances (Fig.2) then experienced developments in terms of form and function. This development is influenced by traditional heritage and the results of interactions with external influences, resulting in adaptation to the environment and social structure (Soetarno & Sarwanto, 2010).



Fig. 3: Wayang Kulit Purwa, Puntadewa Character
Source: Authors

Cohen stated that traditional Wayang (Wayang Kulit Purwa) in Java (Fig.3) is an heirloom (sacred object), so that traditional norms and values prevented experimentation with the form until the postcolonial era. During the reign of Paku Buwana X, wayang was used as a tool of political legitimacy by the Surakarta Palace (Sunardi, Suwarno and Pujiono, 2014). Thus, to maintain this recognition, Wayang Gedog was made and performed within the walls of the Palace. For this purpose, changes to the shape of Wayang and changes to the story have been made for Wayang Gedog. Bambang Suwarno said that the story of Wayang Gedog is not about war nor hatred, but about uniting opinions, love and friendship. The striking difference in this puppet can be seen from the part of the head which uses *tekes* (head accessories) and uses a weapon in the form of a Keris called *keris ladrangan* and *keris gayaman* (Bambang Suwarno, interviewed in November 2022). Different from the previous era, Wayang artists in colonial era were flexible in their practice as they were willing to adjust the duration of the performance to suit the performance time, such as at night markets and radio broadcasts. (Cohen, 2007, 2016).

The development of Wayang creation continues, not only in the performance aspect but also in the form aspect by adapting the shape of Wayang Kulit Purwa. Wayang Walisongo is a Wayang created by Ki Junaidi who takes the inspiration from Wayang Kulit Purwa but adapts it to Islamic teachings. The adaptation can be seen in the story, which tells the life journey of the Wali while spreading Islam in Java. The shape adjustment lies in the use of closed clothing with motifs in it while still maintain the inlays (*tatahan*), coloring (*sungingan*), attire and attributes found in Wayang Kulit Purwa. (Junaidi, interviewed on November 2022). Apart from changes in the story and form aspects, changes in basic materials are also explored in making Wayang creations. Wayang Klitik is one example of Wayang creation made from flat wood material. Other examples are Wayang Suket which is made from dry grass, and Wayang Tavip which is made from plastic.

Reinvention as an Effort to Maintain Cultural Identity and Values

The concept of culture is a system of ideas that is shared by its supporters, so Javanese culture is a system of ideas supported by Javanese society which includes:

- (1) Belief;
- (2) Knowledge;
- (3) Overall values regarding what is considered good to do/endeavor/comply with the norms of various types of relationships between individuals in society, and;
- (4) All ways of expressing feelings using spoken/written/pictures/music/etc (Soetarno, 2006).

According to Murtiyoso (in Sunarto, 2006), Wayang Kulit in relation to the concept of culture has 2 main functions, namely as a means of expressing artistic creativity and as a means of communicating various interests through Wayang performances. Based on these 2 functions, the development of Wayang creations have emerged with new stories and forms in accordance with the conditions of society and the times, as well as contemporary problems that cannot be reached by the traditional form of Wayang.

In 2018, a modern Wayang creation design based on superhero and anime characters appeared on social media. One of these Wayang creations was even introduced to the global community at a red-carpet event and screening of the film made by Marvel Studio, namely *Avenger: Infinity War* in Singapore. This superhero Wayang creations was created by Is Yuniarto (Fig.4), an Indonesian comic artist who has consistently created his works by combining traditional culture with pop culture since 2006 with his comic work entitled *Garudayana*. Apart from the Wayang creations made by Is Yuniarto, there are also Wayang creations taken from the anime character "One Piece" made by the account @manzur_ghozaali on Instagram social media (Fig.5). These superhero and anime characters Wayang creations have the same concept in their development; they both feature traditional culture taken from Wayang Kulit Purwa forms, including the attributes and clothing, and combine it with pop culture characters that are loved by today's youth.



Fig. 4: Superhero Wayang creations “Avenger” by Is Yuniarto
Source: Authors



Fig. 5: Anime Wayang creations by Manzur Ghozaali
Source: [www.instagram.com/ @manzur_gozaali](https://www.instagram.com/@manzur_gozaali)

Reinvention is an effort to construct a new identity that departs from tradition. Reinvention is an effort that needs to be made to balance current culture with traditional culture which is often considered ancient/outdated. Reinventing culture is a strategy between exploration-adaptation-transformation in order to achieve innovation in modern cultural products that have added economic value in addition to elevating the already existed cultural value (Djatiprambudi, 2019; Nugraha, 2019).

The initial identity in reinvention is the identity attached to traditional artefacts as a cultural product. In it, there are values that are built on the basis of conventions. In reinventing a traditional cultural product with embedded modern elements, it is necessary to see the intersection between these two aspects to form a new cultural product with traditional values by means of exploration, adaptation and transformation. This model of reinvention in product design is presented by Shin in Cultural Reinvention for Traditional Korean Bojagi (Shin, Cassidy & Moore, 2011). It can be concluded that maintaining traditional identity and values in the idea of reinvention is by looking at the elements of modern products that are transformed from original cultural products. This is of course tied to changes in users who are also transforming. From these concepts of tradition and modernity, an integrated relationship resulted in a new product bearing both values (Fig.6).

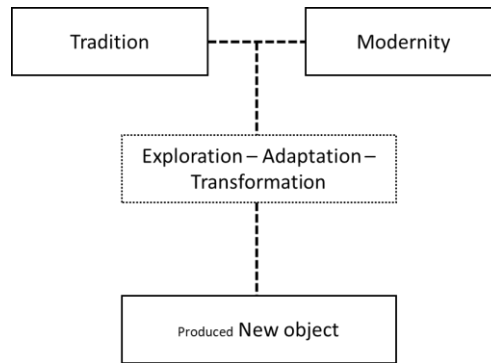


Fig. 6: Cultural Reinvention Model

Source: Authors

Reinventing the Visual Elements of Wayang Purwa in Superhero and Anime Wayang Creations

To see the strongest visual elements that are maintained in superhero and anime Wayang creations, the ATUMICS method will be used to explain traditional and contemporary elements in detail using 6 fundamental elements as explained in the table below.

Table 1: Identification the strongest visual elements in superhero and anime Wayang creations

Element	Elements of Tradition	Elements of Modernity
Technique	Processing of basic leather materials as in Wayang Kulit Purwa	
	<i>Tatah</i> (inlays) and <i>sungging</i> (coloring) Wayang Kulit Purwa	The location of the position of each inlay is not guided by the craft art of Wayang Kulit Purwa
		<i>Sungging</i> (coloring) superhero and anime Wayang creations follow the iconic colors of the characters used
Utilities		Entertainment, communication media
Material	Buffalo skin	
Icon		Superhero and anime
Concept	Stylization, Decorative and Ideoplastic	Hybrid, Adaptation form
Shape	Wayang Kulit Purwa forms	Adapting the shape of superhero and anime characters. The posture and clothing of this creation also adapts the posture and clothing in the Wayang Kulit Purwa, while still showing the iconic parts of each character.

Based on the table 1 above, the traditional insert in the Artefact element (A) is Wayang Kulit Purwa and the modern insert in the Artifact element is the superhero and anime characters. First, we will analyze the Artefact of Wayang Kulit Purwa based on the elements of the ATUMICS method. The first element to be observed is the Technique element (T), which refers to all kinds of knowledge, methods, and techniques used in making objects or products. The Technique element used in Wayang Kulit Purwa is of the arts and crafts technique which consists of *tatah* (inlays) and *sungging* (coloring). In terms of Utility element (U), Wayang Kulit Purwa was made as a spectacle that contains noble values as a mean to teach the way of

life for the Javanese people. The Material element (M) for Wayang Kulit Purwa is cowhide which is processed through various stages until it finally becomes a sheet of leather. For the Icon element (I) in Wayang Kulit Purwa, it can be seen from 2 aspects, namely the facial expressions and the attributes which also include the clothing worn by each Wayang character. These two are parts of the Icon element because they contribute to the form so that the images that appear in Wayang performances can be interpreted by the audience. The Concept element (C) of Wayang Kulit Purwa is "*rasa*" (taste), which is the essence of aesthetic expression in Wayang performances. According to Sunardi, the concept of *rasa* is divided into *rasa regu* (exalted), *sedhih* (sadness), *greget* (enthusiasm), and *prenes* (love and humor) that are indicated by the events of the scene and the inner thoughts of the Wayang characters in a particular play (Sunardi, 2012). The last element which is the Shape element (S) shows that the form in Wayang Kulit Purwa is realized through decorative and ideoplastic stylization that was derived from human's anatomy. Bambang Suwarno explained that Wayang Kulit Purwa was made in a decorative style because they were filled with many decorations represented by a combination of inlays (*tatahan*) and colors (*sunggingan*). The use of ideoplastic stylization because the form of Wayang depiction is not made based on what is seen, but from what is known (Sunarto, 2008).

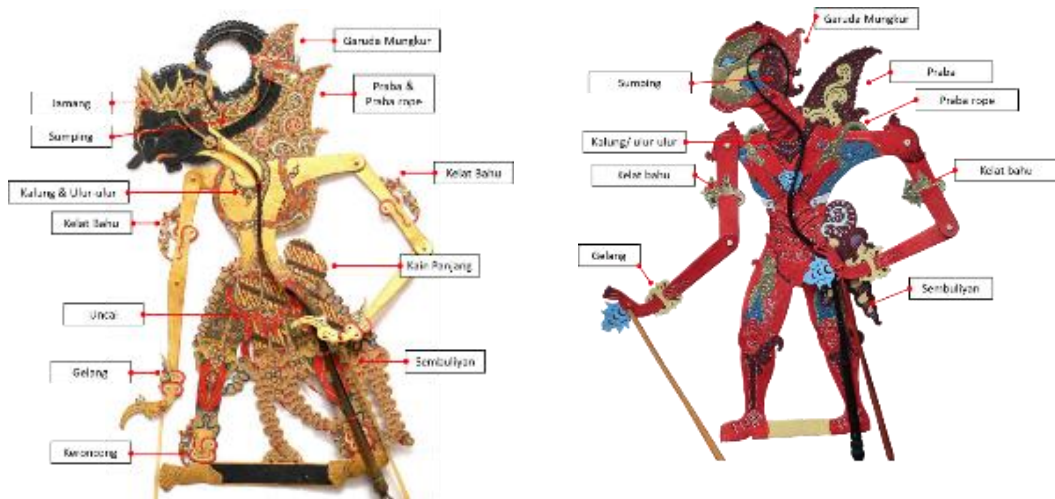


Fig. 7: The Dominant Visual Element in Superhero Wayang Creation

Source: Authors

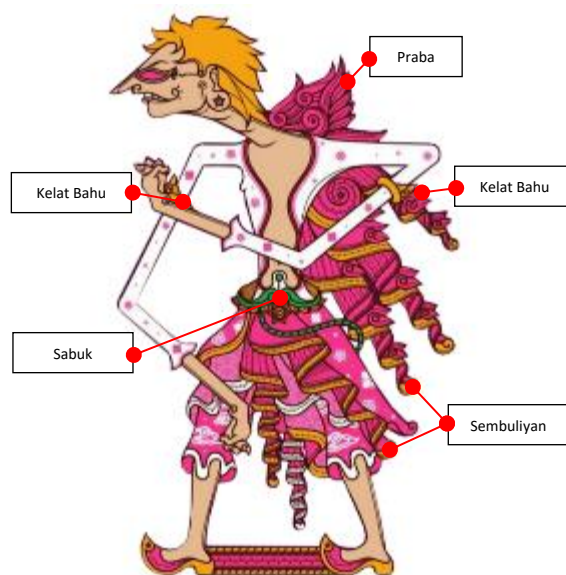


Fig. 8: The Dominant Visual Element in Anime Wayang Creation

Source: Authors

Next, we will analyze the Artefact of superhero and anime Wayang creations as the modern insert based on the elements of the ATUMICS method. In the Technique element (T), these Wayang creations use traditional techniques in the art of Wayang crafts. They were made with basic inlay (*tatahan*) found on Wayang Kulit Purwa. Aside of the inlays, the coloring in these Wayang creations also adopted the technique found in the traditional Wayang coloring technique known as *sunggingan*. This coloring technique prioritizes color gradations from light colors to darker colors, which is known as *sorotan warna* or color highlighting in Wayang craftsmanship. For the Utility element (U), the superhero and anime Wayang creations are based off of an entertainment that is familiar to the world of young people nowadays in the form of comic books or animations. The Material element (M) shows that Wayang creations use buffalo skin that has been dried in the sun, with the hair scraped off the hair and the fat removed the fat. This process is similar to the material found in the original Wayang Kulit Purwa although the original uses cowhide instead of buffalo skin. For the Icon element (I), Wayang creations represent the icon of the superhero and anime figures represented. However, only the figure is changed while the visualization of the attributes (clothing and accessories) remains the same as it is found in Wayang Kulit Purwa. The Concept element (C) from both of the superhero and anime Wayang creations highlight heroic qualities from a fictional perspective, where each superhero and anime character has personal powers that are used to fight crime. The last element is the Shape element (S) which shows that the superhero and anime Wayang creations are realized through cartoon or semi realist form as it is based on an already existing character from other mediums.

The result of the analysis using ATUMICS method shows comparison between the elements found in Wayang Kulit Purwa and Wayang creations as artefacts. The analysis tried to specify the changes occurred within the elements contained in the artefact. The most dominant change was found in the Utility element (U). In traditional Wayang Kulit Purwa, aside of its function as an entertainment for the public, the artefact also acts as guidance and filled with sacred teachings on Javanese ethical values. On the other hand, the superhero and anime Wayang creations only function as spectacles. Hence, there is a change from the sacred into the profane within the Utility element. Other changes that also occurred are in the Concept and Shape elements (C and S). The concept of *rasa* in Wayang Kulit Purwa performances are not adopted in the modern Wayang creations. Instead, the concept focuses on aspects of fine art (hybrid/transformation) and focuses more on heroic tales rather than *rasa* indicated by the events of the scene and the inner thoughts of the Wayang characters in a particular play. The Shape are influenced by the figures of the superhero and anime characters, hence changing the style from decorative and ideoplastic stylization into cartoon and semi realist form.

However, the development of these Wayang creations also preserved and adopted elements found in Wayang Kulit Purwa. The traditional elements that are still purely maintained in these superhero and anime Wayang creations are the Technique and Material elements (T and M). The material is still maintained by using leather materials and it was still processed using the inlay techniques (*tatahan*) as well as the traditional coloring process or *sunggingan*. Apart from the Technique and Material elements, the Wayang creations also adapted the Icon element (I) such as the posture of the Wayang (*kapangan Wayang*), facial expression (*bedahan*), as well as the clothing and accessories worn by the figures. Superhero and anime Wayang creations use the posture of *Kapangan Jangkahan* which is the posture used on knight figures in traditional Wayang performances with dashing posture and deft features. The clothing and accessories in Wayang creation use those found in traditional Wayang Kulit Purwa such as *sumping*, shoulder straps (*kelat bahu*), necklaces, bracelets, *praba*, *sembuliyen*, uncal, and anklet (*keroncong*).

Conclusions

This research concludes that:

1. In reinventing the superhero and anime Wayang creations, the development was mostly adapted from the elements found in Wayang Kulit Purwa. The Material element has been preserved, using leather material to form the Artefact Starting

from the top of the head to the base of the feet. Apart from the attributes and clothing, superhero and anime Wayang creations also still maintain the craftsmanship of Wayang Kulit Purwa, as shown in the Technique element using the inlays (*tatah*) and retaining the attributes of traditional puppets which are adapted to the superhero clothing, influencing their appearance in coloring process (*sungging*).

2. The recognizable inlays (*tatahan*) on Wayang Kulit Purwa are also found on the superhero and anime Wayang creations, resulting in visible lines that can be seen when viewed from a distance. These lines fill each part of the puppet's appearance from the head to the feet. These lines are made by inlaying (*tatah*), making holes that resulted in a visible line. The inlays (*tatah*) on these attributes are made like those found on Wayang Kulit Purwa figures, as well as modified inlays originating from combination inlays to adjust the filling in areas that look empty, such as on clothing. These show that the technique in making Wayang is preserved in the development of Wayang creations and the superhero and anime Wayang creations adapt the anatomical shape of traditional Wayang Kulit Purwa and combined it with the shape of the modern characters found in comic books and animations.
3. The tendency to reinvent indeed cannot be avoided in the study or creation of works of contemporary art that have distinctive visual characteristics. Discussions about reinvention provide an opportunity to create works of art such as Wayang creations in this millennial era that can conform with modernity. This study shows that, using the ATUMICS method, in reinventing the Wayang creations as a new Artefact, the changes was done in the Utility, Concept, and Shape as they were the most necessary changes in order to conform with nowadays' demand. Meanwhile, the Technique, Materials, and Icon were maintained to preserve the long-standing cultural identity within the society. Through this study on Wayang creations, it is concluded that in reinventing a culture, there are bound to be elements that are maintained and changed that happened in the development in order to create a modern take of a traditional artefact.

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