

LOCAL WISDOM WITHIN GATOTKACA CHARACTER

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ABSTRACT

In the agenda Nawa Cita president Joko Widodo, character education becomes the main issue. The expected character education aims to equip Indonesian children able to adapt to the global environment. Character education is also a family and community task. Characters that are superior, independent, firm, firm, can be learned through the character of wayang. Gatotkaca's son Bimasena is the central figure of the Ramayana Mahabharata wayang. The virtues taught through the Gatotkaca character "The Muscle Knight of Iron Bone Wire", a local wisdom that is still very worthy of being taught to the younger generation today. The nature of the Gatotkaca knights is still highly relevant taught at the college. Gatotkaca superior characters need to be transformed into various media, such as games that children like, comics, print, electronic, and various media today.

Keywords: art, wayang, local wisdom, character, media

ABSTRAK

Dalam agenda Nawa Cita presiden Joko Widodo, pendidikan karakter menjadi isu utama. Pendidikan karakter yang diharapkan bertujuan membekali anak-anak Indonesia mampu beradaptasi pada lingkungan global. Pendidikan karakter juga merupakan tugas keluarga dan masyarakat. Karakter yang unggul, mandiri, teguh, tegas, dapat dipelajari melalui ketokohan wayang. Tokoh Gatotkaca putra Bimasena adalah sosok sentral pada wayang Ramayana Mahabharata. Kebajikan yang diajarkan melalui ketokohan Gatotkaca yang berjulukan "Ksatria berotot kawat, bertulang besi", merupakan *local wisdom* yang masih sangat pantas diajarkan pada generasi muda saat ini. Sifat ksatria Gatotkaca masih sangat relevan diajarkan pada perguruan tinggi. Karakter unggul tersebut perlu di transformasi pada berbagai media, seperti permainan yang disukai anak-anak seperti, komik, cetak, elektronik, dan berbagai media masa kini.

Kata kunci: seni, wayang, *local wisdom*, karakter, media

INTRODUCTION

President of the 7th Republic of Indonesia, Joko Widodo launched the agenda Nawa Cita (Nine Ideals) in the era of his leadership. One of Nawa Cita's important agenda is to revolutionize nation character. For that ideals, in one point Nawa Cita, it is necessary to rearrange the national education curriculum by prioritizing the aspect of civic education which puts proportional aspects of education, the teaching of the history of nation formation, patriotism values, the spirit of state defenses and manners (Republika, September 15, 2016). The agenda is very important to be supported by all the Indonesian people, especially strengthening the values of patriotism in the midst of incessant flow of information this century that swept the way of thinking of today young generation.

The problem of the nation's character has long been delivered by anthropologist Koentjaraningrat (1923-1999). In an article entitled "What is our Mentality Weakness after the Revolution?" Koentjaraningrat stated that Indonesian human character is among others: often underestimated, unbecoming, undisciplined, and irresponsible (Kompas, 9 February 1974). The character, although not generalizable applies to all societies, but rather represents the majority of the Indonesian nation. An example of a rampant corruption case revealed by anti-KPK (Corruption Eradication Commission) anti-corruption agency, clearly illustrates this neglectful and irresponsible attitude.

Building the character of a nation, in fact not enough within a period of 1-2 leadership era. Building the character of a nation ideally run in a very long period of time, even take centuries. For that we need to trace the historical modalities of a nation. What cultural influence has ever been received and experienced. One culture that has been very long associated with the Nusantara archipelago is India. According to Jasleen Dhamija's "mother of textiles", relations between India and Nusantara archipelago are thought to have existed since the 3rd century AD. The evidence of this relationship is found in the form of mineral rocks Nusantara archipelago similar to what was used in the population of the port area Lothal, India. Beads are highly valued in various circles of the Nusantara archipelago (Dhamija, 2002: 8). This long historical modality should be revived, especially by taking the good elements of a culture.

Cultural modality, especially has lasted for centuries, is expected to shape the character of a nation. One of the influences of Indian culture that is still inherent in Indonesia is the epic story of Ramayana Mahabharata. The substance of the story brought from India is then processed according to the Indonesian version (added with local genius Punakawan) about goodness can defeat evil. In this story is told about the five Pandavas against thousand Kuravas. The story of Ramayana Mahabharata is very much alive to the people of Nusantara. Many good values are taught through wayang figures (Abdullah, 2017: 83).

One of the five Pandavas figures that can be raised is Gatotkaca. Gatotkaca characters believed to exist much earlier than the superheroes of Western heroes (such as Spiderman, Batman, Superman, Iron Man, Antman, Aquaman, Thor, Hulk,

etc.) and Gatotkaca have a superior character too. The question arises, how to lift the character of a classic character like Gatotkaca, in order to strengthen the values of patriotism and the spirit of state defense as proclaimed in Indonesia Nawa Cita? What is the right media to be accepted by the present generation to live up the positive character according to Nawa Cita?

METHODOLOGY

This research uses descriptive-qualitative approach. In the book *Kamus Ilmiah Karya Tulis Ilmiah* by Tjuparmah and Yooke (2007) describes the descriptive notion as "A prose paper whose subject matter in visual sense. An essay that records or records a subject " (2007: 55). The consideration underlying the use of the description approach is that the object under study is presented according to the facts. The description approach also aims to describe the existing conditions and describe them.

The observation unit in this research is the Gatotkaca character. Narrative approach is used to study the origin, early birth, adult, until the struggle of Gatotkaca. The main sources used in this observation are contained in the *Ensiklopedi Wayang Indonesia* by the author of the Sekretariat Nasional Pewayangan Indonesia - Sena Wangi (1999). Expected by tracing the origin, birth, adult, until the struggle, can be obtained local wisdom that form Gatotkaca character.

THE FIGURE OF GATOTKACA

There are several versions of Gatotkaca name. According to Wikipedia (2017), in Sanskrit, the name Gatotkaca consists of two words, namely *ghaṭ(tt)am* which means jar or jug, and *utkacha* which means the head. The name Gatotkaca literally means "to have a head like a jug". The name was given to him because at birth his head was said to be similar to a jug or jar. Meanwhile, according to Sena Wangi (1999), Gatotkaca said comes from two words namely *gatot* which means something round and *kaca* that means hair. The name was given by Bimasena, because when Gatotkaca born has a round hair shaped (1999: 565).

To know more about the figure of Gatotkaca, keep in mind the origin of his family. Gatotkaca is the son of Bimasena and mother of giant princesses named Arimbi. Arimbi is a figure of a giant family. There are some peculiarities when Arimbi gave birth to Gatotkaca. Baby Gatotkaca is born with a very strong umbilical cord that can not be decided by various knives. So powerful is Gatotkaca's umbilical cord, until only the *Kunta Wijayandanu* weapon (sarong) weapon decides it. This *warangka* knife sarong then became one of the Gatotkaca power.

Since the baby, Gatotkaca has been forged in the mountain crater of *Candradimuka*. The figure of Gatotkaca is depicted high, large, and has a giant's fangs (Gatotkaca's later fangs are cut by Krishna to reduce its giant nature). Gatotkaca education period passed under the master Batara Anggajali. Various physical and mental exercises forged the Gatotkaca inside the crater of *Candradimuka* to grow up. After the forging period, Gatotkaca acquires *Caping Basunanda*, which is able to

protect from heat and rain. Gatokaca also features *Antrakusuma cloak* that makes it capable of flying. Gatokaca is also equipped with *Padakacarma* boots that can kill anyone when kicked by him (Senawangi, 1999: 562).

Later, Gatokaca was appointed a young king in the court of Pringgadani. The people led by Gatokaca are all giants. As the young king of Pringgadani, Gatokaca holds name *King Anom Kacanegara*. As a king, Gatokaca's power is supported by the *Brajadenta* spirit in the right palm and the *Brajamusti* spirit in the left hand (Senawangi, 1999: 562).

In the final Baratayudha war, Gatokaca was killed on the 15th day by *Kunta Wijayandanu* weapon released by Patih Karna. Before fall, with unyielding spirit, Gatokaca fly high, raise himself. When his size was very large, he flopped into Kurava to kill many soldiers (Senawangi, 1999: 563).

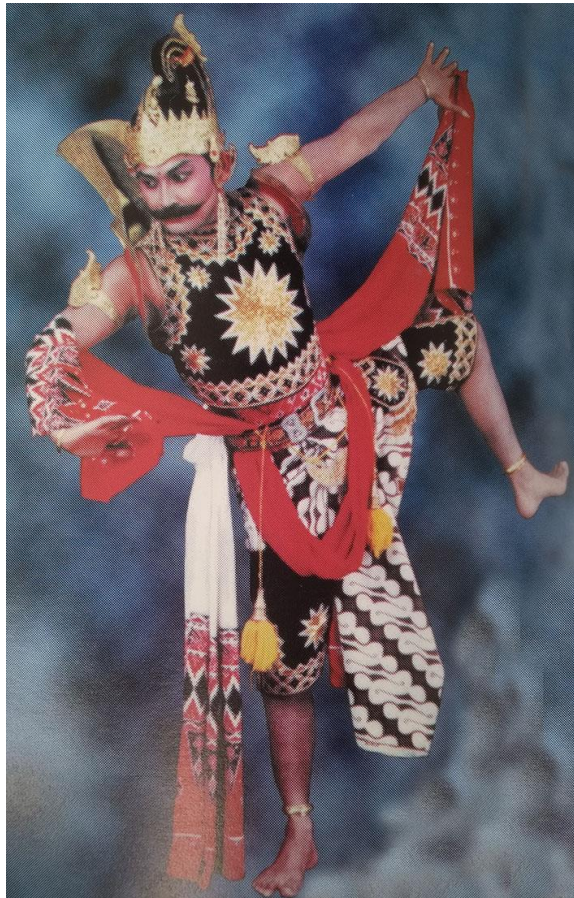


Photo 1. Wayang orang Gatokaca (source: Sena Wangi, 1999: 562)

Gatotkaca Characters

Basically, the name for Gatotkaca is "muscular knight wire, iron-boned". This naming for the community explains the character of the Gatotkaca knight, has a heroic spirit and has a very strong physical (muscle wire, iron bone). The image that is formed is a very large, strong, and has a character always defend the truth. But behind that frightening figure, actually Gatotkaca also has the nature of tenderness. Gatotkaca is very fond of his cousin called Abhimanyu. When Abhimanyu was about to marry Dewi Siti Sundari, Gatotkaca gently helped the marriage (1999: 563). The character of light hand, mutual assistance to help solve this great intent one local wisdom that can be emulated at this time.

In the Baratayudha war, Gatotkaca always fought together with Abimanyu. Gatotkaca's flying ability, supported by abimanyu war skills on land. Both work together and are capable of killing many Kurawa warriors. Character of mutual cooperation, can be emulated as one of the superior attitude of Gatotkaca knight (Senawangi, 1999: 565).

Transformation

The concept of transformation is defined as a change in various forms, including rupa. Changes in terms of shape, nature, function. Change is a necessity, such as the idiom "Nothing remains on earth except the change itself". Similarly, Gatotkaca based on the epic Ramayana Mahabarata, enter the digital era 2017, should do the transformation. Here are some examples of the transformation figure of Gatotkaca.



Figure 1. Transformation of Gatotkaca (works: Is Yanuarto, img.duniaku.net, 2016)

The visualization of the Gatotkaca transformation in the figure above shows an adaptive figure of the spirit of the times. The visualization for this comic depicts a stern and authoritative face from Gatotkaca. The property that is worn by Gatotkaca generally still retains the grip of wayang orang, including *Antrakusuma* jacket, *Padakacarma* boots, *Caping Basunanda*. Gatotkaca figure strengthens the nickname of the wire muscle, the bone of iron, through the depiction of large arms and straight posture.

The idea of the Gatotkaca character in this transformation is preserved that he is fearless, capable of moving like thunder, faithfulness, and respect toward elder. Gatotkaca is described as a symbol of bravery and devotion. Courage to face every problem and loyalty to the korsa and the country. Superior characters that can be emulated by all the younger generation today.



Figure 2. Gatotkaca Paper Craft

(source: <https://artinnotek.files.wordpress.com/2011/03/gatotkaca-paper.jpg>)

Transformation can also be in the form of media intended for a specific age target. In the visualization above (figure 2), paper craft or cut art to form Gatotkaca figure is intended for children aged 5-8 years. The paper craft above shows a colorful piece of paper, the paper is cut, folded, then shaped. In the paper craft, the element of play, forming two dimensional media into three dimensions, is a joint activity between teachers and children.

The play element is very strong on the paper craft above. For this activity, it should be given introductory story, who is Gatotkaca figure, its ability, characters, and other interesting story about wayang from teacher. Introduction to Gatotkaca characters, will further add to the enthusiasm of children to be creative. In the end the child's imagination of the character of Gatotkaca will awaken strongly.



Photo 2. Gatotkaca in a brand new Costume Play

(source: <https://cdn.sindonews.net/dyn/620/content/2014/11/15/149/924578/dari-gatotkaca-hingga-gundala-putra-petir-bYF.jpg>)

The transformation that young people are currently doing is CosPlay (derived from the words Costume Player). In photo 2 above, two CosPlay figures from Gatotkaca are created independently by a group of youths. Making Cos Play is based on creativity, material, and cooperation skills. Materials used can be very affordable such as cardboard, paint, rope, and other unused goods. CosPlay then also gives

economic value, when placed in the tourist area and pay for tourists who want to take pictures together.

The value that can be taken from the activities of CosPlay is the creativity, innovation, mental courage to appear confident. This character can be found in part on the bravery, respectful toward elders, and loyalty of Gatotkaca. This transformation is capable of adaptively composing the classical Gatotkaca figure following the spirit of the times, becoming more contemporary.

CONCLUSION

From a number of illustrations above, the character of Gatotkaca are to strengthen the values of patriotism and the spirit of state defense according to Nawa Cita, it is necessary to socialize efforts. The best efforts to continue to introduce the attitude of Gatotkaca patriotism, such as unyielding attitude, high fighting spirit, willing to sacrifice for bigger interests, need to be nurtured to the young generation today. Positive socialization of this character can be done with various media that fit the times, either electronic (application, digital games, radio television, website, etc.) or non-electronic (paper craft, action figures, motor games, drama, newspapers, books, posters, statues, etc.). Most importantly also need to be given a real example of the characters, to role models in the family environment.

The physical strength of Gatotkaca (the muscle knight of iron bone wire) can be realized by the intense activity of regular exercise and mentally training to be solid. It can also remove the insecure stigma presented by Koentjaraningrat above. Through joint activities such as sports, outdoor camps, games in nature (outbound), is expected to eliminate attitudes like skimming and lack of discipline. One form of state defense plan of the Ministry of Defense by requiring compulsory military activities (*Candradimuka* crater analogy), needs to be supported to reduce the current bad character. Thus, the government's will needs to be supported by all Indonesians to gain a superior character through the Gatotkaca character.

The local wisdom transformation of the Gatotkaca character is a necessity. If not do the transformation, then Gatotkaca characteristic can be lost by time. The figure of Gatotkaca entering the year 2017 can be processed, according to this time. Since Gatotkaca was first created by Empu Wiyasa, it is estimated that the age of Gatotkaca has reached 16 century. A very long age and should continue to live in various generations of Indonesia today to Nawa Cita proclaimed by President Joko Widodo to strengthen the character of the Indonesian nation.

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