

Puppeteer Learning Model in the Perspective of the Cultural Inheritance System

C Cahya

cahyahedy2266@gmail.com

Cultural Anthropology Study Program, Faculty of Culture and Media, Institut Seni Budaya Indonesia (ISBI) Bandung, Bandung, 40265, Indonesia

Abstract. This article reveals the issue of the cultural inheritance system that applies to the Sundanese puppetry tradition in the form of the puppeteer learning model that applies in the Munggul Pawenang Putra Parakan Saat wayang studio, Bandung city. Cultural inheritance in this context is seen as a form of system for spreading the art of puppetry through non-formal education in art studios. In it there are stages of learning dalang which has become a traditional learning model in a dalang paguron. In principle, puppeteer students uphold the value and dignity of their puppetry which is realized through forms of puppeteering creativity as a form of aesthetic expression of their respective works. This research uses qualitative methods of analytical description. Operational research was not carried out fully directly in the field, but rather prioritized literature studies but also carried out interview methods with main and supporting sources. The output of this research is international journal articles, IPR and International Seminar.

Keywords: Cultural heritage; model; stages of learning puppeteer

1 Introduction

In the Sundanese puppetry tradition, there is a concept of puppeteer inheritance which is divided into three categories of puppeteers, namely Derivative puppeteers, Katurunan and Derivative puppeteers. These three categories are seen as a form of cultural inheritance model that applies within the Sundanese puppetry tradition. To uncover important issues related to puppeteer inheritance, this research will examine them in a puppeteer learning model that implements the three concepts of puppeteer inheritance. The aim of this research is to reveal the puppeteer learning model and the stages in which puppeteer students participate in the puppeteer education process at the studio. As the main resource person in this research is Ki Dalang Wawan Dede Amung Sutarya as the puppeteer teacher and founder of the Munggul Paauthor Putra puppet studio. Apart from the main sources, main sources are also needed as supporters, namely representatives of the dalang students (catrik dalang) who are the dalang students in the studio.

The existence of an art studio is seen as a forum or place where artistic activities take place in which there is a method or system of non-formal learning. As is the case at the Munggul Paauthor Putra wayang studio in Parakan Saat, Bandung city, up to now the studio has been intent on holding training or learning for puppeteers at the children and youth level.

The issue of cultural inheritance in a cultural context with various aspects related to it, becomes something interesting when it is brought up in a scientific study. As stated in Law no.

5 Years. 2017 concerning the Advancement of Culture, that there are 11 Objects for the Advancement of Culture as directions and targets for its implementation. Related to this, currently the issue of strengthening and maintaining traditional values in the practice of cultural life has become an interesting and heated issue in the cultural issues arena. One of the issues of preserving and developing the treasures of traditional performing arts, in this case is the world of puppetry arts. The fate of the continuity and survival of the art of puppetry will depend greatly on the practicing artists, namely Dalang, as a cultural resource. To be able to understand how efforts to preserve and develop the performing arts of wayang golek relate to the puppeteer as the main artist, the role of wayang studios or hermitages is something important to receive attention.

2 Literature Review

Regarding the concept of cultural inheritance, John W. Berry [1] in his book entitled Cross-Cultural Psychology states that "The key element of the model that helps explain the general way cultural groups pass on themselves to new members (usually children) is cultural inheritance (cultural transmission, including the processes of enculturation and socialization". Furthermore, John W. Berry said "with cultural inheritance, a cultural group can pass on the characteristics of actors to the next generation through teaching and learning mechanisms." [1]. Enculturation Koentjaraningrat, which states that enculturation is a process of acculturation from generation to generation. The enculturation process is an individual's process of responding, learning and adapting their thinking abilities and attitudes to the system, norms and rules that arranged in its culture.

2.1 Cultural Inheritance

The theory of cultural inheritance or cultural transmission put forward by Cavalli-Sforza and Feldman [2] where in this theory there are three models of inheritance, namely vertical inheritance, horizontal transmission and diagonal transmission. Apart from that, in the field of Anthropology there are concepts that are very relevant to inheritance, namely the concepts of enculturation and socialization. In cultural inheritance, this concept is also very important in maintaining the continuity of culture that is part of traditional art.

The culture that exists in society or a group of individuals will of course be passed on to the next generation through the learning process. In cultural inheritance, the learning process certainly cannot be done alone, this is because the process of cultural inheritance is the same as transmitting culture from one generation to the next. Therefore, the teacher's exemplary role and skills are crucial to the success of the learning process in both formal and non-formal environments. Likewise, the non-formal learning process that takes place at the Munggul Paauthor Putra wayang studio has its own pattern or procedure in the process of puppeteering inheritance.

As stated by Cavalli-Sforza and Feldman [2], there are three models of inheritance, namely 1) Vertical transmission, where the inheritance process involves passing on cultural characteristics (values, skills, beliefs, cultural motifs, etc.) from parent to child. -grandchildren or are biologically related. 2) Horizontal transmission, where a person learns from their peers (in primary and secondary groups) during development, from birth to adulthood. 3) Diagonal

transmission where a person learns from adults and formal and non-formal educational institutions without any biological relationship or attachment.

As the theory put forward by Cavalli-Sforza and Feldman suggests, there is an inheritance system called vertical transmission. This inheritance involves genetic mechanisms that allow cultural traits to be passed from parents to offspring across generations. In this upright inheritance, parents transmit values, skills, beliefs, cultural motifs, and so on to their offspring. That is why upright inheritance is also known as biological transmission, which is an inheritance system based on reflecting the biological characteristics of its predecessors.

Regarding cultural inheritance in the puppetry tradition, this form of upright inheritance is included in the category of Derivative Dalang. The blood relationship between the heir and what he inherits seems to be the main determining factor in forming puppeteering skills due to talent or breed factors. This talent or breed can indirectly shape itself so that the inheriting generation is able to create a puppeteer with the characteristics or performance style inherited from their ancestors. This phenomenon shows that genetic factors are considered to be one of the most important factors in the development of a cultural inheritance system that applies to an artistic tradition.

The second form is Horizontal inheritance (horizontal transmission). This inheritance system is obtained through learning from peers who join art groups (art studios) who are both studying art. Those who take part in the art learning process in a studio can mix between those who are officially registered as members of the studio and those who are not permanent members but have the ability to take part in art learning in the group. The horizontal form of inheritance is associated with what happens in the puppetry tradition, so it is classified as a form of the Dalang Katurunan category.

The Upright Form of Inheritance is seen as an inheritance system that takes place through a genetic system pattern that is passed down from time to time from generation to generation. In practice

The continuation of straight inheritance can involve passing on cultural characteristics from parents to their children and grandchildren as the next generation. The position or role of parents can pass on values, skills, beliefs, cultural motifs, and so on to future generations of children and grandchildren from time to time in a sustainable manner. Therefore, this form of upright inheritance is also termed Biological Transmission, meaning a biological inheritance system.

The last form is Oblique inheritance (Diagonal transmission). Diagonal Transmission is a form of arts inheritance system that involves the learning system within an educational institution that implements an arts learning curriculum. The educational institutions referred to can be formal institutions (schools) and also non-formal institutions. The educational curriculum starts from PAUD, Kindergarten, Elementary, Middle and High School levels when including arts lessons as part of subjects and even majors. SMKI (SMK Arts) exists as a formal arts education institution with various art majors according to the student's chosen field of interest. School students can learn art skills and knowledge according to their choice of art field. As an example, at SMKN 10 Bandung City there are Departments of Musical Arts/Puppetry, Dance, Theater Arts and Broadcasting. In these schools, students receive art learning material (art practice and theory) with the stages they must go through. Likewise, the puppeteer learning model that takes place through formal education at arts schools can be seen as a form of skewed inheritance.

3 Research Method

The operational research was carried out at the Munggul Paauthor Putra puppet studio in Parakat Saat, Bandung City, involving puppeteer students who were maguron (non-formal learning) as the object of study. The existence of the Munggul Paauthor Putra wayang studio represents the greatness of the Bandung Kaler (North Bandung) style of puppetry. As we understand, Bandung puppetry is divided into two styles, namely the Bandung Kidul style (South Bandung) and the Bandung Kaler style (North Bandung). From these two styles of puppetry, Bandung can be known as the area that gave rise to the birth of famous puppeteers according to their time.

This research uses a qualitative method with a qualitative descriptive case study approach as carried out by Creswell [3]. Operational research is not carried out completely in the field, but rather prioritizes literature studies. However, interview techniques for primary and secondary sources are still prioritized, namely by interviewing the mastermind students concerned. The interview process was carried out with key sources to explore important experiences experienced by puppeteer students during the puppeteering learning process. The main object of study in this research is focused on

Two puppeteer students who succeeded in achieving puppeteering achievements as graduates of the Munggula Pabawa Putra puppeteer school, namely Ki puppeteer Irfan Wawan Dede Amung Sutarya (26 years old) and Wendi Ariansyah (17 years old). The two puppeteers both come from families that do not have artistic bloodlines, and both have achieved achievements in several puppeteer festivals at the district-city and provincial levels. The information produced through in-depth interviews and careful observation of the two puppeteers can ultimately reveal interesting things as a fact of cultural inheritance in the Sundanese puppetry tradition.

4 Result And Discussion

Understanding in depth by looking, observing and conducting direct interviews with the main object of research, that basically the stages of puppeteering learning in wayang studios are divided into four stages as follows.

- a. Ngalalanyah Stage (Initial Approach)
- b. Nyatrik Stage (The process of mastering the mastermind)
- c. Ngawirid Ilmu Dalang Stage (Application of paguron teaching materials)
- d. Samen Paguron Stage (Evaluation and Awarding of Paguron Title)

These four stages are a series of puppeteer learning processes that apply in the puppeteer paguron with the traditional characteristics of each puppeteer paguron.

4.1 Ngalalanyah Stage (Initial Approach)

The Ngalalanyah stage is taken from a term that has become a tradition in the Sundanese puppetry community, which means a form of process that begins when a prospective puppeteer student will apply as a puppeteer student at a paguron or wayang studio. Ngalalanyah means a form of preparation for mental maturity which shows that a puppeteer student has a strong passion and desire to learn puppeteering. This process can start with small conversations between parents or relatives of prospective puppeteer students and people who are directly close

to the puppeteer teacher. When someone (a prospective puppeteer student) has the dream of learning to puppeteer, then follow up by inviting him to be directly introduced to the puppeteer teacher. The introduction process can take place on stage (when the puppeteer teacher is performing) or you can also visit the puppeteer teacher's house directly. After an agreement was reached between the parents of the puppeteer students and the puppeteer teacher, at that time the puppeteer students began to be officially recognized as puppeteer students in a puppet studio or paguron puppeteer.

4.2 Nyatrik Stage

Nyatrik is a puppeteering learning process carried out by puppeteer students by observing, interpreting and practicing what the puppeteer teacher does when puppeteering. It has long been customary in the paguron dalang tradition that a catrik dalang (puppeteer student) must devote himself to the teacher both on stage and off stage. Borrowing the opinion of Victoria Clara Van Groenendael (anthropologist) regarding the puppeteer learning pattern or system with its traditional characteristics, namely dividing it into three parts; (1) growing in skill, meaning that a person becomes a puppeteer because he has a strong environmental background, in other words having hereditary blood, (2) serving a puppeteer, meaning that a puppeteer student (Sundanese, catrik) must serve the master puppeteer who taught by him, (3) asceticism, because the world of puppetry is always related to mystical issues, learning to puppeteer must first deepen the mastery of mystical knowledge as a complement and perfection.

4.3 Master Dalang's Ngawirid Stage

Ngawirid Ilmu is taken from a term that developed in the Sundanese puppetry tradition, which means the ongoing process of providing puppetry knowledge material, both practical and theoretical, related to puppetry procedures. According to Ki Wawan Dede Amung's explanation as the puppeteer teacher, so far the method of providing puppeteering material to his students has been done through the Nyatrik method on stage and Nyontokeun directly off stage. According to Ki Wawan, these two methods are seen as effective ways to smooth the puppeteering learning process in the studio. When Ki Wawan has free time from his busy schedule of performing, then that's when the puppeteer teacher provides the main materials for puppeteering by directly giving examples.

4.4 MPP Samen Paguron Stage

As the final stage in the puppeteering learning process at the Munggul Paauthor Putra (MPP) wayang studio, namely holding Samen Paguron as an evaluation of the results of puppeteering learning in the form of alternate puppet performances. As a tradition established by Ki Wawan Dede Amung, after participating in and gaining the knowledge and skills of puppeteering at Paguron Munggul Paauthor Putra (MPP), Samen Paguron was held by holding a wayang performance by the puppeteer students. The first Samen event took place in August 2020 at the Munggul Paauthor Putra Wayang Studio, which was attended by 11 student and university level puppeteers. They appeared to present their puppeteering skills for thirty minutes with a play of their own choice. Their performance really received attention from the audience who witnessed it live, especially the families of the puppeteer students who were present to watch their sons perform puppeteering at the Samen Paguron event.

5 Conclusion

After discussing the issue of the cultural inheritance system that applies in the Sundanese puppetry tradition in the form of a puppeteer learning model, in the end the author can conclude as follows. The phenomenon of the cultural inheritance system in the Sundanese puppetry tradition can be seen as a form of system for spreading the art of puppetry through paguron puppeteers or lajim called puppet studios. The system built on the non-formal puppeteer education model has formed a pattern in the form of the puppeteer category, namely; Hereditary Puppeteer, Hereditary Puppeteer and Hereditary Puppeteer. These three categories are models of puppeteer inheritance, each of which can characterize the paguron style of the puppeteer. The stages of puppeteering learning include four stages, namely; Ngalalanyah stage (Initial approach), Ngajontrot stage (Introduction in the form of appreciation for watching the puppeteer teacher, Ngawirid Ilmu Dalang stage (Application of paguron teaching materials) and Samen Paguron stage (Evaluation and Awarding of Paguron Titles). The puppeteer learning model applied at Sanggar Munggul Pawenang Putra (MPP) has succeeded in producing young puppeteers who are able to create aesthetic expressions according to their respective skills and scientific abilities.

References

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