
CONFERENCE ARTICLE

Hanoman, the Ramayana Wayang Story's 2-D enhanced character

B Panuta

Faculty of Art and Design, Institute Seni Indonesia (ISI) Surakarta, Indonesia

ABSTRACT

Research in art creation is an effort to preserve traditional arts, particularly wayang kulit, in the form of character development of the Hanoman character in the Ramayana story using animated 2D media. The goal is to teach the younger generation of Surakarta traditional skills. The Ramayana puppet shows, literature studies, and knowledgeable speakers in the field of puppetry and animation serve as data sources for this qualitative descriptive approach to art creation research. Using an interactive model, the stages of data collection, data reduction, presentation, and drawing conclusions for each part of the research were carried out from various sources of information from interviews and literature reviews. Test the legitimacy of the information utilizing information triangulation procedures, in particular triangulation of information sources and triangulation of hypotheses. There are a number of steps involved in designing Hanoman characters for 2D animation, including: the Stabilizing Phase, the Deploying Phase, the Envisioning Phase, the Planning Phase, the Design/Design Stage, and the Envisioning Phase. As an alternative to introducing wayang characters and educational media that are appropriate for the younger generation segmentation, the Hanoman character in the Ramayana wayang story collaborates with 2D animation technology.

Keywords: Animated 2D; education; hanoman; Ramayana wayang; Segmentation of youth.

INTRODUCTION

The younger generation of today is still largely ignorant of the significance of traditional works of art that we have inherited from our ancestors, despite the fact that there are living norms that can be studied and applied in today's life. The increasingly intense flow of globalization. According to Prilosadoso & Rosmiati (2017), cultural influences from the West, which include influences that are more likely to be inappropriate in our society, are beginning to erode the moral consciousness that has been passed down from generation to generation.

In view of the ongoing peculiarity, in which the country's ethical quality is progressively delicate, with the undeniably boundless debauchery and individualistic culture raising a ruckus around town of our general public, particularly among the more youthful age. Western norms and rules, which tend to be incompatible with the conditions of our society, have begun to replace the declining awareness of moral values that have been passed down from generation to generation by our ancestors. Because it has been replaced by western modern culture, the region's culture now feels important. People began to leave the local culture, which had a profound significance, gradually.

Traditional cultural arts have been affected by the responses to the forces that have shaped our society, such as globalization, modernization, commercialization, and the rise of communication technology, which has reduced the amount of art from our ancestors' generation. (2020). Wayang kulit has been able to achieve high artistic quality despite the development of a world that is becoming increasingly globalized. It is able to demonstrate resilience and the capacity to anticipate the development of the era. These puppets' durability and growth allow them to endure the journey on occasion while always retaining the local knowledge that goes along with wayang journeys at all times. Pietrobruno (2009) claims that wayang kulit can be used to create high-quality art, allowing the

development of the shadow puppet world to continue into the modern era. Thusly, the type of world acknowledgment of wayang that was given over by the Indonesian government to UNESCO is to safeguard the presence of world culture by focusing on the show of defending social legacy securely. The ongoing condition the presence of the conventional wayang craftsmanship is as yet something that are inseparable from the way of life that fills in each district. Sound arts, literary arts, music arts, speech arts, and other arts are all included in a puppet show.

On November 7, 2003, UNESCO designated Wayang Indonesia as a Cultural Master Peace of the World or a Masterpiece of the Oral and Intangible Heritage of Humanity. Wayang is regarded as a masterpiece of non-material world culture by the world. This assurance is energy to bring issues to light among different gatherings of culture as well as the strength of the country, accordingly improving Indonesia's picture in global eyes. According to Sudedjo & Prilosadoso (2016), character education is a transformation of a person's values of life into the behavior of people's lives in the community. Wayang content contains a lot of content about character education. Furthermore, it is trusted that the manikin will get a positive reaction and hold any importance with the local area, particularly the more youthful age.

One subsector of the creative industry is animation, which includes businesses with promising current business opportunities and the capacity to employ a large number of creative workers. The activity business isn't just focusing on kids yet additionally teens and grown-ups. Hanoman's character in the Ramayana is depicted as the younger generation's successor and preserver of this shadow puppet art, while the new generation upholds the quality of life in the future (Durand, 1991; Farahani and other, 2020). The foundation of a country's

future and as a generator for most mechanical advances. Whenever another innovation comes in, they are quick to attempt it and consume it.

This design will attempt to develop as a solution based on the preceding introduction in the form of Hanoman character design and 2D-dimensional animation applications that can be used as a medium for delivering information and are useful, easy to access, and entertaining, supported by multimedia (voice text, images, animation, video), interactive. The visualization method known as animation is widely used in today's film industry, either alone, as a component of live-action, or in conjunction with it (Lee et al., 2019). The art of filmmaking is rooted in photography, whereas the art of animation is rooted in the art of images, specifically illustration and graphic design. In addition, 2D-dimensional animation can combine virtual objects into a real environment that can be displayed real-time, which will attract understanding for the segmentation of young people and get them to know the meaning contained in it. 2D animation is excellent if it is used in a learning media and recognition in the form of two-dimensional or three-dimensional objects, such as wayang kulit stories that require visualization from the user.

Materials and Methods

Through a qualitative, descriptive approach to producing works that will answer the research, this study will specifically design a two-dimensional animation work using shadow puppets to attract the audience, particularly the millennial generation. The reason, according to Sutopo (2003), is that this method

- 1) can occasionally describe the process in a natural setting without the researcher's engineering;
- 2) makes it possible to use inductive analysis, which is based on exploration, discovery, and inductive logic, so that the theory that comes out is based on real patterns; what's more
- 3) empower the portrayal of human conduct in a characteristic setting (Nugrahani, 2012).

The strategy utilized is through subjective examination techniques utilizing a survey which expects to learn insights regarding the subject under study (Turan, 2014). This study is part of a descriptive qualitative study that focuses on describing and explaining the role of information technology, particularly in the field of 2D animation, as a solution and alternative for the modern development of shadow puppets, particularly the Hanoman character in the Ramayana story for young audiences. According to Pierobruno (2009), research on this culture will demonstrate how a world's intangible heritage includes practices that forge traditions, commodity them, and eliminate borders between nations.

This study aims to preserve shadow puppets in Surakarta for the younger generation by creating two-dimensional animations of Hanoman, a character from the Ramayana wayang story, using a variety of media. The method used in this study was developed by formulating principles from the literature on animation (Kwon & Lee, 2011). Innovation in technology is the primary driving force behind winning a global competition like this one. It is possible to position technological innovation as the primary development of national development. According to Guizar & Panindias (2019), the communication process has a distinct style and appearance for each information and the intended audience due to the presence of these information media. An interactive model is used to analyze information from the literature review and interviews using various sources of results. Each stage of the analysis includes data collection, data reduction, presentation, and drawing conclusions. According to Miles & Huberman (1994), the analysis process's mechanism will proceed continuously as the cycles interact with one another until the sought-after information is truly complete. The Hanoman characters and the two-dimensional animation design served as the primary sources of information for this investigation.

The following steps provide a general explanation based on the

provided production tools for creating an informative animated video:

- a) Select a persona. Each character's features, such as a potbelly, cat glasses, hairstyles, and gorilla hands, can be matched by the user;
- b) Select a backdrop. Halls, market locations, and swimming pools are among Animasher's options;
- c) Include dialog. Accents can be selected and added to the dialogue by the user. Tools for production can make synthesized sounds that work, like fireworks and screams used as background noise.
- d) Indirect According to Xiao (2013), users can edit the scene layout to add things like pauses, movement, camera angle layout, crop, and zoom in and out, among other things.

Test the legitimacy of the information by utilizing information triangulation strategies, in particular information source triangulation and hypothesis triangulation. Using other things, data triangulation is used to verify the validity of data. Information examination strategies utilize intelligent chain investigation with steps including information assortment, information decrease, information show, and end drawing.

Results and Discussions

The word "Purwa" comes from Sanskrit and means "first," "previous," or "first." Local wisdom content is used as a media for character education in Wayang Kulit. While different implications, the word Purwa implies old, and wayang kulit purwa can mean old times. The wayang kulit purwa is thought to be the oldest of the various kinds of wayang. The purwa calfskin manikins themselves comprise of different styles, types, or different words, to be specific gagrak, among others; gagrak Banyumas, gagrak Surakarta, gagrak Ngayogyakarta, etc. 2016 (Kurnianto & Limano). The historical backdrop of wayang workmanship before the lovely engraved stone materials recorded in the reliefs of Borobudur and Prambanan Sanctuaries have become fantasies, stories, or pictures that have existed for many years prior. The masters of wayang artists in Java were wise to accept Islamic teachings that forbade realistic drawing. As a result, the puppets became highly stylized human compositions, earning them the name Wayang Purwa (kawitan, beginning). A significant philosophical element will be present in the wayang kulit's appearance, both in terms of character and plot. A nation's identity and character development can be reflected in the values of wayang stories. Character is the personality, character, and character that is innate in an individual connected with the mental and actual aspects. According to Sudedjo & Prilosadoso (2016), the content of the puppet includes character education as a transformation of one's personality's norms and values into one's behavior in the surrounding environment.

The traditional art of wayang kulit in Java, particularly in Central Java and East Java, is a form of performing arts that is extremely popular and favored by various levels of society. In addition, wayang kulit is the only type of wayang in Java that has survived to this day. Wayang is a type of performing art that uses art actors (artists), accompanists, art express media, performance space, and time for the performance. The audience (connoisseurs/audience) also uses a flat form (wayang kulit) as the primary medium. Wayang has play elements and functional elements like language, sound, appearance, and motion. The visual perspective can be seen through wayang figures. The alphabet, which includes all puppet movements during performance, can be seen moving. The exhibition of the four components of pakeliran supports and supplements each other with the goal that it turns into an amicable presentation unit.

The Ramayana has a Hanoman figure in the story of the puppet show, which has many stories about role models, loyalty, and role models. Animation media as a character design for Hanoman The Hanoman knight in the play Hanoman Duta is a

representation of state servants who fulfill their responsibilities by upholding the value of loyalty. Hanoman was sent by Sri Rama Wijaya to locate the kidnapped Dewi Sinta, Rahwana, by King Alengka. Characters that fall under the "imaginary," legend, or myth categories may be used in Hanoman character design. This knowledge is evident in the present, when products from the information technology industry dominate. The process of designing a two-dimensional illustration character animation will involve a lot of ideas for figuring out the story's elements, characters, locations, and backgrounds.

In general, the visual elements of a profile's image are what are used to identify it initially. The meaning of a profile's facial or gesture expression characteristics is determined by the audience's visual culture or the communicator who interacts with the character's profile. In today's society, the majority of animation content is based on Flash or Java-based technology. According to Bandem (2005), the stages of designing Hanoman's character can be explained as follows from the book *Art Consortium* (1986), which includes five processes: (Xiao, 2013) (Xiao, 2013) (Xiao, 2013) (Xiao, 2013) (Xiao, 2013) (Xiao, 2013) (Xiao, 2013) (Xiao, 2013) (Xi a) observation; b) collaboration and further development; c) analysis and synthesis; d) realization; and e) project completion. It is anticipated that this method of character design will make the Hanoman figure more recognizable, allowing the youth demographic to accept the puppet characters.

Conclusion

The identification results of Hanoman demonstrate that the figure can collaborate into a 2D animation media show that is following the character and segmentation in this study, namely the younger generation. This explains the character development of the puppet character Hanoman, who is taken from one of the Ramayana stories. Through the 2-layered movement configuration stages, in particular

(a) Perception

(b) Joint effort and elaboration

(c) Investigation and union

(d) Acknowledgment

(e) Project finish

Hanoman's personality is extreme, has a feeling of gallantry, and furthermore has a sound mentality. Kind and courteous. Hanoman's character dimensions, which are the results of the research presented in the form of two-dimensional animated characters, are intended to foster a greater enthusiasm among younger generations for traditional arts, particularly wayang kulit.

It is the responsibility of a variety of stakeholders, including the community, the government, and the academic community, to constantly collaborate in an effort to preserve and develop traditional art. Alternative art developments can still be developed through collaboration between traditional arts and technology, ensuring that the ancestral heritage endures without losing its identity.

References

- Ahmadi, A., Sumadi, S., Murfianti, F., & Murwanti, S. (2019, April). The Creation Of Pattern Of Main Characters Of Wayang Beber For Designing Of The Icon Of Pacitan As City Of Tourism. In *Proceeding of International Conference on Art, Language, and Culture* (pp. 9-16).
- Bandem, I. M. (2005). *Kekhasan Penelitian Bidang Seni*. Jurnal Ekspresi. Institut Seni Indo-nesia Yogyakarta, 15.
- Durand, C. X. (1991). The "TOON" project: requirements for a computerized 2D animation system. *Computers & graphics*, 15(2), 285-293. [https://doi.org/10.1016/0097-8493\(91\)90081-R](https://doi.org/10.1016/0097-8493(91)90081-R)
- Farahani, J., Soltani, P., Rezlescu, C., & Walsh, V. (2020). Assessing decision making using 2D animations in elite academy footballers. In *Progress in Brain Research* (Vol. 253, pp. 71-85). Elsevier. <https://doi.org/10.1016/bs.pbr.2020.06.016>
- Guizar, V. T., & Panindias, A. N. (2019). Media Promosi Edukasi Sejarah Melalui Perancangan Karakter Visual Singo Ulung Bondowoso. *TEXTURE: Art & Culture Journal*, 2(1), 74-83.
- Kurnianto, A., & Limano, F. (2016, December). Visual representation of character of wayang kulit purwa in the wayang-based games: Case studies of Kurusetra and Mahabarat warrior games. In *2016 1st International Conference on Game, Game Art, and Gamification (ICGGAG)* (pp. 1-6). IEEE.
- Kwon, J. Y., & Lee, I. K. (2011). Cartoon-like stylization for character animation. In *2011 International Symposium on Ubiquitous Virtual Reality* (pp. 48-51). IEEE.
- Lee, Y. O., Curry, L. E., Fiacco, L., Henes, A., Farrelly, M. C., Nonnemaker, J. M., ... & Walker, M. W. (2019). Peer crowd segmentation for targeting public education campaigns: Hip hop youth and tobacco use. *Preventive medicine reports*, 14, 100843. <https://doi.org/10.1016/j.pmedr.2019.100843>
- Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook*. sage.
- Nugrahani, F. (2012). Reaktualisasi tembang dolanan Jawa dalam rangka pembentukan karakter bangsa (kajian semiotik).
- Pietrobruno, S. (2009). Cultural research and intangible heritage. *Culture Unbound: Journal of Current Cultural Research*, 1(1), 227-247.
- Prilosadoso, B. H., & Rosmiati, A. (2017). Identitas Visual Desa Wisata Batik Cokrokembang Melalui Environment Graphic Design Sebagai Pengembangan Di Kabupaten Pacitan. *Acintya Jurnal Penelitian Seni Budaya*, 9(1).
- Prilosadoso, B. H., Pujiono, B., & Supeni, S. (2020). The Character of the Pacitan Wayang Beber Cartoon as a Cultural Preservation Effortfor Millennial's Generation. *International Journal of Advanced Science and Technology*, 29(4), 2517-2522.
- Prilosadoso, B. H., Pujiono, B., Supeni, S., & Setyawan, B. W. (2019). Wayang beber animation media as an effort for preserving wayang tradition based on information and technology. In *Journal of Physics: Conference Series* (Vol. 1339, No. 1, p. 012109). IOP Publishing.
- Psacharopoulos, G. (1994). Returns to investment in education: A global update. *World development*, 22(9), 1325-1343. [https://doi.org/10.1016/0305-750X\(94\)90007-8](https://doi.org/10.1016/0305-750X(94)90007-8)
- Pujiono, B., Prilosadoso, B. H., & Supeni, S. (2020). Alternative Media for the Preservation of Traditional arts Through Collaboration Pop art Style Wayang Pacitan Beber. *International Journal of Social Sciences and Humanities*, 4(3), 151-159. <https://doi.org/doi.org/10.29332/ijssh.v4n3.490> Alternative
- Putri, R. O. C. E., Firdausi, N. A., Susetya, B. A., & Prilosadoso, B. H. (2019). Pelestarian Cerita Ramayana Melalui Media Wayang Limbah Kertas Untuk Siswa Sekolah Dasar Di Sukoharjo. *Prosiding: Seni, Teknologi, Dan Masyarakat*, 2, 245-251.
- Rachmadian, A. (2016). Pengaruh Masuknya Budaya Asing Terhadap Pelestarian Kebudayaan Tari Tradisional Wayang Topeng Malangan Di Malang Raya, Jawa Timur.

19. Robinson, P. B., & Sexton, E. A. (1994). The effect of education and experience on self-employment success. *Journal of business Venturing*, 9(2), 141-156. [https://doi.org/10.1016/0883-9026\(94\)90006-X](https://doi.org/10.1016/0883-9026(94)90006-X)
20. Berbasis Wayang Beber. *Acintya Jurnal Penelitian Seni Budaya*, 8(1).
21. Sutopo, A. H. (2003). *Multimedia interaktif dengan flash*. Yogyakarta: Graha Ilmu, 32-48.
22. Turan, B. (2014). The opinions of teachers on the use of cartoon character in the mathematics lesson. *Procedia-Social and Behavioral Sciences*, 141, 1386-1391. <https://doi.org/10.1016/j.sbspro.2014.05.239>
23. Xiao, L. (2013). Animation trends in education. *International Journal of Information and Education Technology*, 3(3), 286.