

Puppet Visual Adaptation on Playing Cards as Educational Media

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Abstract

This study aims at presenting an effective media in a form of puppet picture playing cards as a means to introduce traditional puppet to the society. Research and Development (R&D) was chosen as the method to develop the playing cards. Results were presented in a form of the design of puppet picture playing cards as many as 54 cards as well as 54 puppet characters as the background pictures. The design of the playing cards is adjusted to the common playing cards which are distributed widely in the society, including both the sizes and symbols, like the pictures of spade, heart, diamond, and club. In detail, the design comprises: (1) the size of playing cards which is 6 cm width of the upper and lower sides and 9 cm length for the left and right sides. (2) The playing cards' background is in a bright color so does the puppet picture on the card can be seen clearly.

Keywords: playing card; puppet picture; visual adaptation

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INTRODUCTION

The world recognition on the greatness of puppet is shown when UNESCO in 2003 confirms the puppet art as the masterpiece of the Oral and Intangible Heritage of Humanity since the puppet is considered as highly valuable for the human civilization. The world recognition itself confirms more that puppet is not only having local value but more to the universal value. Therefore, it considers appropriate if we, as the art owner, feel proud of the art ourselves while at the same time also feels responsible for keeping preserving the puppet in the country and not letting the arts to disappear. In relation to this, UNESCO president, Koitchiro Matsuura, in his speech, delivered that puppet as one of the world's cultural heritages must be preserved, and it has been the duty of the

Indonesian citizen to have this noble cultural product (Sudjarwo, 2010, p. 34).

Along with the never-ending globalization flow that is marked with the easiest way to communicate and gather information from all over the world, foreign culture finds its easier way to penetrate to the life of Indonesian people and influence the life pattern of the society. As a result, slow but sure, the nation cultures is getting excluded from by the bad influence of inappropriate foreign cultures through electronic media, such as TV and the internet. Puppet, which was supposed to be the nation's pride, experienced declines popularity among youth. Indonesian children and teenagers are no longer recognize the Indonesian puppet characters but deeply know and understand about foreign heroes, like, Super Man, Spider Man, Batman, etc.

The phenomenon raised as the issue of this study, however, cannot wholly blame the role of youth in this matter. The cause ignited this problem should have been studied first. Some of the questions which should be asked are ourselves whether or not the source of information regarding puppet had been given by elders to the youth within an easy access, whether or not the students from kindergarten to Senior High School are equipped with adequate information about puppet,

If the phenomenon above is ignored without any real action as the anticipation, then it is possible that the art will be even more alienated and will gradually disappear. Based on that condition, an effective media to spread information about puppet needs to be developed. A playing card is viewed as an alternative media to spread information about puppet, by modifying it using a puppet picture as the background, seeing that playing card is often played by the people of all ages.

The research about playing card had been done before by some researchers. Some of the researchers did a class action research using a playing card as the media to improve students' academic ability. For example, a research was done by Rina Hindayani (2013) entitled "*Penggunaan Media Kartu Remi Sebagai Upaya Meningkatkan Prestasi Belajar Penjumlahan Bilangan Bulat Siswa Kelas IV SD N Wates 2 Magelang*". Then, a research by Teguh Widodo (2009) entitled "*Optimalisasi Motivasi Belajar Matematika Melalui Teknik Permainan Kartu Bridge Pada Barisan Dan Deret Bilangan Siswa Kelas IX-D SMP Negeri 3 Purworejo Tahun Pelajaran 2008/2009*". Next, a research was written by Liya Rohmawati (2014) entitled "*Peningkatan Mengenal Lambang Bilangan Melalui Bermain Remi Tematik Pada Anak*". The results of the three studies showed that playing card as a media of learning has a positive contribution to measure the academic ability of the students.

Quite similar to the previous studies, the source of this research was playing cards as a media to improve something. The difference was that the previous re-

search was done in the classroom and the results can be seen directly, however, in this study, the results cannot be seen directly because this is a research about developing media in a form of playing cards using puppet pictures as the background, the cards will hopefully be widely used by the society and contribute to the increase of the society's knowledge level toward puppets. Moreover, in the previous studies, ordinary playing cards were used, but in this research, the researcher used playing cards which were developed by the researcher himself that is puppet picture playing cards.

A puppet which has been designated by UNESCO as world cultural heritage has already passed a fairly long history. Until now, the early records that can be obtained by the puppet show come from *Prasasti Balitung* in the 4th century, *Galigi mawayang*. Based on Javanese books such as Centhini and Sastramiruda, puppets have already existed since the time of King Jayabaya in Mamenang (939 M) in a form of picture on a *rontal* leaf. It is also explained that puppet at that time was still closely associated with religious ceremonies or used as a medium to worship and commemorate their ancestors (Soetarno, 2004, p. 5). From the two pieces of evidence, it shows that puppets have existed for more or less eleven centuries in this beloved *Nusantara*.

Junaidi (in Rustopo, 2012, p. 132) said that puppet show is also very good for character education media or character building, because puppet contains moral values such as the expressions of human nobility both physically and spiritually, those expressions can be used as principle of life to maintain the society's ethics and manners personally, socially, and spiritually. The moral values can also be seen through one of the main elements of the puppet show, for example, the story that is presented by the puppeteer.

In accordance with the statement above, Amir (1991, p. 20) stated that the puppet is one of an excellent tool or media for character education, because puppets do not teach the moral values theoretically

but democratically and concrete using the characters as the figure.

Based on the statement above, this research aims to show that puppet as the background picture of a playing card is used as toys and educational media for the people of Indonesia.

METHOD

This research used *Research and Development* (R&D) as the approach, *Research and Development* (R&D) is a research which consists a valid process or steps to develop a product or to polish an existing product. So because the result of this research is a product, R&D approach was chosen. Based on the explanation about R&D, this research attempted to develop an aid that can be used as a tool or media to spread information to the society.

This research was done in Semarang, Indonesia. The object of this research was a study about puppets as the background picture of playing cards. Meanwhile the data were obtained through observation, interview, and documentation technique.

There were ten steps of the research, they were: 1) Potential and Problem; 2) Collection of the data; 3) Product Design; 3) Design validation; 4) Design Revision; 6) Product Test, 7) Product Revision, 8) Implementation Test; and 9) Product Revision. In short, those steps were first, collecting the data in the form of puppet pictures both through observation and documentation. Then, the puppet pictures were selected based on the readability, the puppet pictures were also selected based on the design along with the design of the playing cards as the background. The finished design of the playing cards was printed in order to find out the readability. If it was readable enough then the playing cards were ready to be produced and used.

RESULT AND DISCUSSION

A playing card that is developed in this research refers to the playing card that is commonly used by the society. The de-

sign consisted of (1) the size, the size of the playing card was 6 cm in the upper and bottom side and 9 cm from the left and the right side. (2) The initial page of the cards, the page which contains the puppet picture has bright color in the background so that the puppet picture was visible. The natural and the real color of the puppet are used as the color of the puppet picture. That color is chosen so that the puppet picture in playing card resembles the real puppet and can be recognized easily by the people. For the cover of the card, *Kayon* picture which has a bright background is chosen.

The characters of the puppet chosen as the picture in the playing card are categorized based the type of the playing card. Based on the card initial, there are four categories of a playing card; (1) the playing cards with letter initial such as King (K), Queen (Q), and Jack (J); (2) the playing cards with number initial such 10, 9, 8, 7, 6, 5, 4, 3, 2; (3) The playing cards with Joker initial; and (4) the playing cards with Ace (A) initial. Besides that, the playing card can also be differentiated based on the color of the initial, for example, red (diamond, heart) and black (spade ace, club).

The selection of the puppet characters in the background picture of the cards

The selection of puppet characters is distinguished into four categories, the first is for the cover of the playing card, the second is the playing cards with Joker initial, the third is the playing cards with an Ace (A) initial, the fourth is the playing card with King (K), Queen (Q) and Jack (J) initial, and the fifth is the playing card with number initial.

Cover Picture

Based on the data analysis the selection of the puppet characters, *Kayon* or *Gunungan* is chosen for the cover of the playing card without an initial. For the purpose of uniformity, *Kayon* is chosen as the front cover of the playing cards. *Gunungan* in puppet story symbolized the life of the universe (Kartomi (2015: 29). Every picture inside the *Gunungan* symbolized

the entire universe from the human to the animals, the plants and all the things related to it. *Gunungan* and *Kayon* are used as multi symbols such as the forest, the palace, the archway, fire, water, wind, etc. *Gunungan* analyzed from its pentagonal form represents five time prayer in Islam. While the upward pointed form of *Gunungan* symbolized the purpose of the human's life is upward to the God, Allah.



Figure 1. *Gunungan* or *Kayon* as the cover of the playing cards

The puppet character for Joker Initial Cards

The puppet character chosen for Joker initial cards is a paired character such as *Togog* and *Bilung* (*Sarwita*) or *Limbuk* and *Cangik*, in this case, *Togog* and *Bilung* are chosen. The reason for this selection is because the Joker is the clown of the kingdom who has a playful character so that it can move freely in the kingdom without boundary. Based on that, the puppets with similar characters are chosen for the Joker initial card.

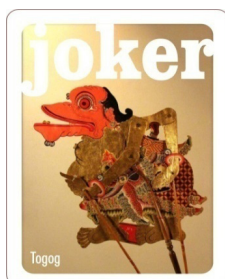


Figure 2. *Togog*

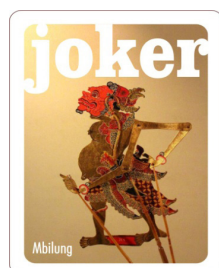


Figure 3. *Bilung*

are the sidekick of the antagonist character. These characters usually give advice to the antagonist character about something he/she does not know.

The Puppet Character for Ace (A) Initial Cards

For the playing cards with Ace (A) initial, Punakawan puppet characters are chosen. This is because the Punakawan puppet characters consist of four figures, namely, *Semar*, *Gareng*, *Petruk* and *Bagong*. Ace (A) in playing card symbolizes a person or a knight who has contributed to the triumph of the nation. Though Punakawan is not directly involved in the kingdom affairs, but they have a considerable contribution when the knights could not find a solution to overcome the problems faced especially *Semar*.



Figure 4. *Semar*



Figure 5. *Gareng*

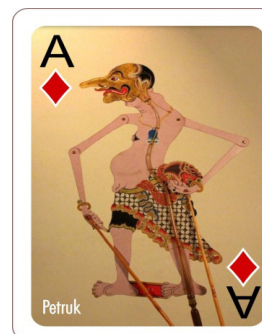


Figure 6. *Petruk*



Figure 7. *Bagong*

In the puppet story, these characters always follow the protagonist, these characters particularly *Semar* became the place for the knight to lament all the problems faced so that they can get enlightenment.

The character of *Togog* and *Bilung*

The puppet characters for Letter and

Number Initial Cards

There are three kinds of playing cards with letter initial which are K, Q, and J. For the card with initial letter K (King), the puppet character chosen is Duryudana. For the card with initial letter Q, the character chosen is the king's wife, Banowati. For the card with the initial letter J (Jack) is the crown prince, Lesmana Mandrakunmara.

For playing cards with number initial, the characters that have not been used above are selected. But the selection of the characters depends on the selection of the character of the cards with letter initial. If the characters used on the playing card with letter initial are the antagonist characters then the puppet characters used in the playing cards with number initial were also the antagonist character and vice versa. For example, for the *ubin* playing cards, the character for the card with initial K (King) is Duryudana (Antagonist Character), so the puppet characters used for cards with number initial are also antagonist characters such as Dursasono, Kartomarmo, Sengkuni, etc. The meaning of the four symbols of the playing cards represents the four season in Europe, for example, winter for spade ace, autumn for the heart, summer for the club, and spring for diamond. While the color of red and black of the playing cards represent day and night. Because of that the selection of puppet characters for those cards is done randomly without considering the meaning the philosophy behind the symbol and the color of the playing cards.

Spade Ace Card

The characters used for Spade Ace cards are the characters from the family of Pandawa that consists of Arjuna, Subadra, Abimanyu, Wisata, Puntadewa, Bima, Nakula, Sadewa, Gatutkaca, Anareja, Srikan-di, and Antasena.



Figure 8. Arjuna



Figure 9. Subadra

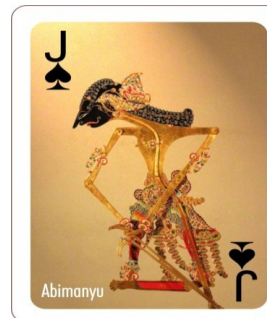


Figure 10. Abimanyu



Figure 11. Wisata



Figure 12. Puntadewa

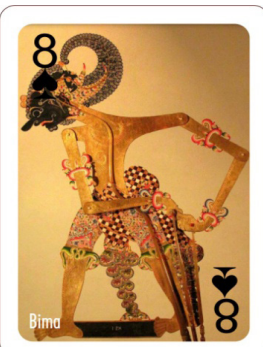


Figure 13. Bima

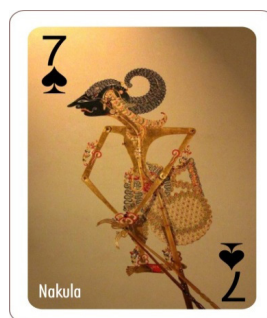


Figure 14. Nakula



Figure 15. Sadewa



Figure 16. Gatutkaca



Figure 17. Anareja



Figure 22. Lemana Mandrakumara



Figure 23. Sengkuni

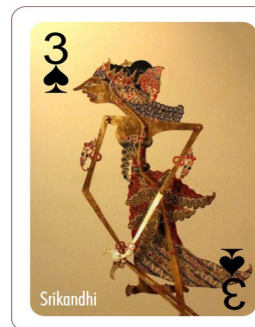


Figure 18. Srikandi



Figure 19. Antasena



Figure 24. Durna



Figure 25. Karna

Pandawa and their family are the protagonist characters in the story of the puppet. This character is portrayed as a character that is fond of doing spiritual activity in order to achieve goodness in this life and the afterlife. Because of that these characters have a loving personality toward others.

Diamond Card

The characters used for the diamond card are the characters from the Kurawa family that consists of Duryudana, Banowati, Lesmana, Sengkuni, Durna, Karna, Kartamarma, Aswatama, Durmagati, Dursasono, Citraksa, and Citraksi.



Figure 26. Kartamarma



Figure 27. Aswatama



Figure 20. Duryudana

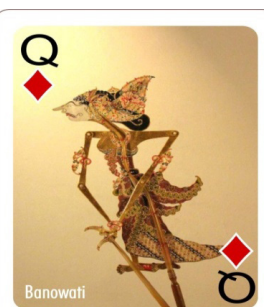


Figure 21. Banowati



Figure 28. Durmagati



Figure 29. Dursasono



Figure 30. Citraksa



Figure 31. Citraksi



Figure 36. Udawa



Figure 37. Setiyaki

The Kurawa and their family are the antagonist character. They are known as the characters who like to have fun and only think about the mortal world without caring toward others. They do whatever they can and want to achieve their goal.

Heart Card

The characters used for the heart card are the combination of some characters such as Duarawati, Mandura, Kresna, Jembawati, Samba, Baladewa, Udawa, Setiyaki, Prabowo, Pragota, Wisanggeni, Sumantri, Anoman, Gandamana, and other protagonist characters.



Figure 38. Prabowo



Figure 39. Pragota



Figure 32. Kresna



Figure 33. Jembawati



Figure 40. Wisanggeni

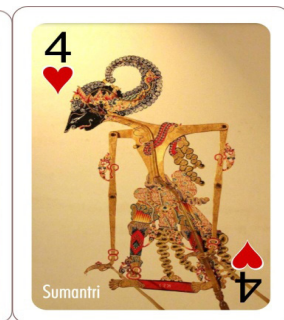


Figure 41. Sumantri



Figure 34. Samba



Figure 35. Baladewa



Figure 42. Anoman



Figure 43. Gandamana

The character of Duarawati and her family along with some other protagonist characters are the characters who choose the right path like the Pandawa, they are compassionate toward others, care to another, fond of doing spiritual activity to

achieve happiness in the world and the afterlife

Club Card

The characters used for the club card are the family of Alengka and some other characters such as Wisrawa, Sukesi, Dasamuka, Kumbakarna, Wibisana, Prahastha, Indrajid, Sarpakenaka, Cakil, Rambut Geni, Buta Punuk, and Galiuk.



Figure 44. Wisrawa



Figure 45. Sukesi



Figure 46. Dasamuka



Figure 47. Kumbakarna



Figure 48. Wibisana



Figure 49. Prahastha

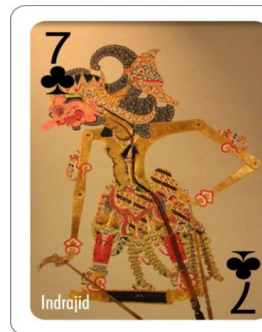


Figure 50. Indrajid

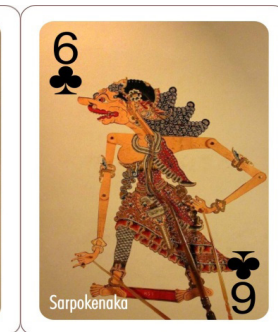


Figure 51. Sarpakenaka



Figure 52. Cakil



Figure 53. Rambut Geni

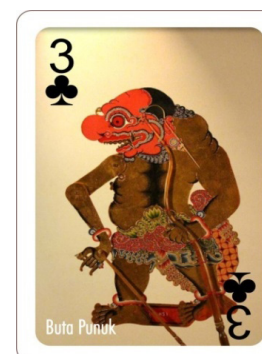


Figure 54. Buta Punuk



Figure 55. Galiuk

Alengka and his extended family are characters who mostly chose the path of evil or antagonist. These characters have the personalities resembling the personality of the Kurawa. They are frivolous and domineering. They justify any means to achieve their desires and love to have fun.

In accordance with the theory stated in the previous section, puppet is one of the right media to teach character and manners that is way similar puppet characters are chosen for the cards with the similar category. The reason for the selection is that so the users of the cards are able to classify the puppet character based on

their personalities.

The puppet characters along with the philosophy in the show that could be used as a guideline life are not described explicitly in the playing card, but the purpose of this research is that after the users are familiar with the puppet characters, they will be interested to know more about the puppet's world. Considering that the puppet can be used as a tool to learn or teach character or human personality by imitating the puppets and then applying them in everyday life. But of course, the people should only imitate the good characters because there are bad characters in the puppet story just like the human nature. Not only by imitating the character of the puppet, character education can also be taught using the story in a puppet show. Play or puppet show presented by the puppeteer for the whole night always contains life guidance, as the Code of Conduct in life. Therefore at the end of every puppet show, there is always *golek* performance, so that the audiences are able to gain the guidance or life lessons contained in the story or the puppet show.

Referring to the statement of media as the medium or the message carrier from the sender to the recipient, this playing card is developed as the media to spread the information about puppet to the society. The mission behind this is that hopefully the users of the cards get messages delivered by the researcher. The message is when they use the cards to play, they will also notice the puppet character in the playing card. Then, they will become curious about those puppet characters, so that they not only look at the figure but also can identify the characteristics of the puppet. They are also led to recognize the name of the puppet character because the initial names of the puppet are enclosed on every card. If it is seen from the media classification, then the category of this playing card is silent visual. Silent visual is a media that relies on the picture as the media to deliver messages or information to the recipient.

The existence of the puppet play-

ing cards as toys in the society also carried a message in maintaining and conserving the culture of the nation, especially a traditional culture that become estranged among the young generation. The conservation effort is started through adaptation by playing the game using the puppet playing cards so that indirectly they will recognize and understand the character of the puppets. The research of Gregor (2010) had created and proved that playing cards with the vegetable image could improve the children understanding of the benefit of fruits and vegetables. Similarly, the research written by Yien (2011) proved that the learning based on the game has a positive influence on the result of the study. By getting familiar with the puppet characters, indirectly the existence of the puppet will be maintained. This is in accordance with the mandate of UNESCO that stated puppet is one of the world heritages. So it becomes the task of the world, especially Indonesian to maintain the existence of puppets.

CONCLUSION

Based on the results of this study, it can be concluded that the development of playing cards as the medium to spread information about the puppet is based on the common playing cards its amount and size, then the picture of the puppet are attached on every card.

The selection of the puppet characters is based on the amount and the type of the cards, the design of the cards is based the size of the common playing cards, the image of the puppet on the cards are photo of the puppets, the background color is bright, the image of the front page is *Gunungan*, the background color of the *Gunungan* is also bright. Referring to the philosophy of playing while learning, it is hoped that the message of introducing the puppets through playing cards can be captured when the cards are used to play a game.

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