

Creativity And Originality Of Cangik And Limbuk Characters Through The Design Of Hand Puppet

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Abstract: Creativity and originality in the process of creating art can be built through the creation of hand puppets. When the combination of the two is processed through design elements, then the hand puppet has the potential to be a medium for conveying messages. This study discusses the creation of hand puppet characters from shadow puppets figures in the story of Punakawan, namely Cangik and Limbuk, as a result of creativity and originality that utilizes recycled materials.

Keywords: Creativity and originality, Cangik and Limbuk, hand puppet

1 INTRODUCTION

CANGIK and Limbuk are two female characters in shadow puppets or Wayang Kulit shows who often appear in Punakawan plays. These two characters are helpers and loyal friends of the lords in the kingdom. As classic figures in the art of shadow puppets, Cangik and Limbuk are often used to convey messages to the public. Their presence is often awaited. They are usually presented next to female puppet characters as assistants. This mother-daughter conversation always provokes laughter from the audience, because it is delivered in light and humorous language [1]. Cangik and Limbuk have indirectly become artistic products whose forms can be redesigned to be used as information media. Art products are often interpreted as something beautiful. The meaning of beauty often creates feelings of pleasure for those who enjoy it. The value of a work of art is basically born from a creative process. The result of creativity is what will ultimately show the quality of an artistic product. The creation of Cangik and Limbuk characters using recycled materials is included as an artistic product. This study discusses the creation of Cangik and Limbuk characters in the form of hand puppets from wire, leftover cloth, paper, and wool yarn, as a representation of the human dimension in visual works. The creation of hand puppet characters is a process of combining the concepts of creativity and originality in visual elements, which are visualized through facial and postural appearances. Creativity and originality in this creation not only prioritizes beauty, but also considers the needs of its users. As said by Piliang, that works of art can be studied descriptively qualitatively by looking at the relationships within a totality [2].

2 LITERATURE REVIEW

2.1 Cangik and Limbuk

In the Wayang Kulit tradition, Cangik and Limbuk are the characters of a mother and daughter who work as royal servants. They serve both the Pandavas and the Kauravas. Physically, the visualization of Cangik and Limbuk's characters looks disproportionate. Cangik's figure, the mother is a flirtatious old woman, long neck, head slightly protruding forward and thin body. When she spoke, her closest voice was

small. While Limbuk, the child, is described as fat and strong. Her behavior is like Cangik, flirty and likes to dress up. Limbuk's fat body is a parable for fat women. Limbuk's voice sounded like a man's voice and was a bit curt. In every puppet dialogue that is shown, Limbuk always asks for a marriage, then Cangik will give long advice [3]

2.2 Creativity

In the language dictionary, creativity is defined as the ability to create something. The creation of works of art in the creative process can use any material, including used goods. Within a person, creativity also becomes a process of thinking and learning. Creativity is born on the basis of a fundamental need to find something totally new, which is able to harmonize with nature, and bring beauty to the surroundings. Unusual forms of creativity or considered "genius" often lead to new debates and discourses in society. However, not all the results of creativity can have original quality [4]. Creativity created by an artist or designer can be lived and expressed to maintain the values of civilization, because it contains creative potentials of cultural value. As is the case in the re-creation of the Cangik and Limbuk characters, the hand puppets made are to serve as information media that can convey socio-cultural values to the community.

2.3 Originality

Originality has an influence on creativity and makes creativity products have high value, become different, as well as bring changes to life values. The work of originality can be inspired by past experiences, but its appearance has a difference sign from the concept of its predecessor's invention. Originality indirectly brings people to action to learn something with a new perception. Something that had not been seen before, but now looks real. An acceptance process that may be out of the ordinary so far. All of that requires full attention, awareness, signs, and sensitivity from the individual concerned [5]. Changes in perspective like this allow everyone to break through the "something" behind the phenomenon to get to the nature of reality, which can not only be measured through science, but also through aesthetic experience, by involving various forces in human beings.

However, according to Rachman [6], the existence of the concept of originality in art is an ideal but non-aesthetic concept, and is not the main element in perceiving art. Therefore, the perception that is formed from the combination of creativity and originality can be considered to provide interesting novelty values or it may not be considered as beauty.

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2.4 Shadow Puppets

Shadow puppets performances are often found in Indonesia as a tradition to celebrate certain holidays. In a show featuring Punakawan's play, many characters are shown. The beginning of the emergence of shadow puppets is closely related to the tradition of worshipping ancestral spirits called *hyang* which is presented to honor spirits through shadow performances. This tradition of agrarian society in Java has been known since approximately 1500 years ago. Then Hindu culture gave an influence on this show, until it was finally known as *wayang* [7]. Shadow puppets display figures that are controlled by human hands when played. The movement of *wayang* puppets uses rods and ropes, especially to move the elements of the hands and body of the puppet itself. To play it requires skill and practice. People who are adept at playing it are called puppeteers or *dalang*. Puppets are made with certain visualizations and contain certain character meanings. The elements of art in *wayang* puppets can be seen in the *wayang* visuals that have changed from time to time. In the Hindu era, shadow puppets was drawn realistically referring to the reliefs of the Penataran Temple, while in the Islamic era, puppet was drawn in decorative stylization and could be moved with the hands [8]. Shadow puppets do not always have to be made of leather, but can be made using other materials. This study also discusses the creation of *Cangik* and *Limbuk* characters made of wire, paper, used cloth and wool yarn, as a study of the concept of creativity and originality in visual character design.

2.5 Visual Characters

In the context of puppets creation, the principles of visualization physically can refer to three important principles of character, namely [9]:

1. Personality of the character

What kind of personality do you want to show. This can be described through expressions and speech. Is the character a friendly, aggressive, intelligent, relaxed, or rigid.

2. The attitude of the character

Visualization of posture can explain the meaning of different characters. This is to describe whether the character includes a clumsy, timid, cowardly, doubtful, or sensitive character.

3. Body proportions of the character

Body proportions can represent the desired character. Body proportions include body shape, face shape, head shape, hand shape, chest shape, and others. The proportions of the body that are displayed with a wide chest tend to build a bold perception. While the proportions of the body that look large, tend to give the impression of being less agile.

3 METHOD

The discussion about the creation of *Cangik* and *Limbuk* characters through hand puppets uses a descriptive qualitative method which refers to the use of visual signs. To understand the reading of visual signs, a visual semiotic approach is needed, especially the thoughts of Charles Sanders Peirce regarding the typology of signs. Peirce characterizes semiotics as a doctrine of signs, where there is a relationship between signs as a form of interpretation. Each time a sign is used, it can produce different interpretations according to the context and other external factors that influence the sign [10]. In addition, visual signs can be defined simply as signs that are constructed with a signifier and a signified, which means a sign that can be seen and interpreted. Visual signs can be formed iconic, indexical, and symbolic. Icons show signs that

resemble objects that cannot be presented. The index shows signs as a cause and effect or accompanying phenomena. While symbols show signs that generate ideas and have become conventions in society [11].

To analyze visual signs as a relation of creativity and originality built through *Cangik* and *Limbuk* characters, this study divides the structure of signs into two parts, namely:

1. Sign structure through form, to build perceptions about posture and body proportions.
2. Sign structure through appearance, to build perceptions about personality.

4 DISCUSSION

Visualization of signs through *Cangik* and *Limbuk* characters can be described through the stages of the manufacturing process. The meaning of the sign is generated because of the relationship with other signs. Visual signs as a form of creativity and originality in this study are described in two stages of sign structure.

4.1 Visualization of *Cangik* and *Limbuk* Characters

4.1.1. Sign Structure of Posture and Body Proportion

In the first stage, the materials of wire, paper, the rest of the fabric and wool are prepared. Wire is used to make the body, head, and hands. Paper is used to wrap the wire frame that has been made. The remnants of the fabric are sewn to the frame and used to cover parts of the body as a costume. While wool yarn is used to cover part of the head shape as hair. In this stage, all the recycled materials become visual elements that will form a sign as an icon. The forms of *Cangik* and *Limbuk* characters are icons of figures in shadow puppets shows. In the second stage, making signs as icons starts from the head. A number of wires are coiled and tied as a series to form the head structure of *Cangik* and *Limbuk*. After the structure of the head is formed, then the wad of wire is wrapped in paper using adhesive. The wrapping of the paper is done through small pieces so that it can adjust to the structure of the head, as well as shape the face, especially the nose. At this stage, the shape of the head that has been wrapped in paper is then painted with a color that resembles the color of the skin. After the paint dries, the face can be painted with colors for the eyes, lips and eyebrows. After the facial expression is formed, the next step is to attach a strand of wool thread as a visualization of the hair from *Cangik* and *Limbuk*. The creativity and originality of the sign structure as an icon can be seen from the expressions on the faces of *Cangik* and *Limbuk*. Both their faces are visualized with wide lip lines, and large eyes. *Cangik*'s face, as a slender mother, is visualized as oval, while *Limbuk*'s growing chubby face is visualized as a wide square. In shadow puppets performances, generally *Cangik* and *Limbuk*'s performances can only be imagined through the narration delivered by the *dalang*. However, in this study, *Cangik* and *Limbuk* characters can be realized more significantly.

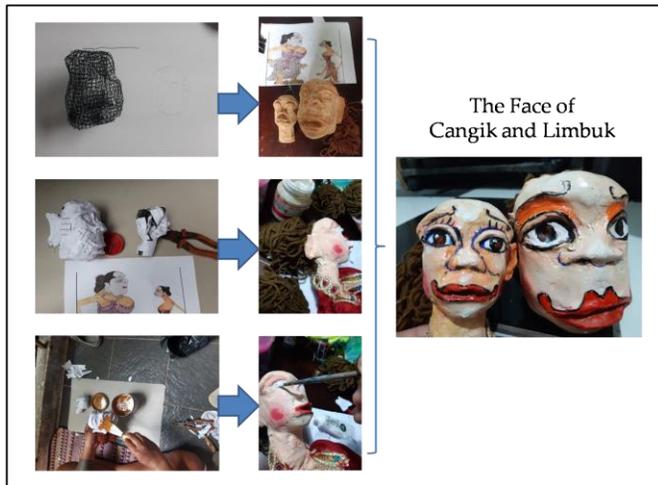


Fig. 1. Stages of Visualizing a Sign as an Icon, Head Part

The same applies to the creation of Cangik and Limbuk body shapes. At this stage, the icon made is the first body part, namely the hand. Hand making also uses wires that are strung together to form a hand frame structure. After that, the hand frame is wrapped with pieces of paper, until it is covered in all parts. The finished hand frame is then covered with the rest of the fabric as part of the sleeves. Gluing is done with glue and also hand sewn. After the two hands are connected, then the body parts are made. Cangik and Limbuk's bodies are designed in the same way, which is sewn according to the costumes you want to show. The lower part of the body is left exposed, because the function of this character is shown as a hand puppet that can be moved by hands and fingers. Creativity and originality in the signs of this body part can be shown in the use of cloth as costumes, namely the red kebaya costume for the Cangik character, and the yellow kebaya costume for the Limbuk character. Both are also visualized using batik cloth. In terms of posture and body proportions, these two characters have shown creativity and originality that carry a cultural message, because of the kebaya and batik costumes they wear, as traditional Indonesian clothing.

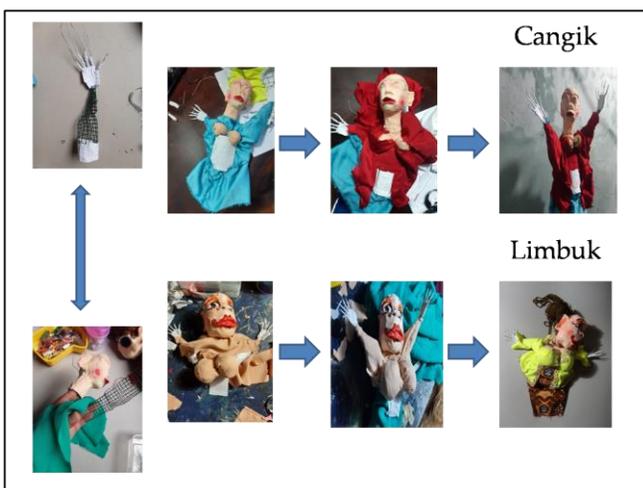


Fig. 2. Stages of Visualizing a Sign as an Icon, Body Part

In terms of the sign as an index, the appearance of the Cangik and Limbuk characters is part of the cause and effect. Both are made from recycled materials, as a blend of creativity and

originality. The existence of Cangik and Limbuk has also become a phenomenon, because their performances have become idols in society that are much awaited. Cangik's appearance as a mother figure is slender, flirtatious, and loves to give advice in her small, shrill voice. Meanwhile, Limbuk's appearance is a person who likes to dress up, is fat, strong and also flirtatious, with a voice like a man. Thus, the form of creativity and originality to produce signs as icons and indexes for these two characters cannot be separated. The creation of Cangik and Limbuk hand puppets becomes a signification in different forms, without changing the perception of the characters of the two.

4.1. 2. Sign Structure of Personality

In the context of Cangik and Limbuk, visual signs that show personality are built through character movements and dialogue, where all character movements cannot be separated from the visualization of the shape of the face and body. Thus the structure of personality signs cannot stand alone, and is influenced by narrative factors and the appearance of Cangik and Limbuk. Although in the narration, Cangik and Limbuk are considered only as additional characters in the Punakawan play, they are actually the main characters. This is because the messages conveyed in shadow puppets performances are usually centered on the Cangik and Limbuk dialogues. The presence of Cangik and Limbuk became a symbol of the puppet show. They are designed to carry messages in light and laughable ways. The dialogues presented by Cangik and Limbuk often touch the experiences of human life, so they are considered capable of representing the problems of society.



Fig. 3. Cangik and Limbuk as Symbol

Cangik and Limbuk personalities become symbols that blend with their form, making them easy to remember and accept as part of certain community groups. When messages are conveyed in entertaining ways through Cangik and Limbuk dialogues, ideas can be more easily received and understood. Although Cangik and Limbuk's forms were redesigned in the form of hand puppets, while still including the characteristics of

their body proportions, these two characters are still known and build the same perception of personality. Thus, creativity and originality to produce new signs from Cangik and Limbuk do not change these two characters as symbols of society.

4.2 Relationship of Creativity and Originality

The creation of Cangik and Limbuk characters using recycled materials creates a form of creativity and originality that gives purpose. This means that these two characters have been redesigned so that they can get out of the minds of many people who are generally fixated on the shape of the characters in shadow puppets shows. The ability to break from standard rules is part of originality, while redesign using different materials is part of creativity. The appearance of the hand puppet designs of these two characters indirectly shows the unusual step of most people's thinking. This is in line with what Bohm said that some works of art can be achieved by certain rules, techniques, and formulas. But creativity and originality cannot be analyzed verbally and intellectually alone. Its existence is a difference between the uniformity of paradigms, which leads humans to a new concept of totality. Simultaneously, the presence of artistic products is also able to bring harmony of beauty. That is the real quality of the relationship between creativity and originality. In the course of creativity, nature and humans are always in contact with each other. The similarity of patterns is often contained in objects and natural phenomena. When a natural pattern is researched and understood by an artist or designer, it can be described as part of a science product or an artistic product. Originality can be presented because humans, in the context of an artist or creator, have sensory features that are able to absorb forms of harmonization of nature through their feelings and thoughts, which are then translated into more structural and interrelated relationships. Creativity and originality are also manifested through visual forms that resemble objects, which show cause and effect or phenomena, and through language symbols. As artistic products, Cangik and Limbuk hand puppets show an effort to find the truth through creations or discoveries that involve various aspects of human life. A scientific truth becomes beautiful when it is visualized through artistic symbols. Art can also develop well through a learning process that involves science. Harmonization of the two is part of creativity that gives birth to quality and originality

5 CONCLUSION

This study concludes that Cangik and Limbuk character designs are significant visualizations. The creation of the two characters is the result of a combination of creativity and originality that is processed with a semiotic approach, where visual signs as icons, indexes, and symbols are translated into two stages of sign structure, namely the stage of personality visualization, and visualization of posture and body proportions. Cangik and Limbuk characters are made into hand puppets using recycled materials consisting of wire, paper, wool yarn, and fabric scraps. The processing of the entire material becomes a process of creativity and originality as a form of the totality of the sign. The discussion of visual character design is important, because it can encourage creativity in redesigning other characters from shadow puppets figures, so that they can be developed into information media in different ways, according to the needs of the community. Creativity and originality through the Cangik and Limbuk characters show their function as symbols that can bring

socio-cultural ideas, as well as direct humans to a new totality concept in harmony of beauty, while still prioritizing local cultural wisdom.

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