

A COMPARISON OF THE CHARACTER OF THE PUNAKAWAN PETRUK IN WAYANG PURWA WITH THE COMIC BY TATANG SUHENRA

Audya Pridita Sugilar

Universitas Komputer Indonesia, Bandung, West Java, Indonesia

Taufan Hidayatullah

Universitas Komputer Indonesia, Bandung, West Java, Indonesia

Yully Ambarsih Ekawardhani

Universitas Komputer Indonesia, Bandung, West Java, Indonesia

ABSTRACT

In 1980, Tatang S published the comic character of Punakawan Petruk and Gareng. Research on the comparison of visualization of Punakawan character Petruk aims to compare visual Petruk in Purwa puppets with comic by Tatang Suhenra. This research is limited to reviewing only the character Petruk. This character study research was conducted to find a visual comparison of the Petruk character in the puppet show and in the comic. This research uses a comparative qualitative method. The results of the study found differences and similarities in the eyes, nose, hair, ears, body proportions, and clothing attributes. This research expected can be a reference contribution to the next visual work of designers who design characters that raise traditional culture. With this research, designers who use the Petruk character in their work can have a visual reference of Petruk and make it easier to apply the Petruk character in other visual media.

Keywords: Punakawan, performance art, wayang, comics, change, Petruk.

INTRODUCTION

The Punakawan character characters include Semar, Nala, Gareng, Petruk, and Bagong. The characters are made in such a way as to represent the condition of the community so that it is as if they have friends who understand their situation and invite them to the path of virtue. The Punakawan character who is used as the object of research is Petruk. Petruk has the most perfect physical characteristics compared to other Punakawan characters. He has a tall thin body with a long nose. Petruk is a figure who teaches about learning in Islam, especially in the field of Thasawuf. (Muthoifin Muthoifin, Sabar Narimo, Surarno Shobron, Anisa Mubarakah, 2023) . One of the strategies in

maintaining the value of the Punakawan found in the puppet performing arts is to adapt the Punakawan character into Comic media. This research aims to find the similarities and differences between the Petruk character in Purwa puppets and the Petruk character in Tatang Suhenra Comics. So that it is expected to be a reference for other designers who take the Punakawan character, especially Petruk, as a character in their work. One of the comics that has Punakawan characters in it is a humorous comic by Tatang Suhendra. Comics are an expression of ideas with the use of image media, comics have advantages in their presentation that contain visual elements and strong stories and can make readers emotionally involved. (Nafala, 2022) . The existence of Wayang Beber in the form of illustrations telling stories on palm leaves is the forerunner of comics. In 1980, a comic by Tatang Suhendra was published, which took the figure of Petruk. Tatang Suhenra's comics targeted the lower middle class as target readers, with comic distribution through hawkers and toy traders in elementary schools. (Gun Gun Gunawan, Alvanov Z Mansoor, Naomi Haswanto, 2016) . Although featuring the same character, Petruk, Tatang Suhenra releases the atmosphere of puppetry and moves it into a different space, namely present-day life. One of the strategies in conveying messages is with a caricatural approach or humor. Various human activities can give form to humor. Many works with humorous nuances have been created in the realm of fine art. (Taufan Hidayatullah, Setiawan Sabana, Tisna Sanjaya, 2017) . This humor approach used by comic artist Tatang Suhenra in conveying messages in comics also includes stories of local mythology and ghost stories to further attract his target readers.

Previous research on Wayang comics is a study entitled The Transformation of R. A Kosasih's Mahabharata Wayang Comics Design: Comparison of the 1955 Version with the 1975 Version. This research was made by Iwan Gunawan. In his research, Iwan Gunawan compared the 1955 published version of Mahabharata Comics with the 1975 published comics. The difference between Iwan Gunawan's research and this research is that this research compares the character of Petruk in puppets with comics. Based on Iwan Gunawan's research, 1950 - 1960 was the golden period in the development of Indonesian comics. At that time, wayang comics were a favorite comic after in 1960 comics about martial arts, and superheroes appeared. (Gunawan, 2020) . Another related previous research is the Lower-Class Representation of Punakawan Figures in Tatang Suhenra Comics by (Binar Murgati Pardini, Irsyad Ridho, Saifur Rohman, 2016) . The result of the research is to find characteristics that represent the lower class. The difference in this study is that it does not discuss Petruk's visuals in terms of representation of the lower middle class, but in terms of the visual character Petruk. In addition, there is a previous study entitled Study of Forms, Functions and Meanings of Yogyakarta Style Puppet Punakawan Makeup Characters by (Dwi Ermavianti, Wahyu Sulistyorini, 2022) . The study reviews the procedures for applying human makeup as a Punakawan character. The difference with this research is that it does not review the visual application of Petruk on the human face, but on wayang purwa and comics. Another study entitled "Punakawan" Local Character As A Creativity Idea In Designing Visual Communication by (Pujiyanto, Sarjono, Andy Pramono, 2017) and Lakon Punakawan as A For Of Religious And Cultural Transformation of Javanese Community (Fuad Noorzeha, Agus Sutono, John Abraham Ziswan Suryosumunar, 2022) Both studies discuss the visuals of the Punakawan character. Meanwhile, what distinguishes this research is that it focuses only on the character Petruk.

The purpose of this research is to compare the character of Petruk in Wayang Purwa performances with Tatang Suhenra Comics, with this research it is hoped that designers who use the Petruk character in their work can have a visual reference for Petruk and facilitate the application of the Petruk character in other visual media. With the research on wayang, it is expected to support and develop the visual character of wayang in the fields of science, technology and socio-culture (James Darmawan, Irwan Harnoko, 2017).

LITERATURE REVIEW

The Punakawan character reviewed in this study is Petruk who has a smart mind, and intelligence in speaking. The existence of Punakawan was inserted by the Wali Songo who aimed to make Wayang as one of the media in preaching. Petruk comes from Fatruk which means leaving, that is, leaving worldly things and focusing only on the hereafter. (Siswanto, 2018) . Punakawan figures in wayang performance art include Punakawan Gagrah

Yogyakarta and Surakarta, Gagrag Banyumas, Gagrag East Java, and Cirebon leather puppets. Where the Yogyakarta Gagrag Punakawan is used as the object of analysis, because in the Yogyakarta Gagrag Punakawan visually, the aesthetic order, and the shape of the physiognomy figures are different from one another (Tanudjaja, 2022) . Below is an image of the Petruk character in the Purwa puppet show.



Figure 1. *Punakawan Petruk Purwa puppet character (Source: google image).*

In the Yogyakarta Purwa Wayang Performance Art, the Punakawan Petruk character is a character who is instilled with Islamic religious values by Sunan Kalijaga who initiated Wayang kulit. The feud between the Kurawa and Pandawa in the Mahabharata Epic is likened to the battle of Nafi (negation) and isbat ((Herlyana, 2013)confirmation). Punakawan figures in shadow puppet shows are present as caretakers of knights, who are representations of commoners but are incarnations of God (Binar Murgati Pardini, Irsyad Ridho, Saifur Rohman, 2016) . Punakawan, in this study especially Petruk, is described as the closest confidant to the five Pandawa knights, although not the main character but able to influence the audience who feel equal to the Punakawan (A N Hidayati, R W Winarni, D Pratama, A Nurfarkhana, 2018) Petruk is described as slim, tall, long-nosed and has long hair tied together, as shown in Figure 1. Punakawan in wayang performance art has a bad face, this is an embodiment of the inspiration of old beliefs that believe that humans who have magic powers have a different (deformed) form (Sunarto, 2012) .

In the 1980, Tatang Suhenra published the comic, Petruk Gareng. Petruk was depicted as a young man of Tumaritis Village, living a daily life with all its problems. Tatang Suhenra also inserted mythological creatures and local ghosts in the comic. Below is an image of one of Tatang Suhenra's comic covers, with Petruk as one of the main characters in the comic.



Figure 2: *Punakawan Petruk in Tatang Suhenra's comic (Source: personal)*

The Punakawan Petruk character in Tatang Suhenra's comic is described as an unemployed character, has a lot of debt, and has a nosy and reckless nature. The Punakawan Petruk in the comic by Tatang Suhenra, as shown in Figure 2, which is a representation of ordinary people from the lower economic circles. Petruk has round eyes and is always wide open, symbolizing agility (Rosalinda, 2019) This comic by Tatang Suhenra is a contemporary comic which, although it does not explicitly express the meaning of beauty in physical terms, can imply a message that is present regarding human attitudes and behavior in their daily lives (Ndaru Ranuhandoko¹, Santi Sidhartani, 2019).

Next table are previous research studies related to the Punakawan character:

Table 1. Related research on Punakawan Figures.

No.	Research	Research Results	What is applied in this research
1	Representation of the Lower Class in the Punakawan Figure in Tatang Suhenra Comics. (Binar Murgati Pardini, Irsyad Ridho, Saifur Rohman, 2016)	The result of the research is to find characteristics that represent the lower-class society, followed from their journals. These include <ul style="list-style-type: none"> • Ghost as a symbol of the displaced lower class • Romance as a marker of lower-class position in the Class Hierarchy 	From the research of the Binar Murgati Pardini team, it can be concluded that there is a relationship with the visual characters in Tatang Suhenra's Punakawan with the theme of the Comic itself as a comic with a target audience of lower economic circles. Why is there a change in the visual of Punakawan compared to wayang Purwa.
2	Study of Form, Function and Meaning of Yogyakarta Style Puppet Punakawan Character Makeup (Dwi Ermavianti, Wahyu Sulistyorini, 2022)	The results of this study review the procedures for applying makeup to human faces as Punakawan characters.	The application of this research is how to recognize more details about the visual form of the eyes, nose, and mouth of Punakawan in Purwa puppets.
3	The Transformation of R.A Kosasih's Mahabharata Wayang Comics Design: Comparison of The 1955 Version With The 1975 Version (Iwan Gunawan, 2020)	The results of this study review the comparison between the Mahabharata comic design in 1955 and 1975.	The application of this research is how to compare visual elements in comic characters
4	"Punakawan" Local Character As A Creativity Idea In Designing Visual Communication. (Pujiyanto, Sarjono, Andy Pramono, 2017)	The result of this research is that Punakawan can be an inspiration for creating character designs in visual communication design media.	Punakawan can not only be applied to puppet media but also other media, such as comics.

No.	Research	Research Results	What is applied in this research
5	Lakon Punakawan as A Form Of Religious And Cultural Transformation of Javanese Community (Fuad Noorzeha, Agus Sutono, John Abraham Ziswan Suryosumunar, 2022)	The result of this research is that there is a change in the meaning of the Punakawan character in wayang.	Punakawan can be a character that represents the religion and culture of a region.



METHODOLOGY











This research uses a comparative qualitative approach. That is, by comparing the visual elements of Petruk's character in Wayang with Tatang Suhenra's comic. The visual elements used for comparison are eyes, mouth, nose, ears, hair, body proportions and shapes, and clothing attributes. This study aims to analyze the comparison of the visual character of Punakawan Petruk in the wayang performance art when adapted into a character in Tatang Suhenra's witty comics. The comparison analyzed in terms of the visual character of Punakawan Petruk. This research uses literature data sources from related journals and comic books by Tatang Suhenra. This research aims to find differences and similarities between the figure of Punakawan Petruk when he becomes a character in the art of wayang performance and when he becomes a character in humorous comics. This research can also be a reference for further innovation in the use of Punakawan figures in other visual communication media such as animated films.



RESULT AND DISCUSSION

The following are the results of research using comparative qualitative methods. That is by comparing the visual elements of Petruk's character in Wayang with Tatang Suhenra's comic. The visual elements used for comparison are eyes, mouth, nose, ears, hair, body proportions and shape, and clothing attributes. The following table below is a comparison of the visual elements of the Punakawan Petruk character in the wayang performance art with Tatang Suhenra' humorous comics.

Table 2. Comparison of visual elements of Punakawan Petruk in wayang performance art with comics.

No.	Visual Elements	Visual Petruk in Wayang	Visual Petruk in Comics	Description
1	Eye	 Source Ideguru: Journal of Teachers' Scientific Work (Dwi Ermavianti, Wahyu Sulistyorini, 2022)	 Source: Tatang Suhenra comic	<p>Similarity:</p> <ul style="list-style-type: none"> • Round eyeballs <p>Differences:</p> <ul style="list-style-type: none"> • Thin, long eyebrows form waves on Puppets, while thick eyebrows on comics • Wide eye sclera area in puppets, normal sclera area in comics • Bulging eyes in puppets, sad eyes in comics • There are comic eye bags

No.	Visual Elements	Visual Petruk in Wayang	Visual Petruk in Comics	Description
2	Mouth	 <p>Source Ideguru: Journal of Teachers' Scientific Work (Dwi Ermavianti, Wahyu Sulistyorini, 2022)</p>	 <p>Source: Tatang Suhenra comic</p>	<p>Similarity:</p> <ul style="list-style-type: none"> • Wide mouth • Thick lips • Large front teeth visible <p>Differences:</p> <ul style="list-style-type: none"> • Has a filtrum on the comic
3	Nose	 <p>Source Ideguru: Journal of Teachers' Scientific Work (Dwi Ermavianti, Wahyu Sulistyorini, 2022)</p>	 <p>Source: Tatang Suhenra comic</p>	<p>Similarity:</p> <ul style="list-style-type: none"> • Long Nose • Slim nose • Rounded nose tip <p>Differences:</p> <ul style="list-style-type: none"> • Bumpier nose on puppets
4	Hair	 <p>Source: Google photo</p>	 <p>Source: Tatang Suhenra comic</p>	<p>Similarity:</p> <ul style="list-style-type: none"> • Wide forehead • Straight hair tied up • Having sideburns near the ears <p>Differences:</p> <ul style="list-style-type: none"> • Thicker and longer hair on puppets
5	Ears	 <p>Source: google photo</p>	 <p>Source: Tatang Suhenra comic</p>	<p>Similarity:</p> <ul style="list-style-type: none"> • Wide ears <p>Differences:</p> <ul style="list-style-type: none"> • Many indentations on the puppet ears • There is an ear hole • There are veins on the puppet
6	Body proportions and shape	 <p>Source: google photo</p>	 <p>Source: Tatang Suhenra comic</p>	<p>Similarity:</p> <ul style="list-style-type: none"> • Slouching posture <p>Differences:</p> <ul style="list-style-type: none"> • Hands on puppets are much longer • Big belly on puppets • The number of fingers on the feet and hands is only 4 in puppets, while in comics there are 5.

No.	Visual Elements	Visual Petruk in Wayang	Visual Petruk in Comics	Description
7	Clothing attributes	 <p>Source: google photo</p>	 <p>Source: Tatang Suhenra comic</p>	<p>Similarity:</p> <p>-</p> <p>Differences:</p> <ul style="list-style-type: none"> Wayang wears a batik cloth wrapped around the handlebar while the comic wears a t-shirt and long pants. Wearing necklaces, earrings, and bracelets on the puppets, while the comics do not wear any accessories. Wearing shoes in the comics, while in the puppet Petruk is barefooted

From the table 2 above, it can be concluded that the similarities found in the visual elements of hair, nose, and mouth of Petruk wayang Purwa with Petruk in comics are more than the differences found. While the similarities in the elements of ears, body proportions and shapes, eyes, and attributes worn are less than the differences found. The advantages of this research are, with this comparative research we can compare 7 visual elements in Petruk's character. The visual elements are: hair, nose, mouth, ears, eyes, attributes worn, and body proportions and shape. While the drawback is the limited elements that are used as a comparison due to the limited source of images in the Tatang Suhenra comic obtained by researchers. Petruk has a visual characteristic of a wide smile with sincerity (Muthoifin Muthoifin, Sabar Narimo, Surarno Shobron, Anisa Mubarakah, 2023) . Below table is a description of the results obtained in this study regarding the visual comparison of the Punakawan Petruk character in Wayang Purwa with the Tatang Suhenra comic:

Table 3. Comparison of Visual Elements of Punakawan Petruk in Wayang Performance Art with Comics.

No.	Findings	Visual hair	Visual nose	Visual mouth	Visual ear	Eye visuals	Visual proportion of body shape and gesture	Visual attributes worn
1	Difference	Hair on puppets is thicker than hair on comics	A bumpy nose on a puppet	In the comics, Petruk's mouth has a philtrum	Many indentations on the ears of Petruk Puppet There are ear holes and veins on the petruk puppet .	Thin, long eyebrows in puppets, in comics thick eyebrows, wide eye sclera in puppets, in comics normal eye sclera area, bulging eyes in puppets, in comics droopy eyes, there are eye bags.	The hands on the puppet are much longer, the belly on the puppet is distended.	The puppets wear batik cloth, the comic wears t-shirts and shorts. The puppets wear jewelry, the comic does not.
2	Similarity	Wide forehead, straight hair tied up, has sideburns	Long slim rounded nose	Wide mouth, thick lips, large front teeth	Wide ears	Round eyeballs	Forward hunched body proportions	-

CONCLUSION

Comparative research of the Punakawan Petruk character in Wayang Purwa with the Tatang Suhenra comic resulted in 1 difference and 3 similarities in hair, nose, and mouth. There are 3 differences each in ears, attributes, and proportions as well as body shape, and eyes, while there is 1 similarity in ears, eyes, and body proportions, and there are no similarities in the attributes of Petruk in Wayang Purwa with Tatang S comics. Significant similarities are seen in Petruk's hair, nose shape, and mouth. While significant differences are seen in the attributes worn on Petruk Wayang Purwa compared to Petruk comic Tatang Suhenra. Punakawan in Wayang Purwa is a representation of the good nature of human nature. The body shape and face of the Punakawan have defects due to an old belief that creatures incarnate gods have imperfect body shapes. Petruk in the Tatang Suhenra Comic is depicted as a young man from the lower economic class who lives a life full of daily problems. Petruk's body shape is depicted as an ordinary young man, not an incarnation of a powerful god like in wayang performance art. It is hoped that this research can add insight and become a reference for the application of Punakawan characters in other media.

REFERENCES

- A N Hidayati, R W Winarni, D Pratama, A Nurfarkhana. (2018). Social Media Influencer in Wayang Performance: The Punakawan. *Westech*.
- Arif, N. N. (2017). Visual Communication Design for the Introduction of Yogyakarta Punakawan Puppet Characters Through Their Physical Characteristics. *Invention*.
- Asrul Anan, Siti Juwariyah. (2017). Analysis of Islamic Education Values in Wayang Punakawan characters. . *Al Murabbi: Journal of Islamic Religious Education*.
- Awalin, F. R. (2018). History of Development and Changes in the Function of Wayang in Society. *Journal of Culture*.
- Binar Murgati Pardini, Irsyad Ridho, Saifur Rohman. (2016). Representation of the Lower Class in the Punakawan Figure in Tatang S. *Arkhaia Comics*.
- Dwi Ermavianti, Wahyu Sulistyorini. (2022). Study of Form, Function and Meaning of Yogyakarta Style Wayang Punakawan Character Makeup. *Ideguru: Journal of Teacher's Scientific Work*.
- Fuad Noorzeha, Agus Sutono, John Abraham Ziswan Suryosumunar. (2022). Lakon Punakawan as a Form of Religious and Cultural Transformation of Javanese Community. *Al Adahiya: Journal of Culture and Religion*, 17(1), 107-121.
- Gun Gun Gunawan, Alvanov Z Mansoor, Naomi Haswanto. (2016). Review of Tatang Suhenra's Visual Storytelling Style. *Demandia*.
- Gunawan, I. (2020, May). The Transformation of RA Kosasih's Mahabharata Wayang Comic's Design: Comparison of The 1955 Version With The 1975 Version. *International Review of Humanities Studies*, 5(3), 370-392. Retrieved from <http://scholarhub.ui.ac.id/irhs/vol5/iss3/8>
- Herlyana, E. (2013). Wayang Purwa Performance as a Medium for Cultivating Islamic Religious Values in Javanese Society. *Thaqafiyat*.
- James Darmawan, Irwan Harnoko. (2017). Design of Gradual Contemporary Wayang Visual Character Indonesia. *Journal of Game, Game Art, and Gamification*, 02(01).
- Mikha WIDY1, Alvanov Z. MANSOOR2 and Naomi HASWANTO3. (2013). CHARACTER VISUALIZATION STUDY IN GARUDAYANA COMIC SERIES. *Wimba*, 55-72.
- Muthoifin Muthoifin, Sabar Narimo, Surarno Shobron, Anisa Mubarakah. (2023). Values of Islamic Character in The Story of Punakawan. *Y Priatna Sari et al (Eds.): TICASSH 2022, ASSEHR 679*, 251-263. doi:10.2991/978-2-494069-09-1_31
- Nafala, N. M. (2022). Implementation of Comic Media in Learning to Increase Student Learning Motivation. *Al Fikru: Journal of education and Science*.
- Natasha Tamarani, Naldo Yanuar. (2021). Tom Bancroft's Character Design Method and Semiotic Meaning in the Visual Concept of Javanese Mahabarata Puppet Story Characters. *KomaDKV*.
- Ndaru Ranuhandoko1, Santi Sidhartani. (2019). The Meaning of Budi Pekerti Through the Punakawan Story: Visual Analysis in . *MUDRA Journal of Cultural Arts* , 53-60.

- Pujiyanto, Sarjono, Andy Pramono. (2017). Punakawan Local Character As A Creativity Idea In Designing Visual Communication. *Asian Journal of Social Sciences & Humanities AJSSH*.
- Rosalinda, H. (2019). Visual Analysis of Figure Kumbakarna Wanda Macan Wayang Kulit Purwa. *3rd International and Interdisciplinary Conference on Arts Creation and Studies (IICACS 2019)*.
- Siswanto, N. (2018). Changes and Development of Punakawan in Pewayangan. *Corak Journal of Craft Art*.
- Sulistiyani. (2020). Symbolic Meaning of Javanese Pewayangan Punakawan (Study of Value Imaging in Character Education in Budi Pekerti Course at PGPAUD Study Program at STKIP Bina Insan Mandiri Surabaya. *Journal of Buah Hati*.
- Sunarto. (2012). Panakawan Wayang Kulit Purwa: Origin and Concept of Realization. *Journal of Art and Culture on stage*, 225-350.
- Tanudjaja, B. B. (2022). Punakawan as Subculture in Mahabharata Puppet Story. *Journal of Visual Communication Design Nirmana*, 52-68.
- Taufan Hidayatullah, Setiawan Sabana, Tisna Sanjaya. (2017). Caricatural Elements in Public Space Art. *National Seminar on Art and Design*. Bandung: FBS Unesa.

ABOUT THE AUTHORS

- Audya Pridita Sugilar**, email:audya.75324002@mahasiswa.unikom.ac.id is a master student at the UNIKOM Postgraduate Faculty. Currently conducting research for the thesis with the theme of illustration design on the Punakawan character The last education that has been taken is Bachelor of Design.
- Taufan Hidayatullah**, email:taufan.hidayatullah@email.unikom.ac.id is a lecturer at Universitas Komputer Indonesia. He teaches in the Master of Design (postgraduate) study program and serves as Head of the Unikom Master of Design Study Program. He completed his education at the Bandung Institute of Technology.
- Yully Ambarsih Ekawardhani**, email:yully.ambarsih@email.unikom.ac.id is a lecturer in Unikom's Master Study Program. Active in conducting research in the field of art and design, she earned a degree from Institut Teknologi Bandung.