

THE VISUAL CREATION OF PETRUK CHARACTER USING CASTING TECHNIQUE AS WINDOW DECORATION ELEMENTS

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ABSTRACT

Petruk is one of the punakawan figures in the puppet show who always entertains the audience. Despite his cute appearance, Petruk's figure has exemplary values and admirable values. In addition, Petruk also has a unique body shape, making it fascinating to use him as an inspiration for the creation of metal cast artwork for window decoration. This decorative artwork was made in 4 (four) steps: exploration, experimentation, incubation, and visualization. Five titles were given to the production of this decorative window artwork: "Petruk Ngilo," "Petruk Duding," "Berharap dan Berserah Diri," "Pemomong," and "Petruk Kanthong Bolong." Each of these window decorations represents a symbolic value for our existence as social beings and God's creatures.

Keywords: Petruk, casting technique, decorative art, ornament, and window

ABSTRAK

Petruk adalah salah satu sosok punakawan dalam pertunjukan wayang yang selalu menghibur penonton. Meskipun penampilannya lucu, figur Petruk memiliki nilai keteladanan dan penuh makna. Di samping itu, Petruk juga memiliki bentuk tubuh yang unik sehingga sangat menarik untuk dijadikan sumber ide untuk penciptaan karya seni cor logam untuk hiasan jendela. Penciptaan karya seni hias ini dilakukan dalam 4 (empat) langkah, yaitu: tahap eksplorasi, eksperimentasi, inkubasi, dan visualisasi. Penciptaan karya seni hias jendela ini menghasilkan lima judul yaitu "Petruk Ngilo", "Petruk Duding", "Berharap dan Berserah Diri", "Pemomong", dan "Petruk Kanthong Bolong". Masing-masing karya seni hias jendela tersebut memiliki nilai perlambangan bagi kehidupan kita sebagai makhluk sosial dan sebagai makhluk ciptaan Tuhan.

Kata kunci: Petruk, teknik cor, seni hias, ornamen, dan jendela.

1. Introduction

Fine art is a medium of expression for an artist through two-dimensional and three-dimensional works of art. There are several types of fine arts, one of which is

craft art. Craft art is a work of art that is unique and has characteristic in it, containing a steady and deep content of values regarding aesthetic, symbolic, philosophical and function (Gustami, 2007). Crafts occupy a very important and very reliable place in human life. Various craft items such as furniture, batik, textiles, ceramics, and so on (Triana & Marwati, 2020). One of the products of craft art is wayang kulit purwa, wayang golek, wayang beber and so on. In wayang purwa, there are four comedian figures known as "Punakawan" consisting of Semar, Gareng, Petruk, and Bagong (Sena Wangi, 1999).

In addition to wayang kulit purwa, *punakawan* figures are also found in wayang wong and wayang golek. Punakawan is a symbol of intention, creativity, taste, and work. The four aspects of the soul are always united and work together to produce real works, both in the form of ideas, activities, and cultural objects as a form of human civilization (Solichin, 2011).

Punakawan is also called panakawan, which in wayang (puppet) is also called *punakawan*, is the pamong. The word punakawan means a friend who is multi-functional, capable, who not only guides but also directs, entertains, inspires and motivates (Ahmadi, 2014). According to Imam Sutarjo, the word panakawan according to puppetry comes from the word pana, which means clever, clear, bright and careful in observing; while the word friend means friend or pal. So *panakawan* means a friend (*pamong*) who is smart, trustworthy and has a broad view also sharp and careful observation; or in Javanese known as *tanggap ing sasmita lan limpad pasanging grahita'* (sensitive and concerned about various problems) (Ahmadi, 2014).

Petruk is one of the *punakawan* figures in wayang in Indonesia, especially in Java. He is Semar's second child. Like many other puppet characters, Petruk has many names, including the Kantong Bolong, Udawala, Dawala, Dublajaya, and Pentung Pinanggul. The term 'Kantong Bolong' for Petruk has meaning. 'Kantong' (pouch) means pocket, 'Bolong' means having a hole or leaking. When combined, the 'Kantong Bolong' means that everything that was entered in the pocket is lost without a trace. This symbolizes the attitude of someone who thinks every problem

can be overcome and resolved (Sunarto, 2004).

Petruk's wife named Dewi Ambarawati, daughter of Prabu Ambarasraya from the Kingdom of Pandansurat. From this marriage Petruk got a child who was named Lengkungkusuma (Ahmadi, 2014). The appearance of the Petruk character is described in the book *Kitab Sastra Miruda* by R. Kusumadilaga, Petruk only appeared after the Pakubowono X era in Karaton Surakarta (Solichin, 2011).

Based on several forms of Petruk's body and face, Petruk's character is described as follows: Petruk has *keran/juling* eyes (squint), long nose, wide mouth, smiling lips, pigtailed, clothed in *dhagelan* (comedy), armed with a *golok* and a *keris sangkalan (uleg-uleg)* (Hardjowirogo, 1989). Petruk *berwanda*: 1. *Jlegong*, 2. *Jamblang*, (these two *wanda* are said to have been written by Sri Sultan Agung-king of Mataram), 3. *Mesem*, 4. *Dlongop*, and 5. *Mobleng* (Hardjowirogo, 1989).

Petruk is not only manifested in wayang kulit, but is also manifested in a number of other craft products, such as; Petruk is applied in stone or wood reliefs, statues, batik, masks, key chains and so on. Based on this, the author is also interested in applying Petruk character in the form of metal craft art with metal casting techniques.

The embodiment of the work of window decoration and handle emphasizes the exploration of the visual form of Petruk's character. The visualization of the Petruk character is based on the interpretation and creative imagination of the author and then developed into the form of window decorations. Thus the formulation of the problem is obtained, namely how to visualize the character of the clown Petruk with metal casting techniques for shutters.

The embodiment of Petruk's character in this cast decorative art will be developed in form, but without leaving the Petruk's character. The exploration of these shapes includes the face, head, hair, neck, shoulders and hands. The number of window and handle works to be produced is ten (10) pieces consisting of five (5) window decoration works.

2. Literature Review

Based on the themes and ideas chosen above, then a review of several literatures in the form of books, articles, works of craft art or other works of art previously related to the Petruk character was carried out.

S. Haryanto in his book entitled "*Seni Kriya Wayang Kulit*" (1991), describes wayang kulit from an artistic point of view. It explains the types of attributes of wayang clothing and their names along with examples of *tatahan* motifs. In addition, it is also described briefly about the coloring (*penyunggingan*) of wayang kulit purwa (shadow puppets). This book also provides examples of slapstick puppets, especially Petruk.

Agus Ahmadi (2014) in his book entitled "*Kriya Wayang Kulit Purwa Gaya Surakarta*", explained about the style and classification of wayang kulit purwa in the Surakarta style. The review of wayang kulit purwa crafts contains the meaning of wayang kulit crafts, the style of wayang kulit purwa, and a brief history of wayang kulit purwa. In addition, it discusses the fine arts in wayang kulit purwa which contains proportions, beauty, and *wanda* in wayang kulit purwa.

Purwadi in his book entitled "*Seni Pedalangan Wayang Purwa*" Yogyakarta in 2007, explains about wayang *punakawan* explaining the various characteristics of wayang *punakawan*, especially wayang Petruk character. Sugio and Samsugi (1991) in their book entitled "*Wayang Kulit Gagrak Yogyakarta*" explained about a review of the origins of wayang kulit, grouping, *tatahan* and *sunggingan*, *wanda*, and techniques for making wayang kulit.

Soegeng Toekio M. (2007) in his book entitled "*Rupa Wayang dalam Kosa Karya Kria Indonesia*" in contains a variety of craft workshops that explain the types or varieties of crafts that exist in various places throughout Indonesia, and explains the wayang is developed in crafts, wayang in metal and leather crafts mainly describe the history of metal crafts.

Taufik Sri Wahyudi (2013) in his final project entitled "*Punakawan sebagai Sumber Ide Penciptaan Lampu Dinding*", Fakultas Seni Rupa dan Desain, Institut

Seni Indonesia (ISI) Surakarta explained about the manufacture of functional wall lamps using wood material which was realized in the form of *punakawan*. The difference in the creation of the author's work is that it only takes one of the *punakawan* figure, namely Petruk, and manifests it into two-dimensional and three-dimensional forms using metal materials.



Figure 1. Puppet Petruk Yogyakarta style
(Photo: Agus Ahmadi, 2014)



Figure 2. The new creation of puppet Petruk
(Photo: Agus Ahmadi, 2014)

Character Petruk

Many of the philosophical values contained in the *punakawan* figures are used as views of life by the wider community. *Punakawan* also means friends who not only accompany, but also direct, entertain, encourage and motivate. Almost all types

of Indonesian puppets have *punakawan* (clown). The *punakawan* figure does not exist in the wayang stories in India. These figures are native to Indonesia, their presence in the wayang show, as well as in the storyline, is not only a seasoning, but also it is important because the *punakawan* figures carry the concept of religion and Hindu-Buddhist philosophy, becoming Javanese philosophical religion (Sena Wangi, 1999).



Figure 3. Puppet Petruk
(Photo: Agus Ahmadi, 2014)

Petruk is another name for *Dawala*, in Javanese *dawa* means long, 'la' from the word 'ala' means ugly. All body shapes are long, black, and ugly. However, the symbol of Petruk is to look at and think long about everything, not to be in hurry/rash or careless and to have broad patience. Petruk in Arabic, comes from the word "*Fatruk Kullu Man Siwallah*", which means "leave all creatures other than Allah." Petruk is a symbol of intention, will, and desire which is depicted in his two long arms. If moved, the front hand points, chooses what is desired, the back hand grips tightly on what has been selected (Sukasman, 1986).

According to Ki Sumanto Susiamadya in his book entitled '*Mari Mengenal Wayang*', Petruk is characterized by wearing very simple clothes, namely: *irahan gundhulan*, *dhagelan* bracelets, *dhagelan* necklaces in the form of *gentha* (bells), shells, shoes and *dhagelan* cloth. Petruk has the eyes of monkey, long nose,

mesem (smiling mouth) shape, pigtail (*kucir*) hair shape, *nuding* hand shape, *gegeman* and *dhagelan*, the direction of the face disappears and the position of the legs is outstretched. Coloring (*sunggingan*) body is gold, black and others, while the face is gold or white. Petruk has a large body shape, tall posture and medium voice. The characteristic of Petruk is its long nose, the shape of its forelegs on tiptoe, shoes, the direction of the toes of the forefoot dangling down (sticking into the ground/earth) (Ki Sumanto, 2014).

Petruk is a nurturing (*pemomong*) character which means he can get along, understand, and nurture. Petruk sticks to the principle of standing up for what is right. Petruk also always gives good advice to the knights he cares for. As a servant, Petruk only wants to serve the knights with good character. On the other hand, Petruk is also a person who often dances, sings and likes to joke. Petruk's most prominent character is brave and loud voice.

Petruk is good at singing (*nembang*), dancing, and has intelligence above the average of his brother. When the knight he followed was experiencing sadness, Petruk was good at making the atmosphere cheerful again. Petruk is known to like to joke a bit outrageous, nosy and good at taking heart. He was also a king in Negara Loji Tenggara, holding the title Prabu Welgeduwelbeh/Thongthongsot/Prabu Sengseh Cithokthok. In certain stories, Petruk becomes the main character, including: Twin Petruk (*Petruk Kembar*), Mustakawani-Bumiliko, *Petruk Dadi Ratu*, and many more (Ki Sumanto, 2014).

Window

The window is one of the applied crafts that does not have standard rules in terms of form creation. This is due to the idea and sensitivity in interpreting the relationship between the outside and the inside of the building through the window. Various window openings ranging from conventional to modern technology can be functional. It all depends on the creativity of everyone who develops unique things at home, so that it brings a good atmosphere to all residents of the house (Gunadi, 2007).



Figure 4. Wooden windows in Ndalem Ngabean, Yogyakarta
(Photo: Arif Luqman, 2015)

Shutters are all window openings contained in the kusen or frame. They are called shutters, because of their shape that can be opened by being pushed forward, some are shifted to the side (Imelda, 2006). Another meaning of the window is part of the elements or elements of houses and buildings that can enter natural light or vista and air circulation from inside and outside the building (Choirul, Kautsar, & Putri, 2010).

Shutters have a part called filler. This part is tied or held by the frame of the shutters. Most of the materials chosen for filling the shutters are glass, because the glass is able to transmit light, is able to control the incoming heat, and is translucent. Other materials besides glass are wood for filling shutters, wood is usually in the form of jalousie. The shape of the jalousie allows air flow to enter even when the window is closed. The use of wooden windows is mostly chosen to get privacy, not to incorporate a vista into the building (Imelda, 2006). The use of wooden windows for privacy can use the filling of the shutters in the form of wooden block boards, but if when you need air circulation the window must be opened by being pushed forward or some are shifted to the side.

3. Creation Method

This creation is included in Practice-Led Research which is initiated in practice and the strategy is carried out through practice (Guntur & Sugihartono, 2015). The creation of this craft art with character Petruk is done by composing Petruk's visuals into a two-dimensional form without reducing its philosophical meaning. The Petruk figure as a source of inspiration to create this metal cast art work will be realized through the following stages.

1) Exploration Stage

The exploration stage is used to find the form of the work through research and sketching. The field study was conducted by observing various objects related to the Petruk character. Observations of Petruk figure are done by watching wayang kulit performances and wayang orang performances.

2) Trial Stage

This stage is done by selecting the selected sketch and realizing it into the design using a computer. In addition, determining the suitable material to be used as a master mold in the context of visualizing the shape of Petruk, namely by conducting a trial process on various wood materials. After that, an evaluation is carried out in order to adjust the form of the model/master mold in accordance with the design of the work and the concept of the previous work.

3) Incubation Stage

The incubation stage is carried out to selectively reduce various data obtained from the previous stage, then the data is analyzed according to the theme of the Petruk character. Petruk's design and its mold master were considered from various aspects. Things that are considered at this stage include aspects of material, technique, method, construction, harmony, form, aesthetic elements, style, and message/meaning.

4) Visualization Stage

The stage of embodiment of the Petruk decoration by casting on the master mold. After all casted with metal, then smoothed by machine and manually

(handmade). The last is finishing with chemicals to make Petruk's character stronger. Finishing the cast metal with brass color is done using M38 liquid, while the aluminum finishing uses several materials, namely: HCL, potassium permanganate (PK), and water. After that, the work is pasted on the prepared shutters.

4. Artwork Description

The form of Petruk's *punakawan* character in this work is taken from certain parts without leaving the Petruk's character. Shape styling includes face, head, hair, neck, shoulders and hands. The number of window works with Petruk cast decorations are five.

The making of window has two functions, namely: first as shutters, secondly as a sketch or room divider. The placement of the shutters in this work is used in parts of the room measuring 6m x 6m and 6m x 7m, with a distance of 50cm from the ground. There are two windows that are prepared, namely 150cm x 63cm, totaling two, and 150cm x 71cm totaling three.

1). The 1st Craft Artwork

This decorative artwork entitled "*Petruk Ngilo*" means that Petruk is looking in the mirror, seeing himself aware of his own strengths and weaknesses. Seeing one-self weaknesses/ shortcomings as a motivation to perfect oneself to be better and seeing strengths as a gift from the Creator (God) and trying to become a human being that is beneficial to others around him. We as human must always respect ourselves and respect others.

Behind the word mirror is hidden a very extraordinary meaning, namely self-correction. Often we hear people speaking who make fun of or advise others, usually in response to being told to "look in the mirror first before advising people". It is a figurative sentence in which we must correct ourselves first before commenting to others. The point is do not do an action to others, if we ourselves do not do it to ourselves (responsibility to ourselves).



Figure 5. “*Petruk Ngilo*”
size: 150cm x 63cm, material: brass metal,
technique: cast, function: window, coloring: M38 and clear
(Design: Luqman, 2016)

Reflecting is something that shows ourselves, in essence, that's how the mirror functions to show our own reflection so that we can fix what needs to be improved. So that we can be a source of happiness for everyone, as depicted in Petruk's character, we can imitate the positive things from this Petruk character who usually makes people around him happy and useful to others. Everything comes from ourselves, what will happen to us now and in the future, is determined by the kindness we give to others.

2). *The 2nd Craft Artwork*

This window decoration work entitled "*Berharap dan Berserah Diri*" has the meaning of wanting something to happen. This hope is depicted by the Petruk character with his head facing up, the Petruk character who is hoping for the Creator,

namely Allah SWT (God). Like us who have tried optimally and then waited for the results, surely we will hope to Allah SWT to give the best from the results of our hard work.



Figure 6. “*Berharap dan Berserah Diri*”
size: 150cm x 71cm, material: brass metal,
technique: cast, function: window, coloring: M38 and clear.
(Design: Luqman, 2016)

The depiction of Petruk who is facing down has the meaning of surrender, is the best way for humans to be able to face the purpose of life in this world and the hereafter. Everything in this life needs to be lived patiently and sincerely, there is nothing that feels completely owned, except all that belongs to God.

Surrender means giving up all life activities which include worship, life and death, all up to Allah. However, instead of not moving and trying to do anything, this surrender becomes the straight path for humans to carry out the wheel of life on the basis of their faith and piety to the One Almighty God. In general, human find it

difficult to implement the word surrender. That is, if the human being is given poverty, depressed, sick, it will be easier to surrender. On the other hand, people who are rich, happy, and healthy tend to find it harder to surrender.

3). *The 3rd Craft Artwork*

The work entitled "*Petruk Duding*" is interpreted as a picture of pointing to something that is right in the way of Allah (God) and away from something bad or away from His prohibition. "Pointing" can be interpreted to choose what is desired. The Petruk character is believed to be able to show a certain direction, namely the direction towards the truth of life.



Figure 7. "*Petruk Duding*"
size: 150cm x 63cm, material: brass metal,
technique: cast, function: window, coloring: M38 and clear
(Design: Luqman, 2016)

The windows are designed as their function is to let air in and out and are made of wood and brass metal with a Petruk character decoration, so they have a classic and elegant appearance. Thus, the manufacture does not only pay attention to functional aspects but also aspects of meaning.

4). The 4th Craft Artwork

This window decoration work entitled "*Pemomong*" uses 3 materials, namely wood as a window frame, 8mm thick rayben glass as the filling for the shutter, and aluminum metal as an element to decorate the shutter.



Gambar 8. "*Pemomong*"
size: 150cm x 71cm, material: wood and glass ribbon,
technique: cast, function: window, coloring: M 38 and clear
(Design: Luqman, 2016)

The concept of this decorative artwork is inspired by the character of Petruk's character, namely the *pemomong* (caregiver), which means a Petruk character who is good at socializing, understanding, and caring for others. When his master is having problems, Petruk's character has the ability to entertain and make the atmosphere

cheerful again. The addition of ornament to this decorative art is intended to beautify and to illustrate Petruk's flexibility in entertaining his employer even though he is only a servant.

5). *The 5th Craft Artwork*

The fifth work entitled "*Petruk Kanthong Bolong*" is another name for the character Petruk. *Kanthong Bolong* (pockets with holes) is a symbol of people who are relaxed, not easily offended, not easily swayed by any situation, and all problems are harmonized with the situation and conditions and are dealt with calmly.



Figure 9. “*Petruk Kanthong Bolong*”
size: 150cm x 71cm, material: brass metal,
technique: cast, function: window, coloring: M 38 and clear
(Design: Luqman, 2016)

Petruk character is visualized with a wide smiling facial expression. It describes Petruk as a relaxed person, not easily offended, and not easily swayed by any circumstances. Petruk's hair is described as loose. This means that Petruk's

character can describe the problems around him and solve them well. The screw (*ulir*) ornament symbolizes the flexibility of the Petruk character in solving problems with his jokes but with quality (quality).

This decorative artwork entitled "*Petruk Kanthong Bolong*" symbolizes Petruk who has high patience, his heart is as wide as the ocean, he has no hidden feelings (*plong/bolong*), does not like to *ngedumel* (grumble).

5. Conclusion

Petruk figure is used as a source of ideas in the creation of decorative window art using the metal casting technique. Its production requires patience in the casting process and mastery of techniques in making masters, molds, and castings.

The creation of these window decorative artwork resulted in five titles, namely "*Petruk Ngilo*", "*Petruk Duding*", "*Berharap dan Berserah Diri*", "*Pemomong*", and "*Petruk Kanthong Bolong*". Each of these decorative works of art has the following symbolic value: (1) "*Petruk Ngilo*" invites us to see our weaknesses/ shortcomings as motivation to perfect ourselves to be better; (2) "*Berharap dan Berserah Diri*" symbolizes the attitude of hoping for the best but surrendering everything to God; (3) "*Petruk Duding*" as a description of Petruk that can show the right path according to Allah's instructions; (4) "*Pemomong*" describes the character Petruk who has the ability to entertain and make the atmosphere cheerful again; and (5) "*Petruk Kanthong Bolong*" describes the character Petruk who has high patience as if his heart is wide like the ocean.

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