

# A Review on Herry Dim's Creative Process in Creating the Motekar Puppet: A Case Study on Indonesia

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## Abstract

Wayang Motekar is a shadow puppet in color is a work of Herry Dim who went through a long journey from the manufacturing process. Starting from little Herry Dim until now after becoming an artist. Wayang Motekar has an element of novelty from lighting techniques, and from the materials used for the puppets, so that it produces colorful shadows. The process of making wayang into a show is important to write, where all these processes are a life experience that Herry Dim lived. This thesis uses a qualitative method which are then analyzed using a theory. Rob Pope's theory of creativity is used in this paper to analyze the object of the problem. The main problem in this thesis is knowing Herry Dim's creative process in making wayang motekar, so that wayang motekar becomes a show that is appreciated by the audience.

## Keywords

Wayang Motekar, Cerativity, Herry Dim

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## Introduction

As an artist, creativity is more like a food that is needed for the continuity of the artwork he creates. Therefore, the creative ideas of an artist can be interpreted as a record of the process in the birth of a work of art. The creative idea intersects with the artist's life experience of the surrounding environment. Experience is what happens with awareness after that awareness intersects with symptoms or reality (K.M, 2001). An artist after his consciousness grapples with a phenomenon or fact that is very influential in his life, then the urge to share experiences with others becomes strong. So indirectly the artist faces a problem, namely how he should express his experience. Creativity is the ability (a person) to recognize (identify) the problem appropriately and provide the right answer to the problem (K.M, 2001). Therefore, an artist must be able to process the medium or media so that the message of the work of art is conveyed properly, the work of art becomes a medium of communication between the artist and the appreciator. As a homocreator, Herry Dim, who is an art artist in one of his works, chose wayang as a medium for communicating with appreciators, which was later named Wayang Motekar. Motekar comes from the Sundanese language, which if translated into Indonesian is creative, persistent and resourceful.

Wayang Motekar, abbreviated as WayMot, is a kind of shadow puppet theatre, or in Sundanese, Javanese, and Indonesian culture generally known as wayang (kulit). However, the difference is, if wayang kulit or like all forms of shadow puppet shows, it is a black silhouette's shadow; while WayMot has found a new technique so that the shadows of the puppets can appear in various colors. That's because of WayMot's basic principles of using plastics, transparent dyes, and special light and screen systems. The WayMot show uses a form of wayang that is illuminated by light, much like wayang (leather). Puppets are played by one or several puppeteers, accompanied by music, sinden (singers), and a series of dances. WayMot was discovered and developed by Herry Dim after a long experiment. Initially the Motekar puppet was called the Theater of Kalangkang Gambar Motekar, the basic idea arose from Herry Dim's childhood experiences. As a child, he often made his own game "lost cinema." His puppets are made from scraps or pieces of paper that are pasted or hung on a stretch of rope that is connected to two kelosans on the left and right. The puppets move by rotating the slides, while the image that appears on the screen that stretches between the legs of the table is the shadows caused by the candlelight source<sup>1</sup>.

With Herry Dim's art background, the characters in WayMot are strong in art. In addition to a wayang puppet show, WayMot can also be seen from the side of art. Because WayMot is also a shadow puppet that can produce color, the color also gives more value than every character in WayMot. Because color is also one of the elements in art. The antagonist characters in WayMot created by Herry Dim are very closely related to the socio-political situation of Indonesia during the reign of President Soeharto around 1996. Even though WayMot was intended for children at that time, the symbols presented in the characters are very closely related to the character. social and political situation. Herry Dim's house almost every evening is visited by a number of neighboring children. Some of them have learned to draw and many have come just to have fun. One afternoon they came, Herry Dim happened to be playing again with the OHP he used for the metatheatre<sup>2</sup>. Seeing objects that are relatively strange for children, of course they immediately swarm and play with them. They laugh every time they put any object on the OHP glass and then see the shadows get bigger. Laughter and children's games on the OHP and the walls of the house that became the screen grew. Every object that is placed and by looking at its shadow, is immediately named (identified) or commented on by the children present. When they put a piece of rubber eraser, for example, they are suddenly identified as a capi/hat because it is associated with another shape which in their image is a human shape. Thus, the play each afternoon continued to grow, later even a kind of story or just a narration of the objects placed by them appeared. If then a complete written story such as "Si Acung di Alam Jelemun" is born (2001 – 2002), some of the names of the characters are nothing but stories or just the chatter and gibberish of children at that time.

A creative person tends to always be dissatisfied with what he has got. Opportunities that allow for new ideas will always be a challenge in his life. Therefore, the form of the Motekar Puppet show will not stop here. The strengths and weaknesses of Wayang Motekar are still lessons from Herry Dim in order to get better results. According to Arthur S. Nalan's interview with the puppeteer Asep

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<sup>1</sup> Interview, Herry Dim, studio pohaci Bandung, 30 Mei 2017

<sup>2</sup> 1991 *Teater Payung Hitam* show "Meta Theatre – Dunia Tanpa Makna"



Sunandar Sunarya, that creativity arises from the artist's need for his work to communicate to the appreciator/audience. (Nalan, 2014). Therefore, the result of an artist's creativity is that the message delivery medium chosen must be right on target and can provide an answer to a problem. The result of Herry Dim's creativity is the art of wayang performance which will eventually be cast to the appreciators of Wayang Motekar. It becomes interesting for the author to analyze that Motekar's Wayang is the right medium or it can be inappropriate for appreciators when a form of Herry Dim's creativity in the form of wayang becomes a medium of art communication in its medium.

## **Techniques for Obtaining Color in Motekar Puppets**

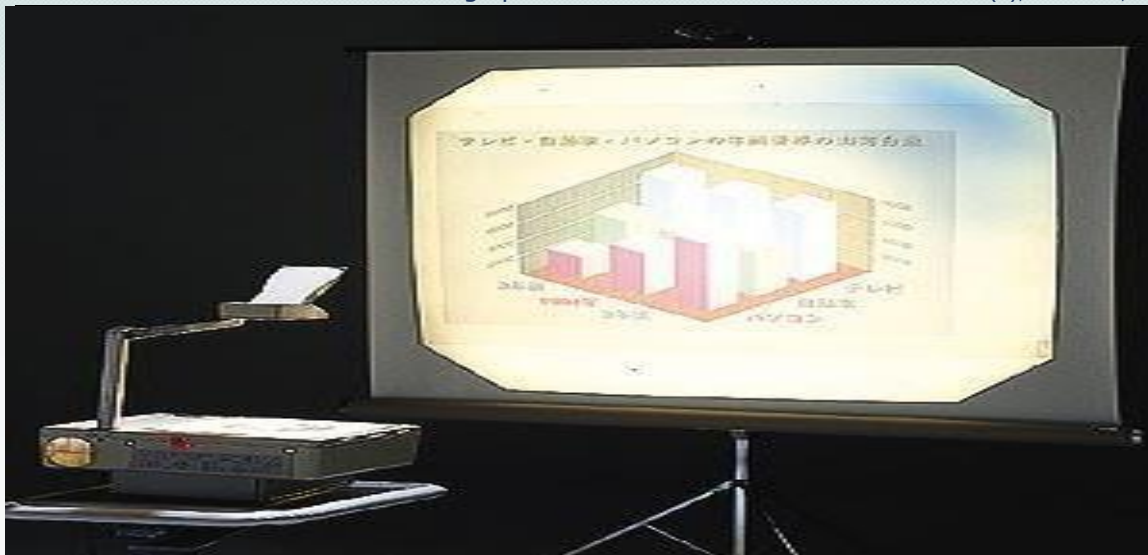
This chapter discusses HD's creative process in making Motekar puppets into colorful shadow puppets. This process is analyzed using Pope's theory which states that creativity in general is new ideas that are valuable, original, also appropriate and adaptive as solutions to problems that are currently happening (Pope, 2005). To achieve something original, an iterative process is needed until it is created as the desired final goal. In this stage, HD, which has a background in fine arts but is also active in the world of "artistic" theater or performing arts, is undergoing a stage where a "wayang motekar" image media can become a show that can be appreciated by the audience, which is a transfer stage. science. Transfer is someone who applies his experience and knowledge to learn or solve problems (Santrock, 2007). If you play with the shadows, the lighting becomes an important part of the process of the birth of the Motekar Puppet. Because a bigger or stronger light will be able to project a bigger and sharper shadow, on the other hand if the light is weak then the image projection will be limited. HD's relationship with the art of processing light and shadow, he later did a lot using the (Overhead Projector). Where at that time HD processed the art form into a new form mode using OHP media. The light play using the OHP has been used several times by HD for use in several theatrical performances.

Wayang Motekar is believed by HD to be the first colored shadow puppet show at that time. To be able to produce color in the shadow is a long process that needs to be known and studied. The color in a puppet show will be able to make a Motekar puppet show different and is a new creation in a wayang show. Color as something that can affect a person's behavior. Color plays an important role in evaluating aesthetics as in determining whether or not someone likes an object. Apart from the problems above, the lighting process and the process of making wayang became an important part in the birth of Motekar's puppet works. This process aims to explore, review and provide technical information in the process of making Motekar puppets. In the process of selecting HD lamps through the experimental stage which is carried out repeatedly. The process is passed by HD from selecting the type of lamp that can produce Motekar puppets that have focused shadows and have strong lighting. The era of the development of the Motekar puppet is largely determined by the journey and the process of selecting lamps, starting from very simple lamps to quite complex lighting systems.

## **Types of Lamps and Lighting Equipment Used by Wayang Motekar**

### **a. Lighting Using an Over Head Projector**

Motekar puppets are shadow puppets which at the beginning of its manufacture were expected to produce full color on the results of its reflection. This is what HD dreamed of from the start, namely making colorful puppets so that in terms of visuals it will be more interesting. The lighting system that can reflect the media is the main thing in the process of forming the Motekar puppet. At that time the Over Head Projector (OHP) was the initial choice and also the basic idea for the formation of the Motekar puppet. OHP is a useful tool for projecting transparent media onto a screen or wall, with the resulting image being enlarged. OHP is commonly used for presentations instead of whiteboards, with special pen media written on transparent paper.



**Gambar 3.1** over head projector (Dokumentation : global.ntl.d, 2020)

HD used to use OHP since he was still working at the People's Mind newspaper, but at that time HD used OHP for presentations. At one time when HD was turning on the OHP in his office, HD accidentally dripped a little drinking water on the OHP screen. HD was surprised to see the results of the water droplets reflected by the OHP sticking to the wall to an extraordinary effect. This incident made HD have other ideas that can be generated using OHP other than as a presentation tool. HD went to try if colored ink liquid was dropped on the OHP, of course it would produce different reflections and image effects. And sure enough, the colors produced by the reflection of light from the OHP make HD amazed. The process of experimentation with OHP took a long time to do by HD, at that time HD used his office facilities to do this. Once, HD tried to combine OHP with a slide projector. Reflection The resulting image is a combination of OHP light with ink games and a slide projector with an enlarged image from the negative roll film. This process gave birth to the idea of a performance called metatheatre. At that time HD was close to Harry Roesli who was a music artist. HD offers the idea of a theatrical performance without words, the content of which is a combination of music, gestures and stage art that is fully played with OHP media and a slide projector.

The idea of making wayang motekar went hand in hand with HD performing the metatheatre show (1990-1991). At that time, HD often carried out the process of playing images using OHP for the needs of metatheatre performances, at the same time other ideas emerged to play wayang characters using OHP. At that time, the Motekar puppet figures were made in small sizes, due to adjusting to the size of the OHP. The decision to make the Motekar puppets made of plastic (fiber) is because the Motekar puppets were originally played using OHP. The pen used is a colored pen that is usually used to write on transparent sheets for OHP.



**Gambar 3.2** Comparison of Motekar puppets that use OHP (small in size) with the size of Motekar puppets used today. (Documentation : private, 2020)

The small size makes the puppet difficult to play. However, HD still tries to make the puppets along with the handles so that they can be played. The initial experiment of playing wayang using OHP was considered very difficult, but not without bringing results. From this experiment, HD got several puppet characters which are still being played. In addition to getting the characters from the Motekar puppets, HD also found the most appropriate colored inks and pens to use for coloring and drawing Motekar puppets. The relatively small size of the puppets is still well preserved. Wayang Motekar using OHP is the first step of the birth of Wayang Motekar which has become what it is today.

## b. Lighting Using Motorcycle Lights

The process of finding lighting in the making of Motekar puppets is a long journey. Almost 10 years from using OHP media to finding the right lighting at that time. Around 2000, HD accidentally turned on the motorcycle light in his garage which reflected the reflection on the wall, because the location of the Motekar puppet storage was close to the garage, HD immediately rushed to bring the puppet to try. HD is quite happy with the results of the motor lamp lighting. Shadows from the puppets are not broken, and look very focused. And HD tries to open the headlight body of the motorcycle, the resulting shadows become brighter and more focused. The use of lighting using a bulb from this motorcycle lamp which was then further developed by HD. As a result of the invention of lighting using motorcycle lights, the shape of the Motekar puppets developed and changed. Because it is no longer possible to play puppets with a small size, it will be difficult for the dalang. Therefore, the size of the Motekar puppet is made to resemble a shadow puppet. The discovery of the light of the Motekar puppet using a motorcycle light bulb was the beginning of the change from a small puppet to a large puppet.

The next obstacle is a device that can make the bulb light up. At that time the motorcycle battery was the choice chosen by HD to be able to light the motor bulb and to make it easy to carry around. However, because the motor battery is a store of electrical power, there is a certain duration that determines the resistance of the battery to turn on. If it runs out of storage power, then the motor lights will dim and eventually turn off. From the lesson of the incident, the battery which was originally used to turn on the lights was changed to a battery charger (motorcycle and car) which was connected directly to the motorcycle bulb. The results are quite good, with a battery charger, the motor lights can turn on as long as the electricity is turned on. Illuminating the light using a motor bulb by turning it on with the battery charger is the beginning of a Motekar puppet show. The Motekar puppet show was first performed in 2002 at the Runtang afternoon art building and continued at CCL Ledeng, and the lighting technology was used in this show. Motorcycle light bulbs at that time were still felt to have shortcomings because the light intensity was not bright enough. The light produced is still inferior to the lights around the stage which causes the shadow image to have a less sharp color.



**Gambar 3.3** Motorcycle Bulbs (Documentation : Herry Dim, 2003)



### c. Lighting Using Car Headlights

The use of car lights in Motekar's wayang lighting system has so far been the best result. The light produced by car lights is brighter than motorcycle lights, because car lights have a larger number of watts. The transition from motorcycle lights to car lights occurred around 2012. By getting brighter light the reflection of the image from the Motekar puppets becomes more focused. The Motekar puppet lighting system using car lights was first staged in 2013. To turn on these car lights, the electric power uses a switching power supply, that is, a power supply system or power supply that uses switching technology. This type of power supply uses an electronic switching device (switch), and usually this switching power supply is found in the main power source circuit of an electronic equipment. The size of the power supply used is 12v with a capacity of 60 amperes. This size is used because the car lights have a voltage of 12 V, while the amperage serves to be able to turn on several car lights simultaneously. Therefore, in the selection of the amperage, choose the largest size.



**Gambar 3.4** switching power supplies (Documentation: Private, 2020)

Along with the times, the lighting technology used by Motekar puppets has become better, especially since the use of switching power supply technology. At that time the Motekar puppet began to have a special mixer to be able to operate the lights. The special mixer is equipped with an on and off button with a dimmer rotation system so that the play of lights on the Motekar puppet becomes richer. In this era, Motekar puppets experienced quite a lot of development, because lighting technology was an important thing in Motekar puppet shows. This gave birth to a new set of lighting tools for the needs of the Motekar puppet show. With a mixer used, all lights can be controlled with one tool. The lights can be played simultaneously (lighting more than one lamp) with different levels of brightness, resulting in different effects.



**Gambar 3.5** Motekar puppet lighting (Documentation : Farris K.G, 2013)



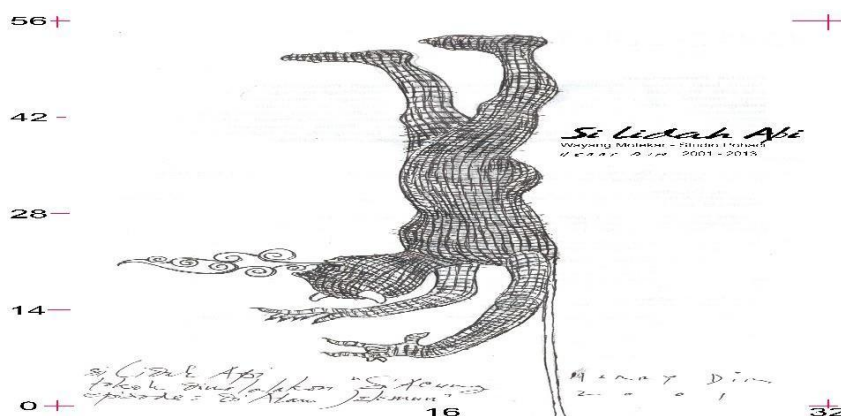
**Gambar 3.6** Control the lights using a mixer (Documentation: Herry Dim, 2013)

## Steps for Making Motekar Puppet Forms

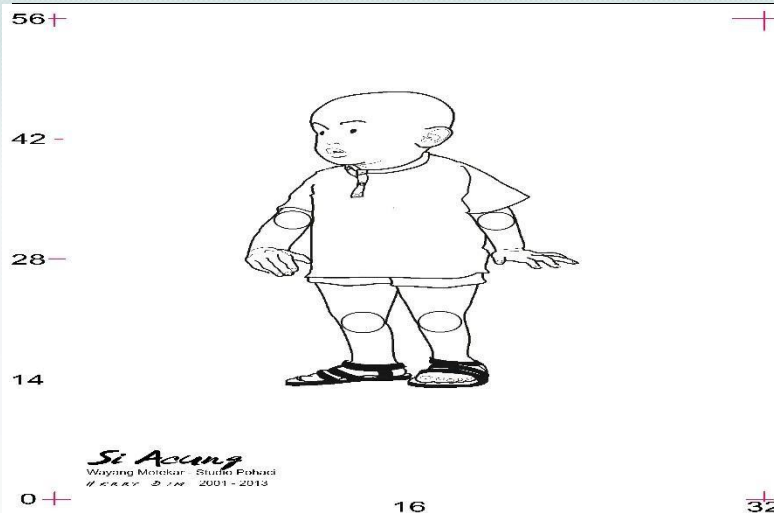
Motekar puppets are puppets made of transparent plastic from the beginning of the manufacturing process. However, there is a process of changing the type of plastic used, because it is related to different plastic fibers and also the level of elasticity of the strength of the plastic. The type of plastic used is transparent colored acrylic sheet which has a fairly good level of elasticity and also fibers that do not disturb when the light is on. Because if the fiber is exposed to light, the shadow of the fiber will also stick to the screen or wall. In addition, the coloring process uses permanent glass paint ink, this type of paint is commonly used to color stained glass. The nature of the paint will stick to the acrylic plane and will also remain translucent if exposed to light. Meanwhile, to make the outline, use a permanent marker that has translucent properties when exposed to light. If it is opaque, then the shadows of the puppet will be black and will not give off color when exposed to light.

### a. The Process of Making a Motekar Puppet Master Image

The process of making the master image is carried out by HD himself with a hand drawing with a scale of 1: 1 with the size of the puppet to be made on the paper plane. Some are drawn on small paper sizes and enlarged when photocopied. Both techniques are carried out by HD in making puppet masters. All puppet figures are made as master examples so that later they can be reproduced and can be applied to acrylic materials. This master drawing was made not only for the documentation process, but also to help the process of making Motekar puppets. As development progresses, the hand-drawn master is moved and redrawn using Corel Draw software. Working on this software certainly makes it easier for HD to be able to play the sizes of the Motekar puppets. However, the beginning of the making of Motekar puppet figures was done using hand drawings.



**Gambar 3.7** An example of a hand drawn Motekar puppet master (Documentation : Herry Dim, 2001)



**Gambar 3.8** Example of master drawing using software(Documentation: Herry Dim, 2013)

### b. The Process of Drawing Motekar Puppets on Acrylic Material

The process of drawing on acrylic material is done indirectly by HD itself, but is done by several people who have drawing skills. The person is a resident around the house (TARKA) or a student or painter who is living to learn to draw at HD's residence. Because the Motekar puppet drawing master is already available, the drawing pattern only follows by tracing on the acrylic sheet. The size of the Acrylic sheet used is 122cm X 244cm with a thickness of 3mm. With such a large size can produce several puppets. The process of taking line drawings using permanent pens of different sizes as needed. In this process the puppets have not been completely drawn in detail, and have not been colored. The drawing process here is only a process of the basic shape of the Motekar puppet which will later be used for the needs of cutting the puppet using a saw.



**Gambar 3.9** The process of drawing Motekar puppets on Acrylic (Documentation: personal, 2012)

### c. Acrylic Material Cutting Process

After the process of redrawing the Motekar puppet on acrylic material, the next step is the cutting process. The cutting process is carried out using a jigsaw, so that the shape of each corner of the image can be cut properly and neatly. A jigsaw is usually used to cut plywood in order to shape it according to the desired model. The working principle is the same, but on a different material, namely acrylic. The size of the saw blade used which is commonly used is size no.1 and no.2. With this size, which is relatively thin, the saw blade often breaks. However, the results of the saw blade



with this size are neater and can reach small corners.

The cutting of acrylic material is divided according to the parts that can be moved, for example the hands and elbows will be separated from the shoulders. Furthermore, the legs with the knee will be separated from the body. This is done so that the hands or feet can perform movements that can be played by the dalang. This principle is taken from the shadow puppets who previously did the same thing. The process of moving these body parts goes through a fairly long process with the results of discussions with the puppeteer. Because it must be in accordance with anatomical principles to be visually proportional, and it must also feel comfortable to be moved by the puppeteer.



**Gambar 3.10** The process of cutting acrylic material using a jigsaw (Documentation : Herry Dim, 2012)



**Gambar 3.11** The process of cutting acrylic material using a jigsaw (Documentation : Herry Dim, 2012)

#### **d. Motekar Puppet Assembly Process**

Acrylic material that has been cut as needed with separate parts is then assembled into a single unit. The part to be connected is made a hole the size of a plastic straw with hot tin (solder), after the hole is inserted, the plastic straw is inserted and the end of the straw is heated with solder so that it locks as well as a driving hinge.

After all the parts are installed, the next step is to make the handle for the mastermind's grip. The first process is to make puppet prisoners so that the puppets can be held in a balanced and sturdy manner. The resistance is made of 2mm steel wire. The steel wire is made to follow the shape of the puppet, so it doesn't interfere with the visuals when shot by light. After the steel wire forms an indentation for the puppet, then the puppet is punched by a soldering iron to position the bond between the steel wire and the puppet. The bond between the steel wire and the puppet uses thin kenur strings. After the puppet is properly tied with steel wire, the next step is to make the handle for the puppet handle. The handle is made of wood whose diameter size follows the comfort when held by hand. In addition, the tip of the handle is made tapered to the size of the diameter of the hole in the puppet holder, so that the puppet can stand up properly while on the stand. The wooden handle is then wrapped with mattress rope. The function of the mattress thread is to strengthen the bond between wood and steel wire and also to hold hands so that they are not slippery.

### e. Motekar Puppet Coloring Process

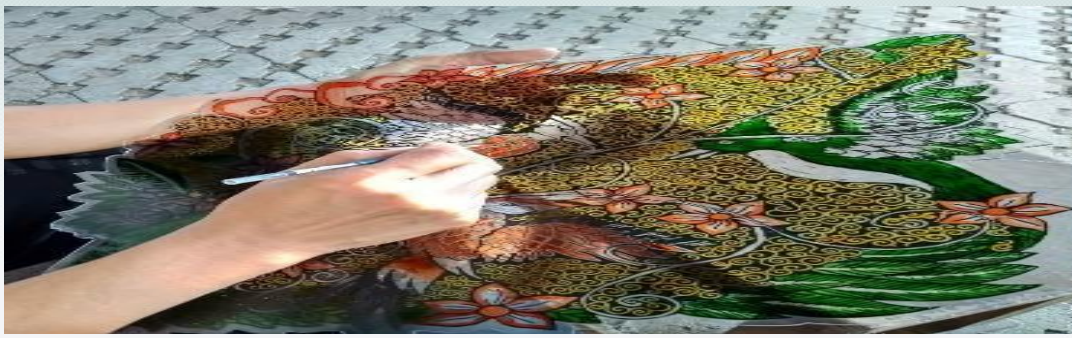
The coloring stage is carried out at the end of the puppet-making process so that the color does not suffer from defects. If the coloring of the puppets is done before assembling the puppets, it is possible that the colors may be deformed or scratched by wire or solder. The coloring process has undergone quite a number of experiments, because paint or marker materials that can meet the coloring needs of Motekar puppets require special criteria. The paint or marker must be able to stick to the acrylic material and not peel off easily, besides that the paint must be transparent when highlighted by the light.



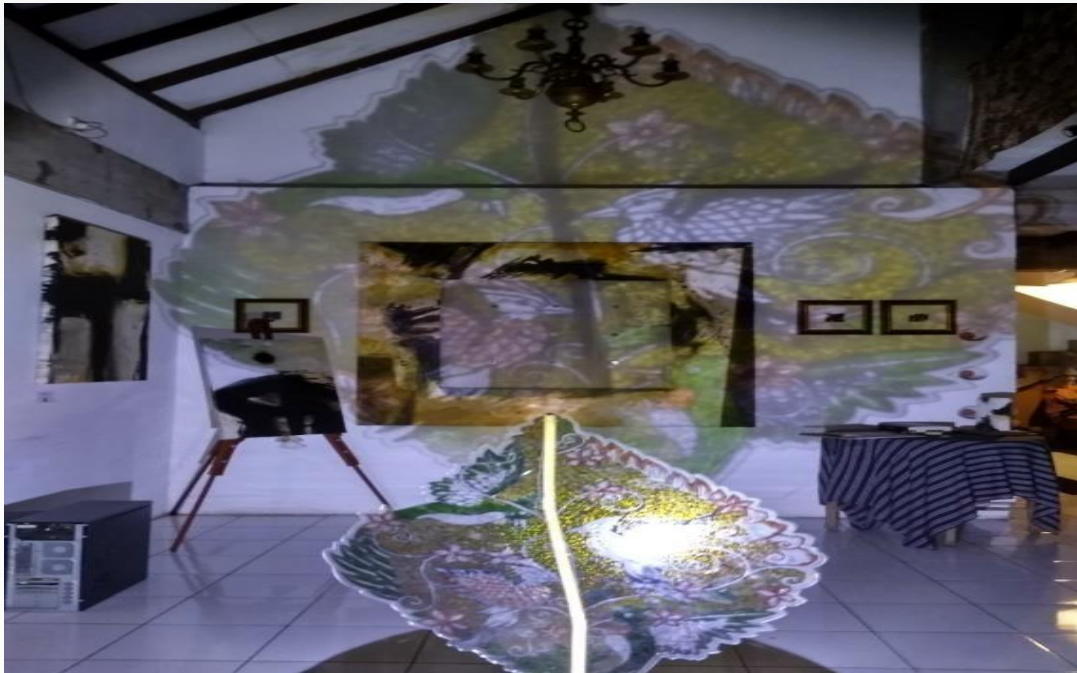
**Gambar 3.12** Types of paint and markers used for Motekar puppet coloring (Documentation: private, 2020)

The coloring process is carried out very carefully, because the puppets will be highlighted by light and experience an enlarged shape. If there is a coloring error, it will be more clearly visible in the shadows attached to the screen media. Therefore, the coloring process always goes through repeated checks using a flashlight medium. Starting from making the outline using a pen, to coloring the entire puppet using glass paint and also a pen. The color determination has been set by HD on the existing puppet images. The coloring process is not carried out by HD itself, but by other people even though it is always under HD's supervision. However, usually HD does the final stage of coloring by thickening the color in certain parts and also highlighting the lines.





**Gambar 3.13** The process of staining mountains using markers(Documentation : private, 2020)



**Gambar 3.14** Checking process at the time of coloring (Documentation : personal. 2020)

### Characthers In The Motekar Puppet



**Foto 4.1.** Motekar Puppet Characters (Documentation : Herry Dim, 2013)

Motekar puppet figures are closely related to the Indonesian political situation around 1995-2000 (the New Order era), at which time the New Order era shifted to the reform era. At that time was the era of the fall of President Suharto's power. It was different during the New Order government where the media and culture were treated with the government's propaganda needs. The art of



propaganda is actually more of a political strategy of the ruler's culture, in carrying out his political communication in order to achieve "uniformity" of understanding the messages of the ruler (Arthur S. Nalan, 2015:72). During the reformation era, the discourse of "freedom of expression emerged, where during the New Order era there were not many choices, and freedom was severely restricted. As a result of that, propaganda works of art have emerged whose contents are not propagating the message of the state, but the views of individual artists in responding to the state situation. The Motekar puppet character is the result of HD's experiment for about 4 years. From circa 1996-2000. In mid-1997, Indonesia's economic and political conditions were collapsing. Money difficulties or people's low purchasing power have a direct impact on the future crisis of the children, their quality of life reaches its lowest point. The antagonist in the Motekar puppet has a close relationship with the conditions of the transition from the New Order era to the reform era. According to HD, the environment and human rights are the most basic things in human life. All art is usually related to these two things. That's why since the most elementary art books to those considered baboons, always mention that "art is the essence of life." So, art is not just good at playing acedan, playing instruments, performing on stage, or having the opportunity to exhibit, because in the end it is questioned:

"...what does it have to do with life. If there is no relation, no matter how good and beautiful it is, it will never find its meaning. The ancestors in the pattern of ritual art, even taught since that time art related to the whole universe. All of my work deals with it,..." Motekar puppet characters in the form of a fictional story, describe a certain event that is described by a symbolic play. As Pope wrote in the book "Creativity: Theory, History, Practice in the third part, namely creation as a myth, story, metaphor: In this part we examine ancient creation myths and contemporary scientific accounts of the beginnings of the universe and of life, along with some of their counterparts in early materialist science and idealist philosophy. As we shall see, the poetical makings of the most ancient cosmogonies (i.e. 'birth of the cosmos', from Greek kosmos, meaning both order and beauty, plus genesis, birth) sometimes curiously anticipate the scientific findings of the most recent cosmologies (i.e. 'study of the cosmos', where logos means both word and study). Science fact has a way of resonating as well as jarring with mythic fiction. Further, recalling that Greek mythos could mean 'truth' of many kinds and had a range of senses spanning 'design' and 'world-view' as well as 'story' and 'fable', 'science' itself turns out to be one of the most powerful of modern 'myths'. With this in mind, 'creation myth' is capaciously defined as 'a narrative that describes the original ordering of the universe' (Leeming and Leeming 1994: vii); so the precise nature and status of the 'truth' each myth offers can be provisionally left open. (Pope, Creativity, Theory, History, Practice 154)

According to Pope, mystical fiction in Greek myths can contain "truth" in various types of life and science. Like stories and fables "science" itself turned out to be one of the most powerful modern "myths" to date. With this in mind "creation myths" are broadly defined as narratives that describe the original order of the universe. From the most ancient cosmogony, namely the birth of cosmos from the Greek which means order, beauty plus the origin of birth sometimes make the latest cosmological discoveries. That is the study of the cosmos where logos means words.

A creation myth is really like re-creation, i.e. changing, adapting but also adapting. Myths, like stories and history, will live on if someone keeps retelling them. Like comics Batman is nothing less than cosmic Brahman <sup>3</sup> through many incarnations <sup>4</sup>. The characters and stories in the Motekar puppet are fictional stories related to the social order at that time. Especially the characters who play the antagonist role. Almost all of the characters in the Motekar puppets are made with new shapes and new names. Except there are some characters that take from the existing puppet stories, such as the cepot character. There are also characters that are made just for the sake of a show, such as a character who is made to resemble someone who is related to the show, such as Mr. Cece who is a person who works at the Rumentang Siang Art Building. The character was created and named when the puppet motekar performed at Rumentang Siang.

The characters in the Motekar puppet are the result of distortion <sup>5</sup> from the form of a human figure that was transformed into an almost unknown animal figure. However, it is precisely the extreme processing of the human and animal forms, so that we can grasp the nature of the character of

<sup>3</sup> The cosmic Brahman of all the elements of the universe is also contained in living beings

<sup>4</sup> The birth incarnation of a living being that is a manifestation of the immaterial divine power dewa

<sup>5</sup> Changing the form of the initial medium so that sometimes it is not known anymore and becomes a new medium

the human or the animal. This happens to the antagonists of wayang Motekar, which I have written below along with the naming of their roles and characters. the possibility of certain shows still using a small screen by adjusting the size of the stage room.



**Gambar 3.15** Projection results using a parasitic screen. (Documentation : Agus Bebeng, 2013)

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