

Character Transformation Of Cepot

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Abstract: In the comparison of visual transformation punakawan puppet characters, that there are some ideas imaging of the existing character creation through manga matrix theory that the application of a combination of the idea of the shape, form, and composition in it. The character Kemudian processed such that the basic formulation of the idea of creating a character through animated films remained quite familiar and facilitate identification of changes that occur, either form became known and easily recognizable appreciators.

The method used in this research is descriptive qualitative interpretative method. Generally, this research is to find the values obtained from sebuah creative process and the interrelationship when the work is up to appreciators. Creativity in terms of personalizing the creator of the scope.

Keywords: Transformation, punakawan puppet characters, *cepot*

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Introduction

Animated film is currently the subject of discussion in the world of entertainment, various types of animated films made in accordance perkembangan technology, especially in the form of a character, ideas and stories, as well as the presentation of which is proving increasingly diverse breadth. World scene animated films increasingly attractive and full to treat a wide variety of interesting visual for the audience to feel satisfied with the look of the film. The development of animation in Indonesia increasingly widespread, as evidenced by the works of animation such as Home land, Janus and the short animation film work. But if we compare with the works from abroad such as the animated film from Pixar Studio, Dream Work up Studio Ghibli, apparently animation film we are still far behind, especially in Asia also we still lag in production problems, the state is dominated by the Japanese animated film such as Doraemon, Shinchan, Chibi Maruko Chan, especially now that our close neighboring country of Malaysia has emerged with animation Upin Ipin. Mass culture growth factor also influenced the development of animated films in Indonesia even enough to progress the development of animated films is to take from the stories of the area that can be explored and developed, because pulling an animated film is seen from the story that is supported and adapted to the character. Indonesian society may also be influenced by many animated films outside so that public recognition of the work of Indonesian animated movie that is still lacking, making the animators even less motivated to develop.

Approximately in 1955, Indonesia has been able to make / produce animated films, it is characterized by the emergence of film Si Doel Hendronoto Dukut work. Two-dimensional animated film about the first General Election campaign in Indonesia was a milestone in modern animation begins her in this country (Prakoso 2010: 71) and then in the 1980s, namely Si Huma.

In 2003 there is also a movie titled Janus last soldier that combines animated characters and real actors cast as his films, in 2004 was also attended by Home Land which lasted 30 minutes and was regarded as three-dimensional animated film first in Indonesia, but the film lack of success is due to the quality and narrative (storytelling) are deemed to be lacking by the public. But with the help of a computerized system and user application software today, we can produce animated cartoons cheaply and quickly, especially if supported by human resources productive and have high creativity so as to produce a product which is positive for the development of cartoons and animations in Indonesia. According to Agus Sahari in his art, design and technology said in the creative process, although only a small nuances of an idea or early initiated it then later developed into an idea that intact for later transformed into works of expression. Some movies also use similar techniques to produce a work of Animated Film. The film is produced in the form of objects and characters as real (3Ds). Timing, and steps to create (create) a distinctive character figures, minimal knowledge of the theory of 12 principles of animation offered by Walt Disney and Newton's three laws of motion still needs to be learned and trained to provide pressure and flexibility of motion while providing image processing and character better than to create figures. (Prakoso,2010:213).

Of the many animated films are growing in Indonesia in the community are recognized thumbs up technical quality, although not published for profit one of which is the animated film "*Cepot Saparakanca*" is one of the works Mr. Demi Dasmana produced in 2013, was made in the second episode, this animation film work inspired by the story of a fairy tale Tribute bobodoran Kang Ibing (Alm), and made characterizations of puppet characters *Panakawan*, the manufacturing process is performed by Mr. Demi Dasmana as its creator from the Producer, modeling, background sets, lighting rendering and to compositing.

In the translation of theory hirayuki Shukamoto character in his book says that development can be divided into three elements that form the matrix (matrix form), matrix costumes (costume matrix) and matrix properties (personality matrix), matrix theory is very basic so that relation with the object will be examined from concept creation unique design visualization, naming, accessories and attributes to its visual nature. One of the most fundamental of the animated film character design is that there are *Cepot Saparakanca* transformation there in, namely the change in the form of a puppet show character *panakawan* media into a 3D animation film, as the initial concept of thinking about the cast of characters and produces a red thread as a bonding relationship with form initially against the visual character puppet characters *Panakawan*. The study was conducted aimed at understanding the visual elements in the different figures Character *Cepot*, *Dawala* and *Semar* into a form of animated film, theoretically aims to make a contribution as well as increase the treasures of knowledge, particularly in relation to the issue of visual transformation visual character puppet characters puppet on the animated film *Cepot Saparakanca*.

Theoretical Background

In the world of puppetry in the archipelago, particularly in Javanese, Sundanese, Cirebon, and Bali; *Panakawan* presence can not be separated in a puppet show; whether it's puppets, puppet show, puppet people, and so even at the present time *Panakawan* appearance in a puppet show is

always eagerly awaited by the public demand. It is proved that the presence of *Panakawan* is an element that can not be separated again from the whole world of puppetry in Indonesia.

"Puna" or "pana" in Javanese means to understand the terminology, bright, clear, careful, understanding, astute in monitoring or observing the nature of meaning behind events-natural events and occurrences in human life. While the comrades also means guardian or friend. Punakawan have the meaning which describes someone who is a friend, who has the ability to observe, analyze, and digest all natural phenomena and events as well as events in human life.

Punakawan was born about nine centuries ago, precisely in the 12th century AD, but its role is still minimal. In the literature *Gatotkacasraya* and *Sudhamala*, the *Punakawan* still serves as ice-breaking humor-humor and of course, that the story feels more alive. (Pasha, 2011: 41) The figures are not only growing *Punakawan* in Central Java alone, but also in various other areas in Java and Bali. The characters are also adapted to local culture. For puppetry in *Sundanese Tatar*, figures *Punakawan* its use *Semar*, *Cepot (Astrajingga)*, *Dawala* and *Gareng*. Central Javanese *wayang* wear *Semar*, *Nalagareng*, *Petruk* and *Bagong* as caregivers knights and Togog and *Bilung* as a giant nanny. East Java just wear *Semar* and *Bagong* only. While Bali wear *Tualen* and *Merdah* figures for caregivers of knights and *Delem* and *Sangut* as caregivers giant group. Panakawan presence of figures is as a form of artistic creativity of the actors, especially puppet puppeteer who bring these figures as a form of its own cultural locality in the archipelago.

Understanding Wayang Puppet Sundanese

Puppets made of wood consists of two types different. First, which is more similar to *wayang* wooden doll, made of logs-piston. Puppet is commonly known by the nickname of a puppet show. The name of this type of puppet assortment, among others, puppet show *purwa*, ferns puppets, puppet *Elung* (Sunda), puppet smacking (Sunda-Java), and a puppet show *menak* (Java). At first, the puppet is to function as a "comes back" (generally known in the art similar terms, ie visualization) picture of ancestors. Although this form of ceremony comes back ancestors no longer used in puppet performances, the rest of these activities are still visible, for example in the ceremony *ngaruat* when starting the show.

General alkaline Sundanese dictionary (1992) mentioned, understanding puppet is "*sarupaning jejelemaan tina kulit atawa tina kai nu diibaratkeun anu dilalakonkeunana dina carita mahabharata jste; sarupaning tongtonan sabangsa tunil atawa sandiwara boneka.*" That included a puppet in the sense that, just a human-shaped dolls made of leather or wood, and the more pronounced the same as the penertian puppet puppet play. As in the definition put forward earlier, the incompleteness of the disturbing sense that there is a kind of puppet that is not summarized in the terminology.

Cirebon is the first area in West Java for development of skin *Wayang.Wayang*, as mentioned Wiryanapura (Somantri, 1989), is the first puppet form in Cirebon. Developments related to the growth and spread of Islam, especially when Sunan Gunung Jati (1479-1568) in control of the government. Birth puppet show for the first time different with marvelous puppets and flat-style Cirebon initiated by Dalem Karang Anyar (Wiranta Koesoemah III) at the end of office by the hand of a leather puppet maker from Tegal named Ki Darman: At about idea in 1840 towards the

end of his term, *Dalem Karang Anyar* Ki Darman was ordered to make puppets made of wood. At first he made in the form of sprawl and take the pattern of shadow play. However *Dalem Karang Anyar* apparently not satisfied with the form, then *Dalem Karang Anyar* encouraged him to make it in another form, and finally succeeded in creating *Ki Darman* puppet form we know today. Thus was born the first puppet show results *Ki Darman* creativity inspired by the creator of the concept is that in *Karang Anyar*. "(Suryana, 2002: 76). Puppet show in the context of the development of language change means revealing how the art of puppetry in the (re) production of a culture to culture in this context to the Cirebon Java-Sunda.

Mapping Wanda (face) Marionette/*Wayang (Golek)* Punakawan :

1. Marionette/*Wayang* According By Eyet

Table 1. Golek according by Eyet

Marionette /Golek Characters	Attitude-Head	Face Color	Eye brow	Eye	Nose	Mustache	Mouth	Garnish
Panakawan Semar	<i>Dangah</i> /gaze upward	<i>Bodas/ White</i>	<i>Tulis/ Writte</i>	<i>Biasa, Rembesan</i>	<i>Gendul</i>	<i>Tanpa Kumis</i>	<i>Cameuh Mesem</i>	<i>Kukuncungan</i>
Panakawan Cepot	<i>Dangah</i>	<i>Beureum</i>	<i>Tulis/ Writte</i>	<i>Peten</i>	<i>Gendul</i>	<i>Kumis Tulis</i>	<i>Cameuh Mesem</i>	-
Panakawan Dawala	<i>Dangah</i>	<i>Beureum Ngora</i>	<i>Ageung Tulis/Big Write</i>	<i>Peten Juling</i>	<i>Panjang</i>	<i>Kumis Tulis</i>	<i>Cadok</i>	-

2. Marionette/*Wayang* According By Ade Atang Sukendar

Table 2. Golek according by Ade Atang Sukendar

Marionette/ Golek Characters	Attitude Head	Face Color	Eye-brow	Eye	Nose	Mustache	Mouth	Garnish
Panakawan Semar	<i>Dangah</i>	<i>Bodas</i>	<i>Tulis</i>	<i>Biasa, Rembesan</i>	<i>Gendul</i>	<i>Tanpa Kumis</i>	<i>Cameuh Mesem</i>	<i>Kukuncungan</i>
Panakawan Cepot	<i>Dangah</i>	<i>Beureum</i>	<i>Tulis</i>	<i>Peten</i>	<i>Gendul</i>	<i>Kumis Tulis</i>	<i>Cameuh Mesem</i>	-
Panakawan Dawala	<i>Dangah</i>	<i>Beureum Ngora</i>	<i>Ageung Tulis</i>	<i>Peten Juling</i>	<i>Panjang</i>	<i>Kumis Tulis</i>	<i>Cadok</i>	-

Understanding Transformation if the terms of the language is the change in shape. If further elaborated then have a sense of: "change the shape of objects into objects of origin becomes. Both changes that already have or show similarity or likeness of the object of origin, as well as

changes jadinya objects still shows hints of origin objects "(Priotomo, 1992). The term transformation itself is basically derived from two words from the basis of the trans and Tran have meaning across from one side to the other (Across) or exceeding (Beyond) and word form means finished form, the transformation can be interpreted as a change or transfer of clear form by the use of words describing the changes gradual transformation and focused but not radically.

Panakawan figures puppet show has become identity and his iconic West Java community, leaders *Panakawan* is a symbol that can represent "any" as a reflection delivered (back) before the audience audience. The figures Panakawan has advantages as a "medium of communication", and, for the surplus is used also for other applications by developing leaders *Panakawan*. And these considerations also Mr. Deni Dasmian as Creator saw that develop it again in the form of an animated film. There is a translation process that demonstrated the dependence of several of relationships, namely, the existence of relationships factual story kang ibing jokes, and then reconstructed into a work of animated film, taking the character puppet Mr. Asep Sunandar Sunarya, then the character of the puppet show was adapted into a film form by the creators of the animated film Mr. Demi Dasmana.

Character in Puppet (*Wayang*)

According Smardon (1986) Definition of general character is one of the attributes or characteristics that make an object that can be distinguished individually. A character can be recognized by zeroing in on characteristics that can be digested by the visual sense / eye of an observer. The introduction of a character's visual characteristics caused by pattern readable and capable of causing image, formed by the association or the reciprocal relationship between the basic elements through domination, diversity, continuity and others. In his book Mr. Shukamoto Hirayuki say that develop character in an animated way is by reverensi are not limited to anatomy and structure through the use of a variety of characters that can be changed as the designer wishes. It also says a character in the animated variety of visualization can be mapped through three types of matrix characters Among others:

1. Matrix Form (Form matrix) is the matrix on which the creation of the shape or form of a character. The matrix consists of the top organic components such as the structure and form of all living creatures that can be combined in inorganic components such as metal, stone, soil or other material from nature.
2. Matrix Costume (Costume matrix) is the matrix on which the creation of the characters through pemanfaatan accessories or worn attributes or pinned on karater already constructed based on morphological forms and materials.
3. Matrix Properties (Personality matrix) is the matrix on which the creation of personality / traits such as customs, status, profession, biological environment, desires, weaknesses and the like.

Methods

The method used in this research is descriptive qualitative interpretative method. Generally, this research is to find the values obtained from sebuah creative process and the interrelationship when the work is up to appreciators. Creativity in terms of personalizing the creator of the scope

Face (*Wanda*) Marionette Puppet (*Wayang*) Figures *Punakawan*

Wanda understanding here is a special expression. *Wanda* each - each different puppet characters-different, but all are bound by the grip. *Wanda* certain puppet figures have more typically are puppets that frequently appear or a figure that is much liked by the audience. Instead puppet figure who rarely appeared not to have a special expression (Sagio and Samsugi, 1991: Widodo, 1990). Show, in particular puppet *wanda purwa* partly following types of puppets before, namely leather puppets. This relates to the background story together. Because of use the expression appearance, his second show certain differences. The differences, on the one hand, related to puppet dimensions and also with the use of elements - elements of expression. Element of expression used in shadow play, such as the face color, face shape marker: eyebrows, eyes, nose, mustache, and mouth, as well as ornaments, only partially similar to those used in puppet. Elements - elements of expression that is easy to create on a flat surface of the skin, not everything is easily applied to the three-dimensional doll. In addition, the social background of the interpreter shadow puppets who live in the palace, which is solid with bonding grip, in contrast to the existing interpreter doll outside the palace. Here is the mapping / mapping face (*Wanda*) puppet *Punakawan* by the puppeteers.

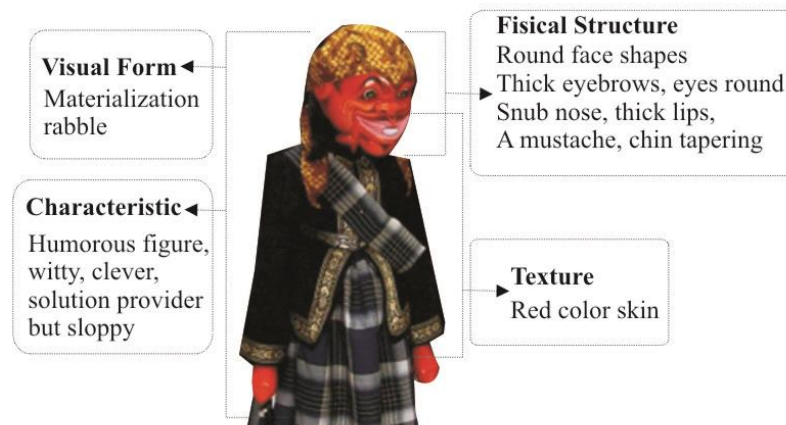


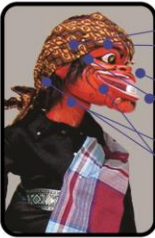
Figure 1. Visualization physical characteristics Marionette Puppet Figures Cepot Version (Asep Sunandar)

The beauty has become part of a worldwide human. The beauty has been the awareness that accompany the questions about the creation of the cosmos and the contemplation of the almighty. Absolute destiny along with the presence of the man himself. Time after time, the way any human being looking at the beauty of maturation and deepening that foster philosophical shivers which has been linked to almost all aspects of life. Thus the values originally as an object

or objects into structured, could have a chance to become an ideology which grew in line with the existing social system. Puppet character is believed to be something of value, or as something that added value elements therein. Value is not an element of the object, but a nature, quality possessed by a particular object is considered to contain a favor. Value is also historical, social, biological, and even purely individual. As the picture below that the changes that occur in the identification of the physical characteristics only in the detail form (form) a more complete and removal of any form of media such as explanation shown below.


FILM ANIMASI CEPOT SAPARAKANCA
 EPISODE : KALAPA
 DURASI : 03;53
 Produced : Deni Dasmian
 Directed : Deni Dasmian
 Story base on Urban story tale

Identifikasi ciri fisik Wajah tokoh Cepot (Wayang Golek)



- 1.Kepala dapat digerakan menengadah ke atas
- 2.Mata melotot
- 3.Gigi bawah tonggos kedepan
- 4.Berkumis warna hitam
- 5.Beralis warna hitam
- 6.Warna kulit merah
- 7.Berambut panjang berwarna hitam
- 8.Bentuk mulut tersenyum dan tidak dapat digerakan

Identifikasi ciri fisik Wajah tokoh Cepot (FILM ANIMASI)



- 1.Kepala dapat digerakan keatas,kebawah,kekiri dan ke kanan
- 2.Mata melotot dan bisa berkedip
- 3.Gigi bawah tonggos kedepan
- 4.Berkumis tipis warna hitam
- 5.Beralis warna hitam
- 6.Warna kulit merah
- 7.Berambut sepanjang leher berwarna hitam
- 8.Bentuk mulut tersenyum dan dapat digerakan berbicara
- 9.Ekspresi wajah dapat berubah ubah

Figure 2. Identification of visual form *Punakawan* puppet characters Cepot and the animated film Cepot Saparakanca (works Deni Dasmian).

Puppet is the result of a culture where men have always transformed the needs, wants him to find an entertainment, which are able to make themselves more valuable in the midst of society. because humans as social beings will continue to intersect with an identity, an identity that positioned itself to be superior, more meaningful, more beautiful among men one with another human being.



Figure 3. Identification of visual form *Punakawan* puppet characters Cepot and the animated film Cepot Saparakanca (works Deni Dasmian).

Structural elements usually found on an object having a functional impact. The impact of visual form that is raised is closely related to a process that includes the determination of visual codes in conveying a message and communicative ideas. Aesthetic perception which is used as the main core in a work becomes a benchmark in delivering a technical instrument in a work of transformation of character Cepot taken from the puppet media into 3D character modeling.

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 EPISODE : KALAPA
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Identifikasi ciri fisik Kaki tokoh Cepot (Wayang Golek)



- 1. Pada wayang Golek, umumnya tidak terdapat kaki dan hanya menggunakan sarung
- 2. Dalang Asep sunandar sunarya sempat beberapa kali menampilkan tokoh cepot yang berkaki

Identifikasi ciri fisik Kaki tokoh Cepot (FILM ANIMASI)



- 1. Terdapat 2 kaki Kanan Kiri
- 2. Warna kulit kaki merah
- 3. Menggunakan Celana Pangsi warna hitam
- 4. Kaki bergerak luwes
- 5. Tidak menggunakan alas kaki

Figure 4. Identification of visual form *Punakawan* puppet characters Cepot and the animated film Cepot Saparakanca (works Deni Dasmian).

Conclusion

Ideas and ideas in art is the starting point of everything that exists inside and outside of the artist through a variety of media, as a form of artistic expression and are closely related to the purpose of the creation of art. Medium here has meant a means which determines the limits of the sphere of art, which are used in realizing the idea of becoming a work of art through the use of a material or materials and tools as well as mastery of technique work. And intercession to the expression of ideas that the media and techniques of expression are two aspects that can not be separated.

Analysis Intraestetik here are all factors that refers to the work itself that is the idea of ideas, techniques and media work. Analysis Intraestetik give penumpuan to the techniques and rules of making animation overall by creators of the animator Demi Dasmana. Connect using Manga-matrix theory to the study, is basically to maximize an animated work there are several factors and other rules were added besides nearly the same matrix theory and concepts related to the employment of that stems from the form of ideas and see cognitive, context, value -value and

meaning in the narrative to the indicators on the media and technique work is the process of generating a visual form through figura (figures), clothing and equipment (clothing and accessories), and gesture and facial expression (gestures and facial expression).

Table 3. Summary of the visual transformation of the characters in the animated 3D Cepot (Works Deni Dasmian)

Objek	Referensi	Posisi	Keterangan
	 Pakaian	<p>Pakaian Pangsai adalah pakaian khas Jawa barat yang kebanyakan berwarna hitam dan krem yang terdiri dari pakaian bagian atas, berkancing dan berkerah pendek, di bagian lengan kain agak longgar</p>	
	 Tangan		<p>pergelangan dan telapak tangan yang terdiri dari jari jemari 1.lbu jari dsb</p>
	 kaki		<p>Anatomi Kaki bagian bawah terdiri dari lutut,betis,mata kaki jari jemari kaki yang berjumlah 5 dan telapak kaki</p>

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