

# SIMULATING ROLE OF JURU GOLEK GIRIHARJAAN IN GAME WORLD

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**Abstract:** The innovation Sundanese Wayang Golek (Rod Puppet), Asep Sunandar Sunarya, has brought the distinctive arts of West Java known by public, but after the death of Asep, slowly *Giriharja* studio is getting setback, it is seen from the reduction of Wayang Golek show performed by Giriharja's Dalang (Master puppet) descendants. As the result, it impacts to the lack of Juru Golek (Rod Puppet maker) regeneration. Juru Golek, in addition to whittling/curving skilled demanded, also has to understand the grip or the rules applied to every character of the Golek. The purpose of this study is to help the beginner of Juru Golek to understand the aesthetics and logic concept of Asep Sunandar Sunarya in making Wayang Golek *Pereum* of Giriharja era through game simulation. Game is designed by placing the player as a Juru Golek of Giriharja to create a variety Golek characters in an environment and constrained by rules. Data collection is conducted in the form of literature studies and observations about making Giriharja's Wayang Golek, and interviews to obtain data and information from sources. The Results of the research is a recommendation of game design in the form of simulation of making *Wayang Golek Peureum* of Giriharja's era.

**Keywords:** *Simulation Game, Juru Golek, Gaming World*

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## 1. INTRODUCTION

Sundanese Wayang Golek is one of the traditional arts of West Java, in terms of the development of forms, it has undergone various changes. In early 1840s, Bandung Regent (Dalem Wiranata Koesoemah III) at the end of his reign, assined Ki Darman, a *Juru Wayang kulit* (shadow puppet) from Tegal living in Cibiru, Ujungberung, Bandung regency, to make Wayang (puppets) out of wood. Under the direction and concept of Bandung Regent (Dalem Wiranata Koesoemah III), Ki Darman managed to create a form of Wayang Golek known until today (Somantri in Suryana, 2002:76). Furthermore, The Wayang Golek made by Ki Darman and Juru Golek from Cibiru is used as a reference in making Wayang Golek that becomes known as *Cibiruan* style.

From Giriharja studio, Jelekong, Bandung regency, the family of Dalang Abeng (Abah) Sunarya in the 1980s reformed the appearance of *Cibiru Golek*. Golek, then known as *Golek Giriharjaan* style, drew the attention of people from various circles. The goleks can rotate *bandring* (tied stone at the end of rope), stretch the bow to release the arrow, can move up the head, move the foot to the rhythm of a dance, or a demon character who can bleed. All this is the result of innovations made by Ade Kosasih Sunarya (Giriharja II) and especially Asep Sunandar Sunarya (Giriharja III). Asep enhanced and developed His Golek character through its own concept embodied in the principle of aesthetics and logic (Irfansyah, 2006:98). But after the death of Asep, Giriharja studio is gradually on decline, it can be seen from the lack of Wayang Golek show performed by the of Giriharja's Dalang descendants and impacts to the decline of *Juru Golek* regeneration.

To overcome these problems, one of the alternatives is a simulation game, Melinda Jackson explains that "... simulation accelerates learning, enables knowledge transfer, allows extraction of meaning from myriad Complexities, and Provides manipulative experiences ..." (Jackson, 2008:11). According to Novak (2011:76) "... simulations attempt to replicate systems, machines, and experiences using real world rules", through simulation players will get hands-on experience in an artificial environment and constrained by the rules applying in the real world. Simulation is divided into a number of subgenres, including vehicle, process and sport or parsipatory (Novak,

2007:84), in which a player can practice flying the aircraft as in Flight Simulator, designing the city in SimCity, being a gourmet chef or cook in a Master Cookbook, being an athlete in Madden Football.

This study tries to help beginners of Juru Golek get experience to make *Wayang Golek Girihera* style through the design of simulation game. In the game, players' role as Juru Golek Giriherja who work to make Wayang Golek starting to choose wood, making the look Golek, coloring the Golek, untill making the clothes by using the principles of aesthetics and logic of Asep Sunandar Sunarya.

## 2. THEORETICAL BACKGROUND

### 2.1 Juru Golek

A Juru Golek, in making the Golek, is guided by the grip, which regulate the provisions of element formation of Golek expression. The element formation pattern of Golek expression regulated by *sad-angga*, which means six granularity. "A work of art can be said to be true and successful if it meet six (*sad*) requirements, or set the terms of six granularity (*angga*)". (Sedyawati in Suryana, 2000:173-175). The six terms in making Wayang Golek include: (1) *Rupabheda*, terms of *Golek* firmness expression, (2) *Sadrnya*, terms of conformity between the idea with *Golek* expression, (3) *Pramana*, terms of Golek body size, (4) *Warnikabhangga*, terms of *Golek* element implementation and the use of color, (5) *bhawa*, terms of ambiance or sense aura, (6) *Lawanya*, terms of charm that affects people who appreciating *Golek* characters.

Formation pattern of Wayang Golek, in general, adopts Wayang Kulit (Shadow Puppet) grip, but Juru Golek may also add other features. Similarly with Asep Sunandar Sunarya, He is still based on the grip, but develop grip *Carangan* in forming The character (Irfansyah, 2006:97) which is embodied in the concept of aesthetics, (1) The accuracy of the structure, shape and anatomy of each Golek character expression, (2) the accuracy and appropriateness in the application of component *makuta*, *siger*, *susumping*, *Badong* for each golek character, (3) color suitability, clothing accessories and trinkets used every Golek character; logic concepts are relevant in applying the elements of color, clothing accessories and trinkets used by the characters associated with face expression and the role of each characters (Irfansyah, 2006:98-99).

According Jajang (2022:27-29) Golek expression consists of (1) the expression, describing the role of the Golek characters: Satria (Knight), Punggawa (Warrior), Buta (Demon) and Panakawan (Humorist), (2) the face expression, illustrating the character of figures, such as: Arjuna, Ghatotkacha, Buta Terong (eggplant demon) and Cepot, (3) *wanda*, depicting certain characters that have an important role such as: *rentang*, *macan*, *kalap* and *kunyuk*. Each character of *Golek* has its own rules or grip especially on Golek which has characters as Satria (knight) and Punggawa (Warrior). The table of role expression, face expression and *wanda* on *Golek Peureum* style or *Purwa* is bellow:

Table 1 the grid on Purwa Golek Expression

Raut Peranan	Raut Tampang	Wanda	Color	Head Position	Eyes	Makuta
Knight	Arjuna	rentang	putih	<i>tungkul</i>	<i>jaitan</i>	<i>gelung</i>
Warrior	Gatotkaca	macan	Biru	<i>lurus</i>	<i>kedondong</i>	<i>gelung</i>
Demon	Buta Terong	kalap	merah tua	<i>tanggah</i>	<i>tholongan</i>	-
Humorist	Cepot	kunyuk	Merah	<i>dangah</i>	sipit	-

Source : Jajang Suryana, 2002

Golek expression made by Asep Sunandar Sunarya is divided into two types, *pereum* expression (closed eyes) or *purwa* and *beunta* expression (opened eyes) or *Purna*. Feature on Golek Purwa expression is still based on the grip of shadow puppets, while the characteristic of *golek purna*

expression the face shape is more like a human. For further this research will focus on *Purwa* expression.

Table 2 the Grid on *Wayang Golek Purwa* Expression

Structure	Parts	Types
Head	<i>makuta</i>	<i>kulup, sekarklewi, gelung, dan binoksari</i>
	eyebrows	<i>tulis, ageung, rerengon turih dll</i>
	eyes	<i>gabahan, kedhelen, thelengan, plelengan, peten, kiyeran, rembesan dll</i>
	nose	<i>ambangir, sembada, nyanthik, medhang, dhempok, mungkal gerang dll</i>
	mustache	<i>tulis, dan turih</i>
	mouth	<i>salitan, mingkem, mesem, gusen dll</i>
	head position	<i>tungkul, dan dangah</i>
Body	body shape	<i>alit, sembada, ageung dan badag</i>

Source : Jajang Suryana, 2002

## 2.2 Simulation Game

Luppa and Borst (2010:13) define simulation as "a virtual environment that attempts to accurately replicate (i.e, model) a task or experience for specific training or educational purposes." Nissan Gran Turismo Academy uses simulations to test the ability of reflex and concentration of the players, through the simulator equipped by a monitor screen to visualize the race, steering wheel, pedals and seat that is similar to driving a real car. The Sims 4 (2014) is a life simulation, designed by Eric Holmberg-Weidler and Matt Yang through avatars that can have physical characteristics, players organize daily activities such as eating, drinking, sleeping, working, paying utilities, building relationships with non-player characters (NPC) and through six levels of life. In this simulation game, it is added game elements, Luppa and Borst (2010:14) state that game elements are a game being a closed environment with (1) clearly stated rules, (2) clearly understood goals, and (3) measurements of success or failure in achieving goals.

## 2.3 Gaming World

The gaming world is an artificial world created, therefore players can interact with the environment and explore every part. It can be a vast and complex imagination world or customized environments with limited real world. According to Wolf (2012:692) the gaming world covers place, people, actions and consequences of actions.

## 3. THE RESEARCH METHOD

The method used in this research is qualitative method with case study approach. Data is collected through observation and literature. Data collection technique is non-participant observation by observing and documenting the process of making *Wayang golek Giriharja*, unstructured interviews to obtain information from sources. Literature study is conducted to understand the simulation game and study of previous research regarding *Wayang Golek Giriharja* particularly the concepts of aesthetic and logic of Asep Sunandar Sunarya. The data is then classified and selected for the needs of the simulation gameplay.

## 4. RESULT AND DISCUSSION

### 4.1 The process of making *Wayang Golek*

From observations and interviews to Juru Golek Abah Uus Ruskanda and Dalang Adi Konthea Kosasih (grandson of the dalang Ade Kosasih Sunarya) it is obtained general knowledge in making *Wayang Golek Giriharja* style, includes:

1. Hoose wood, usually using Albasiah or Jeungjing (types of wood).
2. Let the wood dry by the winds for two weeks.
3. Determine the size of Golek using hand size, the size includes small, medium, and large. Well-known Dalang, Asep Sunandar S. refers to the size code about 60 cm, except for Demon character, it is usually made bigger, and warrior princess tends to be smaller (Irfansyah, 2006:106).
4. Cut the wood after determining the character of golek which will be made through the process *bakalan*, whittling, and carving using 4 kinds of different tools: saws, machete, ox and knife. Before whittling stage, usually wood will be dampened using kerosene, in order that the wood can be more easily to be whittled and carved, and eliminate termite. At this stage, the wood is divided into three parts, the main part is the head, and then the supporting parts are body and hands. Stage of making the head is the most important part considering that the face on *Golek* characters expression becomes the main identity. The head includes the attitude of the head, backhead (*makuta*), eyebrows, eyes, nose, mustache, and mouth. Shape of the eyes, nose, and mouth of *Golek Pereum* still refers to the pattern of *Wayang Kulit* (Shadow puppets) (Irfansyah, 2006:114).
5. Smooth the surface of the wood that has been carved using sandpaper.
6. The process of painting using paint duco is conducted after *Golek* coated at first by *meny* and on sandpaper back. Block coloring techniques and gradation are applied only on *makuta* using black, white, red, yellow, blue, green and gold.
7. The process of screen printing using a brush and pencils are commonly used to detail the *Golek*.
8. Once dry, *Golek* is worn with the clothes (*raksukan*), *Sinjang*, *dodot*, *sampur* and accessories.
9. Finally the hand piece is connected with *tudding* and body is connected with the handle of *sampurit* to move the puppet.

The process of making a piece of *Wayang Golek* with a medium size takes about 3 to 4 days, and usually the process of painting and making of clothes and accessories is done by craftsmen.

#### 4.2 Game Design

Players role as Juru Golek (puppeteer) who lives in Giriharja Studio, Bandung regency, with the task of making Golek character started from looking for materials of *Golek* untill combining the parts of *Golek* into a single piece of Golek puppet. Players can explore the map and interact with non-player character (NPC) to gain knowledge of Sundanese Wayang Golek, Golek characters and how to make it. NPC consists of Asep Sunandar Sunarya character, the character of *Juru Golek* Expert, timber land owner character, and the buyer character. The Reward is in the form of a collection of Golek characters given to player when she/he is able to complete the task with a score and a predetermined time, a collection of Golek characters can be seen in the collection menu.

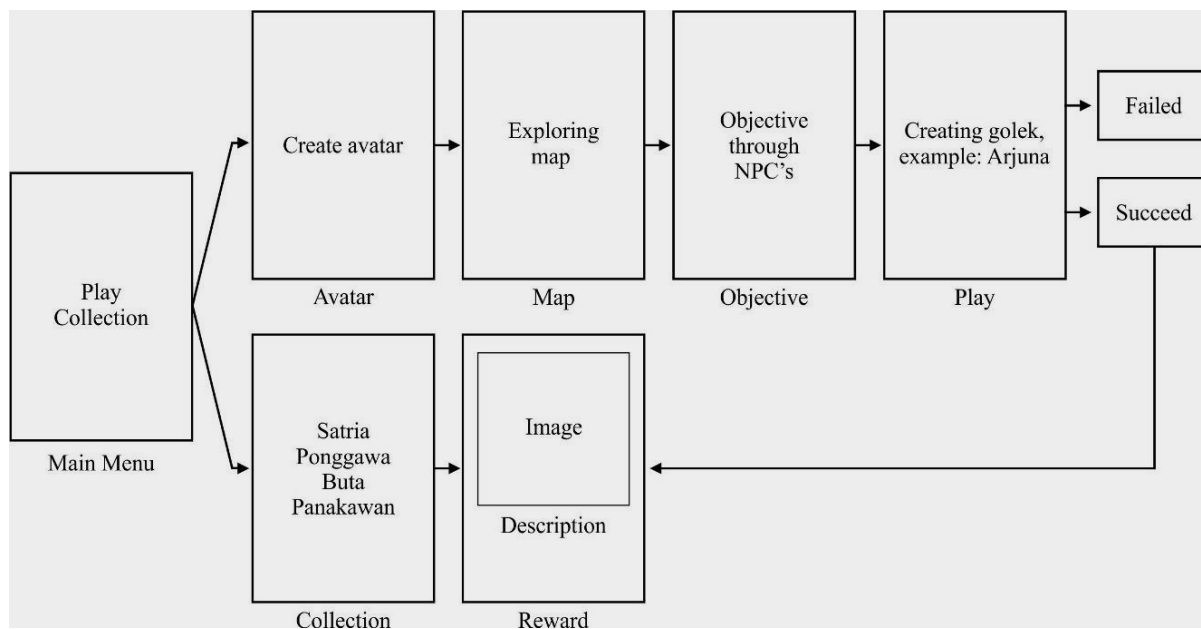


Figure 1 game flow  
(Source: Personal Documentation)

Table 3 game elements for Arjuna

Goal	Steps	Rules	Measurements
Making Wayang Golek Arjuna	1	Choosing the wood (Rod)	Succed if choose Albaisah (type of woods)
	2	Determining the size of Golek	Succed if choose <i>alit</i>
	3	Cutting the wood, begining with <i>bakalan</i> proses, whittling (body and hand) and curving (head)	Secced if choose role expression: <i>satria</i> (knight) face expression: Arjuna wanda: <i>rentang</i> head attitude: <i>tungkul</i> (bowed head) backhead (makuta): <i>gelung sinupit hurang</i> completed by <i>siger</i> and <i>susumping</i> nose: <i>ambangir</i> mouth: <i>salitan</i> or <i>galing heureut</i>
	4	Sharpenning the rod	Succed if the rod is sharpen
	5	Coloring	Succed if chose Gold color: body and neck White color: face eyes: <i>jaitan</i> monokromatic and analogous: <i>makuta</i>
	6	Making the clothes and accessories	Succed if put in the right place accessories: earrings Clothes: star ornament <i>dodot, sampur</i> and <i>sinjang</i>
	7	Accomplishing	Succed if place <i>Tuding</i> and <i>sampurit</i> in the appropriate place.

(Source : personal documentation)

The player is declared succed when the player can choose the elements appropriately with the character of Golek Arjuna.

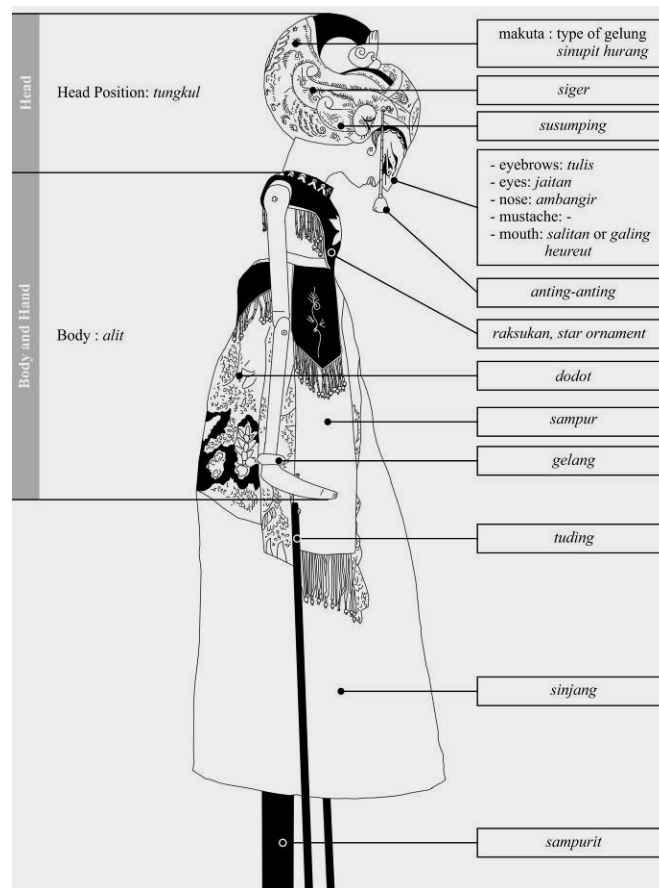


Figure 2 succeed game state, Arjuna  
(Source: Personal Documentation)

## 5. CONCLUSION

Simulation game is designed to accelerate learning and as a medium for transferring knowledge for beginners of Juru Golek. The game elements include goals, rule, and measurement which become the standard of success in understanding the aesthetic and logic concepts of Asep Sunandar Sunarya in making Wayang Golek Giriharjaan especially *peureum golek*. Evaluation needs to be done to test the design concept that the writer made and improve the usefulness of simulation games.

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