

Cinema *Kethoprak* (*cineprak*) as a way to teach the Javanese traditional drama using multimedia technology

Bagus Wahyu Setyawan¹, Kundharu Saddhono²

¹ Universitas Sebelas Maret, Surakarta, Indonesia.

² Universitas Sebelas Maret, Surakarta, Indonesia.

bagusws93@gmail.com, kundharu.uns@gmail.com

Abstract. The focuses of this study are to describe and to explain the use of multimedia technology on traditional Javanese drama (*Kethoprak*) learning. This study was descriptive qualitative with using some cinema *Kethoprak* (*Cinepak*) shows from *Kethoprak* group in Surakarta as a source of data. The technique of data collection used direct observation and in-depth interview with some experts in the field. The data were then analyzed using a flow model of analysis and interactive technique. The result shows that traditional drama still uses conventional way. Cinema *Kethoprak* (*Cinepak*) as one of *Kethoprak* shows utilizes multimedia technology, such as a projector (audio-visual), the electrical sound system (audio), camera (audio-visual) and modern lighting technologies (visual-art). Some multimedia technologies can support the quality and aesthetic value of *the Kethoprak* show. By using multimedia technology, *Kethoprak* learning becomes more attractive, and students can be more comfortable to understand learning material. Furthermore, *Cinepak* also can encourage the student to be more creative and wiser in using some technological product in the modern era.

1. Introduction

In this globalization era, technology development has become an unavoidable and undeniable phenomenon. Most the human activities involve and represent electronic devices to ease their actions. Electronic devices usage in human events can change people's behavior regarding social, economic and cultural aspects faster. Human life becomes more developed and modern, and their activities in all shift in aspect into borderless world relationship [1]. Human lifestyle changes into a lifestyle based electronic and digital.

This change affects art and entertainment fields. Entertainment fields cannot be separated from the impact of electronic media usage. Electronic media are mostly used in each entertainment industry. They are used in production, broadcasting, editing, and performing processes or distributing art and

entertainment product. A primary reason for this is that electronic media have not only practical values but also efficiency and effectiveness values in distributing art and entertainment product. By this technology development, it, directly and indirectly, give impact on personal lifestyle from not digital lifestyle into a digital one. This implies that human life pattern is an effect and cause of technology utilization itself [2].

Kethoprak is a traditional drama created and developed in Javanese society. It is initially formed by rural society and doesn't belong to *Kraton* art product or known as *diluting* (high quality) art [3]. *Kethoprak* performs some stories or plays from stories in Javanese kingdom in the past, but sometimes it shows some social problems from Javanese social life. In the modern era, the story of *Kethoprak* is more variety than before, sometimes take from the account from the other country [4].

In the beginning, the *Kethoprak* show is held traditionally, performed to welcome harvest time. It is owned by the minimum instruments [5]. Besides, the show is classic and straightforward. Consequently, *Kethoprak* becomes monotone and lack of people's interest, especially the society in the electronic and digital era. This results in *Kethoprak* changes. *Kethoprak* is updated with some supporting aspects to encourage art lover to accept and to avoid the decrease of *Kethoprak* essential and sense. The supporting elements relate to electronic media usage in *Kethoprak* show, including audio, visual, and audio-visual media.

Multimedia technology usage in *Kethoprak* show can expectedly make *Kethoprak* show more exciting and easier to get people's interest. *Kethoprak* show with this multimedia technology usage can decrease the needs of physical learning media; it can replace visual aid needed in the learning process [6]). Multimedia technology usage can ease students in understanding art material because they can directly watch art show and get more effective learning experience [7].

Besides, *Kethoprak* show in the digital era has also used cinematography technique. This technique is a technique which captures picture and combines it, so it can give an effect as if pictures can move [8]. *Kethoprak* show with cinematography technique is known as cinema *Kethoprak*, abbreviated as *Cinepak*. In this paper, *Cinepak*, a *Kethoprak* show with utilizing multimedia technology, will discuss deeply as learning media for traditional Javanese drama based electronic.

2. Method

This study was descriptive qualitative with the aims to describe and to explain deeply about cinematography and multimedia techniques utilization on *Kethoprak* show, which then creates a new *Kethoprak* show type, known as *Kethoprak* cinema. Source of data were *Kethoprak* cinema show from one of *Kethoprak* groups in Surakarta. A technique of data collection were observation, literature study and in-depth interview. Method of data analysis used content analysis and interactive analysis. Content analysis was used to conclude by finding out characteristic of the message and conducting investigation objectively and systematically [9] Data validity test was done by employing data triangulation regarding the data source and theory triangulation. Data analysis process used flow model analysis and interactive analysis, which consists of data reduction, data display and concluding [10].

3. Result and Discussion

Kethoprak has been known in many areas in Java (Center Java, East Java, and Yogyakarta) and becomes folk show getting many people's interest. Some farmers perform the first of *Kethoprak* show as their grateful expression for harvest. As a consequence, *Kethoprak* is also called folk art (Purwantoro, 2016; Hughes & Freeland, 2008). In that era, *Kethoprak* is still very simple, and the musical accompaniment only uses *lesung* (rice pounder), so *Kethoprak* is also called as *Kethoprak lung* [11].

Cinema *Kethoprak* is a combination of *Kethoprak* show and film production technology with the employment of cinematography technique. Cinematography refers to science and method for producing the film, or science, method, and art for capturing pictures of the film [12]. The method of capturing photos with the employment of a cinematography technique is done by taking some film scene and then combined it in the editing process.

Kethoprak show as a traditional drama still uses the conventional technique, regarding the right show [13]. Thus, the audiences who want to watch *Kethoprak* show has to come directly at the show time. *Kethoprak* show conventionally still goes on one way and has no scene repetition. The development of *Kethoprak* show with cinematography technique is to use multimedia technology, including projector and screen (visual media, sound system (audio media). The scenes in *Kethoprak* cinema show are indirectly taken at the show time, but some of them are made before the show.

The scenes in *Kethoprak* cinema show are a combination between a direct view (performed at show time) and film took before the show. The next scene is played at the show time and executed by some actors in the story [3]. Those actors perform directly acting in front of the audiences. The film scene in *Kethoprak* cinema show is performed on the screen with utilizing projector and sound system as voice over. The film captures done before the show and played by actors in the *Kethoprak* story by using similar customs, makeup, and accessories with the right scene.

Cinema *Kethoprak* show is held by combining direct scene and scene presented in the film. Musical accompaniment in cinema *Kethoprak* show uses live gamelan music. However, there is an important thing that should get attention in cinema *Kethoprak* show, it is scene-changing, changing from a direct scene into indirect one (film). To get a maximal result, training and simulation for the show are required, so the scene-changing process can execute appropriately and doesn't result in a technical error.

Cinematography technique is not only used at the process of taking *Kethoprak* scene in film but also considered as a basic direct scene. Since the appearance of *Kethoprak*, *Kethoprak* show still uses directing technique. As a result, acting method and taking view used even refer to conventional technique [5]. In cinema *Kethoprak* show, guiding and directing scenes have used cinematography technique with considering the process of taking scene in film. The use of cinematography technique in cinema *Kethoprak* show is also regarded as an effort in renewal of *Kethoprak*, especially in directing and taking stage (acting) technique.

3.1. Multimedia Technology used in Cinema Kethoprak (Cinepak) Show

Cinema *Kethoprak* uses multimedia technology to support production and show processes. The multimedia technology used in cinema *Kethoprak* (cineprak) is a combination of audio, visual and audio-visual techniques. Each technology medium has different function and role in constructing a causal relationship in Cinepak show. The role and function of multimedia technology in Cinepak show is explained in the followings.

3.2. The Role of Audio Media in Cinema Kethoprak Show

Cinema *Kethoprak* (cineprak) show used audio technology to support audio production produced by actors and musical accompaniment in the show. Cineprak show is held in theatre building which usually has a huge capacity for audiences. Actors' voices in dialogues must be able to listen by all audiences, so the message of story can be delivered perfectly. Hence, audio media regarding the electronic sound system is used to support voice and dialog louder and delivered clearly to audiences [14]. The electronic sound system used are headphone, wireless mic, cable microphone for gamelan and speaker as a tool of sound production.

Besides, the use of audio media in cineprak show is also supported by sound effects. The sound effects produced can add dramatic sense in cineprak show. It also can give realistic sense to audience about illustration of situation taken place in the story [15]. They are water splashing, wind blowing, gun and musical effects which can construct situation in the story.

3.3. The Role of Visual Media in Cinema Kethoprak Show

Beside audio media, cinema *Kethoprak* show also uses visual media technology to make an illustration in the show. This illustration description/delineation can be story setting and situational effect story illustration in the show [16]. This uses supporting tools regarding the projector, white screen, and modern lighting technology. The projector is used as a supporting tool to show the background of story setting, and then to project it toward white screen placed in the show stage. The use of background taken with using the projector and white screen can give the realistic sense in cineprak show. Besides, it also can give beauty effect visually in cinema *Kethoprak* show.

Visual media technology in *Kethoprak* show also uses modern lighting technology to add artistic sense [17]. This technology is not only used in direct scene but also exploited to give dramatic effect in scene represented in film. The operator who operates lighting must fully understand about lighting arrangement and plot, so miscommunication at the show time will not happen. Thus, the lighting operator must always get involved in each training process and cinema *Kethoprak* show preparation.

3.4. Audio-Visual Media used in Cinema Kethoprak Show

Cinema *Kethoprak* show also contributes to the combination of audio and visual media. Audio-visual technology is frequently used at the process of taking cineprak scene for film executed before the show [18]. The process of taking cineprak scene for the film uses cinematography technique, so tools

for capturing picture and editing process employ a compatible tool. The compatible tool refers to a tool which can take and show information in audio and visual. Audio and visual media used in the production process from scenes into film include TV camera, sound recorder and computer or laptop for picture editing process [19]. Editing and finishing taken picture are conducted with the employment of software in computer or laptop device before the result is presented in cinema *Kethoprak* show.

Besides, audio-visual media is also used at cinema *Kethoprak* show, regarding representing scenes from the film. Media used are laptop and projector connected with the electronic sound system. Laptop as a tool of film player is connected to a projector as picture production in the show and electronic sound system to produce sound in the show [20]. The synchronization of three media has to be executed well to get cinema *Kethoprak* show with artistic value and to avoid technical error.

4. Conclusion

Technology development has affected all aspects of human life; art is one of them. *Kethoprak* is a traditional Javanese drama created and based in Javanese society. The beginning of *Kethoprak* show is still simple and performed to welcome harvest time. By the development of technology media, *Kethoprak* show begins using multimedia technology. Consequently, there is a new type of *Kethoprak* show, known as cinema *Kethoprak*. Cinema *Kethoprak* is a *Kethoprak* show with using multimedia technology and cinematography technique. Multimedia technologies used are electronic sound system (audio), accompaniment music of gamelan (audio), projector and screen (visual), modern lighting technology (visual), TV camera (audio-visual) and laptop (audio-visual). Cinema *Kethoprak* show synergizes some multimedia technology to support the show and to give artistic and dramatic senses. The use of multimedia technology in cinema *Kethoprak* show has also been proven that it can increase people's interest and sympathy to watch *Kethoprak* show. In education field, the use of multimedia technology in cineprak learning can also stimulate students' learning interest and ease students on understanding learning material, especially Javanese traditional drama material.

References

- [1] Sugiarto, E, 2016, "Implikasi Putusan Mahkamah Konstitusi Nomor 20/PUU-XIV/2016 terhadap Informasi Elektronik dan/atau Dokumen Elektronik dan/atau Hasil Cetaknya sebagai Alat Bukti Dalam Perkara Perdata", *RECHTIDEE JOURNAL*, Vol. 11, No. 2, 2016.
- [2] Tatminingsih, S, 2017, "The Impact of ICT Use on Early-Age Children Behavior: A Case Study of 4-7 Years Old", *Jurnal Pendidikan*, Vol. 18, No. 1, Maret 2017.
- [3] Setyawan, B.W.; Saddhono, K.; dan Rakhmawati, A., 2017, "Sociological Aspects and Local Specificity in the Classical *Ketoprak* Script of Surakarta Style," *Journal of Language and Literature*, Vol. 17, No 2, October 2017.
- [4] Endraswara, S, 2014, *Metode Pembelajaran Drama: Apresiasi, Ekspresi, dan Pengkajian*, Yogyakarta: Penerbit Caps.
- [5] Lisbiyanto, H, 2013, *Ketoprak*, Yogyakarta: Graha Ilmu.

- [6] Pramanta, F. D.; Rohman, A.; & Kurniawan, M.H., 2017, "Aplikasi Pembelajaran Alat Musik Daerah Gamelan Jawa berbasis Teknologi Realsense," *JURNAL SENTIA*, Vol 9/ 1, 2017.
- [7] Ramli, S; Bakar, S.A.; & Khan, S.M., 2015, "Challenges Faced by Visual Art Education with the Existence of Information and Communication Technology (ICT) in Malaysia," *Jurnal Pengajian Melayu*, Jilid 26, 2015.
- [8] Mahendra, R.; Trisnadoli, A; & Nugroho, E.S., 2018, "Implementasi Teknik Sinematografi dalam Pembuatan Film Animasi 3D Cerita Rakyat "Batu Belah Batu Betangkap," *Jurnal RESTI (Rekayasa Sistem dan Teknologi Informasi)*, Vol. 2/No 2, 2018.
- [9] Schreiber, M., 2016, "Tiny Life: Technology and Masculinity in the Films of David Fincher," *Journal of Film and Video*, Vol. 68, No. 1 (Spring 2016).
- [10] Moleong, L. J., 2014, *Metodologi Penelitian Kualitatif (Edisi Revisi)*, Bandung: PT Remaja Rosdakarya.
- [11] Miles, M. B. & Huberman, A.M., 2009, *Analisis Data Kualitatif: Buku Sumber Tentang Metode_Metode Baru. (Terj. Tjetjep Rohandi Rohidi)*, Jakarta: Universitas Indonesia Press,
- [12] Hatley, B, 2010, "Javanese Performances on an Indonesia StageL Contesting Culture, Embracing Change," *Asian Theatre Journal*, 27 (1), pp. 185-187.
- [13] Kamarulzaman, A., 2005, *Kamus Ilmiah Serapan*, Yogyakarta: Absolut.
- [14] Fujiastuti, A., 2015, "Penanaman Pendidikan Karakter melalui Budaya Jawa (Ketoprak)," *Jurnal BAHASTRA*, Vol 34 (1), 2015.
- [15] Chamieh, J., 2016, "Arab Drama Series Content Analysis from a Transnational Arab Identity Perspective," *Journal of Arts & Humanities*, 5 (4). Pp. 22-38.
- [16] Peers, C., 2018, "Visual Culture" as Neoliberal Aesthetic Education," *The Journal of Aesthetic Education*, Vol. 52, No. 2, Summer 2018.
- [17] Mateer, J., 2014, "Digital Cinematography: Evolution of Craft or Revolution in Production?" *Journal of Film and Video*, Vol. 66, No. 2 (Summer 2014).
- [18] Prince, S., 2004, "The Emergence of Filmic Artifacts: Cinema and Cinematography in the Digital Era" on *Journal of Film Quarterly*, Vol. 57, No. 3 (Spring 2004).
- [19] Flueckiger, B., 2017, "A Digital Humanities Approach to Film Colors," *Moving Image: The Journal of the Association of Moving Image Archivists*, Vol. 17, No. 2 (Fall 2017).
- [20] Enz, M.K. & Bryson, D, 2018, "Forging a New Path: Plurality, Social Change, and Innovation in Contemporary Senegalese Cinema," *Black Camera Journal*, Vol. 9, No. 2 (Spring 2018)