

## **DIMENSIONAL CHARACTERISTICS OF FIGURE OF PA NANGAN (Mr. HAND)**

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### **ABSTRACT**

*Wayang Sukuraga has become a symbol of art for the City of Sukabumi. The Uniqueness of Wayang Sukuraga is able to present a wayang form that is unusual from the others, presenting the wayang form from parts of the body such as hands, eyes, ears, legs, and other body parts. Wayang Sukuraga also carries messages in every character and story. One of the characters who has an important role in the Wayang Sukuraga story is Pa Nangan who represents the shape of the hand and is the object of this paper for research based on the character dimensions. This study used a qualitative research method by conducting interviews with the creator of Wayang Sukuraga, Mr. Effendi. The purpose of writing this research is to see how the character of Pa Nangan is in the form of 3 Dimensional Characters, to increase knowledge in the field of wayang art and literature. The character dimension of the Pa Nangan character will include the physiological dimension relating to things attached to the form of wayang, the sociological dimension includes the social life of the Pa Nangan character, and the psychological dimension includes psychology and the message conveyed by the Pa Nangan character.*

**Keywords: Sukuraga Puppet, Pa Nangan, Character Dimensions**

### **INTRODUCTION**

The city of Sukabumi is a small city located in the province of West Java. Sukabumi City is a city that is actively developing every sector of life. The entertainment sector in Sukabumi is one of the sectors that people are interested in. Entertainment in Sukabumi now varies from playing arenas, the construction of many modern cafes, the construction of cinemas that attract tourists in the West Java area to visit Sukabumi, and various shows which are now often held after the Covid-19 storm slumped. Shows held in Sukabumi vary from music concerts, theater shows, stand-up comedy shows, musical instrument shows, and wayang shows. We all know that the hallmark of wayang from West Java is the Wayang Golek, but over time Sukabumi gave birth to a new wayang that has become a characteristic that is now known as the original art from Sukabumi, namely Wayang Sukuraga.

Wayang Sukuraga is a puppet that is included in contemporary wayang art and is 2-dimensional in shape. The story that is shown in Wayang Sukuraga does not tell about a story that has been written in an old manuscript, but the story is formed from everyday life that occurs in society. Created in 1987 by a Sukabumi artist named Effendi. The initial form is a painting. In 1996 the painting was finally turned into a wayang and since 1997 the Sukuraga puppet show has continued to this day. Wayang Sukuraga is a combination of two syllables which means part of bodies. Wayang Sukuraga carries a deep message to teach the human race. The meaning of this Sukuraga represents the shape of the existing characters. If the other puppets are in the form of human images, then this is where the uniqueness of the Sukuraga puppet is, the shape of the characters is representative of the human body. The characters in the Sukuraga Puppet include

*Ma Ata* (Eyes), *Pa Nangan* (Hands), *Mul Ulut* (Mouth/Lips), *Pina* (Breasts), *Bu Jur* (Buttocks) and *Ceu Eli* (Ears). The characters in Wayang Sukuraga bring their own messages to each member of the body where sometimes the true intentions and goals are not conveyed because in reality, humans are puppeteers while body parts are puppets. The determination of life is not based on the members of the body but on the human heart and mind.

Based on the background Wayang Sukuraga presents many messages from every element of art that is displayed from wayang art. Therefore, the writer is interested in analyzing one of the Wayang Sukuraga characters, namely *Pa Nangan*, or in English we could say, Mr. Hand. All the characters in wayang sukuraga carry messages and their respective roles, such as the *Pa Nangan* character which makes me interested in analyzing, because in fact, the hand is one of the vital organs for the body that can help humans in everyday life, in Islam, the hand is one of the body parts whose witness will be asked for the actions of his master or human. From that, there must have been a message brought by the figure of the hand that pulled me to make his research.

In this research, the writer will analyze the dimensions of the character of *Pa Nangan* in Wayang Sukuraga. The dimensions of the character of *Pa Nangan* will be divided into three parts, namely the dimensions of the character sociologically, the dimensions of the character psychologically, and the dimensions of the character physiologically. By the background above, then the writer formulates the problems that will be a focus discussion in this research, the problem formulation is as follows:

1. How is the sociological dimension in the character of *Pa Nangan* of Wayang Sukuraga?
2. How is the physiological dimension in the character of *Pa Nangan* of Wayang Sukuraga?
3. How is the psychological dimension in the character of *Pa Nangan* of Wayang Sukuraga?

The purpose of this research is to reveal how are the dimensions of characteristics in the character of *Pa Nangan* of Wayang Sukuraga in the field of sociology, physiology, and psychology. The theoretical benefits of this research are:

1. To add insight into the field of literature and wayang arts, especially the study of literary works, regarding the character dimensions of the characters in Wayang Sukuraga.
2. Able to know the process of analyzing a character based on sociological, physiological, and psychological dimensions.

The practical benefit of this research is to become a reference for information for other researchers about the study of literature and wayang.

## **LITERATURE REVIEW**

### **Dimensions Of Characteristics**

A story is made up of a series of stories called plots that have conflict. In the course of the plot, there are characters to present a more real conflict. In more explanation, a character is a person that is represented in narrative work by the dialogue and from the action that is interpreted by the reader (Abrams & Harpham, 2005). The characters become actors in a fictional story. Each character has a different character, personality, and characteristics. To see the difference, According to Lajos Egri in his book entitled *The Art of Dramatic Writing* (1960), rounded characters are described as three dimensions, namely physiological, sociological, and psychological dimensions. A round character is a character who is always expressed from various possible sides of his life and personality (Nurgiantoro, 2002). The dimensions of the character are divided into three parts. Namely physiological, sociological, and psychological.

### **Physiological Dimension**

The physiology dimension is based on the appearance of the character in a story. The author may not describe the appearance of the character in a whole chapter but in a slight sequence that in the end will be a full explanation of the appearance of the character. The physiological dimension is a dimension that includes gender, age, hair color, body characteristics, and so on. Apart from his physical condition, the physiological dimension is also determined by the clothes a character wears such as jewelry, watches, hats, or the color of clothes. (Widayati,

2017). The physiological can be formed in the name of the character, based on an opinion from Wellek and Warren, The simplest form of characterization is through naming (Wellek & Warren, 2015), in the former name, the writer can be imagined to determine the physiological that would be matched with the name. (Nurhidayati, 2018).

### **Sociological Dimension**

The character lived in a society that was made by the author. The character then will perform the act which leads the character into a human being living in a society and will develop some action related to their behavior to the environment this is the brief explanation of the sociology dimension.

The sociological dimension is the formation of characters formed from backgrounds, such as the character's background, economic, socio-cultural, religious, and others. (Cloud et al., 2022). Sociological dimensions can also be determined from two dominant things. The first is the profession of the character, the profession will determine how the character socializes in his environment and what things are related to the profession of the character will also describe the economic status and how his life. second is intelligence, intelligence can determine how high the level of success that can be achieved by the character, whether success is from the academic field or other things that affect the sociological dimension of the character. (Nurhidayati, 2018).

### **Psychological Dimension**

The psychology dimension is a concept that pointed to the aspect related to human souls like emotional feelings. The Psychology dimension is one of the important aspects which the author made to make the character perfect to be shown by the readers. Psychology is a science that discusses humans with all their spiritual life (Pratama et al., 2021). The psychological dimension is the dimension of the character related to the spiritual life of the character. Things related to the psychological dimension can be in the form of mentality, temperament, attitude, character, and all other things that are directly related to the character's soul. (Widayati, 2017).

## **RESEARCH METHODS**

The Research method applied in this paper is a qualitative method. The qualitative method is a method that presents data and information in depth to find a deeper meaning of what is being studied. Qualitative methods in information search are emphasized in literature studies and field studies, in this writing the literature study is obtained from information that contains more explanation of the character dimensions. Meanwhile, field studies were carried out to find data and information directly related to Wayang Sukuraga, especially regarding the object of Pa Nangan (Dwiyanto, 2021). The qualitative method in this writing places more emphasis on narrative form and conveys more detailed information by presenting data that has been obtained from literature and field studies. The search for data began with a field study that directly interviewed the creator of Wayang Sukuraga, namely Mr. Effendi, after compiling sufficient

information, he then began searching for data by means of a literature study, namely by reviewing information in several documents that could improve this writing.

## **RESULTS AND DISCUSSION (Georgia 12 pt)**

The character of Pa Nangan is one of the characters in the Wayang Sukuraga performance which is shaped like a hand. The figure of Pa Nangan is often present in Wayang Sukuraga performances by bringing a message that does not only refer to the function of the hands according to their shape. The author will describe the character of Pa Nangan through three dimensions to get to know more about how the character of Pa Nangan in the Wayang Sukuraga performance.

As explained in the theoretical study chapter. The character dimensions are divided into three based the physiological dimension which is related to the character's appearance, the sociological dimension which is related to the character's background and how the character socializes in his environment, the psychological dimension which is related to mentality and all things related to the character's soul.

### **Physiological Dimension Of Pa Nangan**

The Pa Nangan puppet characters are made of leather which is usually used to make wayang. This leather base material is used for all the characters in the Sukuraga Puppet show. This Pa Nangan figure is about 20-30 cm tall if counted from the base of the stalk, but there is a smaller size of around 15-20 cm. The smaller size is not for official performances but as creative media material that can be printed directly through the Wayang Sukuraga application.

The character of Pa Nangan has undergone changes. This can be seen from the color of the costume. The old version of Pa Nangan has a costume color of pale yellow, and red, and has a hand pattern on his shirt and pants, in the latest version the color of the costume is brighter with red and has a little yellow accent. The red color in the latest version of the character Pa Nangan symbolizes courage and also love. The red color which is symbolized courage and love carries the message that the human race must be brave in living life, the human race must be brave in making all decisions in our life, and in essence must be brave in taking steps, that the human race must also have love for others so that there will be peace. The skin color depicted is the color of human skin in general.

All of the body parts consist of hands to depict the character of Pa Nangan himself. The head is not depicted with the face, but with the shape of the hands, as well as the legs which are formed with pictures of the hands. This is what makes the characters unique in Wayang Sukuraga. Each character is actually made using the image of the character, like Pa Nangan, all of the body parts are in the shape of hands, as well as the other characters.



**Figure 1. Old Version**



**Figure 2. New Version**

### **Sociological Dimension Of Pa Nangan**

The sociological dimension of the figure of Pa Nangan is a character who is always present in the story of the Wayang Sukuraga performance, is one of the important figures and always carries a message. The Pa Nangan character is always a character who deals with taking, carrying, stealing, and other things related to hand functions in general. The character of Pa Nangan becomes a part that is often needed by other characters and the figure of Pa Nangan always helps others because Wayang Sukuraga takes everyday stories in which the characters will always work together according to the limbs attached to the characters in Wayang Sukuraga.

### **Psychological Dimension Of Pa Nangan**

The psychological dimension of the character Pa Nangan is that he has the desire that as a part that represents a hand he wants to use it for good things, he wants to always take things that belong to him, not to other people. He wants to be used for good, not used as a medium for evil that can bring a lot of harm to the human race. However, the Pa Nangan character also has a submissive nature and has no control over whatever the human race wants, so his wishes are kept hidden and never expressed, because the true character of Pa Nangan knows that humans can distinguish between good and bad. The character of Pa Nangan allows himself to follow what life wants him to do.

That is the analysis of the dimensions of the character in the character of Pa Nangan in the Wayang Sukuraga performance. The character of Pa Nangan will always carry a message in every Wayang Sukuraga performance that the audience can always pick up on in every story. The character of Pa Nangan is just one of the extraordinary characters in Wayang Sukuraga who is able to make many people learn from every movement in a Wayang Sukuraga story.

## **CONCLUSION**

From the results of research on the discussion of the dimensions of the character Pa Nangan which is one of the characters in the Wayang Sukuraga performance, the authors formulate the following conclusions, the Psychological dimensions of the character Pa Nangan have a height of about 20-30 cm with a red color and a slight yellow accent as a symbol of courage and love. All of his limbs are hand-shaped and have skin colors like human skin in general. The sociological dimension of Pa Nangan's character is always helping other characters in Wayang Sukuraga performances, and carrying out their duties as hands such as giving, taking, and stealing. The psychological dimension of the character Pa Nangan is that he has a message in his soul to always want to do well such as taking what is his and doing all other good, but unfortunately, he is not the determinant of the human race, so his wishes are always kept in his soul. Suggestions from the author are that Wayang Sukuraga has many things to analyze, starting from the uniqueness of the characters, the storyline of the show Wayang Sukuraga, the emotions of the Wayang characters, and the moral message contained in the Wayang Sukuraga performance. Therefore the authors suggest that in the future the study of the elements in the Wayang Sukuraga performance can be further improved with diversity to increase insight and also knowledge for other researchers.

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