

Character Design in Golek Puppet: Daster Rombeng Warrior and the Powerful Storyteller

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How to cite: Chotimah, F., & Handriyotopo. (2024). Character Design in Golek Puppet: Daster Rombeng Warrior and the Powerful Storyteller. *Gondang: Jurnal Seni dan Budaya*, Vol 8(2); Page. 384-396

Article History : Received: Jul 14, 2024. Revised: Sept 15, 2024. Accepted: Dec 13, 2024

ABSTRACT

Creative documentaries are not yet popular in Indonesia. So it needs to be produced to enrich the treasury of documentary films in the archipelago. The public needs to be given knowledge to recognize the variety of narratives and storytelling in the documentary category. This film can contribute as an alternative viewing for the public and also as an educational media related to the virtues of the storytelling tradition. The creation of this film aims to be a medium to revive the culture of storytelling in society based on the values of the storytelling tradition itself. The character of the film as a puppet puppet puppet story figure that can be used as an illustration of the scene in visualizing the fairy tale of Si Leungli and Geber-geber Hihid Aing. The method of creating film art through research stages for enkrantation or transfer of vehicles from the short story Pendekar Daster Rombeng and Pendongeng Sakti in the research and production stages of puppets as a creative strategy and artistic arrangement of the film..

KEYWORDS

Storytelling Culture
Transformation
Creative Documentary
Film

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INTRODUCTION

Sundanese fairy tales play an important role as an effort to remember half of the roots of the children's culture of the author, as well as an effort of personal nostalgia for childhood and the changing role from mother to child. The benefits of storytelling, such as improving children's speaking ability, improving language skills, sharpening thought patterns, improving reasoning skills, training memory, stimulating cognitive development and developing personal character (Hennilawati, 2022), are also considered by the author when telling stories to children, although it is not the main goal. Meanwhile, the selection of wayang golek based on the closeness of the context between wayang golek and Tatar Sunda is the basis for choosing this media, as a visual illustration.

Data from the World Bank in 2012, as quoted in the news "Storytelling Traditions Are Starting to be Abandoned" in the daily Suara Merdeka (Rahmadi, Farid Agung, Costrie Ganes Widayanti, 2021), provides information that the storytelling tradition has begun to be abandoned. Thus, it is considered logical to bridge the gap between the fields of textual and visual literacy in the process of converting the medium of the short story, while also adding elements to complete the visuals of the documentary film.

Previous literature review includes, Irfansyah & Piliang (2013). Comparison of Visual Codes of Traditional Sundanese Golek Performances and Sundanese Golek Performances in TV Media. *Stage Arts and Culture*, 23(2), 109–209. The article is a bridge to understand all the traditional rules of wayang golek and what should be considered when presenting wayang golek through visual codes on the big screen or cinema. Hapsarani (2017).

"Objectification of Women in Three Classic Indonesian Tales from Sanggar Tumpal: Sangkuriang, Jaka Tarub, and Si Leungli" *Paradigma Journal of Cultural Studies*, 7(2), 124–137. The article provides a fresh gender perspective in digesting folklore, and how to be critical in modifying so that less relevant values can be eliminated, but still preserving the existing folklore. Sadono et al., (2018). "Inheritance of Wayang Golek Art in West Java" *Rupa*, 03, 150–163, Helping researchers to understand the social and practical functions of wayang golek art in society and how the process of inheriting this tradition is carried out in West Java. Tresnasih, R, (2018). "Storytelling Tradition as an Effort to Cultivate Values in Families in Cisaranten Wetan Village, Cinambo District, Bandung City" *Patanjala*, 10, 67–82, helps creators to look back at the context of storytelling in Indonesia today, especially to be the basis for the context in the film that fairy tales have experienced a shift in meaning in Indonesian society. Danandjaja, James. (2007). *Indonesian Folklore: The Science of Gossip, Fairy Tales and Others*. Jakarta: PT. Temprint, helps researchers to further understand the process of folklore transmission and how to best analyze it. The folklore used by creators in this study is Sundanese fairy tales and songs. As Danandjaja said, the differences in the versions of fairy tales are also found by the authors in the folklore used. One of the most frequently referred references when discussing the process of media transfer is Alih Wahana, by Damono (2018). Before Damono (2018), this issue had been discussed in Eneste (1991), *Novel and Film*, which specifically discusses the process of media transfer from literary works to the big screen, aka *ekranisasi*.

Given the importance of this fairy tale phenomenon being brought to a wider audience, the author intends to transform the short story into a creative documentary film. For the past few years, the author has indeed been playing in the documentary field, so he understands very well that this way of telling stories and film literacy are indeed booming in Indonesia, as evidenced by the various funding programs and film screening events facilitated by the Ministry of Education and Culture.

Thus, it is considered logical to bridge the gap between the fields of textual and visual literacy in the process of transferring the medium of the short story, while adding elements to complete the visuals of the documentary film. So the urgency of creating this creative documentary film becomes important as a reference for literacy and a spectacle that is worthy of being enjoyed by children about the content of fairy tales that are full of moral advice, an important part of local wisdom that is developed in a different way of telling from existing documentary film genres such as observational and expository.

The short documentary that will be realized is tentatively titled *Pendekar Daster Rombeng dan Pendongeng Sakti*. This title is the same as a short story that was previously published in a short story anthology titled *Tulisan Itu*, "Ibu" (Chotimah, 2018). The short story created by the author was inspired by a childhood story, then contextualized with present-day reflections through Sundanese fairy tales. When the author eventually becomes a parent, the same fairy tale is passed down to the child, and becomes a reflective time machine to understand the values of parents in the past. The short story is packaged with metaphors and imagination, but is inspired by a true story and the author's moments of reflection, so that it is recorded, or like a documentary rather than mere fiction.

Fairy tales are also a means of personal nostalgia for childhood and the changing role of mother to child. The benefits of storytelling, such as improving children's speaking ability, improving language skills, sharpening thought patterns, improving reasoning skills, training memory, stimulating cognitive development and developing personal character (Hennilawati, 2022; Rukiyah, 2018; Tresnasih, 2018) are also considered when telling stories to children, although not the main goal.

This documentary film adopts from a fairy tale and makes the properties of wayang golek characters. Thus, it shifts from oral literature to a film story or is called *enkransasi*. Regarding the transfer of media, Sapardi Djoko Damono gives the following definition: "changing one type of art into another type of art" (Damono, 2005). Furthermore, for the type of literary art into film, Pamusuk Eneste describes it as *ecranisasi*, from the French *écran* which means "screen", namely the phenomenon of changing the world of words into a world of continuously moving images and changing linguistic images into visual images (Eneste, 1991). In Indonesia there are many examples of transfers that use the *ecranisasi* process.

Regarding the form of the film, it will take a creative documentary approach delivered by narration from voice over sounds that the creator recorded and mix media of wayang golek performances for the fairy tale section. The selection of wayang golek as a medium to fill the illustration footage is not a random choice. The creator reflects on the fact that wayang golek is still an art form that continues to be preserved in West Java.

The creators also adhere to the concept of *sanggit*, which in short is the encounter of modern traditions in the paradigm of art creation, or more specifically the development of traditional icons (folk tales, wayang golek) as symbols of expression or cultural artifacts in the form of contemporary works (Dharsono 2021: 67). The direct development of traditional icons is also an effort to conserve culture because the ideas of tradition and its basic forms can continue to live and be enjoyed in various types of forms or product outputs.

The fairy tale of *Si Leungli* highlights the lives of three siblings, where the younger sibling is always bullied, and then meets a goldfish and ends up getting married to a prince. The meaning of the story of *Si Leungli* is about the harmony of the three orphaned siblings, without a prince. Meanwhile, the story of *Geber Geber Hihid Aing* tells of two siblings, an older brother and a younger sister who live as orphans wandering in the forest looking for food. One day, the younger sibling is eaten by a snake when the older sibling is looking for food. The difference in the story lies in the animal that appears. In *Si Leungli*, the animal that appears is a goldfish, while in *Geber Geber Hihid Aing* it is a snake. In this creative documentary film, the elements that will appear in the film are fairy tales, Sundanese songs and wayang golek. The fairy tale is used by the creator as an entry point to the film's grand narrative, which stitches together all the elements. The cultural background of this film, namely the Sundanese fairy tale *Si Leungli*, and *Geber Geber Hihid Aing*, the use of wayang golek as a storytelling medium and Sundanese songs that fill the sounds throughout the film. Thus the creation of characters in Sundanese fairy tales in wayang golek properties, is designed to fulfill the character of the characters in the story.

METHOD

The research method used in this study involves a comprehensive approach before starting the production of a creative documentary film. The initial stage is pre-production, which includes conducting thorough preliminary research. This stage requires collaboration with various parties, collecting relevant data, and drawing conclusions through qualitative methods. Qualitative approaches emphasize understanding the subject matter in depth and in its natural context, making it very suitable for exploring cultural and artistic themes.

Given the focus on Sundanese cultural material in West Java, specific methodologies such as observation and interviews are essential. Observations were conducted at locations that served as sources of inspiration or provided authentic context for the story. These observations aimed to identify and analyze cultural elements, including traditions, practices, and nuances of Sundanese storytelling and puppetry (wayang golek). The main source of the

story, Ibu Aam Aminah, is a mother who has dedicated her life to preserving the art of storytelling. In addition, Radi Arwinda, a wayang golek craftsman, provided insight into the skills and artistic elements of wayang golek. Interviews with these primary sources offer valuable perspectives on the cultural and artistic heritage that the documentary seeks to depict.

Once the data was collected, the information was synthesized to create a prototype of the desired wayang golek character that was in line with the Sundanese wayang golek tradition. This prototype served as the visual and conceptual foundation for the film. The data also informed the development of the story structure, ensuring cultural authenticity while maintaining creative originality. Once the prototype was completed, preparations for the production phase could begin.

The production process involved several key steps: writing a synopsis, writing a script, designing the production, and carrying out production and post-production activities. The synopsis outlined the overarching narrative, while the script provided detailed guidance on dialogue, scenes, and sequences. Production design included selecting locations, designing costumes, and composing visual elements to reflect the aesthetics of Sundanese culture.

By combining folklore and performing arts, this method combines elements of fairy tales and wayang golek. This innovative approach seeks to rejuvenate documentary storytelling by blending creative techniques that appeal to modern audiences. Traditional observational and expository documentary styles are often criticized for being monotonous; therefore, this study aims to develop a more dynamic and engaging narrative style. By combining Sundanese fairy tales and wayang golek performances into a documentary, the film not only preserves cultural heritage but also introduces an engaging medium to convey moral values and local wisdom.

An important aspect of this method is targeting children as the primary audience. Fairy tales, with their rich moral lessons, are an effective tool for character development in children. By presenting these stories through wayang golek performances, the film aspires to instill good character traits and promote an appreciation of Indonesia's local wisdom from an early age. The vivid visuals and engaging storytelling method ensure that the film resonates with young audiences, fostering a deeper connection to their cultural roots.

The pre-production phase is crucial, as it lays the foundation for the entire project. Decisions made during this phase—such as choosing a story, developing characters, and designing the production—determine the creative direction and overall quality of the film. This scholarly article emphasizes the importance of pre-production as a critical step in crafting a creative documentary that is both culturally enriching and visually captivating. Through careful planning and collaboration, the study shows how a traditional art form can be innovatively adapted into a contemporary medium to achieve educational and entertainment goals.

RESULT AND DISCUSSION

Basically, the culture of storytelling is an important part of Indonesian culture that has existed since the time of our ancestors (Nur Aini). Fairy tales are entertaining, although many also describe the truth, contain lessons or morals, and even satire (Poerwadarminto). Given the importance of this fairy tale phenomenon being brought to the wider public, the author intends to transform the short story into a creative documentary film. For the past few years, the author has indeed played in the documentary field, so he understands very well that this way of telling and film literacy are indeed booming in Indonesia, becoming an important positioning for the types of films that are developed to fulfill educational

entertainment for audiences, especially children.

The creation of this project brings significant advantages, which can be explored through two key aspects. First, the transformation of short stories into creative documentary films, often referred to as ecranization, represents an innovative artistic endeavor. The term ecranization, derived from the French word "ecran" meaning "screen," refers to the process of adapting a novel or short story into a film (Praharwati, 2017). In this case, the adaptation of the short story "Pendekar Daster Rombeng dan Pendongeng Sakti" into a creative documentary film provides an opportunity to reimagine and reinterpret the narrative for an audiovisual medium. This transformation requires careful consideration of the original story's essence while translating its themes and messages into a new format that resonates with a broader audience.

Second, the use of mixed media, particularly wayang golek (Sundanese rod puppets), as a central element of the creative documentary, introduces an approach that has rarely been explored in Indonesian cinema. Creative documentaries typically aim to educate and inform, and this project's expository narrative style serves that purpose effectively (Ranangsari, 2020). By incorporating wayang golek, the film not only showcases traditional art forms but also provides a novel perspective on storytelling. This combination of folklore and puppetry contributes to the richness of Indonesia's cultural narratives while offering fresh approaches to documentary filmmaking. It also positions the film as an educational resource for children, promoting local wisdom and moral values in an engaging manner. This innovation has the potential to inspire the development of similar projects in the future, broadening the scope of children's educational content in Indonesia.

The success of this creative documentary hinges on meticulous planning and execution during the pre-production phase. This phase involves several crucial steps that ensure the film's framework is robust, integrated, and aligned with its objectives. The pre-production activities include writing the scenario, crafting the treatment, and envisioning the film's overall structure and narrative style.

1. Scenario Writing

The scenario-writing process begins with crafting a synopsis that encapsulates the essence of the story. The synopsis for this film narrates the journey of a girl raised on Sundanese fairy tales told by her mother. As she grows up, she faces a moral dilemma that challenges the values instilled in her by these stories. Through a process of reflection, she reinterprets the fairy tales, viewing them through a contemporary lens that aligns with her evolving understanding of the world. This synopsis sets the stage for a narrative that intertwines traditional values with modern perspectives.

The story structure is further divided into three acts: (1) **First Act:** The introduction of the powerful storyteller, represented by the mother, who captivates her child with enchanting tales. This act highlights the mother's role in imparting moral values through storytelling. (2) **Second Act:** A pivotal event occurs that contradicts the values taught by the mother. This conflict prompts the child to critically evaluate and reinterpret the teachings embedded in the stories. (3) **Third Act:** A reflective exploration of the enduring power of storytelling and its potential consequences. This act underscores the importance of revitalizing storytelling traditions to ensure their relevance in contemporary contexts.

2. Treatment Development

The treatment elaborates on how the narrative will be visually and thematically realized. Key elements of the treatment include: (1) **Puppet Crafting Process:** The film showcases the creation of the mother's puppet character by skilled craftsmen in Soreang. The crafting process is narrated through voice-over, offering insight into the artistry and cultural significance of wayang golek. (2) **Visualizing Fairy Tales:** The mother's puppet character comes to life, narrating traditional Sundanese fairy tales such as "Leungli" and "Geber-Geber Hihid Aing." These tales are visualized through contemporary puppetry, blending tradition with modern aesthetics. (3) **Thematic Exploration:** The film delves into the meaning of the fairy tales and their relevance to the protagonist's life. The iconic location of Tangkuban Perahu serves as a backdrop for the filmmaker's personal reflections, emphasizing the evolving nature of cultural values. (4) **Filmmaking Process:** Behind-the-scenes moments, including directing the puppet-making scenes and visualizing the fairy tales, provide a meta-narrative that explores the intersection of creativity and cultural heritage. Reflective moments in the film address themes such as the blurred lines between truth and fiction, illustrated by the contrasting concepts of hoaxes (stories we want to believe) and truths (stories we refuse to believe). (5) **Family Storytelling Montage:** The film concludes with a montage depicting families engaging in storytelling traditions, reinforcing the significance of storytelling in fostering moral values and cultural identity.

Integrating Tradition and Innovation

The project's uniqueness lies in its ability to merge traditional art forms with contemporary filmmaking techniques. Wayang golek, a hallmark of Sundanese culture, is not merely a decorative element but a central narrative device. By using puppets to visualize fairy tales, the film creates a dynamic interplay between visual art and storytelling. This approach revitalizes the tradition of wayang golek, making it accessible and appealing to younger generations. Moreover, the expository narrative style of the film enhances its educational value. Through voice-over narration and carefully crafted visuals, the film provides context and interpretation, guiding the audience through its themes and messages. This narrative style ensures that the film remains engaging while fulfilling its educational objectives.

Educational and Cultural Impact

The film's educational potential is particularly significant in its focus on children as the target audience. By presenting fairy tales imbued with moral values, the film serves as a medium for character building and cultural preservation. The stories not only entertain but also instill lessons on ethics, empathy, and resilience. In an era where traditional storytelling practices are declining, this film highlights the importance of preserving and adapting these practices to meet contemporary needs. Furthermore, the film contributes to the diversification of Indonesia's documentary landscape. By combining folklore, puppetry, and creative filmmaking, it sets a precedent for innovative approaches to storytelling. This hybrid format bridges the gap between traditional and modern narratives, fostering a deeper appreciation for Indonesia's rich cultural heritage.

3. Transformation of puppets into wayang golek puppets.

The stages of implementing the transformation of the characters in this fairy tale story are through observation and research on wayang golek in West Java. The artist who carried out the transformation or transformation of fairy tale characters into puppets was finally

found to be Radi Arwinda. He was an artist born in 1985, growing up in an environment thick with an artistic atmosphere. Radi is known as an artist who often juxtaposes traditional Cirebon images inherited from his parents (including the Sundanese wayang golek collection) through his childhood life, which are then combined with popular American and Japanese images.

The transformation of characters from fairy tales into wayang golek puppets represents a unique blend of cultural preservation and artistic innovation. This process involved meticulous observation and research on the traditional wayang golek of West Java. The pivotal figure in this transformation was Radi Arwinda, a talented visual artist born in 1985, who grew up in an environment steeped in artistic traditions. Radi's upbringing was heavily influenced by his father, Haryadi Suwinda, a collector of wayang golek and classic Cirebon wayang. This rich cultural heritage, combined with Radi's exposure to popular American and Japanese imagery, enabled him to create a distinctive fusion of traditional and contemporary art.

The collaboration with Radi Arwinda was initiated through Agung Hujatnikajennong, a curator at the Selasar Sunaryo Gallery. Agung, known for his expertise in art curation, recommended Radi as the ideal artist for this project. Radi's deep understanding of traditional wayang and his ability to infuse a modern aesthetic into his work made him a perfect fit for designing the characters of the puppets in the short story and fairy tales "Si Leungli" and "Geber-Geber Hihid Aing." His references to wayang Cepak, a traditional form of Sundanese wayang, were particularly instrumental in crafting the impression of elderly characters.

Radi designed the puppet show characters for the mother figure in "Pendekar Daster Rombeng" and "Pendong Cerita Sakti." His initial designs captured the essence of the characters through detailed illustrations and innovative interpretations of traditional wayang aesthetics. For instance, he incorporated elements such as batik motifs and headbands into the puppet designs, blending cultural authenticity with artistic creativity.

The process of designing the wayang golek characters involved several stages. First, Radi focused on the shape of the puppet's body and head. The designs showcased intricate details, such as the use of cream-colored wrinkles and white cloth bracelets that complemented the headbands. These elements were inspired by traditional wayang putri designs and were intended to evoke a sense of familiarity and nostalgia. Radi also drew inspiration from popular cultural icons like the Wiro Sableng warrior, ensuring the designs resonated with contemporary audiences.

Feedback and revisions played a crucial role in refining the designs. For example, suggestions included making the puppet's eyes white, akin to traditional wayang putri, and exploring alternative head designs with separate headbands. These adjustments aimed to enhance the characters' visual appeal while maintaining their cultural significance. Radi's final designs reflected a harmonious balance between tradition and innovation, ensuring that the puppets could effectively convey the story's themes and values.

The character design process also emphasized the use of batik motifs in the puppet's attire, symbolizing the rich textile heritage of Indonesia. These motifs were carefully selected to complement the narrative and highlight the cultural roots of the characters. The integration of traditional patterns and contemporary elements in the puppet designs not only preserved the authenticity of wayang golek but also introduced a fresh perspective to the art form.

Radi's creative approach extended beyond the physical appearance of the puppets. He also considered the storytelling potential of the wayang golek characters. By infusing the designs with symbolic elements and cultural references, he ensured that the puppets could effectively convey the moral and philosophical messages embedded in the fairy tales. This

approach aligned with the overarching goal of the project: to revitalize traditional storytelling through innovative media and make it accessible to modern audiences.

The transformation of fairy tale characters into wayang golek puppets represents a significant contribution to the field of creative documentaries in Indonesia. By combining traditional craftsmanship with contemporary artistic practices, the project showcases the potential of wayang golek as a medium for storytelling. This innovative approach not only preserves the cultural heritage of West Java but also introduces it to a wider audience, including children and young adults. Through this project, wayang golek emerges as a powerful tool for education and cultural preservation, capable of bridging the gap between tradition and modernity.

The collaborative process between the curator, artist, and filmmakers underscores the importance of interdisciplinary approaches in cultural projects. Agung Hujatnikajennong's role as a curator ensured that the project maintained a strong connection to its cultural roots, while Radi Arwinda's artistic vision brought a contemporary flair to the wayang golek designs. This synergy between tradition and innovation highlights the potential of collaborative efforts in pushing the boundaries of artistic expression.

The character design process also involved meticulous attention to detail, as evidenced by the alternative head designs and adjustments made to the puppets' features. These refinements were guided by feedback from the project team and aimed to enhance the visual and narrative coherence of the puppets. The resulting designs not only captured the essence of the fairy tale characters but also reflected the rich cultural heritage of wayang golek.

The transformation of fairy tale characters into wayang golek puppets is a testament to the enduring relevance of traditional art forms in contemporary storytelling. Radi Arwinda's innovative designs, inspired by his rich cultural heritage and artistic expertise, bring a fresh perspective to the wayang golek tradition. By integrating traditional motifs with modern aesthetics, the project bridges the gap between the past and the present, ensuring that the cultural legacy of wayang golek continues to thrive in the modern era. This initiative highlights the potential of creative documentaries to serve as a platform for cultural preservation and innovation, inspiring future generations to explore and celebrate their heritage through new and exciting mediums.

4. Wayang Golek Character Design Process



Figure 1. Design model of the shape of a wayang golek puppet head character wearing a headband (Doc. Radi Arwinda, 2024)



Figure 2. Design model of the body shape of a wayang golek puppet character using batik motifs.
 (Doc. Radi Arwinda, 2024)

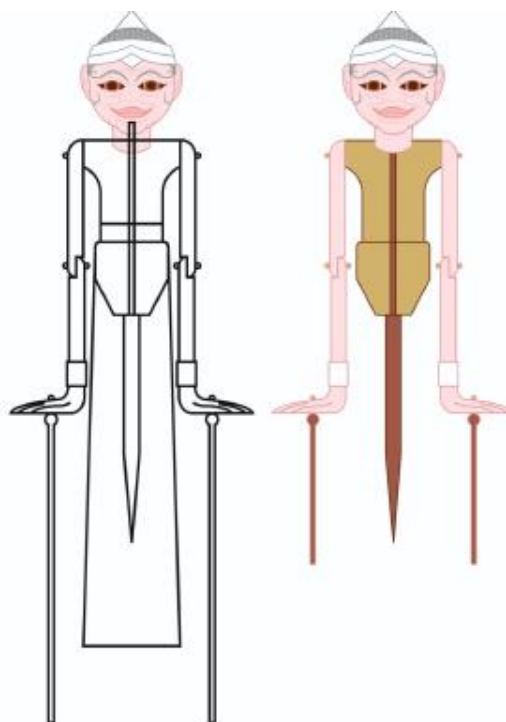


Figure 3. The shape of the puppet's body becomes the character design for the story's characters
 (dok. Radi Arwinda, 2024)

The design process for the puppet model involved creating representations of the story's characters while incorporating various improvements based on feedback. One significant adjustment was making the puppet's eyes white, similar to the design of *wayang putri*, to evoke a traditional and refined aesthetic. Another refinement included creating an alternative head design with a detachable headband, adding versatility and visual distinction to the

character. Additionally, the cream-colored wrinkles were preserved to retain a sense of age and wisdom, while the white cloth bracelet was matched to the headband, enhancing the overall harmony of the design. This combination was intended to imbue the puppet with a heroic impression reminiscent of the *Wiro Sableng* warrior while still referencing the elegance of *wayang putri*. Based on these suggestions and revisions, alternative designs were proposed to better align with the envisioned character narrative and thematic elements.



Figure 4. Alternative head designs for wayang golek characters that are desired to build a story with a separate warrior headband. (dok. Radi Arwinda, 2024)

The following section provides a detailed breakdown of the wayang characters used as a design reference for visualizing fairy tales. This breakdown serves as a crucial foundation for translating the essence of the fairy tale into visual form, ensuring that the design reflects both the narrative and cultural elements inherent in the story. Each character is carefully conceptualized to embody specific traits, symbolism, and aesthetic values that align with the themes and moral lessons of the fairy tale. By studying traditional wayang designs and integrating modern artistic approaches, these characters are reimagined to resonate with contemporary audiences while preserving their cultural roots. This process not only bridges traditional storytelling with modern visual art but also enriches the creative narrative, offering a fresh perspective on the timeless art of wayang golek.

Table 1. Puppet Fairy Tale characters

No.	Fairytale	Character Name	Gender	Character Illustration
1.	Si Leungli	Nyai Rarang	Young Woman, age 12	The youngest child, diligent, patient, beautiful, gentle
2.		Rarang's brothers (3 people)	Female, Age 14,16, 18th	Envious, greedy, lazy
3.		Abah and Ambu (Rarang's parents)	Men and women Elderly Age 55-60th	Ambu & Abah, loving mother and father, but preferentially spoiling the youngest, so that the older brothers are jealous.
4.		Fishing Man	Male Age 45 years	Hard worker, loves family
5.		Fish (small, medium, large) and fish bones/design made		The giant gourami fish who loves Rarang

6.		Lord	Young man, 17 years old	Handsome, handsome and charming
7.	Geber-Geber Hihid Aing/ Hihid Kabuyutan	Akang	Young Man Age 12 years	Independent, brave, a big brother who loves his little brother
8.		Nyai	Female Young Age 10th	Spoiled, fearful, dependent on her older sister Female Young Age 10
9.		Snake (animal)		Large snake, like a python that can swallow a girl Swollen belly (swallowing the little sister), mouth open
10.		Bird (animal) What kind of bird?		Tells how to cut open a snake's stomach

The process of making wayang golek dolls, with wooden materials has been designed in such a way to complement the characterization of the story. The production of wayang golek from human figures to animal names or animals decorates the storyline in the design. Likewise, from the main character with character development, it is attempted to be visually transformed through transformation or transformation. There are suggestions from creative character design creators such as snake characters in the wayang golek doll design.



Figure 5. The form of the Dragon and Snake animal puppets, as offered by Radi

Carving puppets is not arbitrary because it requires special skills. It takes months to make one puppet figure or character. Making this puppet includes carving, coloring, making clothes and accessories. The character of the puppet must be able to, such as in Wayang Gatot Kaca for example, the character of his face must be truly depicted. Likewise, what is done in the production of this creative documentary film cannot be separated from a number of characters in fairy tales and live streaming performances. rving puppets is not arbitrary because it must have special skills. It takes months to make one puppet figure or character. Making this puppet includes carving, coloring, making clothes and accessories.

CONCLUSIONS

The process of making a creative documentary film involves many people in producing the film in order to maximize the results. The background of the fairy tale in a short story or book of the story of Si Leungli and Geber Geber Hihid Aing which was adapted into a creative documentary film. The character of the puppet in the storytelling of the player in the form of a puppet show. The selection of puppet artists was carried out to meet the artistic aspects of the puppet desired by the director in the film "Pendekar Daster Rombeng and Pendongeng Sakti", namely Radi Arwinda. In designing the character puppet design consisting of the character designed is the form of the face or head and body shape of the main character and the plan for selecting a snake puppet. This study uses a descriptive qualitative approach which is considered capable of finding the meaning behind the work of a short documentary film. To maximize the results, the film production process can take important shots such as the setting in this film which represents the real situation. Combining fairy tales in the form of puppet show properties and cinematic production work, which is then a form of education for children related to oral literature stories in the archipelago-Indonesia.

ACKNOWLEDGMENTS

Many thanks are expressed to the ministry of education and culture, research, and higher education, which has passed the DRTPM scheme research funding for postgraduate research programs, especially those that guide students.

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