

# THE SRIKANDI PUPPET CHARACTER MODEL AS AN IMPLEMENTATION OFFEMALE ANIMATION IN THE WORLD OF EDUCATION

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**Abstract.** Character education is an important aspect in forming individuals who are responsible, empathetic and have integrity. However, at school, character learning is often less interesting for children. As time goes by, children's interest in reading has decreased and many of their activities are carried out through screens, such as cellphones or laptops. Therefore, in an effort to overcome these challenges, this research uses a research- based practical research method with a design thinking approach. Curriculum on character education has been implemented in elementary schools, but teachers often experience difficulties in providing interesting learning. For this reason, this research is interested in creating interesting learning media using animation, especially for children in grades one to three as an introduction to characters at school. This approach utilizes puppet culture as a means of learning character education because puppet is an Indonesian cultural heritage that is rich in moral and ethical values. One of the puppet characters chosen as the focus of the research is Dewi Srikandi, who has relevant and strong characteristics to shape students' personalities. In addition, this research highlights the importance of integrating local cultural elements in the development of animation in Indonesia to create a unique identity and national competitiveness in global industry. Through the development of animated film models, it is hoped that it can make a positive contribution to students' character education, with the ultimate goal of creating successful individuals who contribute to society.

**Keywords:** Animation; Education; Srikandi; Woman.

## 1. INTRODUCTION

Character education is very important in forming individuals who are responsible, empathetic and have integrity. In schools, character learning can be an effective tool to help overcome the lack of character education in young people. A curriculum regarding character education in schools, especially lower elementary schools, has been created. However, teachers have difficulty providing interesting learning. In this era of development, children have read minimal books. All activities switch to the screen, whether cellphone or laptop. Starting from this problem, there is an interest in creating a learning media using interesting animation media for lower elementary school children, namely grades one to three as an introduction to character at school.

Character introduction can be done through Wayang culture. Learning character education through wayang because wayang is Indonesia's cultural heritage which is rich in moral and ethical values. Puppet shows contain moral messages that can be used as examples and lessons for the younger generation in developing positive characters such as honesty, courage and loyalty. Wayang also enriches students' imagination and creativity through interesting and meaningful stories. The wayang character that was chosen as the theme in this Final Work Assignment is the Wayang Dewi Srikandi character. Srikandi is included in the popular Mahabarata and Ramayana stories. In Indonesia, this story is packaged in the form of Wayang Purwa. Wayang Purwa Surakarta has long and rich historical roots. Wayang Purwa is a traditional Indonesian art for telling epic stories from Hindu mythology, such as the Ramayana and

Mahabharata. Wayang Purwa Surakarta developed in the Surakarta (Solo) region which is the center of Javanese culture. The origins of Wayang Purwa Surakarta are closely related to the history of the Surakarta Sultanate. In the 18<sup>th</sup> century, Sunan Pakubuwono III, ruler of the Surakarta Sultanate, strongly supported the art of wayang and provided financial support and protection to *Dalang* (wayang players) and wayang makers. With this support, wayang art developed rapidly in Surakarta. At that time, sultanate figures and nobles ordered wayang, which then influenced the stories and characters in wayang performances. Wayang Purwa Surakarta is a medium for conveying moral teachings and life values in accordance with Hindu teachings. Wayang Purwa Surakarta uses a cloth screen which is usually placed behind the stage. The Surakarta Purwa Wayang Performance is also known for its distinctive dance style. In general, Wayang Purwa Surakarta has an important role in preserving and spreading cultural and religious values in Javanese society which are maintained to this day.

One of the stories in Wayang Purwa is the story of Dewi Amba's reincarnation as Srikandi, the daughter of King Drupada and Dewi Gandawati. This story explores the theme of revenge and atonement, where Srikandi is born to take revenge for the death of Resi Bhishma (Kresna, 2021; 280). Srikandi is described as a figure who has a positive character, namely kind, honest, polite, friendly, loyal and happy to defend the truth. Even though he was born as a woman, his tough, brave and heroic spirit gives a masculine dimension to his character. (Sofiyana, 2015).

The character of Dewi Srikandi is usually connoted with a female character who has a male character, as stated by Aizid. "Dewi Srikandi really likes soldiering, especially playing arrows." Dewi Srikandi is 2 exemplary examples of female warriors. He likes and is skilled at using arrow weapons. Dewi Srikandi's character is like that of a man. She likes war, that's why she is called a warrior's daughter" (Aizid, 2012; 348).

Most people only know about his bravery in fighting. Eventhough Srikandi has many advantages, including inspiring people to overcome challenges, Srikandi can be an example for students not to be afraid to face challenges and difficulties in learning. His presence can inspire them to remain persistent and not give up in the face of academic obstacles. Heroine as a driver of courage and determination, Heroine can teach students about the importance of having courage and determination in pursuing academic goals. He can be a symbol that with determination and persistent effort, anything is possible. Emphasizing intelligence and strategy, Srikandi can also be an example of the importance of intelligence and strategy in learning. He not only relies on his physical strength, but also his tactical intelligence in dealing with problems. Students can learn to utilize their intelligence and plan effective learning strategies. Emphasis on refinement and elegance. Srikandi can also teach students about the importance of having gentleness and grace in behavior.

By relating the characteristics and abilities of Srikandi to the world of education, we can gain many valuable lessons for students in building the personality, skills and attitudes needed to become successful individuals and contribute to society.

The role of Srikandi in the current context is an important issue because Srikandi not only fights in the context of physical warfare but also fights in the context of education, for example. In the historical period, women's equality was closely related to R A Kartini, who was a fighter for gender equality who demanded education. Apart from Kartini, there was also Raden Ajeng Sutartinah, one of the women who contributed to the founding of Taman Siswa, fighting for women's education because she believed that women's nurturing role influenced the quality of the next generation. Sri Mangunsarkoro, apart from supporting education, also advocates the idea of gender equality and has opposed the practice of polygamy, even forming the Women's People's Party. Siti Sukaptinah, with a diplomatic strategy, succeeded in maintaining good relations with the Japanese

and Dutch governments to advance women's interests, and in 1955, she became the only woman to become a member of parliament. It turns out that the role of female warriors for education also exists in the figure of Srikandi in Pewayangan Purwa as a female warrior figure in gender equality who can be a source of inspiration for good character education.

Not many people know the Heroine's story outside of her archery abilities, so the Heroine's advantages need to be visualized in the digital era. Many interactions in the digital world are carried out through screens, therefore media is needed that is easy to access and interesting to view on screens, both mobile phones and computers. One suitable media is animation. A learning stimulus is an effort used to obtain a response in accordance with the initial learning objectives.

The development of animation in Indonesia needs to refer to traditional arts which are rich in the cultural treasures of the archipelago. The aim is for Indonesian animated films to have a unique identity compared to Hollywood, Japanese or European productions, and can contribute to the context of global ideology. Dharsono emphasized that we must be able to present various creative alternatives that originate from the concept of ethnic traditions (Dharsono, 2018).

Animation development in Indonesia does not need to follow the same pattern as Western animation, because Indonesia has its own unique potential and advantages. The main aim is to show the identity and identity of the nation. Indonesia has an abundance of Indonesian folklore and traditional fine arts, which can be considered as valuable assets for developing animation. By prioritizing this uniqueness, Indonesian animation can compete with animation from other countries. This concept is in accordance with Sedyawati's view which states that a strong and valuable nation is one that has advantages that enable them to compete and collaborate with other nations in the current era (Sedyawati, 2012). This statement is also in line with Dharsono's idea that regional arts and culture or local content are important capital in building national identity and competitiveness in an increasingly integrated global environment (Dharsono, 2018).

As stated by Utami (2007: 166), animation has become an effective choice in improving the student learning process. Animation is able to create a fun and interesting learning experience, which in turn increases student motivation. Apart from that, animation also helps students understand teaching material better. Through animation, students can clearly understand the concepts being taught, and this also provides meaningful experiences for them, stimulating interest in learning. Educational start-ups that use animation media aim to make the student learning process more active by presenting teaching material in a more concrete format. In this case, students are not only exposed to abstract explanations, but animation allows them to visualize concepts more easily, which ultimately increases students' enthusiasm for learning. It is hoped that the development of this animation start-up will make a positive contribution in improving student learning outcomes, without being limited by space limitations in the classroom.

The realities and considerations in the explanation above are the arguments for choosing the character Dewi Srikandi as the topic of this research in the context of discovering character concepts for developing animated film models, especially in the world of education.

## **2. LITERATURE REVIEW**

### *2.1 Gender and the Role of Heroines in Education*

Srikandi as a wayang character has unique characteristics because of her strong and authoritative role, even though she was born as a woman. In the educational context, Srikandi can be an example for students, especially female students, about the

importance of having courage, determination and intelligence in achieving academic goals. Through the Srikandi character, students can learn to overcome challenges and difficulties with determination and persistent effort (Alkhaldeh, 2019).

## 2.2 Character Education in a Modern Context

Character education is an important aspect in forming individuals who have strong moral and ethical values. In this modern era, where children are more likely to be exposed to technology and screens, the challenge of providing interesting character learning at school has become even greater. In this case, character education through animation media can be an effective solution for strengthening moral values in children (Lickona, 1991).

Wayang as part of Indonesia's cultural heritage has long been an effective medium for character learning. Puppet shows are not only entertaining, but also contain moral and ethical messages that can be used as examples for the younger generation. By highlighting wayang characters who have positive characters, such as Dewi Srikandi, in character learning at school, we can strengthen the values of honesty, courage and loyalty in students (Gill, 2017).

## 2.3 Visual Culture and Animation in Education

In an educational context, animation has an important role in stimulating students' imagination and creativity. Animation is not only entertaining, but also has the potential to educate and provide meaningful learning experiences for students. With an attractive visual approach, animation can help students understand difficult concepts better (Mayer, 2008).

Traditional arts, such as wayang, have a cultural heritage that is rich in stories and life values. By combining traditional art with modern animation technology, we can create a holistic and comprehensive learning experience for students. The development of animation inspired by traditional art can enrich students' learning experiences and strengthen local cultural identity (Salomon, 2011).

The development of local animation has the potential to make a major contribution to Indonesia's creative industry. By strengthening local cultural identity and highlighting traditional stories, Indonesian animated films can compete in the global market and become an effective cultural promotion tool. Apart from that, the development of the local animation industry can also create new jobs and improve the country's economy (Nugroho, 2019).

Animation has been proven to be an effective learning medium in improving student learning processes. By presenting teaching material in an attractive visual format, animation can strengthen understanding of the concepts being taught and stimulate students' interest in learning. Animation also allows students to visualize concepts more easily, thereby increasing their enthusiasm for learning (Harp, 2013).

Indonesia has great potential in developing the local animation industry. By combining the richness of local culture with modern animation technology, we can create unique and high quality animated films. The development of the local animation industry can not only increase the creativity of the nation's children, but also make a positive contribution to the country's economy and promote Indonesian culture at the global level (Rohatini, 2020).

By deepening understanding of the role of wayang, the Srikandi character, and the potential of animation in education, research on designing the Srikandi Wayang Purwa figure as a female animation model in the world of education will be a significant step in enriching character learning in schools.

## 3. RESEARCH METHODS

This research uses practice-based research, a research approach that emphasizes direct experience in practice or certain works of art as a basis for understanding and

producing knowledge. This method is often used in disciplines involving art, design, architecture, and other creative fields. In the context of designing the Srikandi Wayang Purwa figure as a female animation model in the world of education, practice-based research will involve the direct creation of animated Heroine characters as the main practice. This approach allows researchers to deepen their understanding of the characteristics and values they wish to convey through animation, while producing work that can be tested and evaluated in an educational context. Practice-based research emphasizes a continuous creative cycle, where practice and reflection complement each other. Through experimentation and reflection on the practices undertaken, researchers can gain new insights that enrich their understanding of the research topic and guide the next iteration of animation design and creation. At its core, practice-based research is about combining creative practice with critical reflection to produce new and in-depth knowledge about the subject under study. In this case, the research will utilize the practice of creating animation as a means to investigate the role of Srikandi in character education, while producing a final product in the form of an animated model that can be used in educational contexts (Husen Hendriyana, 2021).

Practice-based research" with a design thinking approach for designing the Srikandi Wayang Purwa figure as a female animation model in the world of education can be carried out in the following stages:

1. Problem Understanding Stage
2. Information Collection and Analysis
3. Design and Prototyping Stage:
4. Implementation and Testing.
5. Evaluation and Adjustment:
6. Dissemination and Further Implementation

There are two data sources used, namely:

**Primary Data:** Primary data in this research covers two domains, data in the study domain is in the form of Srikandi wayang purwa puppet artifacts, while data in the artistic creation domain is in the form of a synopsis of animated stories as a learning medium. (needs just a concept definition theory).

**Secondary Data:** Secondary data in the realm of reference studies on the form of wayangpurwa Srikandi, including books related to wayang purwa Srikandi. Secondary data in the realm of artistic creation (character design) includes sources from scriptwriters and character designers, character design sketches, as well as photo documentation of field studies and the character design process.

**Data collection technique:**

**Observation:** Involves direct observation of the selected educational animation, paying attention to aspects such as the representation of the Srikandi figure, the narrative, and the educational messages conveyed.

**Interviews:** Use semi-structured interviews to gain in-depth insight from animators, educators, or viewers about how Heroine figures are selected, represented, and received in educational contexts.

**Documentation**

The documentation method is very supportive in practice-based research, both regarding the study of referential objects and the process of designing character designs to the resulting works (animated character designs).

**Data Validity:**

**Triangulation:** Using multiple data sources and data collection techniques to verify the consistency and validity of findings. This helps ensure that your findings are

supported by strong evidence. Involve participants or informants in the research process to validate your interpretations and ensure that they feel their representations match their own experiences.

Analysis Techniques:

**Thematic Analysis:** Identifying and analyzing thematic patterns that emerge from the data, such as the representation of the Srikandi figure, the educational messages conveyed, and their impact on education.

**Content Analysis:**

Analyze the animation content in depth to understand how the Heroine figure is represented, how cultural and gender values are reflected, and how educational messages are conveyed through the animation

#### 4. RESULTS AND DISCUSSION

This research will answer three questions that have been formulated, including: What are the visual rules and movements of Srikandi figures in wayang purwa?, How is the concept of heroine figures as female models in the world of education?, and How is the meaning of the concept of Srikandi figures in wayang purwa translated into Animation models in the world of education?

The assumptions put forward to answer the first question, namely finding the concept of visual rules and movement of the Wayang Purwa Srikandi figure from a visual and movement perspective using an iconography theory approach. Iconography theory is included in the Design and Prototyping stages which are packaged in the design thinking stages as follows:

##### 1. Problem Understanding Stage:

Identify the main problems in character education at the elementary school level, including challenges in attracting students' interest in character learning. Review literature and research related to character education and the use of animation media in learning contexts. Conduct direct observations and interviews with teachers and students to understand their experiences in character learning and media preferences.

##### 2. Information Gathering and Analysis:

Collect information about the Srikandi character in the Wayang Purwa story, including physical attributes, moral values, and role in the story. Conduct in-depth analysis of modern animation techniques and design conventions to effectively depict characters.

Identify the key elements in character formation that you want to convey through Srikandi animation.

##### 3. Design and Prototyping Stage:

Based on the understanding from the previous stage, start designing the Heroine character in animated form. Using design thinking techniques to produce various ideas and concepts about how Heroine's character can be conveyed visually. Create several animated prototypes that represent different

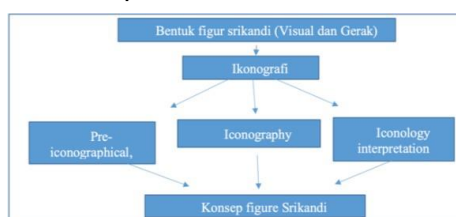


Chart 1. Discovering the concept of the Heroine Figure Shape in Wayang Purwa

approaches to visualizing the Srikandi character. To create an animation model, a conceptual framework is needed that dissects the visual meaning and movements of the heroine to be used as an educational animation model:

The iconography theory used to study the shape of the Wayang Purwa Srikandi figure pays attention to the configuration of the image in a work to find out the hidden meaning. Used Panofsky's iconography consists of three stages, namely:

Pre-iconographical, is the process of observing and identifying as well as factual and expressional understanding of the object being studied. This includes identifying artistic elements from the visual shape of the Purwa Srikandi wayang figures (lines and colors, or shapes and materials that represent certain everyday objects), as well as relationships that occur in objects and identifying certain expressional qualities by observing the poses or gestures of visual objects. "In cases like this expanding the range of practical experience by consulting books or experts is a must without leaving the field of practical experience. Everyday experience is also quite necessary as material for pre-iconographical descriptions but does not guarantee its truth." (Panofsky, 1939).

Iconography is analyzing all the visual elements that are the object of research. Analyzing all visual elements includes looking for the origins and history of the discovery of these elements. This analysis stage is a stage to understand all the visual elements that need to know their origins, uses, and where we can find these visual elements.

Iconology interpretation is the stage of relating it to the social situation at the time the Monde Biscuit packaging was created and seeing the relationship between the motif of an art and the theme raised on the packaging to the event captured in an image as a carrier of secondary meaning (image/form). According to Erwin Panofsky in his book entitled *Studies in Iconology*, (1939) in everyday life a work of art can be differentiated based on three strata and stages.

The mindset for utilizing the visuals and movements of the Srikandi character in wayang purwa in animated films is in the following chart:

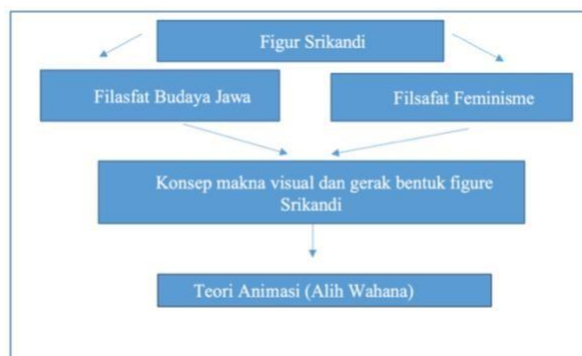


Chart 2. Applying the findings of the concept of visual meaning and movement of the Srikandi figure into animation

From the two patterns of thought, namely how to find the concept of the Wayang Purwa Srikandi figure form and the use of the concept of the Wayang Purwa Srikandi figure for an animation model, then this animation model can be used in the world of education as a learning medium.

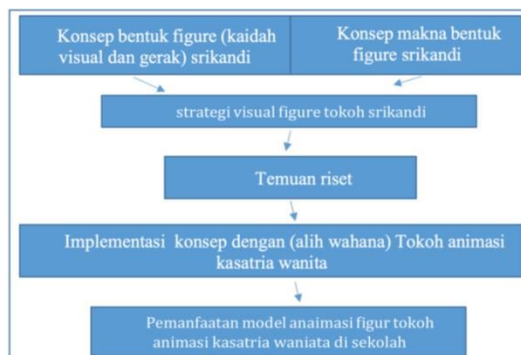


Chart 3. Finding visual strategies for Srikandi figure

From this table, it can be explained that from the discovery of the concept of the shape of the heroine figure and the concept of the meaning of the shape of the heroine figure, a visual strategy can be created, namely by changing the wayang purwa heroine figure into an animated figure of the heroine as a female knight which can be used as a learning medium in schools.

#### 4. Implementation and Testing:

Implement animated prototypes in educational settings by involving students from various levels and backgrounds. Observe student responses to animation and evaluate its effectiveness in conveying moral messages and inspiring character. Conduct interviews or questionnaires to get feedback from students and teachers about the advantages and disadvantages of each prototype.

#### 5. Evaluation and Adjustment:

Review test results and feedback from participants. Identify areas for improvement and further development based on evaluation results. Iterate on the animation design based on findings from previous evaluations.

#### 6. Dissemination and Further Implementation:

Publish research results and relevant findings in scientific journals or educational conferences. Share information and animation prototypes with teachers and educators as additional resources for character learning. Carry out further promotion and dissemination to ensure that research results can be accessed and utilized by as many related parties as possible.

By following these steps, research will make a significant contribution to the development of character animation models for character education, as well as expand understanding of the role of animation media in increasing the effectiveness of character learning in schools.

It is important for this study to be carried out for several relevant reasons. First, understanding the representation of Srikandi figures in the Surakarta style wayang Purwa is an effort to preserve and enrich Indonesia's cultural heritage. Wayang Purwa is not just a performing art, but is also a reflection of the nation's values, mythology and history. By examining the Srikandi figure in this context, we can understand more deeply how these traditional values can be interpreted in a modern context, such as educational animation. Second, in an era where media has a major influence on children's development, it is important to pay attention to balanced and positive gender representation in animation. By choosing Srikandi as a female animation model, this research can provide a strong alternative to narratives that often emphasize gender stereotypes. This



can help strengthen women's identity in our culture, as well as provide examples of strong and influential female figures for the younger generation. Third, the use of animation as an educational tool has great potential to increase children's interest and understanding of character subject matter. By using Heroine figures who have the values of heroism, courage and justice, animation can be an effective means of conveying moral and educational messages to children. Thus, this research can also contribute to the development of innovative and interesting learning methods in educational contexts.

The contribution of this research to scholarship is the understanding of cultural representation in educational animation, especially in the context of the Srikandi figure in the Surakarta style wayang Purwa. Besides. It is a model for implementing practice-based research for character design, animated films and other fields of art/design.

## CONCLUSION

The results of this research indicate that the animated concept of Dewi Srikandi as a female model in the world of education has great potential in improving character learning in schools. By utilizing Wayang culture as a basis, this animation is not only entertaining, but also conveys relevant moral and ethical messages for students.

Dewi Srikandi, as the chosen puppet character, has strong and relevant characteristics to shape students' personalities, especially in terms of courage, determination, intelligence and elegance. Through animation, these characteristics can be conveyed in an interesting and easy to understand way for children at the elementary school level.

The development of this animation model also has a wider impact, including enriching Indonesia's local cultural identity and increasing the nation's competitiveness in the global industry. By combining the richness of traditional culture with modern animation technology, Indonesia can create unique and high-quality animated films, which not only entertain, but also educate and strengthen cultural and moral values.

Apart from that, this research also shows that a research-based practice approach, with a design thinking approach, is effective in producing relevant and high-quality animation concepts and prototypes. By involving various data sources and analysis techniques, this research is able to produce a final product that can be implemented and tested in an educational context.

Thus, it can be concluded that the development of the Dewi Srikandi animation model as an implementation of women's animation in the world of education has great potential in improving character learning in schools, enriching local cultural identity, and increasing the nation's competitiveness in the global animation industry.

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