

Kamasan Puppet Painting as a Media for Planting Pancasila Philosophical Values

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Abstract. Globalization brings changes in almost every area of life. The noble values that should have been preserved are now fading away. The existence of Pancasila as the philosophical system of the Indonesian state is increasingly threatened. Seeing this, it is necessary to make new innovations so that citizens can instill and grow the values of Pancasila. One of them is through the Kamasan puppet media. The Kamasan wayang media, which has many fans, can attract citizens' interest in applying Pancasila values because puppet characters follow Pancasila's values and can be imitated. The values of Pancasila's philosophy can be applied in everyday life, from small to complex things.

Keywords: Globalization, Pancasila, Puppet Kamasan

1. Introduction

Pancasila is the basis of the Indonesian state. All actions of citizens always go hand in hand with the practice of Pancasila. All countries have a system that is used as a guide for every citizen when carrying out the life of the nation, state, and government. The view of Pancasila as the basis of philosophy has meaning, values, and thoughts that can be used as the substance and core of the formation of the Pancasila ideology. Pancasila philosophy can be interpreted as a critical reflection on Pancasila on the basis of the state and culture of the nation, as a goal to obtain a basic and comprehensive definition of content [1]. Pancasila is considered a philosophy because Pancasila is the result of the sovereignty of the soul that was championed by the founders of the Indonesian nation (Ruslan Abdul Gani) [2]. The philosophy of Pancasila can provide insight and scientific understanding of the nature of Pancasila. The philosophy of a nation is a nation's view of life that is believed to be true and

can be applied to the context of state life.

Every country has a national view of life that is believed to have value. This value can affect all aspects of a nation. Value can be interpreted as a conception that belongs to and is a characteristic of society [3]. For a country, philosophy is the source of all sources of law applied in a country. Therefore, philosophy can function to determine what views of life should exist in a society, especially in dealing with a problem, considering that the Indonesian nation is a pluralistic nation consisting of various differences that surround every nation's life order. Indonesia itself is like any other nation which has its own philosophy. This philosophy aims to make us recognize the name Pancasila which consists of five precepts. The Indonesian philosophy of life is Pancasila [4]. To attract citizens' interest in instilling the values of Pancasila, it can be done by implementing the values of heroism in the Kamasan puppet. That way, the value of Pancasila can also be studied in terms of art.

2. Methods

This research uses a qualitative descriptive research method. Qualitative descriptive research method is a research model that uses information in the form of qualitative data and is described descriptively. This research is generally used to analyze events in social experience [5]. This qualitative descriptive research method is in accordance with the research that the author made regarding the practice of Pancasila values which is a study of social conditions.

3. Results and Discussion

3.1 The Importance of Pancasila

Pancasila is the foundation of the Unitary State of the Republic of Indonesia. Pancasila as the philosophical basis is legally stated in the preamble to the 1945 Constitution of the Republic of Indonesia in the fourth paragraph which is used as the basis of the state. By PPKI, Pancasila itself was ratified on August 18 1945. In the history of its development, Pancasila is considered as the basis of the state and has undergone various forms of manipulation in the political field with the aim of the interests of the rulers in order to maintain political power. In fact, this is what can cause the meaning of Pancasila to be often misunderstood and changed for ordinary people. Each of the precepts in Pancasila has become the pillar of the Indonesian nation whose existence should be maintained. Pancasila as a guide in acting in the era of globalization that brings various changes [6]. Especially for people who are studying, Pancasila is very important to be a supporting factor in maintaining the state ideology as the identity of the Indonesian nation [7].

3.2 Kamasan Puppet Painting as a Media for Planting Pancasila Philosophical

Values

Changes in the times that are so fast seem to diminish the noble values of the Pancasila philosophy [8]. A breakthrough is needed that is able to re-awaken the value of Pancasila so that it will always be a guide for citizens to act. One of them is collaborating between the values of regional art and the values of Pancasila. Kamasan puppet painting is one of the products that has many enthusiasts in all circles. The Kamasan puppet painting itself is an original product of the people of Kamasan village, Klungkung District, Klungkung Regency, Bali. The Kamasan puppet painting has developed since the 17th century [9].

The classical Balinese painting motif on the Kamasan puppet has its own characteristics, so that the Kamasan puppet painting is very different from the others. Light brown is the basic color of this painting. The light brown color is produced by dipping limestone in water. In addition to the dark brown color, there is also a black color that is used as the edge of each inscribed line [10]. In ancient times, black was produced from soot, but now the technology is getting more sophisticated, modern painting inks are used. As for the other colors, the Kamasan puppet painting artist applies watercolors to make the painting more colorful and attractive. The history of the Kamasan puppet itself is a unity of the wong-wongan painting tradition, namely humans and their natural surroundings in prehistoric times, so that the entry of Hinduism in Bali has the expertise to paint with very good development.



Figure 1. Kamasan Puppet

Kamasan wayang painting has many links to various aspects, not only art, but also spiritual, technical, philosophical, economic, to social and cultural aspects. With regard to the

philosophical aspects of Pancasila values, Kamasan Wayang painting can be used as a medium in inculcating the values of Pancasila. Kamasan wayang paintings, which usually paint wayang characters, for example the Ramayana, can be used as a medium for adhering to the philosophical values of Pancasila. Starting from the first principle, namely "Belief in One Supreme God". Kamasan's wayang paintings do not only offer an aesthetic side. Among these various aspects, especially the spiritual-cultural aspect, is a prominent aspect in Kamasan wayang paintings.

The second principle of "Just and Civilized Humanity" the second principle can be implemented into the Kamasan Puppet Painting in the form of painting the Ramayana character in the story part of the reign of Sri Rama who upholds justice for all his people in the Ayodya kingdom. The third principle of "Indonesian Unity" can be described in the Kamasan wayang art when Sri Rama's younger brother, Laksmana, went with him into exile in the forest. Even when in the forest, Arjuna and Laksmana united in fighting Rahvana who was about to kidnap Sita. This proves the unity between the younger brother and the older brother.

The fourth precept is "Populism Led by Wisdom of Wisdom in Deliberation/Representation". The fourth precept can be expressed through the Kamasan puppet painting when Ayodhya was led by Sri Rama, all government affairs were managed properly, so that the people of Ayodhya became prosperous. The fifth principle "Social Justice for All Indonesian People" the fifth principle in the Kamasan wayang painting can be narrated by the antagonist, Rahwana, even though Rahwana is a king who is considered unfavorable for kidnapping Sita. However, Rahvana was a wise king in ruling the kingdom of Alengka.

The people of Alengka during the reign of Rahvana lived very prosperously [11], this shows the practice of the fifth precept Through the Wayang Kamasan media, art connoisseurs not only enjoy the beauty side, but also the philosophical values of Pancasila that can be used as role models at every step. For citizens who are still new to enjoying Kamasan wayang paintings, they will have a higher curiosity and are interested in exploring and learning the values of Pancasila that are contained so that they can be implemented in everyday life.

4. Conclusion

Based on this discussion, it can be concluded that the existence of Pancasila as a philosophical system of the Indonesian state is increasingly threatened with the development and changing times that are increasingly dynamic. Pancasila has a flexible and universal nature, but this returns to the citizens whether to carry out their rights and obligations based on the values of Pancasila or vice versa. Various ways can be done, one of which is

collaborating the values of Pancasila into one of the arts that has a lot of interest, namely the Kamasan puppet painting. Through the Ramayana puppet play, the values of each of the precepts contained in Pancasila can attract the interest and curiosity of citizens so that they can implement it in their daily life.

As for the advice that the author can give, as good citizens we should practice the values of each precept in Pancasila. Through the Kamasan puppet media, it is hoped that the audience can be touched by their hearts to practice the values of each precept contained in Pancasila as a guide in acting.

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