
Media Socialization Of Surakarta City Government Programs Through Shadow Puppet Shows In 2022

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ARTICLE INFO

Date of entry:
26 December 2023
Revision Date:
16 February 2024
Date Received:
28 February 2024

ABSTRACT

This research aims to determine the communication process of the socialization of the Surakarta City Government program using Wayang Kulit media in 2022. The research method uses a descriptive analysis approach with data collection methods through observation methods, interview methods, and literature study methods. The data obtained was analyzed descriptively and qualitatively consisting of data reduction, data presentation, and drawing conclusions. The research results show that communication is an important element in implementing wayang performance activities as a medium for socializing government policy programs. The communication process through puppets can run more easily, more comfortably, and on target. So that the socialization material order can be understood by the public. Puppets can be a means of communication between the government and the community (wayang audiences) in delivering programs, in this research the Law on Illegal Cigarettes program with the theme Gempur Illegal Cigarettes.

Keywords: Communication, Puppet Media, Socialization



Cite this as: Pradopo, A. (2024). Media Socialization Of Surakarta City Government Programs Through Shadow Puppet Shows In 2022. *Empowerment Society*, 7(1), 24–38. <https://doi.org/10.30741/eps.v7i1.1274>

INTRODUCTION

Socializing government programs so that they are right on target requires a good and correct communication strategy. The communication strategy in question specifically concerns the use of appropriate and effective communication media or channels. Accuracy and effectiveness of the media are necessary for a reciprocal relationship or *feedback to occur* as the final goal of the communication process. The existence of media in socialization will become a channel that encourages the communication process, namely the process of conveying the communicator's message to the communicant. Therefore, choosing the right communication media is an important element in government outreach because it becomes an intermediary or means of conveying messages about the program.

(Sutaryo, 2004) Socialization is a process where a party introduces a system to someone, and how that person can then determine their response and reaction. A government program is part of a policy instrument that contains one or more activities carried out by government agencies or institutions to achieve targets and objectives and obtain budget allocations (Law Number 25 of 2004 concerning

the National Development Planning System). Socialization of government programs can thus be concluded as the government's efforts to introduce or convey a system of policy instruments to the public.

Communication is an important element in implementing government program outreach activities. The success of socialization is determined by the progress of the communication process, which must fulfill five elements, namely communicator, message, media (channel), communicant, and effect. The communicator is the source of information, the message is the information conveyed, the media is the device or channel used, the communicant is the recipient of the message and the effect is the reciprocal relationship between the communicator and the communicant after receiving the message. In the area of socialization of government programs, the communicator is the government, the communicant is the community who is the target of the socialization and the message is information about the program from policy instruments (Riswandi, 2009).

Socialization media as intermediary channels in the sense of communication have an important role in the successful delivery of government programs. The development of media use in government outreach is now not only through general media such as communities and institutions but also using traditional arts performances as the medium. The use of traditional arts as a medium for socialization is considered interesting because it involves several supporting elements. The supporting elements mean that traditional arts have local wisdom values which will make it easy to convey information, traditional arts have mass strength from the supporting community, and traditional arts are flexible to be taken anywhere. Because of this strength, traditional arts are considered attractive as a medium for socialization.

Wayang Kulit is a type of communication media from the realm of traditional arts that is often used for the purpose of socializing government programs. Wayang is a traditional Javanese art that is growing in popularity in Indonesian society, especially in the cultural life of Javanese society. The use of wayang art as a medium is seen as quite representative of a means of socialization for conveying information on government programs. Folk (art) performances based on local wisdom feel more relatable to people when they become a means of socialization. So in the context of socialization, it becomes a fairly effective medium for conveying messages (government program information) to the public (Suprapti, 2014).

The existence of *Wayang Kulit* is part of the traditional arts that grow and develop well among Javanese people. Therefore, the art of shadow puppetry is considered quite effective in conveying government program messages to the public. On the other hand, the use of *wayang kulit* performances as a medium for socializing government programs is also a means of preserving traditional arts, in this case, Javanese traditional arts. So in every *Wayang Kulit* performance, the government's socialization program also brings to the fore efforts to *preserve Javanese culture*, namely preserving and caring for the art of *Wayang Kulit* Leather Wayang (Solo Pos; Saturday, June 4, 2022).

One area that is diligent in using *Wayang Kulit* performances as a medium for socialization is the Surakarta City Government. Several Solo City government policy programs are socialized through *Wayang Kulit* performances. The Department of Culture and Tourism is the relevant department that has the mandate to organize socialization through wayang performances. Puppet performances for socialization are held in public spaces that are strategic and easily accessible to the public. These public spaces include the Pendapa Gedhe Surakarta City Hall complex, the Ndalem Djojokoesoeman House of Culture, and others.

This research aims to find out more about the use of *Wayang Kulit* performances as a medium for socializing Surakarta City Government programs. The research focuses attention on the implementation of socialization programs for the Surakarta City Government in the period 2022. This research is important and interesting considering that the essence of *Wayang Kulit* is a

performing art for entertainment and ritual. Therefore, there is a need for a research study on how to implement government communication programs in socialization through *Wayang Kulit* performances.

To support deeper research, references from previous research are needed. Several scientific researches have been carried out regarding the socialization of government programs through *Wayang Kulit* performances. However, no research on the socialization of government programs through *Wayang Kulit* performances has been found that specifically examines the analysis of the impact of communication in 2021. However, a literature review of similar research is still needed because it is useful for exploring or exploring concepts or theories that can help in carrying out research work. On the other hand, the results of a literature review can be used to see differences to avoid possible similarities with other research.

Similar research includes research entitled "*People's Wayang Kulit Performances as a Government Communication Media; Case Study at the Pasuruan Communication and Information Service.*" Research conducted by Rizky Fahmi Wildani in 2018(Wildani, 2018) examined the folk *Wayang Kulit* performance program as a medium for socialization by the Pasuruan Regency Communication and Information Service. The results of the research show that the implementation of this program provides a change in the way of socialization, where the government does not only act as a communicator while the community only acts as a communicant/receiver of messages. Rather, there is a change in roles between the government and the community who provide each other with *feedback* on what is discussed. The difference between this research and this research lies in the location of the research and also the focus of research attention which does not examine the issue of the effectiveness of socialization in terms of the impact of communication.

The next similar research is research entitled *Virtual Cenk Blonk Puppet Performance as a Media for Socializing Covid-19*. Research conducted by Dru Hendro in 2021 focused attention on the Cenk Blonk puppet as a medium for socializing COVID-19. The research results show that socialization is quite effective, with indications that it is appreciated by the public because it is a cultural phenomenon and has a positive impact on the government's efforts to save people's lives from this terrible disease outbreak. The messages conveyed are very communicative using language that is easily understood by the audience. The difference between this research and this research lies in the research location and also the focus of research attention. Dru Hendro's research location was in Bali with a focus on Cenk Blonk puppets as a medium for socialization, while this research was in Surakarta City with a study focus on *Wayang Kulit* as a medium for socialization. The differences in location and focus of this study have differentiation in the culture of the people, where the culture of the Balinese people is largely based on Hindu religious values, while the culture of the Solo people is based on Javanese culture.

The next similar research is research entitled *Puppets as a Form of Political Policy Socialization*. This research, located in Tegal Regency, was conducted by Muhamad Naqib in 2016. The research paid attention to the use of wayang santri as a medium for political socialization. The research results showed that socialization using wayang santri media was quite effective because it was attended by hundreds of spectators. The difference between this research and this research is the type of wayang as the research object, namely wayang santri while in this research *Wayang Kulit*. Apart from that, another difference is in the perspective of the study, where this research examines the socialization of political policies, while this research examines the socialization of government programs from an analysis of the impact of communication.

Based on the background above, the formulation of the problem in this research is, how will the socialization of the Surakarta City Government program be implemented through the medium of *Wayang Kulit* performances in 2022?

Program Socialization Media

The definition of media is generally understood as an intermediary tool that can be used to convey a message or information (Susilana, 2008:6). Media in the world of education is defined as anything that can be used to convey messages and can stimulate the mind, can arouse students' enthusiasm, attention and will, thus encouraging the learning process (Fatria, 2017: 136). Media in the context of communication is an intermediary for conveying messages or information in the communication process between the giver of information and the recipient of the message. Based on the opinions of these experts, the media can be concluded as an intermediary or communication channel for conveying information.

(Murtani, 2019) said that socialization is a means whose function is to influence someone in making decisions or carrying out certain activities. This understanding is based on the fact that the socialization process teaches the roles that must be carried out by socialization participants. The definition of socialization is also defined as a means of learning for members of society to understand and appreciate the culture of society in their environment (Herdiana, 2018). This understanding means that socialization must be able to influence the intended target. So socialization should be able to move participants to then carry out learning about the policies being conveyed.

Socialization related to government programs is a process carried out after a policy is created and implemented. The policy socialization in question is an effort to disseminate content or substance that has been created to generate knowledge and understanding from various related parties. Relevant parties include the target group so that they are willing and able to carry out their role in making the goals as stated in the policy a success (Herdiana, 2018). This statement explains that the socialization of government programs will be achieved if the intended target has gained knowledge and understanding and can implement the policies being socialized.

(Mulyana et al., 2019) said that the goal of socialization will be achieved if it is carried out by preparing a strategy that is in accordance with the essence of the policy being socialized. Formulating a strategy needs to remember that the best policy is one that can be understood and implemented by its targets. Therefore, socialization in the right way must be able to effectively influence the policies that can be implemented. This statement provides an understanding that socialization also requires strategy development. So that when socialization is carried out it will be precise and effective because the intended target has been known and its whereabouts have been mapped.

Persuasive Communication

The term persuasion etymologically comes from Latin, namely from the word *persuasio* with the verb *persuader* which means more or less to persuade, invite, or seduce (Soemirat, 2017). Terminologically, persuasion is defined as the joint creation of a statement of identification or cooperation between the source of the message and the recipient of the message as a result of the use of symbols. Larson (1973) emphasized that the definition of persuasion is the creation of a state of identification or harmony between the source and recipient resulting from the use of symbols.

Persuasive communication in the process has six important elements, namely persuader, persuadee, message, channel, feedback, and effect. The persuader is the sender or source of the message, the persuadee is the recipient of the message, the message is the information conveyed, the channel is the media or message intermediary, feedback is the persuadee's reaction or response and the effect is the persuadee's change in the impact of the communication process (Soemirat, 2017). The communication process in question is the delivery of messages from the persuader to the persuadee through channels that then arouse reactions and then change to the persuadee.

Soemirat (2017) further explained that the persuasive communication process requires the right method. This appropriate method is needed so that the communication process can run as desired. There are three approaches that can be used as persuasive communication methods, namely an approach based on the chosen media, based on the relationship between the communicator and the

communicant, and through a psychosocial approach. This opinion confirms that the selection of media used in the socialization process is part of the strategy for persuasive communication.

Wayang Kulit

Wayang in the cultural context of Indonesian society has a variety of meanings as well as the diversity of wayang in the ethnic lives of its supporting communities. The various meanings of the term always refer to the elements of the form of performance, namely wayang puppets, screen or screen, shadows, gamelan, puppeteer, niyaga, music (gamelan), and so on. The meaning of wayang will always be related to the elements of the performance, as many experts have expressed in explaining the meaning of wayang.

Hazzeu (Amir Martosedono, 1993: 28) says that Wayang is a performance native to Javanese society. Wayang is also interpreted as *walulang inukir* which means more or less the skin is carved and then the image is seen on a screen or screen. This definition explains wayang from the perspective of geography, materials, and the function of the equipment. Wayang is a part of the life of Javanese (Indonesian) society and wayang dolls which are performance tools are made from leather that is shaped or carved and colored in such a way. The formation of such puppets supports the creation of shadows when used in screen or *screen media*.

Wibisono in Burhan Nurgiyanto (2011) revealed that five types of wayang have been researched by UNESCO as masterpieces of world cultural heritage, namely (1) Javanese *Wayang Kulit* from East Java, Central Java, (2) Balinese *Wayang Kulit* shadow puppets from Bali, (3) Sundanese *Wayang Golek* from West Java, (4) *Wayang Palembang* from South Sumatra, and (5) *Wayang Banjar* from the South Kalimantan region. *Wayang Kulit* is the most popular type of wayang with its center in Java and has expanded to various regions in Indonesia.

METHODS

This study used a descriptive qualitative method. Research using this method has the characteristic of being able to provide an overview of the problem according to the facts found in the field. In general, the stages of qualitative research can be formulated into three, namely (1) Formulating the problem as the focus of the research, (2) Collecting data in the field and (3) Analyzing the data. (Moleong L. J., 2016)

(Sutopo, 2006)The data sources in this research are primary data, namely data obtained directly from the first source, and secondary data, namely data obtained indirectly or through the media. The data collection technique was carried out using *purposive sampling* with the criteria (1) male and female, (2) at least 17 years old, (3) 3 representatives from the government, 3 performing artists and 3 spectators, (4) number of sources at least 9 people. Observation means observing directly the *Wayang Kulit* performance to socialize government programs. The stages of data analysis as explained by experts are data reduction, data presentation, and conclusion. The data validation process is carried out to sort and select data, either through interviews with the government, performing artists, and spectators or through observations in *Wayang Kulit* performances as a medium for program outreach.(Anggoro, 2018)

RESULTS AND DISCUSSION

The *Wayang Kulit* performance as a socialization medium for the Surakarta City Government which is the object of this research is the socialization wayang performance at nDalem Djojokoesoeman Surakarta on Wednesday 26 October 2022 and on Thursday 27 October 2022. The agency organizing the socialization wayang performance is the Surakarta Customs and Excise Office in

collaboration with the Surakarta City Government, and involving artists from the Darmasuta community and the Surakarta City Culture Service staff community.

The socialization material presented in the two-wayang performances was regarding the Legislation regarding Illegal Cigarettes with the theme of Fighting Illegal Cigarettes. The essence of the socialization material is that the government through this law prohibits the distribution of illegal cigarettes with no or falsified excise duty. If there is a violation of this law, criminal sanctions will be imposed and a fine must also be paid. This socialization material is then conveyed to the public through wayang performances.

A general overview of the socialization wayang performance for this research consists of two elements, namely (1) the presentation of the socialization wayang performance, and (2) the representation of the presentation of the socialization wayang performance. The presentation elements of a wayang performance are the theoretically basic elements of a wayang performance, while the representation of the elements of a wayang performance is the application of resources to the main elements, concerning the actual situation during a socialization wayang performance.

Performance Presentation Elements

The performance element for *Wayang* socialization needs involves five elements, namely the puppeteer and supporting artists, the *play*, the socialization material, the performance location, and the audience. These five elements are the main parts of wayang performances in general and apply to socialization wayang performances. The explanation of each of these elements is as follows:

1) Puppeteers and Supporting Artists

The puppeteer is the main actor in a wayang show. His job is to tell *the story of the play* through *chess* (vocals) and *sabet* (puppet movements). In the performance, the puppeteer is also assisted by supporting artists, dancers, and waranggana for the puppet accompaniment needs.

2) Play

Plays are stories presented in wayang performances. In general, the stories or *plays* in wayang performances are taken from the epics Ramayana and Mahabharata.

3) Socialization Material

Socialization material is a policy program, especially from the government, which is socialized through the medium of wayang performances. This socialization material is then conveyed to the community, especially people who attend and are spectators of wayang performances.

4) Performance Location

The performance location is an area that is used as a venue for socialization puppet performances. The performance location usually requires a large area considering that the Wayang performance stage is quite large with lots of equipment.

5) Viewer

The audience is the people who attend and enjoy the socialization puppet show. The presence of this audience also serves as a target for conveying socialization of government policy programs through wayang performances.

Elemental Representation

The socialization puppet show at Dalem Djojokoesoeman Surakarta also has five performance elements, namely the puppeteer and supporting artists, the play, the socialization material, the performance location, and the audience. These five elements also became one unit which then became part of the performance events in two socialization wayang performances in Ndalem Djojokoesoeman, Surakarta City. The representation of the five elements in the reality of socialization puppet shows is as explained below:

1) Wayang Socialization Wednesday 26 October 2022

The socialization puppet show on Wednesday 26 October 2022 featured two puppeteers at once, namely Ki Tino Widya Wisudawan and Ki Muh. Riffky Bahtiyar and supported by the Darmasuta Community. The story presented in the performance at that time was *Palwaga Kala*,

a play from the epic Ramayana which tells the story of the great war between King Ramawijaya's army of monkeys and King Ravana's giant army. The socialization material from the government is Legislation on Illegal Cigarettes with the theme Fighting Illegal Cigarettes. The location for the socialization wayang performance was at nDalem Djojokoesoeman Surakarta, with spectators attending from among government officials and people who love wayang.

Table 1. Elements of Socialization Puppet Performance, Wednesday 26 October 2022

No	Element	Information
1	Puppeteers and supporting artists,	- Ki Tino Widya Graduation - Ki Muh. Riffky Bahtiyar - Darmasuta Community
2	Play	Palwaga Kala Part of the epic Ramayana, the great war between Ramawijaya's monkey army and Ravana's giant army.
3	Socialization Material	Legislation regarding Illegal Cigarettes.
4	Performance Location	nDalem Djojokoesoeman Surakarta
5	Viewer	Government officials, customs, and the general public.

Source: data processed by researchers

2) Puppet Socialization Thursday 27 October 2022

The socialization puppet performance on Wednesday 27 October 2022 featured three puppeteers, namely Ki Diwasa Dira Nagara S.Sn, Ki Heri Sakrun S.Sn, and Ki Pujiyono S.Sn with the support of the Artist Community from the Surakarta City Culture and Tourism Service (Disbudpar). The story presented by *Sesaji Suci* is a play that is expected to have a good impact on society. The socialization material that is being conveyed to the public is the Legislation on Illegal Cigarettes with the theme of Fighting Illegal Cigarettes. The location of wayang performance was held at nDalem Djojokoesoeman Surakarta, with spectators attending from among government officials and the community who love wayang.

Table 2. Elements of Socialization Puppet Performances, Wednesday 27 October 2022

No	Element	Information
1	Puppeteers and supporting artists,	- Ki Diwasa Dira Nagara S.Sn, - Ki Heri Sakrun S.Sn, - Ki Pujiyono S.Sn - Disbud Artist Community
2	Play	Holy Offerings, Sasaji in the Javanese treasury means offerings, holy itself means clean, it is hoped that this story can have a better impact on society.
3	Socialization Material	Legislation regarding Illegal Cigarettes with the theme of Fighting Illegal Cigarettes
4	Performance Location	nDalem Djojokoesoeman Surakarta
5	Viewer	Government officials, customs, and the general public.

Source: data processed by researchers

Implementation of Socialization

Implementation Aspects

The implementation of socialization in wayang performances is implemented by placing socialization material as part of the performance. Implementation of socialization as part of wayang performances through aspects of wayang performances and also the creativity of puppeteers. The

explanation for considering this aspect is that socialization material can be conveyed through scenes in the performance structure and also through the creativity of the puppeteer as the main actor in the wayang performance. The explanation of these two aspects is by the following chart:

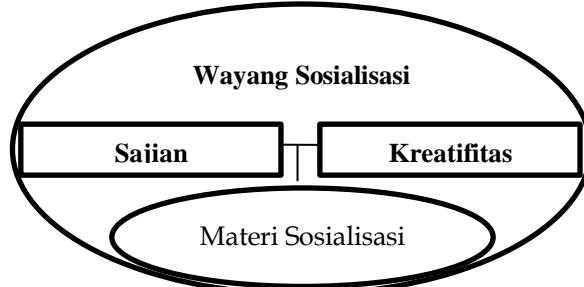


Figure 1. Puppet Aspects of Socialization
Source: data processed by researchers

The socialization wayang performance at Dalem Djojokoesoman Surakarta also included socialization material through two aspects, namely through wayang performances and through the creativity of the puppeteers. The performance aspect includes socialization material in two scenes, namely *limbukan* and *goro-goro*. In these two scenes, the socialization material is conveyed through the creative aspect of the puppeteer, with the delivery of the socialization material through *working on chess*, which is one of the aesthetic elements of puppetry in the form of the puppeteer's narrative or vocals.

limbukan and *goro-goro* scenes are part of the wayang performance which is in the area of two different *pathet*. Puppet performances based on *pathet* have three parts, namely *pathet nem*, *pathet sanga*, and *pathet manyura*. The *limbukan* scene with the two cute love characters Limbuk and Cangik is in *Pathet nem*, while the *goro-goro* scene with the punakawan characters is in *pathet sanga*. These two scenes for intermaso are used to convey socialization material in the socialization puppet show. The puppeteer, through his creativity, then delivered socialization material through the figures Limbuk Cangik (*Limbukan*) and Punakawan (*Goro-goro*). (Nurgiyantoro, 2011)

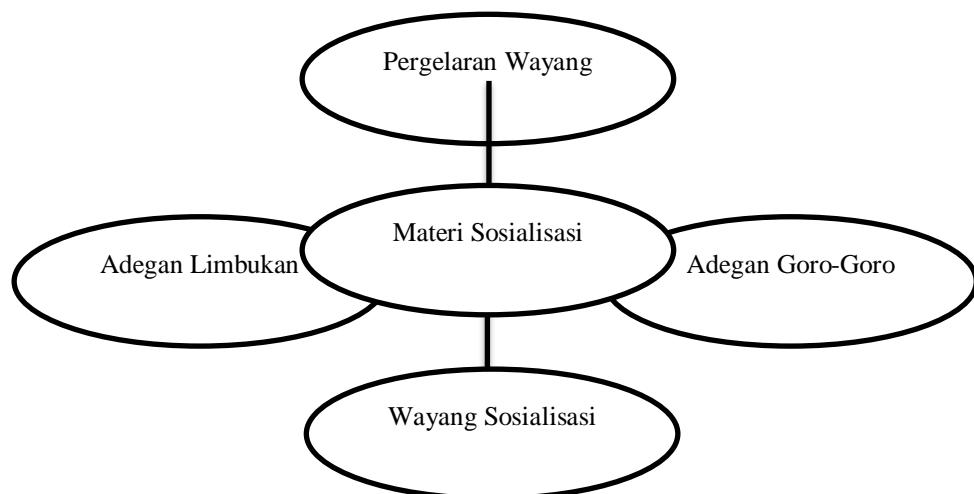


Figure 2. Puppet socialization
Source: data processed by researchers

Ki Muh. Riffky Bahtiyar, the mastermind behind the wayang socialization, said that he had to be careful when including socialization material in the wayang. Because in the tradition of the community that supports wayang, it is bound by the standard, namely the unwritten rules that have

been agreed upon by the puppeteers. Therefore, the puppeteer cannot insert socialization material in every scene without considering the rules that have become the rules in wayang performances.

The scenes most likely to convey socialization material are the limbukan and goro-goro scenes. These two scenes are indeed freer for socialization because they are freer and the time is usually allocated for entertainment for the audience. Through the gecul (funny) characters in the limbukan and goro-goro scenes, I can freely convey socialization material to the audience without having to be distracted by the progress of the story. (Interview Ki Muh. Riffky Bahtiyar, 28 October 2022)

Ki Diwasa Dira Nagara S.Sn, who is also the mastermind behind the socialization puppets, expressed the same opinion. *The limbukan and goro-goro scenes were the two scenes he chose to convey socialization material. The choice was based on the consideration that limbukan and goro-goro are independent scenes that are not tied to the story or sequence of other scenes. The wayang tradition recognizes these two scenes as an intermeso space provided for the entertainment of the audience.*

Delivering socialization material on the limbukan and goro-goro scenes can be done without burden. Because this scene is not tied to the play and scene. Even in this scene, the puppeteer can be assisted by the comedian in conveying the socialization. It would be different if the socialization material were presented in standard scenes, of course, it would not be appropriate because it deviated from the wayang story. (interview with Ki Diwasa Dira Nagara S.Sn, 28 October 2022)

Ki Muh's creativity. Riffky Bahtiyar and Ki Tino Widya Wisudawan as well as Ki Diwasa Dira Nagara S.Sn and Ki Pujiyono S.Sn then became the subjects who delivered socialization material. Their capacity as masterminds became a channel in conveying the Legislation on Illegal Cigarettes with the theme "Fighting Illegal Cigarettes".

Delivery of Socialization

a) Wayang Socialization Wednesday 26 October 2022

Socialization puppet show on Wednesday 26 October 2022 to convey socialization of the laws and regulations regarding illegal cigarettes with the theme Fighting Illegal Cigarettes. The socialization material was delivered in the Limbukan and Goro-Goro scenes, through the creativity of puppeteers Ki Tino Widya and Ki Muh Rifky. In the *Limbukan scene*, the puppeteer conveys the socialization material through the cute characters Limbuk and Cangik. Furthermore, in the *Goro-Goro scene*, the socialization material is delivered by the puppeteer through the punakawan characters, especially with the characters Gareng, Petruk, and Bagong because Semar only appears at the back. The audience who came reached hundreds of people. They came from representatives of the Customs and Excise Office, the Surakarta City Government, and the general public. The performance location is Ndalem Djojokoesoeman, Surakarta City. The essence of the outreach is that the Customs and Excise Office urges the public not to buy illegal cigarettes because they can harm the country. Illegal cigarettes can be identified without excise stamps, or if not with fake excise stamps. Excise stamps are proof of tax that has been legally paid by cigarette manufacturers to the government. Cigarette excise stamps as proof of tax are therefore important because the results can increase the country's foreign exchange. Apart from that, taxes on cigarette excise can also control the level of cigarette consumption because if it is excessive it will have a bad impact on society. Therefore, the public is advised not to buy illegal cigarettes, and the government strictly prohibits the distribution of illegal cigarettes because it is a criminal act. If there is a violation of the government's advice there will be legal sanctions. The production and distribution of excise-free cigarettes and excise tax counterfeiting are subject to criminal sanctions of a minimum of 1 year and a maximum of 8 years and are subject to a fine of 10 to 20 times the value of the excise duty that the violator must pay.

b) Wayang Socialization Thursday 27 October 2022

The socialization puppet show on Thursday 27 October 2022 is still used as a medium for socializing the same legislation regarding illegal cigarettes with the theme Fighting Illegal Cigarettes. Socialization material was also presented in the Limbukan and Goro-Goro scenes, only this time the performance was through the creativity of four puppeteers Ki Diwasa Dira Nagara S.Sn, Ki Heri Sakrun S.Sn, Ki Pujiyono S.Sn and supported by the Disbud Artist Community. The scenes used to convey the socialization material are still the same, namely the Limbukan scene with the cute characters Limbuk and Cangik and the Goro-goro scene with the socialization material delivered through the punakawan characters, Semar, Gareng, Petruk, and Bagong. The audience who attended the second performance of the previous wayang socialization, namely around one hundred people, included representatives from the Customs and Excise Office, the Surakarta City Government, and the general public. The location for the performance is also in Ndalem Djojokoesoeman, Surakarta City. The essence of the socialization in this performance was conveyed in the goro-goro session, the puppeteer explained that it is important for us to buy cigarettes that have a price tag and a customs mark, so that genuine cigarettes are those that have taxes on them, and the proceeds from the tax also go back to the community, such as channeled for wayang performance activities and other arts. What makes this performance interesting is the use of guest stars or what is often called slapstick in wayang performances. The presence of this slapstick can help the puppeteer to entertain with certain jokes and jokes. Apart from entertaining the audience, the existence of slapstick can also help deliver socialization programs, namely as a mouthpiece between the puppeteer and the audience. The mouthpiece in question is specifically a channel for conveying the socialization program for laws and regulations regarding illegal cigarettes with the theme Fighting Illegal Cigarettes.

Socialization

Socialization of government programs using wayang media tends to use a persuasive communication approach. In the process, persuasive communication has six important elements, namely persuader, persuadee, message, channel, feedback, and effect. The persuader is the sender or source of the message, the persuadee is the recipient of the message, the message is the information conveyed, the channel is the medium or message intermediary, feedback is the persuadee's reaction or response and the effect is the change in the persuadee's impact from the communication process.(Mulyana et al., 2019)

The explanation of wayang performances as a medium for socialization at Ndalem Djojokoesoeman Surakarta in a persuasive communication approach also has the six elements in question. The persuader is the government, the persuadee is the wayang audience, the message is the socialization material, the channel uses wayang media, and the reaction is the audience's response and the effect of changes in the wayang audience after socialization. These six elements are part of the socialization communication process in wayang performances.(Kats J., 1924)

Table: Elements of persuasive communication in wayang socialization.

No	Element	Information
1	persuader,	Customs and Excise Office and Surakarta City Government.
2	Persuadee,	Socialization for the audience of the puppet show.
3	Message	Socialization Material, Legislation regarding Illegal Cigarettes.
4	Channel	Puppet show, with a puppeteer as the main actor.
5	Feedback,	Response to the audience when watching the socialization puppet.
6	Effect.	Changes in audience response after watching socialization puppets.

The flow of communication in socialization puppet performances begins with the government as a persuader conveying policy program messages. The government referred to here is the Customs and Excise Office and the Surakarta City Government. The message was conveyed as socialization material regarding the Legislation on Illegal Cigarettes with the theme of Fighting Illegal Cigarettes. The message of the anti-illegal smoking movement is conveyed through the media or *Wayang Kulit*

show channels. The puppeteer as the main actor in the *Wayang Kulit* show then conveys the message during the Limbukan and Goro-goro scenes. It is hoped that the socialization message of the anti-illegal smoking movement will be responded to by the audience as recipients of the message. The audience's response is feedback in the flow of communication which can then influence changes in the audience's paradigm regarding the importance of understanding anti-illegal smoking as an effect of communication in socialization.(Herdiana, 2018)

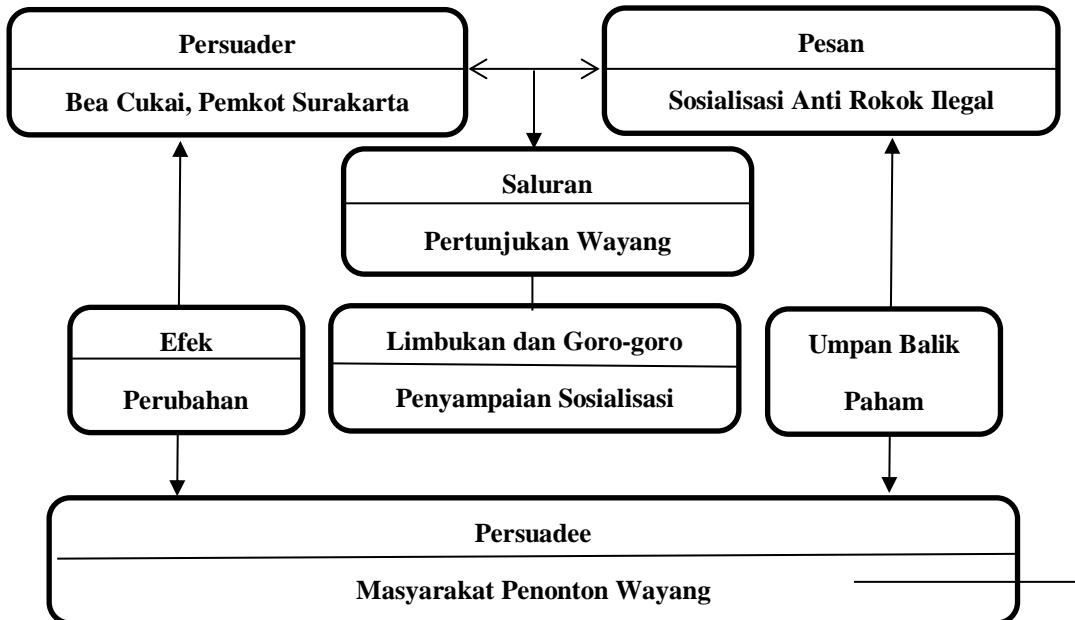


Figure 3. Persuasive communication flow
Source: data processed by researchers

Puppet performances were chosen as a means of socialization because they were seen to have several advantages in their capacity as a medium for introducing socialization material. The advantages in question involve several things, whether related to the existence of wayang art, the community that supports wayang or also related to wayang as a work of art. Therefore, the existence of wayang is seen as being able to be an effective communication channel between the government and the community regarding socialization messages, namely policy programs.

Head of the Arts and Culture Division of the Surakarta City Culture and Tourism Service, Tuti Orbawati S.Sn, M.Sn, revealed that the choice of wayang as a medium for socialization was due to several factors taken into consideration. The main consideration is because wayang is the most popular traditional art in people's lives. The popularity of wayang will of course also be supported by a large audience. This condition is considered representative and makes Wayang the right medium for socializing government programs.

"The choice of wayang as a medium for socialization on the other hand is also an effort by the government to protect and care for the art of wayang itself. By frequently performing it as a medium for socialization, the government has made efforts to preserve and develop wayang art. The hope is that it will become a means of free entertainment for the general public and at the same time they will become targets for outreach. (Aryo Widyandoko: interview, 1 May 2023)

Rusli, an extension officer from Surakarta Customs and Excise, said that the selection of wayang as a medium for socialization had taken previous consideration. Socialization in a formal way does not reach the target. When people are given rigid socialization, they don't want it because it tends to be

boring. Therefore, Customs and Excise are trying to carry out outreach through wayang art in the hope of attracting public interest. On the other hand, the use of wayang as a means of socialization is an effort to preserve what is often said to be about *cultural culture*.

We see that the wayang audience is largely the main target of our outreach. Most of them are users or consumers of illegal cigarettes. This condition is one of the reasons we use wayang as a medium for socialization. Apart from that, we also want to help in efforts to preserve art by participating in the art of wayang (Rusli: interview Wednesday 26 October 2022).

It is hoped that consideration of several of the advantages of wayang can encourage effective communication in efforts to socialize the laws and regulations regarding illegal smoking with the theme Fighting Illegal Cigarettes. So that the message of the anti-illegal smoking movement conveyed to the Wayang audience can be more easily understood and understood. Because the message conveyed is part of the wayang show that is being enjoyed by the wayang audience.

The audience for the wayang socialization at Ndalem Djojokoesoeman Surakarta reached hundreds of people. As the target of their socialization, they are quality persuaders considering that most of them are consumers or cigarette lovers. Most of the Wayang viewers enjoy the show while smoking cigarettes. The condition of the performance location, which is in a semi-open pendapa and an open courtyard, allows the audience to watch while enjoying a cigarette. Moreover, in the tradition of wayang performances, there is no smoking ban.

Dwiki Akhsan Muzaki (23) as a spectator said that socialization using wayang media was easier to understand. Because the socialization message conveyed is not too serious, it can be received well by him. Therefore, he supports socialization activities that use wayang as a medium. He admitted that he only learned through wayang performances that violations of illegal cigarettes could be subject to quite heavy criminal sanctions. He just found out that there is an anti-illegal smoking movement that has a law, namely the Law on Illegal Cigarettes, as stated by the mastermind. On the other hand, socialization puppet shows also provide free entertainment to the public.

Firstly, I was happy because I got free entertainment with the socialization puppets. Furthermore, I learned that there are laws and criminal sanctions for those who violate the Law on Illegal Cigarettes. Because it is detrimental to the country, I will not buy illegal cigarettes (Dwiki Akhsan Muzaki, interview 26 October 2022)

Yoga Diksy Permana Putra (27 years old), who was also a spectator, expressed the same opinion. Socialization using wayang media is more easily accepted because of its informal nature. Puppet art, which in its appreciation uses taste, makes the socialization material conveyed according to the wayang's taste. Socialization through Wayang at Ndalem Djojokoesoeman gave him a lot of knowledge about the anti-illegal smoking movement. After receiving socialization, he came to understand that illegal cigarettes were detrimental to the country. These state losses could even hurt people's lives. Apart from getting outreach material about the law to eradicate illegal cigarettes, he also admitted that he got entertainment from watching Wayang performances.

Previously, through social media, I already knew that the puppet show at Ndalem Djojokoesoeman was a means of socialization. I don't think it's a problem because socialization won't make wayang change, for example becoming formal or something else. So I can still enjoy wayang and at the same time understand and comprehend the socialization that is conveyed. (Yoga Diksy Permana Putra: interview 27 October 2022)

The situations and conditions that occur in socialization wayang performances give rise to several notes about socialization communication through wayang media. The notes are divided into three, namely (1) from the government, (2) from the performing artists, and (3) from the audience. The

government believes that wayang with elements of *spectacle* and *guidance* can be an effective communication medium for socialization. Performing artists, especially puppeteers, feel they have to be careful and creative in including socialization material in wayang performances. The audience felt they could better understand the socialization material when it was delivered through Wayang media. The audience on the other hand also feels that they get entertainment from watching wayang performances.

The government's socialization using wayang media also does not influence or even intervene to change the form of wayang presentations. Puppet performances continue according to the rules or norms of wayang aesthetics so far. Socialization was carried out by including government policy program material in the Limbukan and Goro-goro scenes. The wayang tradition recognizes these two scenes as free scenes, without being tied to the course of the story or the scenes before and after it. The puppeteer, through his creativity, then used the Limbukan and Goro-goro scenes to include socialization material, namely the Law on Illegal Cigarettes with the theme Gempur Illegal Cigarettes.(Hendro & Marajaya, 2021)

Analysis Results

Data analysis used in this research uses Robert Cialdini's theory. The Western social psychologist stated that the principles of persuasive communication are reciprocity, commitment and consistency, social proof, liking, authority, and scarcity. The six principles of persuasive communication have also been explained through research data so that analysis results are found that are by the principles referred to by Cialdini in the following data formulation.(Cialdini, 2006)

The principle of reciprocity in socialization using wayang focuses more on the relationship between the puppeteer as the communicator and the audience as the recipient of the message. Persuasive communication in the context of reciprocity in socialization with wayang media is easier to implement because of the reciprocal relationship between the puppeteer and the audience. Moreover, socialization is conveyed in the Limbukan and Goro-goro scenes where the puppeteer can communicate directly with the audience without being burdened with wayang rules as in other scenes.

The principle of commitment and consistency lies in the philosophy of wayang which is believed by the supporting community to have life teaching values. Community supporters of wayang also believe that puppeteer is also defined as *ngudal piwulang* or giver of teachings. In this context, the socialization material presented by the puppeteer in the wayang performance will also be believed by the community of wayang fans. The Wayang audience will comply with the socialization material presented by the puppeteer because in his philosophy the puppeteer is the giver of teachings. Puppetry as a traditional art that is popular among the people is also a strength in the principle of social proof. In the cultural life of the Javanese people, wayang is known as an art that has more power in gathering people. Such conditions will encourage the principle of social proof because socialization material is delivered through art that has many fans. The principle of social proof will emerge along with the large number of people who attend the socialization puppet show.

The principle of the puppeteer's hobby in the case of socialized wayang performances is also more influenced by wayang as a popular art in traditional community life. As a popular art, wayang certainly has many fans. The factor of being a fan will give people confidence about socialization in wayang performances. So, with the principle of passion, the socialization material will be easier for the puppeteer to convey and easily accepted by the public as Wayang fans.

The principle of authority exists in Wayang with the puppeteer as the main actor as a medium of entertainment for the audience. As an entertainment medium, wayang has authority over the audience as it supports the community and fans. The puppet's authority then also becomes the puppeteer's authority for the audience or community in delivering outreach material. The position of the puppeteer as the leader of the performance will be trusted by the audience or the public when

delivering socialization material. The socialization puppet show was also enlivened by the distribution of prizes or *door prizes*. The distribution of prizes brings out the principle of scarcity in wayang performances. Because in general wayang performances, there are no rules or standards for distributing prizes. This method becomes an attraction so that it influences the audience or the public to continue participating in wayang performances. Due to the scarcity of prizes, viewers will also pay more attention to socialization.(Herdiana, 2018)

CONCLUSION

This research resulted in the conclusion that the socialization of government policy programs using *Wayang Kulit* media was due to several factors being considered. The considerations in question are (1) wayang is a traditional art that is popular in the lives of Javanese people, (2) wayang performances can attract many audiences, (3) through wayang art socialization can be conveyed more communicatively so that it is easily accepted by the public (audience) and, (4) socialization becomes a means of preserving and developing wayang art.

Communication is an important element in implementing wayang performance activities as a medium for socializing government policy programs. The importance of this element is considering that the success of socialization is determined by the progress of the communication process. It is hoped that puppetry, as a traditional art that is popular and can attract many people, can be an effective means of communication in socialization. The communication process through Wayang can run more easily, more comfortably, and be on target. So that the socialization material that is ordered or distributed is easy for the public to understand.

The performance at Ndalem Dhojokoesoeman on 26-27 October 2022 illustrates that wayang is quite effective as a medium for socialization. Wayang can be a means of communication between the government and the community (wayang audiences) in conveying the Legislation program on Illegal Cigarettes with the theme "Fighting Illegal Cigarettes". The audience through Wayang can understand and understand the importance of the anti-illegal smoking movement. Illegal cigarettes are a violation of the law for which violations can be subject to criminal sanctions as regulated in law.

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