

Cultural Diplomacy Strategy through Wayang Kulit Performances as a National Brand in Indonesia (Case Study of Dhalang Putri in Jogja)

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ABSTRAK

Indonesia's cultural diversity through wayang kulit performances must be maintained by preserving and protecting against other countries' claims. This paper aims to explain how regional culture became important for Indonesia. Culture as a national identity contributes greatly to the formation of national identity, especially in Indonesia. The purpose of this study is to find out the strategy carried out by the female mastermind of Jogja, the research method in this study uses descriptive qualitative. The author uses the concept of national identity as a national brand to analyze this phenomenon. Indonesia conducted cultural diplomacy The new Award Charter was handed over on April 21, 2005. The purpose of this study is to find out the strategy carried out by the female mastermind of Jogja, the research method in this study uses descriptive qualitative. The author uses the concept of national identity as a national brand to analyze this phenomenon. Indonesia conducted cultural diplomacy The new Award Charter was handed over on April 21, 2005. With the designation of Wayang Kulit by UNESCO as Indonesia's cultural heritage, it is Indonesia's responsibility to introduce it. The results of this study include publication strategies: 1) using Instagram, through both print and TV media, education to children, and through short films through the theater community 2) Implementing synergy with the government and related partners or communities. This is done to keep Wayang Kulit from becoming extinct as well as a process of confirming the national identity of the Indonesian nation.

1. Pendahuluan

Culture is a system that connects human ideas, and actions, and works as a whole as a human effort to adapt to their environment (Furnham, 2019). Since centuries ago humans have been present on this earth always building and developing cultures in their internal environment to maintain identity and survival in the face of competition with cultures from humans and other environments (Heyes, 2020). Plus the world that is currently located is borderless and amid technological and information advances. Globalization has made this world one with a fairly high intensity and extensibility. This cultural diplomacy is a form of effort in maintaining and expanding cultural reach in the global era (Brown, 2021). Cultural exchange between two or more cultural areas both at home and abroad is mandatory to strengthen cooperation between regions and advance national interests in each of these regions (Khairiah, 2020). Things that are often used in this cultural diplomacy include regional dances, regional specialties, regional products, paintings, and things that are considered unique and become a characteristic and local wisdom in the region (Wahyuni & Anshori, 2021).

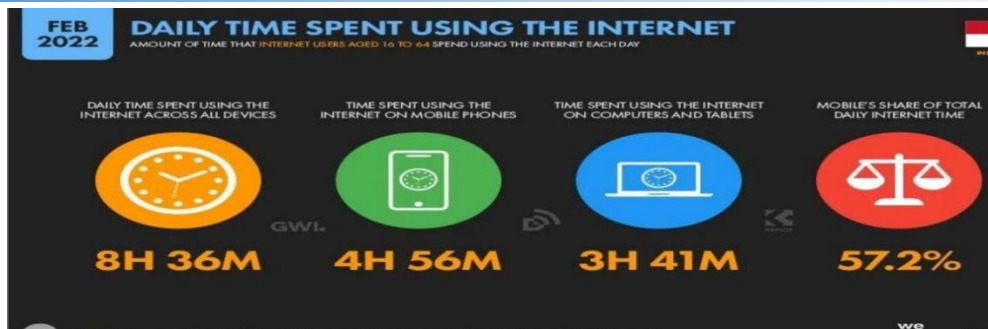


Fig. 1. Daily Time Spent Using the Internet

In many instances, diplomacy is played by certain actors, either appointed by the government or who voluntarily devote themselves to being the connectors and intermediaries of diplomacy. But beyond that, some actors come from non-governmental or are individuals. They (the people) are also allowed to introduce the country's culture to a wider scene both domestically and internationally. Even in today's digital era, cultural diplomacy can also be carried out via online media or what is often known as cyber-diplomacy (Purwasito & Kartawati, 2019). Due to its mutually beneficial nature, cultural diplomacy is also often referred to as a form of soft power diplomacy. Actors who are involved in diplomacy prefer to use subtle and humane methods and importantly capable of producing effects after the agenda is carried out (Wahid & Rizki, 2018).

For example, Rizki Rahma Nurwahyuni, the son of a puppeteer from the Bantul area of Yogyakarta, has devoted himself as a female figure who actively preserves traditional culture, especially puppetry (Heyes, 2020). Rahma has been involved in this world of puppetry since she was in elementary school. His love for art, especially puppetry, does not necessarily present itself but it is his family who has helped shape this liking ranging from his grandfather who is active as a ketoprak artist to his father-Ki Sigit Manggala Saputra- who always performs here and there from one show to another (Braslauskas, 2020).

The 2004 Dalang Cilik championship festival became Rahma's initial foothold in starting and pursuing a career as a puppeteer. She wants to prove that puppeteering can also be done by a woman as a form of self-actualization which can also participate in preserving the culture of the archipelago (Sarhan et al., 2020). His self-actualization is evidenced by several awards he has won such as National Talented Children's Performance in Jakarta (2005), Champion at the Child and Youth Mastermind Festival both at the Provincial and National levels (2007, 2009, and 2010), and several awards in other fields of art. Rahma has also been awarded as a talented Diajeng of Jogja in 2018 and Putri Indonesia Talented Yogyakarta in 2019.

The stereotype is that women are only able to take care of private things as if they want to be refuted by self-actualization as puppeteers. Being a mastermind, who was most of the Adamites, wanted to be controlled by the fair sex. Rahma wants to prove that men and women have the same position without anyone dominating in various aspects of life (Potts, 2019). On the other hand, he also wants to be a person who contributes to preserving the existing culture (Et.al, 2021). He does not want many of the Indonesian people to learn their own culture from others and other countries.

The development of the digital world through various social media platforms has a strategic role in optimizing information and means of preserving culture globally, according to data from February 2022 Instagram users are ranked second only to Whatsapp.

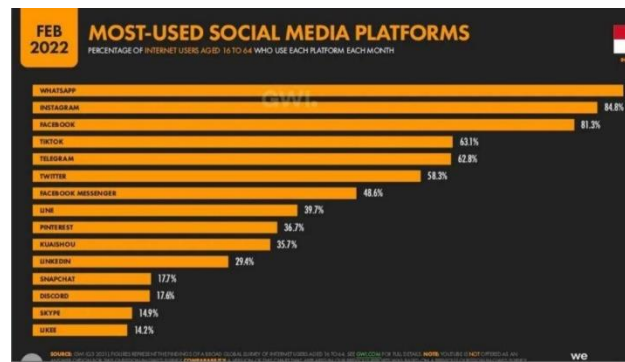


Fig. 2. Most-used Social Media Platforms

Rahma has performed dozens of times at different events as a puppeteer "to perform last night to learn to mastermind for a long time . Preparation must also be thorough, including physical. It's not easy to play shadow puppets with hundreds of characters, and a lot of stories overnight," said Rahma. She was also able to read the adaptations of today's young people. The media used by Rahma is now not only limited to real and live shows but also carried out virtually and uploaded on online media such as YouTube. Based on data from We Are Social, almost 73.3% of Indonesians, totaling 277.7 million people, have used social media. Its active users reached 191.4 million people or around 68.9% of the country's total population. The time spent interacting in cyberspace is 8 hours 36 minutes and 3 hours 14 minutes on social media every day. Then from this article, we want to explain the extent of Rahma's role in advancing and introducing Indonesian culture, the media used, and how Rahma builds cultural diplomacy as one of Indonesia's national brands.

2. Metodologi

The data acquired from interviews, documentation, and observation of documents monitored by researchers through social media and Rahma's personal documents were described using a qualitative descriptive approach in this study. Rahma will be interrogated to determine the extent of her diplomacy through Wayang media (Taherimashhadi & Ribas, 2018). Data triangulation is also used by researchers to assess the durability and validity of data that has been acquired. Data triangulation, according to Patton, is an attempt to compare and check the degree of trust in information gathered at different times and using different tools in qualitative methodologies (Lexy J. Moleong, 2019).

3. Teori

This research uses the theory of cultural diplomacy to describe the role of female puppeteers in shaping Indonesia's image in the international world. Brown (2021) in a study entitled Cultural diplomacy in Qatar: between 'virtual enlargement', national identity construction and elite (Farias & Zétola, 2022) defines Cultural diplomacy as the activity of spreading a country's culture to support its foreign policy or diplomacy objectives and is often seen as part of the practice of public diplomacy, government communication with foreign audiences to positively influence them (Eggeling, 2017).

Other research according to defines Ang et al., (2015) Cultural Diplomacy as the exchange of ideas, information, art, and other cultural aspects among nations and their peoples to foster a mutual understanding that can be a one-way rather than two-way way of diplomacy, such as when one country concentrates its efforts on promoting the national language, explaining its policies and points of view, or telling its story to the rest of the world (Ociepka & Arendarska, 2021).

Kolokytha (2022) provides an understanding of cultural diplomacy as a form of special diplomacy that uses art-cultural materials, such as dance, painting, performing arts, culinary, fashion, and pedalangan art, as well as matters related to community art and cultural products. From the three definitions above, it can be concluded that a cultural diplomacy is a form of diplomacy

using cultural materials carried out by both government and non-government actors such as society and individuals to influence other parties.

Cultural Diplomacy is part of multi-track diplomacy or total diplomacy. Multi-Track Diplomacy is a diplomacy concept that describes the world peace process in an international system through a combination of government channel diplomacy, group channel diplomacy, and individual channel diplomacy (Clarke & Duber, 2020). In diplomacy, the terms first-track diplomacy, second-track diplomacy, and multi-track diplomacy are known. First track diplomacy actors are carried out by the government, and second track diplomacy actors who play a role are society or individuals. If the role of the government is considered not effective enough, it is hoped that community actors and individuals can strengthen diplomacy with other countries (Desriyanti & Iskandar, 2017).

In development, the concept of first and second-track diplomacy originated from an awareness that not always an official interaction carried out between governments through diplomats assigned by each sovereign state is an effective way to achieve mutually beneficial international cooperation or provide solutions to conflicts or differences between countries (Desriyanti & Iskandar, 2017).

Cultural diplomacy is not limited to diplomats and cultural attachés. Puppet shows can be used as a method of cultural diplomacy. Cultural diplomacy through puppet shows is included in diplomacy by exerting invisible power such as ideology, culture, and moral values. Cultural diplomacy is also called soft power diplomacy. Soft power is the ability to control and influence other actors to get what they want without going through threats and coercion of a violent nature (Alunaza, 2015; Erickson, 2012). In the practice of cultural diplomacy, things that need to be considered are cultural art materials and the target audience or intended public as well as packaging (packaging) including the use of language whether local or international language so that there are no misunderstandings (Purwasito & Kartinawati, 2019).

Diplomacy can play a role in 1) Establishing people-to-people contact, 2) Strengthening processes that build harmony, 3) Providing forums for designing and implementing international policies, and 4) International business and trade cooperation. And 5) Health and disaster management (Firdaus, 2018). The twenty-first century, especially from 2005, saw the influence of the concepts of soft power, public diplomacy, and national branding converge into the promotion of the Korean Wave and its various branding extensions – K-Pop, K-Drama, K-Food, K-fashion (Fadillah et al., 2022).

4. Temuan dan Pembahasan

The research with the title "Wayang and batik as a vehicle for cultural diplomacy practice" written by Andrik Purwasito and Erwin Kartinawati explained one of the soft power diplomacy practices carried out by non-state actors, namely the individual experience of the author himself, mainly using wayang kulit, culinary and batik. The use of these three Indonesian cultural products is based on the results of research that the author conducted on the importance of diplomacy based on local wisdom, among others entitled "Multi-channel Diplomacy Based on Local Geniuses". Its contents, among others, are shadow puppetry and other types of art-culture, such as culinary and literary arts, which can be raised as a method of learning in the domain of international relations. Apart from being a tool of diplomacy, the use of wayang, culinary, and batik is also implemented as a vehicle for cultural diplomacy practice, as well as an effort to preserve the art and culture typical of the Indonesian nation. The differences in aspects in this study focus on a shadow puppet show to build an image in the international arena through female puppeteers, similarities that in this case are in the aspects of cultural diplomacy practices that are also carried out by non-state actors.

Meanwhile, in the research entitled "Becoming a female puppeteer in Javanese shadow puppetry: Personal and environmental initiatives as a place of learning" author Nor Ismah, tries to provide an overview or point of view of how women are portrayed in Javanese culture and Javanese shadow puppetry, how the role of female puppeteers and their comparison with male puppeteers, as well as descriptions related to several female puppeteers in Indonesia and what influenced them in achieving a career as a puppeteer. This research has similarities in the aspect of female puppeteers as actors in shadow puppet performances, what distinguishes this research is the study of the perspective aspects of cultural diplomacy as a means to build an image or international public

communication through non-governmental actors in a persuasive way, but this research from Nor Ismah emphasizes the gender aspect associated with factors that support skills as a puppeteer.

When observed from the aspect of persuasive communication through this study entitled "Wayang Kulit dan Komunikasi Pembangunan" in Serdang Bedagai Regency, author Dimas Triadji, focuses on qualitative research methods with a descriptive approach. The analysis technique used in this study is the Miles and Huberman Interactive Analysis Model which consists of data reduction, data presentation, and conclusion. The purpose of this study emphasizes aspects of the role of wayang kulit as a medium of development communication, to determine the strategy of delivering development messages through wayang kulit. The research results conclude that the development message delivery strategy used is a strategy based on the media. The medium used is shadow puppetry.

The role of shadow puppets in delivering development messages is a communication medium that effectively conveys development messages. In its implementation, there are obstacles, namely the younger generation and people who are not Javanese in Serdang Bedagai are not interested in wayang kulit. Similarities in effective communication media through wayang kulit performances as a symbol of persuasive communication, differences in the aspect of building an image or image are attributed to aspects of cultural diplomacy in the international realm through non-governmental actors, in this case, using personal social media that has not been facilitated massively and optimally by the government.

4.1. Soft Power Diplomacy

The point of success of soft power diplomacy is when our activities receive recognition from other countries (Junior, 2009). In the practice of cultural diplomacy, the things to consider are the cultural arts material and the target or the intended public and community. The public is the socio-cultural space in which the program will be run. Another thing of public diplomacy regards the material or program that wants to be sold (offered). Finally, things related to packaging (program packaging), namely how the program packaging will be delivered to the public. This packaging includes the use of languages, international languages, or local languages, and also materials including the use of local idioms. Public communication through program packaging is one of the important things to support the persuasive communication aspect, which is carried out by the mastermind of this Jogja princess who has a community, friends, and strategic segments in building attractive material packaging through the exposure of information shared through social media and every wayang kulit performance performed by Rahma as a representation of Jogja's female puppet masters.

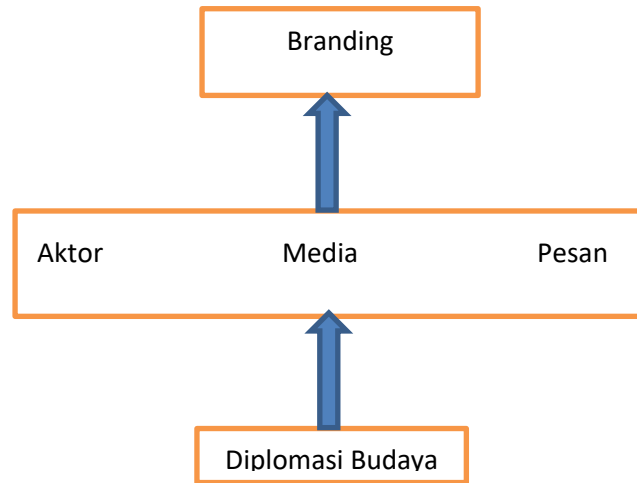
The function of cultural diplomacy, as written in the Vienna Convention (1961), article 3 states that diplomacy carried out by diplomats concerns the main tasks, namely representing, negotiating, protecting, promoting, and reporting (Kim, 2018). Cultural diplomacy is soft power, so it is conceptually the opposite of hard power. The achievement of national interests in cultural diplomacy is also a soft interest. That is, carrying out cultural diplomacy is "nglurug (attacking) without reinforcements", that is, diplomacy without involving the armed forces, nuclear and military technology. Nglurug without Bala (soldier) is a concept in Javanese proverbs that emphasizes the effort of how to be able to "defeat" opponents without conscious processes or other pressure processes (Zhang et al., 2020).

Diplomacy is soft negotiating, that is, conveying diplomatic information through culture without taking into account wins and losses, gains, and losses. In special matters, cultural diplomacy of an economic nature, such as culinary and animated films/films requires negotiations for example for licensing and another legal standing. Therefore, keep in mind that cultural diplomacy also performs a soft protecting function, which is to provide public opinion and image positives of our country when dealing with other countries. Soft protection means providing a conducive atmosphere or atmosphere such as romanticizing the personality, kindness, generosity, friendliness, and honesty of the Indonesian people.

Wayang as a method of cultural diplomacy can be a means of establishing relationships between individuals, strengthening harmony between countries and establishing trade business cooperation, and building nation branding. Diplomacy is a tool to influence related to the goals of a country

through an image that is built, one of which is through puppetry when viewed from the aspects of actors, messages, and media.

Table 1. Cultural Diplomacy research Framework



Cultural diplomacy is not limited to diplomats and cultural attachés. Through actors, in this case, Rahma as a non-governmental actor conveys the message of cultural diplomacy through wayang kulit performances through wayang kulit performances through media both print and social media accounts owned by Diajeng Rahma as one of the strategies for activating publication branding to the public. Puppet shows can be used as a method of cultural diplomacy. Cultural diplomacy through puppet shows is included in diplomacy by exerting invisible power such as ideology, culture, and moral values.

Cultural diplomacy is also called soft power diplomacy. Soft power is the ability to control and influence other actors to get what they want without going through threats and coercion of a violent nature. Diajeng Rahma maximizes social media accounts, especially through Instagram as a medium to invite millennials to get to know more about wayang kulit, followers with the number of Instagram as many as 3,456, through this media he also conveyed an invitation to young people as follows:

"The digital era and the entry of popular culture in Indonesia deserve mutual attention, Javanese culture which is increasingly eroded by progress and challenges makes me more enthusiastic about promoting wayang as one of the cultural heritages that must be sustainable amid rapid modernization. At that time I was interviewed and covered through the Muslim traveler's program which was broadcast via NET TV through wayang kulit as a medium for Islamic proselytizing in Indonesia, wayang reflected on the success of past diplomacy that has the potential to be applied today for the birth of harmonious relations between cultural diversity amid the rapid roar of globalization"



Fig. 3. Instagram Diajeng Rahma

In this study, the author showed that through the wayang kulit show played by the mastermind of the princess familiarly called Diajeng Rahma who has a commitment and strives to preserve the shadow puppet. As mentioned in the following interview:

"I participated in a talented child competition when I was in 4th grade of an elementary school in Jakarta on a national scale to perform the little puppet master show at that time until now it started from often seeing my father when performing wayang kulit performances with several activities including wayang kulit good performances in the community, publication of information via Instagram, documenter films in collaboration with the theater community in Jogja with the film title "Krudung truntum sang Dalang", it is hoped that through a strong spirit of determination to maintain and develop culture through wayang kulit performances as one of the elements of the cultural heritage of the Indonesian nation." (Interview conducted on October 25, 2022).

Through this statement, it can be seen that there is a strong will or commitment from Diajeng Rahma as a representation of young people amid the increasingly rapid current of popular culture, the challenge in campaigning for shadow puppet shows is a joint task between the government and related partners. The synergy between partners and related institutions is the key to success in promoting wayang kulit to be increasingly recognized on a wide scale.



Fig. 4. Posting and Comments Instagram Diajeng Rahma

This female mastermind from Jogja has a strategic community space including through the Dimas diajeng Jogja association, has partners who are members of the theater community through a documentary film with the title *krudung truntum sang dalang*, with various related partners both through the tourism office and the Jogja city cultural office Diajeng Rahma assigned to perform at the Phoenix Jogja Hotel, which was attended by guests, both related partners from the hotel relations both on a national scale and international, using Javanese language Diajeng Rahma performed wayang kulit performance.



Fig. 5. Diajeng Rahma assigned to perform at the Phoenix Jogja Hotel

5. Penutup

The diplomacy carried out by Indonesia to get Wayang Kulit recognition from UNESCO is a way to be able to protect the existence of Wayang Kulit from extinction and become a spirit in fostering a sense of love for the homeland as well as an inauguration for the identity of the Indonesian nation which is rich in culture to be able to maintain good relations with other countries and avoid claims from neighboring countries.

Cultural actors from among the younger generation, especially women, have their charm, familiarly called Diajeng Rahma, a woman born in Bantul region, the daughter of a mastermind from Bantul, who continues in the footsteps of her father. Publication strategies include using Instagram, through both print and TV media, education to children, and short films. Synergy with various parties, both government and private, is one of the factors for the success of cultural diplomacy through wayang kulit.

Getting recognition of Wayang Kulit as a cultural heritage from UNESCO to strengthen the nation's national identity is a form of the soft power of the Republic of Indonesia in approaching other nations, because of the importance of maintaining and protecting Indonesian cultures that have a lot of cultural diversity. By utilizing the cultural dimension, Indonesia conducts diplomacy to show soft power as well as a process in showing the nation's national identity.

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