



AESTHETIC IN PUPPET PERFORMANCE

Lakon Lahire Gatotkaca

Zainal Fadri

Faculty of Ushuluddin Adab and Dakwah IAIN Batusangkar

Email: zainalfadri@iainbatusangkar.ac.id

Abstract

Puppet show is still an entertainment that is full of values and meaning in some Javanese people. The existence of puppets on the Java's island is caused by the spread of puppets in Java when the Sunan Kalijaga era spread Islam. Puppet shows save the values and rules of life inherent in the conditions of society. Values of life are conveyed by portraying puppet plays and slipping a few jokes as entertainment in the show. This research is a library research and supported by direct observation watching puppet shows. The author analyzes the aesthetic dimenasi contained in a puppet show. The results of this study are some of the aesthetic values contained in the puppet play Lahire Gatotkaca. The aesthetics contained in the puppet show are the value of the text beauty, the value of the show beauty and the norms that are conveyed in a relaxed and light manner.

Keyword: Aisthetic, Performance, Puppet

Abstrak

Pertunjukan wayang masih merupakan hiburan yang sarat nilai dan makna bagi sebagian masyarakat Jawa. Keberadaan wayang di pulau Jawa disebabkan oleh penyebaran wayang di Jawa pada masa Sunan Kalijaga menyebarkan agama Islam. Pertunjukan wayang menyimpan nilai-nilai dan kaidah-kaidah kehidupan yang melekat pada kondisi masyarakat. Nilai-nilai kehidupan disampaikan dengan menampilkan lakon wayang dan menyelipkan beberapa lelucon sebagai hiburan dalam pertunjukan. Penelitian ini merupakan penelitian kepustakaan dan

didukung dengan observasi langsung menonton pertunjukan wayang kulit. Penulis menganalisis dimensi estetis yang terkandung dalam sebuah pertunjukan wayang. Hasil dari penelitian ini adalah beberapa nilai estetika yang terkandung dalam lakon wayang Lahire Gatotkaca. Estetika yang terkandung dalam wayang golek adalah nilai keindahan teks, nilai keindahan pertunjukan dan norma-norma yang disampaikan secara santai dan ringan.

Kata Kunci: *Aestetik, Pertunjukan, Wayang*

INTRODUCTION

Puppet as Javanese culture certainly has certainly contains elements that are unusual. With the elements contained, the puppet existence can still survive from the 11th century to the present 21st century. There are many forces that glow and the hidden value in the puppet. The strengths and values that emanate are related to the form and form of formal or the performance of ethical values and philosophical values. All of the integrated value when the puppet deployment by Ki Dalang who eventually became a spectacle and guidance. On the performance of this skill puppeteer act as guide and bring the values and symbols sebagai life role models and guidance for viewers who watched the puppet.

Puppet during deployment was formerly used as a symbol of a certain norm¹ such as religious teachings and social norms. Spread with puppet art has a place in the general public, because it is more quickly mixed with the habits of the local community. In the puppet show, puppeteer puppetry often tell the story of life similar to the events of contemporary society, so that his story is still playing today.²

Religion in Java deployment ever undertaken through a puppet show.³ Precisely on the spread of Islam in the Sunan Kalijaga era. The culture adopted from the puppet story acculturated with the local culture⁴ which

¹ Susanto, Y. R. (2013). *Grha Kesenian Wayang di Surabaya. eDimensi Arsitektur Petra*. 54

² Widagdo, J. (2018). Struktur Wajah, Aksesoris, serta Pakaian Wayang Kulit Purwo. *Jurnal Suluh*. 34

³ Dwiandiyanta, B. Y. & Wijaya, A. B. M. (2012). *New Shadow Modeling Approach of Wayang Kulit. International Journal of Advanced Science and Technology*. 96

⁴ Suhardjono, L. A (2016). Wayang Kulit and the Growth of Islam in Java. *Humaniora Binus*. 233

then the story is adapted to the conditions in society. The story conveyed is then passed down and down until it becomes an informal rule in society regarding how to deal with social life that has many values and norms. Submission of values was not uncommon through jokes that were played in order to give an impression and trace to everyone who watched.

The events in the puppet presented in a humorous⁵ and adapted to the model of acculturation Indonesia near humorous relationships in social interactions.⁶ The interaction described in this puppet play can be used as a picture of the community in ancient times⁷ with developments that are adapted to every condition of the community at the time. The depiction of the story stresses the puppet with the understanding patterns and planting is done with approach values art and aesthetics in every pertunjukan. This is evidenced by the public interest that will be watching the show. People usually choose masterminds who are good at playing jokes and have a good performing art both in using humor and special symbols.

The symbols in the puppet show can be seen from the puppets and their supporting elements which are framed in a puppet show that expresses the whole of human life. The empty stage before the puppet show symbolizes the universe created by God, and others.⁸ Thus the nature of wayang is a performing art that contains many aesthetic elements which peel away many symbols that are consciously or unconsciously close to human life, and therefore puppets can last for centuries. Based on the terms of life symbols, the study of this paper is the puppet play "*Lahire Gatotkaca*" with an aesthetic approach.

METHOD

This research uses descriptive qualitative method. The author tries to describe an in-depth study of the aesthetic aspects contained in the puppet show. The results of this study aim to explore philosophical elements regarding puppet shows so that the study of the Gatotkaca play is increasingly recognized by the wider community

⁵ Susanto, Y. R. (2013). Grha Kesenian Wayang di Surabaya. *eDimensi Arsitektur Petra*. 97

⁶ Rusliana, I. (2016). Wayang dalam Tari Sunda Gaya Priangan. *Panggung*. 153

⁷ Sunardi. (2012). Sense of Concept in the Wayang Performance. *Jurnal Pendidikan dan Kebudayaan*. 61

⁸ Solichin. (2011). *Falsafah Wayang*. Jakarta: Studio '08 Ent. 4

The data collection was conducted by field observation and review of the literature regarding the aesthetic dimension puppet show. The fundamental issues in the aesthetic study in puppet shows are divided into two aspects, namely the genetivus objectectus and subjectivus,⁹ they will act as the study of material objects and formal objects in research. Writing begins with the translation of research results in the aesthetic dimension of the puppet show and then enter the philosophical element in the puppet general studies.

RESULT AND DISCUSSION

1. The Synopsis of *Labire Gatotkaca*

Rumored that waiting for the Dewi Arimbi who want children seems to be true. The child he was carrying was produced from his relationship with Bima and even this news was spread throughout the kingdom. At that time all the sons of the Pandawa were accompanied by Sri Batara Kresna and all of the Semar, Astrajingga, Dawal and Gareng gathered at the Pringgandani Palace, to await the birth of the Bima son. A moment later there was a bell-ymen who delivered the news that the male crown prince had been born in good health as well as the condition of the mother. Hearing that all happiness increased, one by one they congratulated Raden Aria Werkudara alias Bima for the birth of her daughter.

Some time later they came to visit the room, where Dewi Arimbi was seen lying on a bed decorated with gold gemstones on a blue silk looking happy with an expanding smile on her lips welcoming the arrival of Bima accompanied by all the sometimes wargi (siblings). Not far from where he lay there appeared to be a smaller bed, on top of which lay a baby boy very handsome and looked like a knight of the goddess, only the placenta of the baby was still attached unbroken. When asked, entailed answering that all attempts to cut the placenta had always failed. Not a single weapon managed to cut it.

To hear that news, Bima was very upset and asked his brothers to help cut the umbilical cord of his son, named Jabang Tutuka. Bima tried to cut with the *kuku pancana*, followed by Arjuna trying to use all of his weapons starting with *Keris Pancaroba*, *Keris Kalandah*, *Sarotama* arrows and even *Pasopati* arrows all failed. Sri Batara Kresna who was present trying to use his magical weapon Cakra Udaksana, only produced sparks when tried to cut

⁹ Siswanto, J. (2003). Metafisika Wayang: Dimensi Ontologis Wayang sebagai Simbol Kehidupan. *Jurnal Filsafat*. 73

the umbilical cord. Everything was dumbstruck feeling amazed and surprised accompanied by a sense of despair, Dewi Arimbi could only cry seeing it afflicted with worry if her child had to carry the umbilical cord until adulthood. In the middle of the atmosphere, Begawan Abiyasa, who was none other than the grandfather of the Pandawa or great-grandfather from Jabang Tutuka, was present at the place, all present gave him a silent prayer. The powerful Begawan Mandraguna said that the placenta would only be cut by a cross-weapon coming from the Batara Guru. For this reason, Begawan asked Arjuna to go to heaven to look for the weapon. After receiving an order from his grandfather and asking permission from his brothers Arjuna accompanied by the clowns, they immediately headed for heaven to look for the weapon referred to by Begawan Abiyasa, while the Begawan himself rushed back to Padepokan after giving prayers and chanting some spells for his great-grandfather.

Far away in Kahyangan, the situation was in turmoil due to the attack of Naga Parcona who wanted to marry one of the nymphs named Dewi Supraba. Because Naga Percona is not just any creature, he is a king who has supernatural powers and can be said to be the same even slightly above the gods, obviously very troublesome ranks of gods led by Batara Indra in dealing with it. Batara Indra's lightning strike is like throwing dry leaves from children, the Batara Brahma blaze only becomes a toy. Batara Bayu who pushed him with a big storm did not make it back even though the tip of the nail, even his body did not shake at all. Cakra Usdasana from Batara Wisnu did not bother him at all, in short the gods were beaten back in a battered condition.

The Batara Guru recited the mantra and saw the Kaca Trenggana, it was obtained that the only one who could defeat Naga Percona was Jabang Tutuka, a newborn Bima child. Next Batara Guru ordered Batara Narada to give him a weapon named Konta Wijayadanu's arrow to Arjuna to cut the placenta of Jabang Tutuka in return for the baby to be a warlord in confronting Naga Percona. At the same time Aradeya or Karna was imprisoned on the banks of the River Ganges looking for magic weapons for himself, when Batara Narada approached the place because Aradeya was thought to be Arjuna, apparently really similar and Batara Surya who was the father of Aradeya, so it was not aware that people the one handed over by the weapon was not Arjuna.

After getting a powerful weapon, Aradeya was very happy and immediately ran without saying thank you to Batara Narada. one of the people

surrendered the left over weapon which was supposed to be handed over to Jabang Tutuka through Arjuna's hand, instead it was handed over to someone who was unknown and had a similar appearance to Arjuna. Hearing this, Semar strongly blamed Batara Narada for rashly surrendering magic weapons to a stranger, and immediately asked Arjuna to pursue that person.

Arjuna ran and caught up with Aradeya, initially the weapon was asked nicely and was said to be used by him to cut the cord of his niece. Aradeya ignored him and finally a battle was fought over the weapon, until one day Arjuna succeeded in holding the sheath while Aradeya was holding the arrow handle of Konta Wijayadanu. They dragged each other and finally fell due to Konta weapons separated from the warangka or sheath. Then Aradeya ran back and this time Arjuna lost track.

Arjuna sadly showed the Konta wares to Semar, then on Semar's suggestion they returned to Pringgandani while the Narara Batara was told to return to Kahyangan and it was said that Jabang Tutuka would soon be taken to Kahyangan. Arriving at Keraton Pringgandani warangka is used to cut the umbilical cord of Jabang Tutuka, it is miraculous that the umbilical cord is broken while the weed's weapon is entered into the Jabang Tutuka bally. According to Semar, it has become a message that later in the end of the story of the great war Bharata Yuda the weapon will re-enter its authority, in other words Jabang Tutuka will die if he encounters a Konta Wijayadanu weapon.

After the umbilical cord was cut Arjuna wanted to bring Jabang Tutuka to heaven to fulfill his promise to Batara Narada, that Jabang Tutuka would become warlord and face Naga Percona. Bima initially banned because his son was still a baby and he was able to replace Naga Percona. After Semar said that Jabang Tutuka was the one who had to leave because he was trusted by the gods and Jabang Tutuka also had used a non-other weapon. Besides that, Semar guaranteed that if something happened that caused Jabang Tutuka to be harmed, Semar would dare to risk his life to Bima. Hearing this from Semar, Bima, who had a linuwih view and realized who this Semar really was, finally allowed his son to fight against Naga Percona.

Arjuna accompanied by the Punakawan immediately brought Jabang Tutuka to Kahyangan, after approaching *Selapa Tangkep* gate, precisely at *Tegal Ramat*, when Arjuna placed Jabang Tutuka in the middle of the road to the gate. Next Arjuna watched from afar along with the gods, not long ago

Naga Percona came and saw a baby in the middle of the road. He teased the Batara Guru who he said had gone crazy for having him fight with a baby who could only cry. Then he lifted the Jabang Tutuka and brought his face closer to the baby's face, not touched Jabang Tutuka's hand swung and managed to injure one eye to bleed. Cash Naga Percona was angry and slammed Jabang Tutuka towards the gate to death. Seeing this, the gods including Batara Guru, Batara Narada and Arjuna were shocked and alarmed if Bima found out that his son had died by Naga Percona would surely rampage to heaven. Only Semar quickly whispered to Batara Guru to immediately cook Jabang Tutuka in *Candradimuka Crater*, Batara Guru immediately ordered Batara Yamadipati to immediately bring the body of Jabang Tutuka to the *Candradimuka Crater* and cook it. Next, he ordered the gods to throw and mix their weapons to form the Jabang Tutuka's accusation to be stronger, over time a brave noble's body was formed from the *godogan*. Then the gods left him clothes and jewelry for the new Jabang Tutuka, then he died prematurely so he was successfully revived by the Batara Guru.

In other hand to receiving gifts in the form of clothes, jewelry and weapons that have shaped his body Jabang Tutuka also obtained several names from the gods including: Krincing Wesi, Kaca Negara, Purabaya, Kancing Jaya, Arimbi Suta, Bima Putra and Gatotkaca. This last name is then used in the world of puppets. With a very different appearance from before Jabang Tutuka who used the new name Gatotkaca fought back with Naga Percona, and finally succeeded in tearing Naga Percona's mouth and body into two parts. That was the end of the life of Naga Percona, which brought peace to heaven, as well as the beginning of the heroic hero Gatotkaca, the son of Bima.

2. Aesthetics in Puppet Show

There are many aesthetic definitions that have evolved to this day. But clearly, aesthetic studies will circulate in the realm of symbols and studies. So it cannot be separated between aesthetics and semiotics as a foundation in the study of symbols. Aesthetics in the puppet show is also a supporter of the development of puppets that have been known since the era of Airlangga listed Kakawin Arjuna wiwaha verse 59: "*hanonton ringgit manangis asekel muda hidepan huwus wruh towin jan walulang inukir molah angucap hatur ning wang tresneng wisaya malaha tan wihikanana ri tatwan jan maya sahang-*

haning bhawa siluman.¹⁰ 'There are people who see wayang crying, amazed, and saddened by their hearts, even though they already understand that what is seen is only carved skin in the form of people can move and talk, who see the puppet is like a person who is passionate in a world of pleasure, which causes darkness of heart. He did not understand that it was just a shadow like magic, in fact it was all just pseudo'.

Ki Dalang shrewdness in playing with items carved as a symbol of humans who can move and talk can make the audience emotionally and psychologically absorbed, carried away in the novelty, sadness, pride, and happiness contained in the puppet show is a game of aesthetics and symbols in the real manifestation of human life from various aspects, but there are also naughty smokes and various cuteness that are sometimes in the form of sharp innuendos, but that is the role in playing an aesthetic role in puppet shows. Aesthetics in puppet shows can be transformed into text aesthetics and sound aesthetics, but now it has been added to visual aesthetics, where people now also prefer to watch puppets in a position behind the puppeteer, from there the beauty of the puppets with their attributes is seen.

Basically, aesthetics in puppet performances can be achieved through three aspects, namely the Dalang, puppet shows and audience.¹¹ The *Cele-tupan* and *dagelan* that was presented became lively when this aspect blended well,¹² so that the show became lively and intertwined with each other's interactions. Puppet shows will be said to be less successful when the atmosphere is built not in accordance with audience expectations. The show became less attractive or monotonous so that many spectators returned in the middle of the show, because in principle the puppet show was held one full night.

3. Aesthetic of Lakon

It is undeniable that puppetry text has high aesthetic power. This aesthetic power is built by the choice of words, sound players, the use of idioms and the use of kawi words. Kawi fiction can provide aesthetic poetic value and support the authority of various stage languages. Poesodarmono entered

¹⁰ Soetarno. (1995). *Wayang Kulit Jawa*. Sukoharjo: Cenderawasih.1

¹¹ Sunardi. (2012). Sense of Concept in The Wayang Performance. *Jurnal Pendidikan dan Kebudayaan*. 193

¹² Junaidi., dkk. (2018). Wayang untuk Dalang Multi Level Usia sebagai Wahana Pelestarian Seni Tradisional. *Satwik*. 21

the language of puppetry into a variety of stages.¹³ Variety of the stage is the language used in staging, the language is not colloquially but in general the vocabulary used is identical with everyday language and the pronunciation is mriip with everyday language, so in this issue the variety of stages requires aesthetic of sound.

The aesthetics of the text on puppet performances are found in the spell, *candha*, *antawacana*, *suluk* and song. *Janturan* is a narrative of descriptive poetry. *Kandha* is a dramatic poetic narrative. *Antawacana* is a conversation between *wayang* figures. *Suluk* is the chanting of *kakawin* in Javanese. Song is the text that is sung, for example *tembang gedhe*, *tengahan* dan *macapat*.

4. Aesthetic of Audio

The sound elements in puppet performances are *wicara* (pronunciation that matches the color of the character), *wirama* (tempo or fast slow and dynamic sound or high and low sound), and *wirasa* (empathy or feel the emotional state in characterization by the *dalang*).

These elements can stand alone or monostetic or collaborate with *gendhing*. In this case, guiding the role of ethnomusicology,¹⁴ which distinguishes various vocal practices, namely *laras* (*slendro* atau *pelog*), *pathet*, dan *jenis* (*lancaran*, *ladrang*, *ketawang*).

Besides sound aesthetics and text aesthetics, there are also other symbols in *wayang* performances which can be seen or can also be referred to as visual elements in puppet shows. The visual elements include shadow puppets, *kelir*, *blencong*, *kotak*, *cempala*, *keprak*, *gamelan*, *debog*, *pesinden*, *niyaga*, dan *sabetan* which are certainly driven by the puppeteer.

5. Aesthetic in *Lakon Lahire Gatotkaca* Performance

Aesthetic studies in puppets and puppet shows *lahire Gatotkaca* can be reviewed with two analyzes. Analysis to examine the aesthetics of this performance uses text analysis (text aesthetics) and performance analysis (performance aesthetics that contain sound, motion and visuals).

The beauty of the text in the puppets *lahire Gatotkaca* lies in the verses or the story line is very beautiful. The storyline used is a forward flow which tells an event then coherently forward, which is told here when *gatotkaca* is born then a problem occurs which requires a solution and turns out to

¹³ Zoetmulder, P. J. (1983). *Kalawang*. Jakarta: Penerbit Djambatan.

¹⁴ Supanggah, R. (1995). *Etnomusikologi*. Yogyakarta: Yayasan Bentang Budaya.

be complicated, which brings several problems in its birth. As for cutting the umbilical cord from Gatotkaca, it has to deal with a warm problem in heaven. And in the end all the problems in heaven are solved and finally finished for one story round. The drawing depiction of this story uses a beautiful plot and brings the audience to emotion so that the audience seems to witness and see firsthand the events experienced by the family in the Pringgandani palace.

The aesthetic of the text is then seen in the choice of words or diction. In the original puppet play it is likely to use Indian, Sangsekerta or Javanese with high manners. The issue of understanding and selection of diction is seen here which makes it difficult for the audience to digest, but with the mastery and mastery of the puppeteer in playing the high-language puppets can be understood with the help of simple speaking and joke languages. So here is very visible how the influences of the choice of diction in the puppet show where the puppeteer is central to the story of the puppet play.

Apart from text aesthetics, we can still see the concept of non-text aesthetics. This aesthetic is sound and visual or movement. In wayang performances including the play of *lahire Gatotkaca* always use aesthetic elements as a study of symbols in performances, which symbol is a guide in human life in their daily lives.

Visual aesthetics in a puppet performance born e gatotkaca: Wayang kulit, describing people or humans in everyday life. This leather puppet is the role and characterization of the puppet. (1) *Gunungan*, *gunungan* in a puppet show is a depiction of the cosmos or the universe. So when the puppeteer has played the mountains it has described a state in which there is cosmic life. (2) *Kelir* or white screen, describes the world in which humans are active, growing and interconnected with other humans as human relations in social life. (3) *Gedebog*, depicting the earth where humans stand. (4) *Cempala* or a box for puppeteers to tap puppets, describes the dynamics of human life, which is reflected when a puppeteer moves slowly, quickly or in a certain tone. (5) *Blencong* or spotlight, depicts the sun. In a puppet show when the *Blencong* has been ignited, the human life begins and when the *Blencong* has been extinguished by the puppeteer, it indicates that life or puppet story has been completed. (6) *Gamelan*, is a symbol of the rhythm of human life. (7) The puppeteer's clothes and other members, seen there that the players in the puppet show always wear clothes that have been agreed and in accordance with the rules that have been made by the previous players, this

symbolizes a consistent rule that will lead to wisdom and success, by means of like that the puppet show will not escape the hearts of the audience.

Besides the visual aesthetic, there is the sound aesthetic in puppets. Sound aesthetics in the puppet can be witnessed throughout the puppet show takes place. Sound aesthetics contained in the wayang play born e Gatotkaca is chess or puppeteer talk. (1) the *Dalang* talk will feel artistic value, because every puppeteer shows mastermind's expertise in choosing the diction that will enter the soul of the audience, and the choice of diction has also been discussed in the aesthetics of the text. (2) *Sabet* or the way the puppeteer plays the puppet. Puppet shows will only be understood to the extent to which puppets animate every puppet movements to fit the story-line and character of characters in wayang. (3) *Suluk* or talk of the puppeteer. This magic is usually found when there are spells or chants that are read by the puppeteer in opening the show. (5) *Tembang* and *Kombangan*. (6) *Dhog-dogan* or *kepraan*, and (7) *gendhing* or songs sung throughout the puppet show.

CONCLUSION

Lakon lahir e Gatotkaca is one of the puppets that tells when Gatotkaca was born and found a problem that the placenta of the child can not be interrupted. The problem finally sought a solution and finally found a more complex problem in heaven, and with the soul of the knight outlined, the problem could be solved. In this play answered about birth, the advantages and the beginning of self-heroism Gatotkaca.

The aesthetics in wayang are divided into two parts, namely the aesthetics of the text and the aesthetics of the performance. Text aesthetics are aesthetics that are extracted based on text or story plays in wayang, and show aesthetics are aesthetics that are explored throughout the puppet show.

The aesthetics in *lahire Gatotkaca* are found in a very interesting story line and the selection of diction from the puppeteers in playing every role, besides that the aesthetics in the show can be seen in the movements and sounds played by all the players in the puppet performance of *lakon lahire Gatotkaca*. This performance was witnessed at the UGM Anniversary event.

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