



## The Aesthetics Effect of Surakarta-Style *Pakeliran* on East Javanese *Pakeliran*

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Received: October 18, 2017. Revised: August 14, 2018. Accepted: December 6, 2018

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### Abstract

This study intends to explore the aesthetics of East Javanese Shadow Puppet (*Wayang Kulit Jawa Timuran*) show as one of the people's style puppet show model. The problems discussed are related to how East Javanese Shadow Puppeteers respond to the existence of The Surakarta-style shadow puppet shows that are not only flourished in the Central Java region but also in most parts of East Java. This study uses qualitative methods with descriptive analytical analysis. Research data are collected through literature studies, documentation studies, interviews, and field observations. The results of the study show that East Javanese shadow puppet show, both performance elements, the structure, and some elements of "*garap pakeliran*" have currently been colored by the idioms of Surakarta-style shadow puppet show.

**Keywords:** Aesthetics; Shadow Puppet Show; Surakarta Style; East Javanese Style

**How to Cite:** Nugroho, S. (2018). The Aesthetics Effect of Surakarta-Style *Pakeliran* on East Javanese *Pakeliran*. *Harmonia: Journal of Arts Research And Education*, 18(2), 153-161.

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### INTRODUCTION

East Javanese-style shadow puppet show (hereinafter referred to as *Pakeliran Jawa Timuran*), or better known as '*wayang jekdong*' or '*wayang dakdong*', is a form of shadow puppet show that grows and develops in the *brangwétan* region, which is across the east of the watershed Brantas. This *pakeliran* has a relatively narrow of performing range when compared to the area of East Java Province which consists of 29 regencies and 9 cities. *Pakeliran Jawa Timuran* only lives in villages in Jombang Regency, Mojokerto, Malang, Pasuruan, Sidoarjo, Gresik, Lamongan, and on the outskirts of Surabaya.

*Pakeliran Jawa Timuran*, both the aspects of the *wayang* artistry, the structure of the play, and the style of the per-

formance are very different from those of Surakarta and Yogyakarta styles. Based on the style of the show, *Pakeliran Jawa Timuran* can be grouped into four sub-styles, namely: (1) Sub-style *Lamongan* (with the mastermind Ki Subroto), lives and develops in the Lamongan area and its surroundings; (2) Sub-style *Mojokertoan* (with the mastermind Ki Piet Asmoro), lives and develops in the area of Jombang, Mojokerto, and its surroundings; (3) Sub-style *Porongan* (with the mastermind Ki Soleman), lives and develops in the Sidoarjo area, Surabaya, and its surroundings; and (4) Sub-style *Malangan* (with mastermind figures, Ki Abdul Mukid, Ki Matadi, and Ki Wuryan Wedharcarita), lives and develops in Malang and surrounding areas. Even from other *Jawa Timuran* sub-styles, this *Pakeliran Malangan* has a different

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style of performance (Timoer, 1988, p. 19). The differences in performance patterns in each region occur because each region has its own reference to puppetry which is formed from the individual styles of each puppeteer and inherited from generation to generation. *Pakeliran Jawa Timuran* has a more simple, straightforward, familiar, and flowing aesthetics (Javanese: *gayeng, gobyog, ramé*). The nuances of puppet art show which is *gayeng, gobyog, ramé* are strongly influenced by the nuances of togetherness and intimacy of rural and/or coastal communities (*pesisiran*) (Kayam, 1981; 2001).

Based on the field study, it was found that not all East Javanese puppeteers presented *Pakeliran Jawa Timuran*, because not all East Javanese people liked *Pakeliran Jawa Timuran*. Some communities in certain areas such as Magetan, Ngawi, Madiun, Nganjuk, Pacitan, Ponorogo, Trenggalek, Tulungagung, and Blitar, prefer Surakarta-style *pakeliran*, so that the puppeteers who live in the area mostly adhere to the Surakarta-style of *Pakeliran*. Why did this happen in the life of puppetry in East Java?

Research on the aesthetics influence of the Surakarta-style *pakeliran* on *Pakeliran Jawa Timuran* is urgent to be done, considering that until now there has been no scientific study to discuss it. The two previous writings, *the Wayang Malangan*, written by Suyanto (2002), emphasizes more on the origins and life of *Malangan* sub-style shadow puppets; while "*Nyalap Nyaur: The Management Model of Jekdong Puppet Performance in the Celebration of East Javanese Traditions*," Wisma Nugraha Christianto writing focuses on the management model of the East Javanese puppeteers both during quiet and crowded stage performances (Rich, 2012). Meanwhile, the article entitled "*Artistic and Aesthetic Concepts of Javanese Puppetry Art*," written by Nugroho (2007), only discusses the differences in artistic concepts and aesthetic concepts of Javanese puppetry in general. "*Rasa: Affect and Intuition in Javanese Musical Aesthetics*", Benamou's writing (2010) focuses more attention on the issue of the feeling

underlying the aesthetics of traditional Javanese music. "*The Concept of Taste in Purwa Wayang Kulit Show*," written by Sunardi (2012), only reveals indicators of *rasa regu, greget, sedhah, and prenès* in a puppet show. Likewise "*Estetika Wayang*," Hadiprayitno (2014) writing, focuses more on the aesthetic basics in *wayang kulit purwa* shows.

Based on the background problems above, the problems of this research are: How did the East Javanese puppeteers react to it? That is, does the aesthetics of the Surakarta-style *Pakeliran* also affect *Pakeliran Jawa Timuran*? If the answer is 'yes', why did it happen? In accordance with the formulation of the problem set, this study aims to explore the aesthetics influence of the Surakarta-style *Pakeliran* on *Pakeliran Jawa Timuran* as a form of a popular style puppet show.

## METHODS

This study uses qualitative methods with descriptive analytical analysis. The research data were collected through literature studies, documentation studies, interviews, and field observations related to the East Javanese shadow puppet show. The literature study was focused on books and manuscripts about East Javanese puppet show. The documentation study prioritizes several audio-visual recordings of *Pakeliran Jawa Timuran*. Interviews were conducted with puppeteers and East Javanese shadow puppet observers. The field observations focused on *Pakeliran Jawa Timuran* Sub-style *Porongan*, with the mastermind Ki Wardono (Mojokerto); Sub-style *Mojo-kertoan*, with mastermind Ki Pitoyo (Mojokerto); and Sub-style *Malangan*, with mastermind Ki Suyanto (Malang).

## RESULTS AND DISCUSSION

### Performance Devices

The stage of *Pakeliran Jawa Timuran* basically does not have a significant difference with the Surakarta-style *pakeliran* stage. The difference is because before the *pakeliran* takes place, it is started with the

*Ngréma* dance performance, then there is usually an additional stage located in front of the shadow puppet stage. This additional stage is also be used for the *Ngréma* dance performance arena, this stage is also sometimes used for the presentation of *campursari* music before the *Ngréma* dance takes place. There is an additional stage that blends with the shadow puppet stage, located behind the seats of the *panjak* (Central Java: *pengrawit* or *niyaga*), there are some that are set apart from the shadow puppet stage; depending on the conditions of the venue.

The gamelan used to accompany *Pakeliran Jawa Timuran*, especially sub-style *Lamongan*, *Mojokertoan*, and *Lamongan* before the 1970s, only had *sléndro* verses with 15 instruments: *gendèr penerus*, *gendèr babok*, *rebab*, *kendhang*, *slenthem*, *gambang*, *panembung*, *bonang babok*, *bonang penerus*, *demung*, *saron I*, *saron II*, *peking*, *kenong*, *kempul* and *gong*. The *sléndro* gamelan and *pélog* at that time were only used in *Pakeliran Jawa Timuran* sub-style *Malangan*. However, in its development, all sub-style *pakeliran Jawa Timuran* have used the *sléndro-pélog* instrument, which consists of: *gendèr penerus*, *gendèr babok*, *rebab*, *kendhang wayangan*, *ketipung*, *kendhang ageng*, *slenthem*, *gambang*, *panembung*, *bonang babok*, *bonang penerus*, *demung I*, *demung II*, *saron I*, *saron II*, *peking*, *kenong*, *kempul* and *gong*. Even with drums, cymbals, organs and guitars.

The musical instruments of *gamelan wayangan* like the last one called are 'new traditions' that developed in Javanese shadow puppet show, both in Surakarta, Yogyakarta and also in East Javanese today. It was called a 'new tradition' because the arrangement only appeared in the 1990s, which was started by *pantap* style *pakeliran*, namely a puppet show held in the courtyard of the Central Java Governor's Office by the Committee of Permanent Appreciation and Puppetry Art Development on the initiative of Soedjadi, Chair of Ganasidi (Indonesian Puppet Art Development Agency) in Central Java. The use of drums and cymbals is for stabilizing sound effects when puppets fight, while the use of or-

gans and guitars is to accompany *campursari* songs.

*Pakeliran Jawa Timuran* has a characteristic in *sampiran* arrangement (the term East Javanese Puppetry) or *simpingan* (the term Central Javanese puppetry), which means figures of puppets which are plugged in lined up on the right and left of the puppet show screen (Javanese: *kelir*). *Sampiran kanan* (from front to back) consists of *Batara Kala*, *Batara Bayu*, *Werkudara*, *Bratasena Baladewa*, *Gathutkaca*, *Antareja*, monkeys, deities, subtle kings, king's sons/ princes (Javanese: *putran*), *Batara Guru* (facing left with the position above the other *sampiran* puppets), puppet princess, and small puppet figures. *Sampiran kiri* (from front to back) consists of giant king figures (Javanese: *danawa raton*), *Dasa-muka*, *Suyudana*, *Dursasana*, *Pragota*, prime ministers (Javanese: *patihan*), round-eyed puppet figures (Javanese: *plelengan*), puppet figures whose mouths are open so that their teeth and fangs appear (Javanese: *prèngèsan*), *Setyaki*, *Batari Durga* (facing right with the position above the other attachment puppets), the small-sized *Kurawa*, *king seberang* who has a handsome face (Javanese: *sabrang bagus*), and small puppet figures. Before the shadow puppet show begins, in the middle of *kelir* (the screen) are embedded puppet figures *Semar* and *Bagong* - sometimes accompanied by *Besut* - which are closed or located outside the *kayon* figure or *gunungan*.

The arrangement of shadow puppet figures in *Pakeliran Jawa Timuran* is different from the arrangement in the Surakarta-style *pakeliran*. The figures of the *Baladewa* in *Pakeliran Jawa Timuran* are included in *sampiran kanan*, in the Surakarta-style *pakeliran* is on *simpingan kiri*. The figures of *Batara Kala* and the gods in *Pakeliran Jawa Timuran* are included in the right side, in the Surakarta-style *pakeliran* included in the puppet *dhudhahan* category, which is puppet figures arranged in *kothak* or on top of the *kothak* lid on the right side of the puppeteer. Likewise, the small figures of *Dursasana*, *Pragota*, *patihan*, and *Kurawa* in the Surakarta-style *Pakeliran* be included

in the category of *wayang dhudhahan*. The figures of Semar and Bagong in Surakarta-style *pakeliran* have never been kept together in *simping* with the *kayon* figure in the middle of *kelir*; these two puppet figures are in the *wayang dhudhahan* category.

### Performance Structure

*Pakeliran Jawa Timuran* has a different structure from the Surakarta-style *pakeliran*. In East Javanese tradition, before the *pakeliran* began, a special East Javanese dance was performed, which is *Ngréma* in two styles; women style and men style. The *Ngréma* dance is a package from the shadow puppet show and is presented between 9:00 and 23:00, in addition to the opening performance or reception of guests, this performance as well as to invite shadow puppet show viewers. Besides dancing, *Ngréma* dancers also sang *campursari* songs. They also received *saweran* from the spectators who participated in the dance (Javanese: *ngibing*) on the stage. In certain performances that are mass celebrations, before the *Ngréma* dance is usually enlivened with *dangdut* or *campursari* music performances which are presented by the committee from outside the shadow puppet group. They usually perform between 19:30 and 21:00.

*Pakeliran Jawa Timuran* has a simpler structure compared to the *pakeliran* structure of the Surakarta style tradition. The first part consists of four scenes: (1) *jejer* (standing in line) in an empire (with nuances of melody *pathet sepuluh* followed by *pathet wolu*), a king is confronted by the ministers, then the arrival of guests, and ending with all puppet figures leaving the place (Javanese: *bedholan* or *budhalan*); (2) *paséban*, the prime minister ordered his troops to go to a place, ending with *budhalan*; (3) *sepisan* war, war between the royal forces *jejer I* against troops from other kingdoms; (4) *jejer II* in an empire, accepts the arrival of guests, ends with *budhalan*. The second part with the *pathet sanga* nuances, consists of three scenes: (1) *jejer III* in the hermitage (the priest is confronted by knights with *panakawan*: Semar, Bagong, and Besut) or in

the middle of the forest (knight confronted by *panakawan*: Semar, Bagong, and Besut), continued by *budhalan*; (2) *perang gagal* or *perang bégal*, knight figures against giants which ends with the death of the giants; (3) *jejer IV* in a kingdom *Jejer I*, ending with *budhalan*. The third part with the nuances of melody *pathet serang*, consists of three scenes: (1) *Jejer V* in an accross kingdom, ending with *budhalan*; (2) *Brubuh* war, a war between figures in *Jejer I* against the figure on *Jejer V* which ends with the death of one party; (3) *Jejer pamungkas* (the final), the closing scene in a kingdom.

There are three things that distinguish between *Pakeliran Jawa Timuran* and *Pakeliran Surakarta* style. First, *Pakeliran Jawa Timuran* has four *pathet* areas (a system that regulates the role, position, and tone area of Javanese gamelan), namely *pathet sepuluh*, *pathet wolu*, *pathet sanga*, and *pathet serang*; whereas *Pakeliran Surakarta* style only has three *pathet* regions, namely *pathet nem*, *pathet sanga*, and *pathet many-ura*. Second, all scenes (except *paséban* and war) in *Pakeliran Jawa Timuran* are called *jejer*; whereas in Surakarta style the term *jejer* is only used to refer to the first scene, for the following scenes are called scenes or *candhakan*. It is called a scene when accompanied by a certain composition and accompanied by a narration of the puppeteer, and is called *candhakan* if it is only accompanied by melody at the level of *ayak-ayak*, *srepeg*, or *sampak* and is not accompanied by the narration of the puppeteers. Third, in *Pakeliran Jawa Timuran*, there are no *kedhatonan* scenes – which end in *limbukan* – and *gara-gara* scenes. *Kedhatonan* scene is a scene that depicts a king's empress accepting the presence of the king from the courtroom, while *gara-gara* scene is a scene that shows *panakawan* (Gareng, Petruk, and Bagong) joking and singing hymns. The joking of the *Panakawan Jawa Timuran* (Semar, Bagong, and Besut) are displayed in *jejer III* when they follow the knight who became their master.

The first and second cases up to now are still preserved as typical characteristics of *Pakeliran Jawa Timuran*, but for the thir-

case at this time it has begun to wear off. That is, at this time *Pakeliran Jawa Timuran* also displays *limbukan* and *gara-gara* as well as *Pakeliran Surakarta* style now in general. *Limbukan's* appearance in *Pakeliran Jawa Timuran*, refers to the 1990s-style *limbukan* Surakarta style *pakeliran*, which appears as a 'loose scene' without beginning with *kedhatonan* scene. Likewise, *gara-gara* in *Pakeliran Jawa Timuran* refers to the Surakarta style of the Nartasabda era (the 1970s) *pakeliran* which was adopted from the Yogyakarta style *pakeliran*. The two scenes are used by the East Javanese puppeteers to convey social messages as well as to present *campursari* songs both at the choice of the puppeteer or the audience's request.

### Elements of Garap Pakeliran

*Garap pakeliran* includes all elements of *pakeliran* expression, which consist of: *catur*, *sabet*, *gending*, *sulukan*, *dhodhogan*, and *keprakan*. *Catur* is the puppeteer discourse presented in *pakeliran*. *Sabet* is everything related to the *wayang* movements in *pakeliran*. *Gending* is gamelan music which serves to accompany the nuances of giving *wayang* performances. *Sulukan* is a combination of poetry and songs performed by puppeteer to build a certain atmosphere in the *pakeliran*. *Dhodhogan* is the sound of a wooden beater (called *cempala*) which is struck on the inside or outside of the puppet box to build a certain atmosphere in the *pakeliran*. *Keprakan* is the sound of a number of metal plates (called *keprak*) which hang on the lip of the puppet box to build a certain atmosphere in *pakeliran* (Nugroho, 2012). Of the six elements of *garap pakeliran*, there is one element of *garap* that has similarities between Surakarta style *pakeliran* and *Pakeliran Jawa Timuran*, which is on *garap catur*, while the other *garap* elements (*sabet*, *gending*, *sulukan*, *dhodhogan*, and *keprakan*) shows typical East Java.

*Catur* in *Pakeliran Jawa Timuran*, based on the form of speech and its functions can be grouped into three types, namely *janturan*, *pocapan*, and *ginem*. *Janturan* is a narrative of puppeteer to describe a scene

that is presented along with the strains of melody that sound soft (Javanese: *sirep*). *Pocapan* is the puppeteer's narrative to describe the events that have occurred and will occur in *pakeliran* which are presented without strains of melody; if using the strains of gending sounds soft it is called *pocapan gadhingan*. *Ginem* is a dialogue or monologue of puppet characters in *pakeliran* (Timmoer, 1988). The naming of terms in this *catur* grouping can be ascertained to come from the term Surakarta style puppetry, except *pocapan gadhingan*. For Surakarta style puppetry, all the narratives of the puppeteers are presented in accompaniment of the *sirep gendhing*, both to describe a scene and events that have occurred and will occur in *pakeliran*, called *janturan*.

*Janturan jejer 1* in the *Pakeliran Jawa Timuran* - although with different dialects and language styles - has the same sentence pattern and structure as *janturan jejer* on Surakarta style *pakeliran* tradition, consisting of: opening, royal names, geography, economic conditions, conditions of peace and state security, the loyalty of the courtiers, the name of the king along with its meaning and character.

The opening text of *jejer I* speech written as follows: "*Yanenggih, sirepé data pitana sekaring panguneng-uneng, tiyang ngringgit ing sadalu menika nggelar carita jaman purwa.*" (This is a silence, a man masterminds the puppet show this night-long holding stories of the beginning.) This text bears similarities with the opening text of the lacerations in the Surakarta-style *pakeliran* which reads: "*Swuh rep data pitana*" (Nojowirongko, 1960, p. 70).

The *janturan* text that refers to the royal name in *jejer I* written as follows:

"*Inggang kanggé bebukaning carita anyariyosaken gelaring Nagari Darawa-ti. Wah éka adi dasa purwa madya wasana. Wah pengaraning wadhah, éka mring sawiji, adi linuwih, dasa sepuluh, purwa wiwitan, madya tengah, wasana wekasani kandha carita ing sadalu menika.*" (As the beginning of the story is told the condition of Dwa-rawati Country. *Wah éka adi dasa purwa madya wasana. Wah* means container, *éka* means one, *adi* means beautiful, *dasa* (ten),

*purwa* (beginning), *madya* (middle), *wasana* (the end of the story tonight.)

This is similar to Surakarta style *Janturan jejer* text which is written as follows: "Anenggih pundi ta ingkang kaéka adi dasa purwa. Éka sawiji, adi luwih, dasa sapuluh, purwa wiwitan" (Nojowirongko, 1960, p. 70).

*Janturan* text that illustrates the geography of a state is written as follows: "...negari ngungkuraken gunung, ngayunaken lelayaran utawi samodra, ngéringaken pesabinaan, nengenaken bengawan, mengku bandaran agung." (... a country back to the mountain, facing the ocean, on its left is agricultural land, on the right is a large river, has a large port.) This is the same as *janturan* text in the Surakarta style written as follows: "... nagari ngungkuraké pagunungan, ngéringaké pasabinaan, nengenaken benawi, ngayunken bandaran gedhé" (Nojowirongko, 1960). The text created by Padhasuka (*Pasinaon Dha-lang ing Surakarta*) in around 1923 actually depicts the geographical location of the Surakarta Palace, which is back to the mountain (*Pegunungan Seribu*), on the left (west) of agricultural land (Boyolali and Klaten), next to the right (east) has a Bengawan Solo stream, and in front of it in distance there is a port (Tanjung Emas, Semarang). Because *Janturan jejer* text is standardized as a reference for Surakarta style puppetry, the PDMN (*Pasinaon Dha-lang ing Mangkunegaran*) also uses the same pattern, even though the Mangkunegaran Palace faces south.

*Janturan* text that illustrates the economic condition of a country is written as follows:

"...tiyang dagang layar, botena para priyantun, senajan tiyang alit ingkang ahli nyambut damel kulak cantak wlijo bakul, adola godhong adola biting do-dola suket utawi mubeng pasar tanpa bandha pisan padha seneng ati, cukup sing disandhang lan sing pangan, datan ana sing kacingkrangan uripé. Menapa déné tiyang manca negari ingkang andon bebara nyambut damel ngantos jejel, tanah jembar ketingal rupek ananging andadosaken raharjané negari. Tiyang

*alit ingkang narakisma panggaraping bumi lampahé pertanian samya mungkul pangolahing tetanem, samya tulus ingkang sarwa tinandur ...."*

(... traders and sailors, not only the upper classes, even ordinary people who like working as broker and traders, leaf sellers, palm leaf ribs sellers, grass sellers or those who just go around the market without any capital are happy, fulfilled clothing and food, there is no miserable life. Even foreigners who make a fortune to work as workers are so plenty, so the land becomes narrow but it adds to the excitement the country, the farmers are diligent in working on agricultural land, the plants grow well ...).

This text is similar to *Janturan jejer* in the Surakarta style text, which is written as follows:

"... gemah kang lumaku dagang, rainten dalu tan ana pedhoté, labet tan ana sangsayaning margi. Aripah janma ing manca kang sami griya salebeting praja jejel apipit, pangrasa aben cukit tepung taritis, papan wiyar katingal rupak saking rejaning nagari. Karta kawula ing padhusunan padha tentrem atiné, mungkul pangolahing tetanèn ...." (Nojowirongko, 1960, p. 70).

(... *gemah* means the course of day and night trade is endless, because there is no security disturbance. *Aripah* means foreigners who are domiciled in the kingdom are seem crowded, their houses huddled together, wide boards appear narrow because of the hectic situation. *Karta* means people in the countryside feel secure, diligently working on agriculture ...)

The text describing the state of peace and security of a country is written as follows:

"Panguripané kawula ayem tentrem kadayan saka amané negara, lampahé durjana utawa maling brandhal kampak kècu datan ana, mila ingon-ingoné kawula alit rupia sato iwèn bèbèk ayam datan ana kang dèn-kandhang, senadyan rupia rajakaya maèsi lembu kuda ménda datan ana cinancangan, yèn ènjing dèn-umbar ana pangonan abyoor

kadya jambé jebug sinawuraken. Montoro wétan ngendanu kilèn wancinira jam sekawan setengah gangsal sonten rajakaya dèn-giring dhateng kandhan-gipun piyambak-piyambak ....”

(People’s life is peaceful because of its guaranteed security; no thieves, hoodlums, robbers, so that pets like ducks and chickens need not to be kept in cages: buffaloes, cows, horses, goats need not to be tied up, when the morning comes, they look for food by themselves, in the afternoon at four, half past four the livestock are herded into each of their cages ...).

This is similar to the Surakarta style *janturan jejer* text, which is written as follows: “... *ingon-ingon kebo sapi pitik iwèn tan ana cinancangan, rahina aglar ing pangonan, yèn bengi mulih marang kandhangé dhéwé*” (Nojowirongko, 1960, pp. 70-71) (... buffaloes, cows, chickens, ducks are not tied, during the day they are left in the field, at night they return to each of their cages.)

The text describing the loyalty of the royal court officials is written as follows: “*Senadyan lampahé nayakaning praja dalah sak-panekaré dalah para mantri-mantri bupati samya bekti dhateng kuwajibané sumungkem ing negara njunjung dhateng kaluhuraning Sang Nata!*” (Royal court officials and their staff and the regent mantry work diligently faithful to the state, devoted to the king.) This text is similar to the Surakarta style *janturan jejer* text, which is written as follows:

“*Raharja tebih ing parangmuka, déné para mantri bupati padha kontap kautamané, bijaksana limpad ing kawruh putus marang wajib pangrèhing praja, tansah hambudi wewahé kaluhuraning nata*” (Nojowirongko, 1960, p. 71).

(*Raharja* far from the attack of the enemy, while the regents seem loyal, wise, clever, able to carry out their obligations, always trying to improve the nobleness of the king.)

The text that depicts the name of the king and its meanings and characters is

written as follows: “... *jejuluk Sang Maha Prabu Bathara Kresna, ya Sang Prabu Padmanaba, ya Prabu Harimurti, ya Prabu Danardana, Radèn Narayana jeneng klairané. Jejuluk Bathara Kresna, tegesé Kres = tajem utawa landhep, na = wujud utawa ning, bathara = déwa, ratu gung binathara sinebut déwa kamanungsan, wujudé ireng cemani nanging cukup kawuningané landhep panggraitané... seneng paring pepadhang wong kepetengan, paring kudhung wong kepanasan, awèh payung wong kodanan, awèh sandhang wong kawudan, paring pangan wong kasatan.*”

(... titled Sang Maha Prabu Batara Kresna, Prabu Padmanaba, Prabu Harimurti, Prabu Danardana, Raden Narayana in-born name. Batara Kresna, meaning Kres= sharp, na = manifested, bathara = deity, king which is alike god or deity in a human body form, has a black and smooth but very knowledgeable and intelligent... likes to enlighten darkness, gives a hat to someone who is hot, gives an umbrella to people who get wet in rain, gives clothes to people who do not have clothes, feeds to those who are starving.)

This text is similar to the Surakarta style *janturan jejer* text, which is written as follows:

“... *Sri Bathara Kresna, Prabu Arimurti, Padmanaba, Narayana, Késawa, Wasudéwa, Wisnumurti, Danardana, Janardana. Mila jejuluk Sri Bathara Kresna, cemeng pasarirané trus balung sungsum ludirané, yèn ayama ayam cemani, keni kinarya sarana, sanadyan Sri Kresna uga dadya sarana janyaning Pandhawa ing Bratayuda ... paring sandhang wong kawudan, asung pangan wong kaluwèn, awèh banyu wong kasatan, paring teken wong kalunyon, asung kudhung wong kepanasan, awèh payung wong kodanan, karya sukaning prihatin, amaluyakaken wong asakit*” (Nojowirongko, 1960, p. 71).

(... Sri Batara Kresna, Prabu Arimurti, Padmanaba, Narayana, Kesawa, Wasudewa, Wisnumurti, Danardana, Janardana. Titled Sri Batara Kresna, his skin is black to bone marrow and blood; if

chicken is a smooth black chicken, can be used as a tool, so too Sri Krishna can be used as a means of glory of the Pandavas in Bratayuda ... giving clothes to people who do not have clothes, feeding people who are starving, giving water to people affected by drought, giving sticks to people who walk on slippery roads, giving hats to people who are overheating, giving umbrellas to people who are in the rain, entertaining people who are difficult, treating sick people.)

*Catur* in *Pakeliran Jawa Timuran* has a type of *pocapan* which functions to describe the figure, clothing, and the magical power; to describe the shape of a vehicle (such as a train, horse, elephant) and its magic; to describe the form of a weapon (such as an arrow) and its magic; or describe other things (like fire, water, wind) and their strength. This type of *pocapan* is called the term *suwaka*, which in the Surakarta style of *pakeliran* is called *pocapan pamijèn*. Although speaking with dialects and typical East Javanese language styles, the *pocapan* structure is similar to the Surakarta style *pocapan pamijèn* structure.

The *ginem jejer* structure in *Pakeliran Jawa Timuran* has similarities with the *ginem jejer* structure and scenes in the Surakarta style *pakeliran*, which consists of *ginem blangkon* followed by *ginem baku*. *Ginem blangkon* is a cliché dialogue that contains welcome from the host to the party that comes to face, or contains a report of a royal court official to the king about the situation and condition of the country. The *ginem baku* is a conversation between groups related to certain problems discussed in a trial or meeting. The similarity the *Ginem* type also occur in dialects and idiolects of puppet figures, for example: (1) the word *ulun* or *jenengulun* which is used to refer to 'I' for deities when dealing with servants; (2) the word *jenengkita* that is used to refer to 'you' for the god character to his servant; (3) the word *Adhi Guru* is used by Narada to call to Batara Guru; (4) the word *Yayi Samiaji* used by Kresna to call to Puntadewa; (5) a call *Jlitheng Kangku* used by Bima to call upon Kresna;

(6) a call *Jlamprong adhiku* used by Bima to summon Arjuna; (7) the word *bojleng-bojlèng* con-demned devil is used as an style of giants.

Related to when Surakarta style *pakeliran* began to influence *Pakeliran Jawa Timuran*, indeed it cannot be stated with certainty. Nevertheless, there is one clue, that since the Surakarta Kasunanan Karaton established *dalang* (puppeteer) schools named Padhasuka (1923) and Mangkunegaran founded *dalang* schools named PDMN (1931), many puppeteers from outside Surakarta even outside Central Java who had been selling well in their regions Duyun attended puppeteer education in one of these places. That *pakeliran* style of Padhasuka and PDMN became known as the Surakarta style *pakeliran*. They participated in puppeteer education in Padhasuka or PDMN in addition to increasing the puppetry's intellectuality, as well as to increase prestige among the public observing puppets (Van Groenendael, 1987, pp. 53-62). It is possible since that time the texts of the *Pakeliran Jawa Timuran* discourse were contaminated by Surakarta-style *pakeliran* discourse texts presented by puppeteer graduates of Padhasuka or PDMN.

The change in the artistic orientation of the East Javanese puppeteers was increasingly apparent when the reality showed that the puppeteers who had popularity above the other average puppeteers were the Surakarta-style *pakeliran*. A number of the names of puppeteers are popular in Central Java, where they refer to Surakarta style puppetry namely Pujasumarta (Klaten), Nartasabda (Semarang), Anom Soeroto (Surakarta), Manteb Soedharsono (Karanganyar), Purbo Asmoro (Surakarta), and Enthus Susmana (Tegal). Even some East Javanese puppeteers who have popularity above the average of other puppeteers, such as Panut Sasra Dharmaka (Nganjuk), Harjunadi (Nganjuk), Sakri (Madiun), Hari Bawana (Lumajang), and Sun Gondrong (Tulungagung) have Surakarta style shadow puppet show. This means that the existence of the Surakarta style *pakeliran* has a very strong influence not

only in the Central Java region but also in most of East Java.

## CONCLUSION

Based on the description above, it can be concluded that *wayang kulit* as a work of art, both art and performing arts, is not a 'dead' tradition, but a tradition of 'living'. This type of art always changes and develops according to the context. Likewise, *Pakeliran Jawa Timuran* which grows and develops as an oral tradition, always changes from time to time in accordance with the wishes of its people. *Pakeliran Jawa Timuran* as 'folk art' or 'small tradition' in life has become increasingly marginalized, pressured by the 'great tradition' which increasingly dominates the world of puppet shows, namely the Surakarta style of *Pakeliran*. Therefore, to maintain its existence, the Javanese puppeteers inevitably had to make a breakthrough by adopting several sets of performances, part of the structure of the scenes, and some elements of the Surakarta style of *Pakeliran*.

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