

Inheritance of Historical Values in the Community Through Puppet Art Media in Tegal Regency

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Abstract

The purpose of this study: (1) To know the historical themes unearthed by Dalang in Tegal regency. (2) To know how Dalang bequeaths historical values through puppets. (3) To know the obstacles and supports experienced by Dalang in passing on the historical value by a puppet in the Tegal regency. This study used the descriptive qualitative method, collecting data using observation, interview, and documentation. The analytical technique uses an interactive model of analysis. The result of this study shows that (1) The historical themes unearthed by dalang tell about local stories such as the origin of Slawi and out of the ethos of Mahabharata. (2) The messages that want to be delivered by aesthetic elements, and (3) the obstacles faced by puppet shows are the cost to carry on the puppet show, not all people can pay for it, and the support of people who are contentment to historical value and the pleasure about historical values and when dalang are getting older they also get many experiences and knowledge

Keywords: *Devolution, Historical Values, Wayang*

Introduction

Learning will be successful if supported by a crucial component of the education system: the curriculum, which serves as a guideline for every academic unit, helping educators and administrators plan and implement the teaching process. The curriculum provides a structured framework with objectives, content, teaching methods, and assessment strategies to ensure effective achievement of educational goals. Since Indonesia gained independence, the government has worked to develop and refine the national curriculum to meet the changing needs of society (Mulyasa, 2006, p. 4). Additionally, the curriculum is closely linked to the cultural context, as culture encompasses knowledge, beliefs, art, morals, customs, and habits acquired by members of society (Koentjaraningrat, 1992, p. 7). These cultural elements shape social behavior patterns and mindsets, influencing how individuals perceive and interact with their environment. Therefore, the curriculum must transmit academic knowledge and integrate cultural values and norms to ensure students become proficient, culturally aware, and socially responsible. Education and culture are interdependent, with a well-designed curriculum fostering cultural continuity and societal development. In contrast, a vibrant culture enriches the educational experience, making it more relevant for learners and promoting a harmonious society.

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This knowledge is in the form of values contained in an event. Learning about culture can be obtained from knowledge inherited by previous generations to the current generation. A culture can be inherited in the form of tangible cultural results and cultural values (*intangible*) from the past of the Gala (in Karmadi, 2007, p. 1). This cultural value from the past (*intangible heritage*) comes from local cultures in the archipelago, including traditions, folklore and legends, mother tongue, oral history, creativity (dance, song, drama performance), adaptability, and uniqueness of the local community. The inheritance of these values is one of the ways to education in the community. The inheritance of this value can usually be obtained from regional traditions. Local traditions in the community are oral; these oral traditions are often used as sources for the preparation of local history (Widja, 1989, p. 53).

Local history is a history related to two aspects of historical traditions that grow and are inherent in the life of a community (Widja, 1989, p. 3). The source of local history can be written or oral. However, local history is often ignored because of the people's insensitivity to local history, which is based on the idea that they need to learn the national history they get from formal school. In addition, the source of local history is often obtained from oral traditions (Widja, 1989, p. 3) with a specific scope of locality, making some people not interested in local history.

In local history, various interesting stories are depictions of the peculiarities of an event that has occurred in an area. This historical event forms cultural traditions that contain many values and become cultural heritage. Various forms of local cultural heritage provide an opportunity to learn about local history in overcoming problems faced in the past. The problem is that local history needs to be addressed and considered to have no relevance to the present, let alone the future. In addition to being considered irrelevant to the present, the content of stories from local history is often associated with something magical and religious (Widja, 1989, p. 55). Learning is an essential process for changing the behavior of every person. By learning, one can gain knowledge broadly. According to the old understanding, the achievement of learning goals in the form of learning achievements is the result of teaching and learning activities alone (Purnomo, 2011, pp. 1-2).

In education in the community, there is a process of inheritance and decline of socio-cultural values for individuals as group members. Therefore, the values developed in previous generations need to be inherited by the current generation, not only for the integration of individuals into groups but also as a provision of strength to face the present and the future. The process of inheriting these values is expected to develop oneself and the nation and its environment and foster harmonious relationships between humans and humans, humans and

Groups, humans, and God Almighty (Widya, 1991; Didik, 2009). To develop human beings, as mentioned above, it is necessary to have values sourced from previous generations in the form of history (past) (Tolchah, 2015; Yulianti, 2015).

These values are inherited from formal education and local art culture, which can often be used as a source of knowledge and inheritance of values that can help develop the nation and its environment. The local arts can be puppet performances, widely used to attract the attention and participation of the younger generation and the surrounding community.

Local traditional arts that live and develop in a community culture express their life and life (Hisbiyah, 2003; Atsar, 2017). Art is a form of community activity and creativity and cannot stand alone because art is one of the elements that make up culture. The arts that grow and develop describe the characteristic colors of the community's life. The arts in each region have different historical backgrounds and social conditions in each area. Art in society also has a very close relationship with a society's belief system, which generally contains beliefs about things that are supernatural and difficult to explain with ordinary reason.

Wayang art is a traditional art developed in Indonesia, especially on the islands of Java and Bali (Handayani, 2014; Farida et al., 2017). In general, there are two versions of puppets played by people, namely people who wear costumes often known as puppet puppets and puppets played by puppeteers, namely wooden puppets, leather puppets, and grass puppets (Handayani, 2014; Susanto et al., 2019). Tegal Regency also has the art of puppetry because it is geographically and culturally located on the island of Java. Wayang in Tegal Regency is trying to be preserved by various parties. Most people think that the puppets in Indonesia are only puppets. Wayang has many types besides puppets, such as puppet puppets, klitik puppets, beber puppets, mask puppets, orang puppets, and golek puppets. Some puppets have experienced innovations, such as wayang sadhus, wayang wahyu, puppets, buddha, and wayang center. Wayang in Tegal Regency also has puppets resulting from innovation and creation, namely Santri puppets with two characters, Slentheng and Lupit. Local wisdom can be understood as wise ideas full of knowledge and suitable value that are embedded and followed by community members. (Sartini, 2014; Nurhajarini et al., 2015).

Local wisdom is the fruit of the intelligence of the local community (local genius) interacting with the surrounding environment. Local genius is the local identity or cultural identity of the nation that causes the country to absorb and process foreign cultures according to its disposition and ability. Moendarjito, as quoted by Sartini, said that regional cultural elements have the potential to become local geniuses because their survival ability has been tested until now (Sartini, 2004).

One of the impacts of globalization is the increasing urgency of local communities with their cultural wealth. Along with the fading of their traditional ties, many local cultural riches are being pushed out or even extinct due to the insistence of foreign cultures. Traditional societies lose their identity because they are uprooted from their cultural roots. (Warto, 2012, p. 57)

Globalization is a challenge and, at the same time, an opportunity to preserve local culture. The global and the local are not always in tension or conflict but in the form of complementarity and need. (Warto, 2012, p. 57). With the existence of local traditions in the form of puppet art that already exists in Tegal Regency, puppeteers or art activists strive to continue to develop the art of puppetry so that the message or values contained in the puppet story can be conveyed to the younger generation (John, 2013). That way, the inheritance of values is expected so the younger generation can know and appreciate the development of their society from the past to the present that occurs in their environment (Sari, 2019; Tutuk, 2015).

Method

This study uses a qualitative descriptive method with research in the Tegal Regency Area. The data collection technique uses observation and interviews. Observation is the collection of data that uses observation of the research object. The observation technique in this study is passive participation observation, where the researcher comes to the place of activity of the person being observed but is not involved in the activity (Sugiyono, 2015, p. 312). An interview is a conversation with a specific purpose; the conversation is carried out by two parties, namely the interviewer who asks the question and the interviewee who answers the question (Moleong, 2010, p. 186). Documentation as additional data as a reinforcement of primary and secondary data is usually in the form of photographs (Sos et al., 2015; Estri, 2016).

This research uses a data collection tool through guidelines or interview instruments. Namely, questions asked to research subjects. Data analysis techniques use interactive model analysis, including data reduction, which means summarizing, choosing the main things, focusing on the essential things, looking for themes and patterns, and discarding unnecessary ones (Sugiyono, 2015, p. 338). After the data is reduced, the next step is to display or present the data. After the data is presented, conclusions or verification are drawn (Samsiyah et al., 2015; Islamiyati et al., 2019).

Results and Discussion

Historical Themes Explored by Puppeteers in Tegal Regency

For the puppeteers, there are a lot of historical values related history to be used as themes or stories in puppet performances because puppets are also part of history as the statement of Ki Enthus Susmono, in an interview, states that the stories or themes used in puppet performances are many, such as pandora bangkit, the origin of Slawi, Amangkurat 1, the story about Ki Gede Sebayu, much mbak (many mbak) (interview on November 10, 2017).

In addition to using local historical themes, the puppeteers also use external historical themes, such as the story of Mahabharata and Ramayana. The puppeteers in addition to using historical novels in the form of stories from archives or hereditary stories from predecessors, the puppeteers also take themes from prayers, gamelan, and Tegal-style puppet work as in Sholawat Abunawas which is interpreted in Javanese as follows.

Gusti Allah kula mboten pantes ten swarga

nanging kula mboten kiat ten neraka

Mugi kersa nampi taubatane kula

naming paduka ingkang saged angpura

Dosa kula kadhos pasir ing samudra

katampi taubatan kula ya dzal jalali

Umur kula saya dina saya kirang

dosa kula saya dina saya nambah

Means:

God, I am not worthy of heaven,

But enslaved people are not

strong in hell

May you accept the repentance of the

enslaved person. Only you can forgive

The servant's sin is like the sand in the ocean. So

give me repentance, O my Lord.

The Greatest, the servant's life is decreasing as time goes by.

The sin of the enslaved person is increasing day by day.

Sholawat Abu Nawas is chanted by Sinden, followed by the meaning of wiraswara. This prayer was rehearsed after the puppeteer started the performance by reading the prophet's prayer.

The Way of the Puppeteers in Inheriting Historical Values to the People of Tegal Regency Through the Media of Puppet Art

Ki Enthus Susmono, with all his creativity, creates wayang santri innovations where, in every performance, there is no silence from educational messages that are neatly packaged, attractive, and easy to understand. The message in the puppet performance is conveyed through the performance's aesthetic elements, including chess, sabet, and karawitan.

- **Chess.**

Chess is the essence of performance regarding words, including dialogue, monolog, narrative, and description. In the performance of the puppet show "Lupit Kembar," there is a message that includes the teachings of Akidah, Shari'ah, Morals, and Islamic History. Each performance of Ki Enthus Susmono's puppet inserts the three teachings either directly on the target (melon), using figurative sentences (median tilt), or disguised with other events (Myanmar pikoleh) through the puppet that is played.

1. Creed

In the performance of the Santri puppet with the play "Lupit Kembar," Ki Enthus Susmono inserted the message of Akidah. The message of faith is contained at the beginning of the performance in the dialogue between the Slenteng character and Patih Purwadenta. Patih Purwadenta negotiated with Slenteng so that he could forcibly bring Lupit to trial. Patih Purwadenta accused Lupit of stealing the ruby red mastika heirloom based on shamans, intelligent people, and village elders seeing a puddle of water on a bucket placed under the moonlight, which appeared to be the face of Stemplengeng. Patih Purwadenta is worried about this situation because if the ruby heirloom is not found, the Purwamadenda State will be destroyed. Slenteng reminded Patih Purwadenta, who had misinterpreted the heritage that the ruby red heirloom has a deep philosophical value of the heritage of the ancestors but will not have any tone when compared to *la khula wala quwwata illa Billa Hil 'aliyyil 'adze*. There is no power of any kind other than the power of God.

The dialogue between the Slenteng figures and Patih Purwadenta teaches the message not to always glorify anything in its form beyond the power of Allah because there is no effort except Allah, who is almighty. Everything on this earth happens by the will of Allah swt. The message is conveyed through melon, which means communicating the message in a verbal, blunt, direct shooting way at the target (Darmoko, 1992, p. 7). This message conveyed straightforwardly by the Slenteng figure is related to our faith in Allah and our belief that Allah has the nature of the Almighty. Everything happens by God's will.

2. Sharia

Hasanudin AF quoted Mahmud Syaltut; what is meant by sharia is the laws outlined by Allah, or the legal foundations outlined by Allah so that humans can guide them in human relationships and their relationship with nature and life. From the above definition, a common thread can be drawn that Sharia is identical to a religion whose teachings include creed, morals, worship, and mullah. However, in its development, it has experienced narrow meanings, only leading to the provisions of Allah, which are related to the practical daily actions of humans, both in the field of worship and muamalah (Hasanudin et al., 2004, pp. 11-12).

Sharia values are very closely related to the procedures of human worship, both in mahdah worship and ghairu mahdah. In the performance of the Santri puppet with the play "Lupit Kembar," there are several Sharia values: when Purnomo was surprised by the intelligence of Slenteng, who was very understanding of legal issues. Purnomo asked Slenteng a question about the law of carrying the Quran by women who are menstruating. Slenteng replied that depending on the situation and condition, if in a house fire situation, the Qur'an's house will burn, while there is only a woman who is menstruating, then the woman must take the Qur'an that is almost burned because of an emergency.

The message to always keep the five-time prayer is contained in the essence of the red mastika ruby, which is not just an object that the people of Purwamadenda believe if the physical form of the red mastika of the pomegranate is lost, the State of Purwamadenda will be destroyed.

The message to keep the five-time prayer is implied in the red meaning of pomegranate because prayer is the obligation of every Muslim. Prayer can prevent evil and evil. Judging from the dialogue, the state officials of Purwamadenda are likened to a Muslim who knows that establishing prayer is mandatory, but he does not carry out this obligation (Anggraini, 2019).

The delivery of the message in an oblique manner conveys the message by grazing on the target, using figurative sentences (Darmoko, 2010, p. 27) used by Ki Enthus to convey a message about the obligation to maintain the five-time prayer.

1. Moral Values

Morals reflect a person's self; the good or bad of a person can be seen from the morals of his actions. Morality is one of the manifestations of *nas hablumminan*. In the performance of wayang santri, there is always a happy educational message related to morals. It is reflected in the dialogue of the Slenteng character who advises Lupit when Lupit complains of pain to Slenteng. Slenteng explained that Allah will take the sick person in four things, namely: his appetite, his sustenance, his beautiful and pleasing appearance, and his sins. However, when

The person is healed, and his appetite, sustenance, beauty, and goodness are restored, but the sins Allah has taken away are not restored.

Religious messages are conveyed obliquely even though a direct message can be taken about the four things that Allah takes when he is sick and the three things that are returned. However, the essence conveyed is the encouragement to be patient when sick. The message is conveyed by grazing on the target.

- **Sabet.**

Sabet is an aesthetic element in puppet performances closely related to puppets' movement patterns, expressions, and compositions that form a particular emotional and imagery impression. Facial expressions and movement patterns of puppets can affect conversations in a dialogue. Not only can the audience understand the message, but the audience can understand the intention conveyed through the movements and expressions of the puppet characters played by the puppeteer.

1. Creed

When Lupit began to worry about the accusations of the Purwamadenda community, who had accused him of stealing the red ruby heirloom, Lupit was worried that he would be killed. However, the temple silenced him and explained that life and death are in the hands of Allah. The sitting posture of the Slenteng is a solemn expression showing the right hand up to show the power of Allah.

Pointing with the right hand shows the meaning of truth. The right hand of the Temple pointing upwards is not to show that Allah is above or in the sky but to show the power of Allah Almighty. Slenteng also showed his right hand up to convince Lupit not to worry about the accusations against the people of Purwamadenda as they are.

Non-verbal is also seen in the Slenteng movement; one of the functions of the non-verbal code is to convince what is said (repetition) (Hafied, 2010, p. 99). The Slenteng movement shows the index finger of his hand upwards to convince Lupit not to worry.

2. Sharia

At the beginning of the performance, Slenteng greeted the audience, Lupit figures, and the entire group of karawitan players. When saying the greeting, it can be seen that Slenteng faces his face to the audience, then faces Lupit, and faces the face of the karawitan group. In the dialogue, Slenteng also explained the law of saying greetings and answering greetings.

The non-verbal code shown by Slenteng when greeting Lupit, the audience, and the karawitan players was to show that the greeting he said was shown to Lupit, the audience, and the karawitan players. This behavior is in line with the function of non-verbal codes to add or

Complement utterances are considered imperfect (Ibid, p. 103-104). The greeting spoken by Slenteng is complete, but to perfect it and know to whom the greeting is shown, Slenteng looks at Lupit, the audience, and the kara witan players.

3. Moral Values

The moral value of the performance of the Santri puppet can be seen from Lupit's attitude of respect for Kyai Ma'ruf, Lupit's teacher. Lupit lowered his head when asking for advice from Kyai Ma'ruf as a sign of respect for the teacher. Kyai Ma'ruf was seen holding Lupit's shoulders, trying to strengthen Lupit's mentality to retrieve the ruby red mustika lost in Prajiman. When Kyai Ma'ruf holds Lupit's shoulders, it can be interpreted that a teacher should always provide moral support to his students who want to develop themselves. Not by killing his character and not caring about the development of his students.

Lupit's reverence for Kyai Ma'ruf is in line with what Shaykh Az-Zarnuji, in his *Ta'lim Muta'allim* kid, states that the disciples will not gain knowledge and will not be able to take advantage of it without respecting their knowledge and teachers (Shaykh Az-Zarnuji, 2009, p. 27). This message, classified as a nonverbal code, shows one's identity so others can recognize it (identity) (Hafied Cangara, 2010, p. 99). The intention is to show that Lupit's position as a student or student must be polite and honor his teacher. Sabet in puppet performances is an element that should be included because, with the expression and movement of puppet characters, the dialogue between puppet characters will be lively and exciting.

- **Karawitan.**

Gamelan music is usually called the art of karawitan, meaning ngawit (very soft, very difficult). Wiyaga (pengrawit) is like a wife or close friend for puppeteers. Whenever he performs, he must be sensitive to the rhythm of the gamelan. A puppeteer, wiyaga sinden, and waranggana are also like two keeping coins, pictures, and numbers. A puppeteer symbolizes content, substance, essence, or essence, while Miyagi and Sinden symbolize the symbol of the container (place) (Susetya, 2012, pp. 84-85).

The beautiful kara witan will also add to the life of the performance because the puppet show cannot be separated from the kara witan. The accompaniment of karawitan, which is different from other puppet performances, can be seen from the musical instruments; in addition to traditional gamelan, contemporary musical instruments are added, further beautifying the accompaniment. In addition, almost all of the songs sung by Sinden are various prayers (Ketut, 2013; Rachman, 2016).

According to Ki Enthus Susmono, in every performance of Wayang Santri, the accompaniment of the fatih prayer is hummed at the beginning and end of the performance (personal interview,

November 25, 2017). The Fatih prayer is sung in Arabic, followed by a translation in Javanese. The prayer of Fatih contains praise to the Prophet Muhammad (saw), who has led to the path of truth, and praises the companions and family of the Prophet Muhammad (saw).

1. Creed

The message of faith in kara witan is contained in the abunawas prayer, which is also interpreted in Javanese. Sholawat Abunawas is chanted by Sinden, followed by the meaning of wiraswara. This prayer was chanted after the puppeteer started the performance by reading the Prophet's prayer. This Abunawas prayer contains a profound message about a servant's self-awareness of his sins, which are increasing every day while the life of a human being decreases every day. Therefore, people should repent and ask for forgiveness from Allah swt because Allah is the Most Forgiving.

2. Sharia

Religious messages related to Sharia are gending tomo ati (medicine of the heart). This gending is sung in the middle part. From this song, a message can be taken about five cases of liver medicine, as in the poem by Sunan Kalijaga. These five things encourage humans to worship continually. It aims to make humans calmer in living life. This is a sunnah practice that every Muslim should carry out by reading the Qur'an, meaning that humans can understand Allah's word as a life guideline. Night prayer is the primary time when most people are asleep, and he asks Allah; it will also bring more solemnity at night because the calm atmosphere is not as noisy as in a third of the night.

Gathering with righteous people is one of our efforts to gain knowledge from it and constantly remind us of goodness. Increasing sunnah fasting serves to control worldly desires. The following practice is multiplying dhikr at night by understanding the meaning of the poem of the tomo ati, which can be applied in daily life to avoid liver disease (Failasufah, 2016, p. 45). The message in this poem of the tomo ati is also conveyed melodiously because the content of the message is transferred directly. The content can be understood directly about the five things that should be done for liver medicine (Fikriono, 2012).

3. Moral Values

The prayer reading accompanies the Let's Recite gending, which contains a message about the virtues of the reciter. Reciting (seeking knowledge) is more important than praying a thousand rokaat; by reciting, a person can know many things around him. Every time one is going to recite, one should set one's intentions because there are many temptations from Satan and Satan when one recites. We often encounter this in daily life, such as being sleepy when reciting and

The possibility of someone reciting in a drowsy state because of a lack of concentration and seriousness. Finally, the person needs to get knowledge from reciting.

As in the previous endings, the message in the Let's Recite getting was also conveyed melodiously. The language is straightforward to understand. The verses sung are mainly about the invitation to strive for goodness. The getting sung in Indonesian is :

ayo maju
maju terus
pantang mundur
maju sampai titik darah penghabisan

Means :

Let us move forward
Forward
never back down
Advancing to the Last Blood Drop

Traditional song elements were also displayed in the performance with the song Sluku-Sluku Bathok, which contains the concept of self-reflection with Sufism nuances :

Sluku-sluku Bathok
bathoke ela elo
sirama menyang solo
leh olehe payung motha
tak jentit lololobah
wong mati ora obah
yen obah medeni bocah
yen urip golek o duwit
Sluku-sluku Bathok

Derived from the Arabic mistake, ghusluk-ghusluk batnaka, meaning basilar, cleans your heart, stomach (batnaka), or heart. Purification of the heart by dhikr to Allah SWT, with the pronunciation is *bathoke ela elo* (batnaka lailaha Allah), which means to say the sentence of monotheism that there is no God but Allah. Inner purification must also be supported by the reciprocal recitation of solo, in Arabic, sir uma yasluka, meaning following the path uma takes (Prophet et al.). In obeying Allah's teachings, the Messenger must be Oleh-other.

Paying motha (la ilaha il Allah hay un wal malta) means mentioning the monotheistic sentence from birth to death.

Obstacles and Support Experienced by the Puppeteers in Inheriting Historical Values Through Puppet Art Media in the Community of Tegal Regency

The effort to inherit historical values can only stand with the support of various parties. Moreover, it concerns historical values in this era of globalization, where historical values are beginning to sink or even disappear. The effort to inherit these historical values certainly cannot run as expected. It is not uncommon to get obstacles and obstacles in carrying out efforts to inherit historical values, even though this is a must and has good intentions.

The masterminds who carry out efforts to inherit historical values certainly experience dynamics and various internal and external problems. However, this is the material for evaluation that is even better.

1. Constraints

The inheritance of historical values through the media of puppet art is also related to culture, which in this case is the art of puppetry. In the modern era like today, many young generations do not love this military culture and are reluctant to learn, even to watch.

The results of the interview conducted by the author with Ki Enthus Susmono stated that many young people today have not fallen in love with culture; if they are not in love and have not been happy, then it is not optimal (interview on November 10, 2017). This is also supported by the statement of Ki Gunawan Suwati in an interview with the author, stating that nowadays, many children or the younger generation are reluctant to watch, let alone want to learn about the art of puppetry (interview on October 19, 2017).

In addition, there are also many obstacles for the puppeteers in inheriting historical values. Are external and internal obstacles that also come from the puppeteers themselves, such as 1) health factors, in this case, the age of the puppeteers themselves, the increasing age of the puppeteers or the way the puppeteers are performing puppets, 2) Factors in the management of the Public Relations section are also starting to decrease, and 3) The number of puppeteers is small so that in the months of high demand, many puppeteers scramble for puppeteers if they do not get them, the puppeteers also have to postpone the performance schedule.

2. Supporting Factors

A person's love for historical values and his pleasure in existing historical values. Like the author's interview with Ki Enthus Susmono, who stated that people who have loved and enjoyed all their power and efforts will be fought, as well as in terms of their love for existing historical values. (Interview on November 10, 2017). In addition to receiving their advice, the

Puppeteers also need criticism to advance the art of puppetry. The age of the puppeteers can also support the process of inheriting historical values through the art of puppetry because the older the puppeteers, the more experience the puppeteers get when performing and the more knowledge or knowledge they have. Face-to-face communication is carried out by a mastermind to his supporters and fans with a pattern of *sambang*, friendship, or visiting. Visiting several puppet artisan communities, a celebration artisan that has been closely established is called *sambang bala* (reviewing friends). *Sambang dulur* (reviewing very familiar individuals). *Sambang dulur* is essential for distributing, dividing, and paying attention to fostering solid social ties. The function of *sambang dulur* emphasizes the intensity of communication and friendship and strengthens the emotions of close friendship (*bala*) and brotherhood (*duluran*) (Rich, 2012, p. 183).

Communication with the *Sanjak and Sindhi* must also be intensely carried out for the governance of this source of cultural capital to run well. If a master puppeteer has a response schedule of seven days and seven nights in a row, the help of several *Sanjak and Sindhi* from other groups outside his group is needed. (Rich, 2012, pp. 183-184).

Conclusion

Puppetry in the Tegal Regency is crucial in preserving and transmitting historical values to the community. Through performances integrating local historical themes like Pandoro Bangkit and narratives of local figures like Ki Gede Sebayu, puppeteers like Ki Enthus Susmono effectively convey religious, moral, and cultural teachings. These performances entertain and educate, embedding values of faith, Sharia, and ethical conduct in the audience's minds. Adapting traditional puppetry to include contemporary elements such as multimedia and expanded narratives ensures these cultural artifacts remain relevant and engaging for younger generations, thereby safeguarding cultural identity amidst the pressures of globalization.

However, preserving historical values through puppetry encounters challenges such as the gradual erosion of local traditions and the overwhelming influence of global cultural trends. Ongoing support from local communities, educational institutions, and cultural organizations is essential to counteract these challenges. Future research could explore further innovations in puppetry techniques and their impact on community engagement and cultural preservation within the Tegal Regency and broader contexts. Puppetry in the Tegal Regency exemplifies how traditional arts can bridge the past with the present, fostering cultural continuity and community cohesion in an evolving global landscape.

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