

## Visual Forms and Famininity Values of Wayang Golek Purwo Typical of Kuningan West Java

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### Abstract

Visual signs as a symbol and philosophical value of femininity in wayang golek purwa at this time is less understood by some Pasundan people in Kuningan regency of West Java due to the strong influence of modernization. The problems in this research is how the visual form and femininity values in wayang golek purwa typical of West Java Kuningan. This study aimed at explaining the visual form and the femininity values of wayang golek Purwa typical of West Java. This research utilized a descriptive method with socio-cultural approach based on post-positivism philosophy in the semiotics theory of Roland Barthes and Ferdinand De Saussure. The findings of this research is that the visual form of female characters in wayang golek purwa typical of West Java Kuningan is a denotative sign embodiment that retains the existing visual patterns of the puppet way puppet purwa. Meanwhile, the connotative values signifies that the existing wayang golek purwa typical of Kuningan West Java gives an illustration of the noble values contained in the female characters of the puppet, that is the value of wisdom, holiness, manners, and feminism.

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## INTRODUCTION

The values of goodness and truth in the philosophy of Sundanese society are in the traditional arts of wayang golek purwa. The philosophical values of femininity in wayang golek purwa typical of Kuningan West Java can be understood through the visual form of the figures of Dewi Drupadi, Dewi Ambalini, and Dewi Kunthi. These visual signs contain philosophical values of femininity because they are a real form of the creative aspects, senses, attitudes, creativity, and feminine ways of thinking. "Feminism and art have a created spaces for thinking and rethinking the links between gender and creativity." (Ballard & Golda, 2015, p.1). In fact, this is closely related to an art reality because a work of art is an actualization of human activity both physical and psychological ones. "The actualization of the concept of human culture takes place in the form of physical and psychological activities" (Hadijah, 2014: 136). The real form of a sign is a symbol of the artistic work of femininity. This shows that the female character has a role in interpreting the artwork as a symbol which will certainly continue to undergo the process of changes. "The symbols are visually experiencing evolution of formal changes which, in their journey, can evolve into a very diverse form as well as a fixed form." (Zainsjah & Adriati, 2014, p. 144).

At this time, visual signs as symbols and philosophical values are poorly understood by the society, especially women, because some Pasundan community groups in Kuningan regency of West Java lack understanding of the real forms of wayang golek purwa as the impact of modernization when the modern era can provide space for the development of artistic aspects within the local cultural context." (Jackson, 2011, p.1). Inconsistently modern culture influences various interactions from culture, technology, demography, to economy. "(Wardhani, Sabana, Adriati, 2014, p. 152)

This condition brings about a lack of understanding of the concept of philosophical values of femininity that exist in wayang golek purwa in Pasundan community of Kuningan regency at this time so the question which arises

is what is the visual form and femininity values in wayang golek purwa typical of Kuningan West Java? This paper was produced to determine the visual form and femininity values of wayang golek Purwa typical of West Java and invite the community, especially the Sundanese people, to be able to re-trace the noble values of femininity contained in wayang golek purwa.

Culture reflects the existence of human beings as civilized beings. The basic qualities of human beings as creatures that have mind, morality, and are able to integrate various needs into a system can be justified morally and acceptable to the mind and its taste (Dharsono, 2013, p.13).

Human actualization in the concept of life takes place continuously and is hereditary through cultural regeneration in the form of physical and psychological activity.

Empirically, culture is always associated with a group of people who have a set of values and beliefs that refer to certain values (Rohidi, 2000, p. 8). These values are, of course, understood as an intrinsically customizable group identity. Through his ability to think, humans are able to develop the culture within the community groups.

Every puppet performance in Indonesia still uses the parent story of *Mahabharata* and *Ramayana*. The term puppet itself comes from the word "wayang" or "shadow". Literally, the term may not be correct anymore because now there is also wayang golek that is not only in the form of shadow but shows a three dimensional form of dolls (Suryadi, 1981, p.12).

The function and role of wayang golek purwa is no longer focused on ritual and religious ceremonies, but has shifted to entertainment events that prioritize the core of the story with a variety of knowledge, life philosophy, and cultural values (Rif'an, 2010. P.77).

Wayang is a symbol that explains human existence in relation to natural and supernatural power. It deals with the relationship between man and the universe, creatures and creators, ups and downs, old and young, husband and wife, and father and mother (Mulyono, 1992, p.12).

Wayang golek purwa represents one of the traditional aesthetic concepts of Pasundan society that focus on the visual elements of wayang golek purwa figures. These visual elements certainly contain intrinsic meaning. The meaning contained in the aesthetic elements of wayang golek purwa represents a symbolic process. The symbolic process is human activity in creating meaning that refers to reality other than the daily intercourse (Berger, 2007, p.113).

In particular, the division of *pakem raut* in wayang golek purwa can be grouped into *pakem raut* of roles, *pakem raut* of looks, and *pakem raut wanda* (Suryana, 2002, pp.27-29). The description refers to the three wayang kulit references written by Sugio and Samsugi (1991), Widodo (1990), and Sukanto in Suryana (2002) as follows. The shapes of the eye can be *gabahan/liyeupan* eyes, *kedhelen* eyes, *thelengan* eyes, *plelengan* eyes, *peten* eyes, and *kiyeran* eyes; the shapes of the nose can be *ambangir*, *mungkal gerang*, *nyanthik palwa*, *medhang*, and *bunder*; the mouth shape can be *salitan*, *mingkem*, *mesem*, and *gusen*. In the puppet, facial colors also strongly support the existence of *wanda* values. Mellema (in Suryana, 2002, p. 110) describes four basic colors used in wayang coloring: red, white, gilt (prada), and black.

The principles of art are the ways of combining and arranging the elements to form a work of art (Irawan & Tamara, 2013, p.1). A work of art should still describe the principles of design such as unity, balance, rhythm, proportion, harmony, and domination.

## METHODS

This research used a descriptive-qualitative method with socio-cultural approach based on post-positivism philosophy of Barthes' and De Saussure's theories of semiotics. The issues are discussed in terms of cultural aspects. Culture is the results of human creation so in essence culture is the expression of human existence in the world. A thorough understanding of the issues studied in this research is solved using the "culture" approach, which is a method used to analyze and simultaneously become the object of study. In this sense, culture is seen as a study or analysis

tool consisting of elements that are interconnected with each other in integral units, functioning, operating, or moving in a unified system (Rohidi 2000, p. 21). This study also used a socio-cultural approach to find the social-cultural aspects and visual forms as well as femininity values in wayang golek purwa typical of Kuningan West Java.

## RESULTS AND DISCUSSION

The femininity values of the female group in wayang golek purwa typical of Kuningan West Java such as Dewi Drupadi, Dewi Ambalini and Dewi Kunthi can be understood through their visual signs analyzed using Barth's semiotic approach as follows.







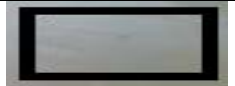
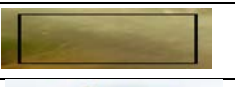






The thin lines or *ipis* equipped with strokes of *toreh* or *turih* technique and formed with a decorative curve of *ukel* pattern is an icon of eyebrow. The sections of curved lines with *ukel* pattern are also on the top of the head that is on the *tusuk konde susumping prabangayun* and hair bun called *gelung binkasri*.

The Elements of lines on the characters of Dewi Drupadi, Dewi Ambalini, and Dewi Kunthi appear thin or *ipis* on the eyebrows, eyes, nose, and mouth. The facial area is also visually seen to contain lines and line elements in linear pattern produced by the *toreh* or *turih* technique.







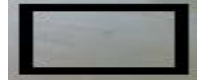







The shape of the eyes called *sipit peureum* combined with the shape of the sharp and *bangir* nose and with the mouth icons are displayed as a mouth closed form or *mingkem*. The form of Dewi Drupadi, Dewi Ambalini and Dewi Kunthi in the wayang golek purwa typical of West Java Kuningan can also be classified into the form of biomorphic organic line because the parts of space existing in the expression appear to be limited with free curved lines although they are thin or *ipis*.

White or *bodas* color is a kind of achromatic color, that is the color beyond the color arrangement but still has a close relationship with the elements of other colors and is an icon of the color of the face. The golden brown color (bromas) is an icon of body color that can also be classified into monochromatic color group.




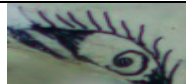

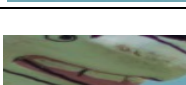
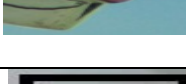

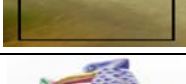


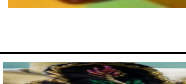


**Table 1.** Analysis of the Signs in Dewi Drupadi

No	Photo	Dennotative	Conotative
1.		Thin eyebrows or <i>ipis ukel</i>	Wise and elegant
2		Hair bun or <i>gelung binokasri</i>	beautiful and elegant
3		<i>Hairpin susumping prabangayun</i>	beautiful and elegant
4		Slanted eyes <i>peureum</i>	Always alert, careful, and fully considerate in bahaving
5		Sharp nose	<i>Lungguh</i> and polite
6		Closed mouth <i>mingkem</i>	Not talkative but agile or deft in acting
7		Face color <i>bodas</i>	Clean and holy
8		body color <i>bromas</i>	authoritative
9		<i>Crown sekar kluwih</i>	beautiful and elegant
10		<i>bracelets or kelat bahu kembang kuncup kudu</i>	Showing the characteristics of being beautiful and elegant
11		<i>apok (depan/payun) rectangular</i>	beautiful and elegant
12		<i>Sinjang Clothes</i>	Nobel, authoritative, and elegant
13		Torso shape <i>alit</i>	<i>Lungguh</i> and polite
14		Head position <i>tungkul</i>	<i>Lungguh</i> and polite

**Table 2.** Analysis of the signs in Dewi Ambalini

No	Foto	Denotatif	Konotatif
1.		Thin eyebrows or <i>ipis ukel</i>	Wise, authoritative, and elegant
2		Hair bun or <i>gelung binokasri</i>	beautiful and elegant
3		<i>Hair pin susumping prabangayun</i>	beautiful and elegant
4		Eye <i>sipit peureum</i>	Alert, careful and highly considerate in acting.
5		Nose <i>mancung / bangir</i>	<i>Lungguh</i> and polite
6		Mouth <i>mingkem</i>	Not talkative but agile or deft in acting
7		Face color <i>bodas</i>	Suci, dan bersih
8		Body <i>bromas</i>	Berwibawa,
9		<i>Mahkota sekar kluwih</i>	beautiful and elegant
10		<i>Gelang-gelang or kelat bahu kembang kuncup kudu</i>	showing a beautiful and elegant character
11		<i>apok (depan/payun) rectangular</i>	showing a beautiful and elegant character
12		<i>Sinjang</i>	Nobel, authoritative, and elegant
13		Body shape <i>alut</i>	<i>Lungguh</i> and polite
14		Head position <i>tungkul</i>	<i>Lungguh</i> and polite

**Table 3.** Analysis of the signs in Dewi Kunthi

No	Foto	Denotatif	Konotatif
1.		Thin eyebrows <i>ipis ukel</i>	Wise and elegant
2		Hair bun or <i>gelung binokasri</i>	beautiful and elegant
3		<i>Hair pin or susumping prabangayun</i>	beautiful and elegant
4		Eye <i>sipit peureum</i>	Alert, careful and highly considerate in acting.
5		Sharp nose <i>mancung / bangir</i>	<i>Lungguh</i> and polite
6		Mouth <i>mingkem</i>	Not talkative but agile or deft in acting
7		Face color <i>bodas</i>	Suci, dan bersih
8		Body face <i>bromas</i>	Berwibawa,
9		<i>Crown or Mahkota sekar kluwih</i>	beautiful and elegant
10		<i>Gelang-gelang or kelat bahu kembang kuncup kudu</i>	showing a beautiful and elegant character
11		<i>apok (depan/payun) rectangular</i>	beautiful and elegant
12		<i>Sinjang</i>	Nobel, authoritative, and elegant
13		Body shape <i>alut</i>	<i>Lungguh</i> and polite
14		Head position <i>tungkul</i>	<i>Lungguh</i> and polite

The thin lines or *ipis* equipped with strokes of *toreh* or *turih* technique and formed with a decorative curve of *ukel* pattern is an icon of eyebrow. The sections of curved lines with *ukel* pattern are also on the top of the head that is on the *tusuk konde susumping prabangayun* and hair bun called *gelung binkasri*.

The Elements of lines on the characters of Dewi Drupadi, Dewi Ambalini, and Dewi Kunthi appear thin or *ipis* on the eyebrows, eyes, nose, and mouth. The facial area is also visually seen to contain lines and line elements in linear pattern produced by the *toreh* or *turih* technique.

The shape of the eyes called *sipit peureum* combined with the shape of the sharp and *bangir* nose and with the mouth icons are displayed as a mouth closed form or *mingkem*. The form of Dewi Drupadi, Dewi Ambalini and Dewi Kunthi in the wayang golek purwa typical of West Java Kuningan can also be classified into the form of biomorphic organic line because the parts of space existing in the expression appear to be limited with free curved lines although they are thin or *ipis*.

White or *bodas* color is a kind of achromatic color, that is the color beyond the color arrangement but still has a close relationship with the elements of other colors and is an icon of the color of the face. The golden brown color (bromas) is an icon of body color that can also be classified into monochromatic color group.



Figure 1. Dewi Drupadi

In full, the elements of facial color fall into achromatic colors because white is seen as a color that has a quality beyond color but has a close relationship with other color elements. The color of white or *bodas* face and the gold brown

color or *bromas* of the body are a complementary color group because the color of the face and that of the body have striking character differences, especially in terms of dark-light intensity or lighting. Dark-light or lighting effects on the face has a high intensity (light) with a scale of 10 while the body color has a lower light intensity of below the scale of 10, the scale is between 5 and 6.

The element of balance in the figures of Dewi Drupadi, Dewi Ambalini, and Dewi Kunthi belongs to the kind of informal or asymmetrical buoyancy due to the arrangement of the elements of the lines, shapes, spaces, and dark-light of lighting on the shape of the eyebrows, the shape of the nose, the shape of the eyes, the shape of the mouth, the color face, and the color of the body and arms that well achieve the balance through the placement of unequal portions of some parts of the figures.



Figure 2. Dewi Ambalini

Visually, some elements that make up the lines, colors, textures or *barik*, and darkness occur repeatedly. If categorized aesthetically, this type of rhythm is included in the type of progressive rhythm, the rhythm that arises because of the repetition of some elements such as fields, shapes, and lines.

The eye shape arrangement is adjusted to the shape of the nose. Texture or *barik* is present in adjacent colors for small spaces appearing on the *mahkota*. The different sizes of some shapes include the shape of the eye and that of the eyebrows, the shape of the nose and that of a mustache that aesthetically can also display the principle of comparison or proportion. In addition, there is also a pattern of different

settings between the size of the nose, the eye shape, and the color elements.

The striking difference between some objects in this character can be said to be the fulfillment of an element of domination or accentuation. These differences can be found in the color of the face, the color of the arm, and body color with the dominance of the use of white or bodas color.



**Figure 3.** Dewi Kunthi

The objects which are arranged close to each other in this character can be seen well because of the attainment of the harmony or harmony principle of each element (line and field, shape, and color), and the attainment of other principles.

The characters of Dewi Drupadi, Dewi Ambalini, and Dewi Kunthi can be analyzed syntactically in some forms of thin lines or *ipis* equipped with strokes of *toreh* or *turih* technique and formed with a curved or *ukel* pattern which is the icon of the eyebrow. The sections of curved lines with a thin *ukel* or *ipis* pattern is also found on the top part of the head of the *mahkota sekar kluwih*.

The shape of *peureum* narrow eyes on the character of Dewi Drupadi, Dewi Ambalini, and Dewi Kunthi is the icon of the eye shape. The shape of the nose visually looks sharp or *bangir* on the three characters. The visualization of the color on the face or dark-light of lighting on the face has a high intensity (light) with a scale of 10, while the body color has a lower light intensity of the 10 scale.

The elements of balance on the characters of Dewi Drupadi, Dewi Ambalini, and Dewi Kunthi are included into the kind of informal or asymmetric balance because of the arrangement

of line, shape, space, and dark or bright lighting elements on the shape of the eyebrow, nose shape, and eye shape; the color of the body and that of the arm can achieve equilibrium well through the placement of unequal parts on one side with the other.

Visually, some elements that make up lines, colors, textures or *barik*, and dark-light appear over and over again. If aesthetically categorized, this type of rhythm belongs to the type of progressive one, the rhythm that arises because of the repetition of some elements such as fields, shapes, and lines.

The eye shape is also adapted to the shape of the nose. The texture or *barik* elements appear in the colors adjacent to the small spaces of the *mahkota*. The proportion of also exists between the shape of the eye and the shape of the eyebrow, between the shape of the nose and the shape of the mustache which can aesthetically display the principle of comparison or proportion. In addition, there are also different patterns of arrangement between the size or the shape of the nose, the eye shape, and the color elements.

The striking difference between some objects in these characters can be said to be an effort to fulfill the elements of domination or accentuation. These differences can be found in face color, arm color, and body color. The dominant elements also comes with the use of white or bodas color.

The objects which are arranged adjacent in this character can be well formed due to the attainment of harmony or harmony principles of each element (line and field, shape, and color), as well as the attainment of other elements.

The *sipit peureum* eye shape on the characters of Dewi Drupadi, Dewi Ambalini, and Dewi Kunthi is an icon of the eye shape. The shape of a sharp nose or *bangir* is clear of these characters. The shape of the mouth on the three characters is displayed with a closed form or *mingkem*. The shape of the eyes that is *sipit peureum* is equipped with a thin or *ipis* eyebrow. The eye, nose, and mouth shapes of the three characters can be classified into biomorphic organic form because each space is bounded by free curvature.



The color of the face of the characters of Dewi Drupadi, Dewi Ambini, and Dewi Kunthi is displayed with the element of white or body color. Achromatic colors still have a color effect because the white color is beyond the color group. The body part of the three characters also has a *hue* brown and gold *hue* brown or *baromas* effect with *tint* value as it uses dark-light combination with a mixture of golden effects on the base color of chocolate. *hue* chocolate on the body part of this character belongs to the tertiary color group. In full, the body color can be classified into monochromatic colors as obtained from a single hue brown color arrangement with value tint gold. The dark-light effects that appear on the face can be classified into high-intensity effects on a scale of 10 because they are bright while the dark-light of lighting effects on the color portion of the body have an intensity that is lower than the scale of 10.

The balance of some elements in the characters of Dewi Drupadi, Dewi Ambalini and Dewi Kunthi is an informal or asymmetrical balance that is shown through the gravity point in the arrangement of bright lines, color, and dark-light elements on the eyebrows, eyes, facial colors, and body colors as well the color of the arm that is not located in the middle but the parts of the hemispheres that are not equal to the other half but cause the balance of the elements. The composition using this asymmetrical balance is more complex and varied.

Rhythm on the characters of Dewi Drupadi, Dewi Ambalini, and Dewi Kunthi appear regularly from the existing elements such as lines, colors, textures or *barik*, and dark-light color that appears repeatedly. This rhythm can be classified into a progressive rhythm, a rhythm that arises through a size change (large) as can be found with the appearance of a large form on the part of the eye followed by a small form on the part of the eyebrow.

Repetition also occurs in colors, shapes, shapes, lines, textures or *barik* unlimitedly so that the rhythm in the composition is continuous, regular, and harmonious in the transitional movement. The repetition of the lines results in the same regular and continuous

distance and shape between the shape and the aligned planes.

Harmony arises because of the similarities and suitability, and the absence of contradictions. Harmony can also be found in the arrangement of the eye shapes adapted to the shape of the nose, texture or *barik*, as well as on adjacent colors between light brown or *gambir ngora* and brown gold or *bromas* as a tint effect.

The colors are offset by the color of the binder like the presence of white or *bodas* in the small spaces of *mahkota sekar kluwih*. For formatting, the texture or *barik* and color elements can show a balanced harmonization.

Proportion can also be achieved by comparing the size of several shapes that have larger sizes such as the eyes and eyebrow shapes. The element of dominance in the three characters is achieved through different settings between the size of the nose shape and the shape of the eyes and the color. The placement of domination is done freely and is equipped with the arrangement of supporting objects contained in the accessories *kelat bahu* and *gelang-gelang kuncup kudu*.

Accentuation is one of the preferred aspects of elemental composition as it aims to showcase the center of attention by highlighting certain sections that are considered most dominant. The striking difference between some objects in this character can be found also on the difference in white or *bodas* color of the face. The principle of unity is in the arrangement of adjacent objects. Unity on the characters of Dewi Drupadi, Dewi Ambalini, and Dewi Kunthi can be achieved because of the principle of harmony in the relationship among the elements.

This character has the appearance of small or alit body features and head position that looks down or *tungkul* with the body size of 40cm. Color elements on the face and body parts also appear white or *bodas*. Dewi Drupadi has a narrow *peurem* eye shape with a sharp or *bangir* nose shape and a closed or *mingkem* mouth shape. The *siger* shaped *Mahkota* is combined with the form of eyebrows patterned *ukel* thin or decorative *ipis*. The *kelat bahu* and wristbands are in shape of *kembang kuncup kudu*.

The third feature consists of *kemben*, *bunalong* on the torso. Generally, it can be described that these characters have the appearance of small body features or *alit*, the position of the head that looks down or *tungkul*, and the body size of 40cm. The color elements on the face and body parts also appear white or *bodas*. Dewi Drupadi has a narrow *peurem* eye shape with a sharp or *bangir* nose shape and a closed or *mingkem* mouth shape. The *siger* shaped *Mahkota* is combined with the shape of the eyebrow with a thin *ukel* pattern or decorative *ipis*. The *Kelat bahu* and wristbands are shaped *kembang kuncup kudu*.

The clothing elements of Dewi Drupadi, Dewi Ambalini, and Dewi Kunthi consist of *kemben*, *bunalong*; the torso is covered with a rectangular cloth called *kewer* and *apok*. The front part of the garment is called *apok payun* and the back is called *apok pengker*. *Kewer* and *apok* are the same in shape that is rectangular and serves as clothing. The lower part of the characters of Dewi Drupadi, Dewi Ambalini, and Dewi Kunthi is covered in batik cloth called *sinjang*. The *kelat bahu* and wristbands accessories are in the form of flower buds of noni called *kembang kuncup kudu*.

The rectangular sleeve of cloth is called *kewer* and *apok*. The front part is called *apok payun* and the back part is called *apok pengker*. The *kewer* and *apok* are the same in shape that is rectangular and they serve as clothing. The bottom part of the three characters is covered in batik cloth called *sinjang*. The *kelat bahu* and wristbands accessories are shaped in noni flower buds called *kembang kuncup kudu*.

The female character in the group of wayang golek Purwa typical of West Java has a small body or *alit* implying the figure of a wise woman. In the context of human life in the world, wisdom is the noble value of humanity. With the wise attitude, a human beings are personally considered capable of freeing themselves from every element that oppresses them. The female character is identical with the weak and has no strength whatsoever. Women are considered to have little role in every aspect of life. In the decision-making process, women are often excluded. However, with the wise and wise character, women are required to overcome

every problem they face. The power of reason to control wisdom can produce virtue in every behavior of everyday life.

Visualization of white or *bodas* on the face of a woman in a wayang golek purwa typical of Kuningan West Java is basically a sensation produced by the eyes of light. Bias is said to be an effect produced by the beam of a particular wave. Color can cause a stimulus in the brain nerves that eventually cause a certain feeling in humans. The denotative sign of white or *bodas* is assumed to have a character of being positive, brilliant, and lightweight yet simple. White or *bodas* colors are assumed to have a positive, brilliant, yet simple character. The white or *bodas* symbolizes purity, innocence, honesty, and purity. White or *bodas* imagines the goodness against black; the phrase "clean heart" can be defined as the state of a person's heart that is far from envy. A great woman is a woman who is able to control herself through the heart to always think positively and be free of any negative thoughts about anything and anyone. All life problems she faces must be accepted patiently. Negative things that come from within the self and from the external environment must be anticipated with a mindset that always refers to good things. Although the various problems of life are never separated and always come alternately, the of woman characters who have a holy and clean markers should be able to give a positive influence in decision making so that the decisions taken brings good benefits both for himself and for others.

The body color that looks gold brown or *bromas* signifies politeness and gives the impression of authoritative. An authoritative figure is a person who strongly influences others in matters of goodness. Women are weak figures according to the common view in community life. In fact, not infrequently do the public consider women as an object for men. Women are considered to have no strength and ability in any area of life. However, the female characters in wayang golek purwa typical of West Java Kuningan provide a description of the meaning that a woman must show a strong and authoritative attitude that is respected by others. The white or *bodas* color on the face symbolized

sacredn and clean attitudes. The sanctity of a woman is the highest honor. For a woman, holiness is like the highest throne in a kingdom that should not be degraded by anyone because it is the symbol of the woman's own nature

The icons on the eyes and the nose correspond to the icons on the mouth that show a closed form or *mingkem* meaning that female characters in wayang golek purwa typical of Kuningan West Java is a figure that is not talkative but nimble in acting. A great woman is a woman who possesses ability, knowledge, and ethics but is not shown with pride. All actions or behaviors are expressions of intelligence. In accordance with the term "rice increasingly contains more drooping" means the higher a person's ability then the more humble she is so that any action of a woman must still be shown by behavior that does not put forward a lot of talk but must prioritize the skills and agility of doing positive actions.

The *sipit peureum* eye shape shows the characteristics of the princess class who is polite and *lungguh* but still has a strong awareness of any threats that are not good or danger that threatens her. In the process of growing up, a woman is required to be able to provide good examples. Women are destined to be gentle figures, in Sundanese called *lungguh*. The shape of the nose that is sharp or *bangir* connotes with *lungguh*. *Lungguh* is the appearance of feminism with good manners so that women are respected by others. A woman's true character does not mean that she has no vigilance. He must be able to understand anything that can be harmful. A vigilant attitude must always be possessed by a woman because with the alert nature a woman will be able to maintain her holiness and honor in life in the community.

## CONCLUSION

The visual form of female characters in wayang golek purwa typical of West Java Kuningan denotatively realizes the embodiment of sign that retains the visual patterns existing in the wayang purwa. Connotatively, the signification of the wayang golek purwa typical of Kuningan West Java gives a picture of the noble values of female characters.

The visualization of the female characters in wayang golek Purwa typical of West Java Kuningan provides an overview of the femininity values among them, the values of wisdom in the context of humanity and social life. In addition, the values of purity and the nature of manners, the nature of the present moral values, the nature of feminism, and the concept of nyunda philosophy as the concept of Sundanese tradition values found in the puppet from generation to generation. The concept of femininity values in wayang golek purwa typical of Kuningan West Java represents the visual signs of tradition (crown and siger) and the concept of warnikabhangga and rupahheda on the color elements.

The result of this study is certainly not perfect. The findings still require follow-up to better understand the concepts of culture that is more specific, especially on the cultural sphere of the community of Kuningan District of West Java.

This study and understanding of culture in the visual form and the femininity values in wayang golek purwa typical of West Java Kuningan just reaches pragmatic level of the cultural context. Therefore, researchers in other fields who are still linked to the cultural field need to conduct further research to understand this topic more broadly in relation to other areas of community life both textually and contextually.

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