

The History of *Wanda* in the Surakartan Style *WayangKulitPurwa*

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ABSTRACT: The Surakartan style *WayangKulitPurwa* is a style of *Wayang* (Javanese shadow puppet) that still contributes greatly in the history of Javanese shadow puppet to this day. In the world of Javanese shadow puppet, there exists a rule regarding the appearance of the figure of *Wayang* called *Wanda*. *Wanda* has an important role in supporting the puppet stories as an inspiration to the Javanese people. The forms of *Wanda* between puppets are always different according to their needs, such as the *Wanda* for the plays of Gatotkaca, one of the characters from the Javanese shadow puppet that is popular with many Javanese people for its heroic tale. Thus, it is important to examine the many appearances of *Wanda* used in the Surakartan style *WayangKulitPurwa* to explain how *Wanda* influences the storytelling of Javanese shadow puppetry. This paper uses the emic approach to get authentic information from the members of Javanese culture related to the history of *Wanda* and analytic description analysis to understand how *Wanda* influences the Surakartan style *WayangKulitPurwa*. The result shows that there are three major groups of *Wanda* made for the plays that greatly influence the cultural history and identity of the Surakartan style *WayangKulitPurwa*.

Keywords: *Wanda*, *WayangKulitPurwa*, Surakartan Style, Javanese Shadow Puppet

I. INTRODUCTION

The Javanese shadow puppet or *Wayang* as a source of Indonesian local wisdom and as thought to be a role model for the Indonesian people, especially the Javanese, has always been interesting to be discussed and continuously studied. Of all the forms of *Wayang* found in Indonesia, *WayangKulitPurwa* has been thought to be the perfect form of *Wayang* by all the scholars and actors of *Wayang*. This is because the form of *WayangKulitPurwa* goes beyond the physical form of a character, but rather the intrinsic characteristic and values possessed by a character. The great values that exist in *WayangKulitPurwa* make Javanese identity distinctive and continue to develop over time.

Generally, there are two styles of *WayangKulitPurwa*, the Yogyakarta style and the Surakartan style. The Surakartan style is generally more fitting to be used in shadow puppet plays called *Pedalangan* and its forms are more varied. The many forms and styles of *Wayang* that exist in the Java region are evidence that can be taken that *Wayang* is an artifact of cultural expressions which support the existence of shadow puppet plays in Java. This is supported by an opinion which stated that one of the oldest forms of *Wayang* can be found in the 9th-10th century reliefs of Prambanan temple in Central Java, while its stories, especially the Ramayana and Mahabharata, have become a myth from several centuries before [1].

In the world of Javanese shadow puppet, there exists a rule regarding the appearance of the figure of *Wayang* called *Wanda*. Previous research on *Wanda* was carried out by Bambang Suwarno in 2015 [2]. Suwarno describes the relationships of *Wanda* to the Pandava characters in the shadow puppet show. His study aims to find out the history of *Wanda*, especially in the Surakartan style *WayangKulit*, and the opinions of the *Dalang* or Javanese shadow puppeteers towards the *Wanda* relation to the plays presented in the show. Thus, the objective of this research is to clarify the importance of *Wanda* argued by Suwarno by looking at the history of its appearance in the Surakartan style *WayangKulitPurwa*.

One of the starting points for this study is observing the *Wanda* used for the character of Gatotkaca. Gatotkaca is the only character from the Mahabharata that is different from its original story coming from India. The story of Gatotkaca in Javanese shadow puppet plays was more detailed; starting from his birth, his self-

development, marriage, becoming a king, until his death. In Indonesia, Gatotkaca was deemed as the original superhero coming from Indonesia having multiple powers and abilities. Since Gatotkaca has a detailed story for its plays, the forms of *Wanda* between each play are always different according to the needs. Thus, it is important to examine the many appearances of *Wanda* used in the Surakartan style *WayangKulitPurwa* and the history behind them to explain how *Wanda* influences the storytelling of Javanese shadow puppetry.

II. RESEARCH METHOD

This study uses qualitative research methods with historical and cultural approaches. The emic approach was used to highlight the elements of experience from the members of Javanese culture in Indonesia. This will be further analyzed using analysis of interaction between data to strengthen the discussion supported between one data with another. The analysis was done using discrete analytical method to achieve the objectivity of the study. This objectivity was done by comparing the data interaction between the literature and the data gathered from interviewing members of Javanese culture, involving three *Dalang* (shadow puppeteer), three *Wayang* scholars and observers, and three *Wayang* artists. The interaction between the data then will be presented in a descriptive manner to gain insight into the history of *Wanda* and its influence on the Surakartan style *WayangKulitPurwa*.

III. DISCUSSION

The plays of *Wayang* are always favored by the Javanese people. The plays of *Wayang* are always accompanied by the Javanese songs played in the traditional instruments of *Gamelan* that represent the feelings of joy, difficulty, anger, and sadness. *Wayang* plays were usually presented in one full-length story and told about human life. The history of *Wayang* in the Nusantara region has been long is quite hard to be explained and described. It is not fully known in the history of *Wayang* about the beginning of when the puppet became one of the arts that spread as a consumption of the people living in the Nusantara archipelago. They do not record the history of *Wayang* in the existing historical documents such as the historical documents on war and campaigns [3]. Thus, it is an interesting thing to continue to explore the history of *Wayang*, continuing from the previous researches up to the physical evidence of the puppets that are developing in the community today.

Nowadays, *Wayang* can be found all around in Indonesia. Many forms of *Wayang* and its plays exist, such as *WayangBeber*, *WayangGedong*, *WayangKulit*, and other forms and plays of *Wayang* that are continuously grown from the puppets that appeared centuries ago and are always refined according to the development of the era. However, the main foundation of *Wayang* identity does not change. *Wayang* has been developed according to the main creed of '*hamot, hamong, hemangkat*'. *Hamot* means openness to accept all input and improvement from inside and outside, *hamong* means the ability to filter out the elements of the value of existing puppets which they then adapt according to the development of values that exist in society, and *hemangkat* means elevation of a value to a new value [4].

Wayang then became a mean of ritual and puppet performance used by Javanese people in an ongoing basis in their daily life. In fact, *Wayang* in Indonesia has a long history of form and storytelling from ancient times (ancient Java), Hinduism era, Islam era, colonial era, up until the independence and the millennial era. The oldest footprint known related to *Wayang* existed since the 9th century with the appearance of the Kuti inscription from 840 AD with the term '*haringgit*' and the term '*awayang*' found in the Tajijunung inscription from 910 AD [5]. Until this day, the terms *ringgit* and *wayangis* still continuously being used in the world of Javanese shadow puppet. Another historical evidence related to *Wayang* exists in the ancient Mataram in Central Java (estimated to be from the 8th to the 10th century) which was written on a Wukajana Inscription dated to 908 AD which was issued during the reign of Balitung King from the ancient Mataram Kingdom, having the following fragments:

“...
sinalumacaritabhimakumaramangigilkicakasisjalukmacaritaRamayanamamirusmabanyolsimungkmuksigaligima wayangbuatt hyang macaritaya kumara...”

(...the Nalu brings the story of Bhima Kumara (and) dances as Kicaka; the Jaluk brings the story of Ramayana; the Mukmuk acts on stage and jokes; the Galigi plays a puppet (mawayang) for Hyang (ancestral spirit), bringing the story of Bhima Kumara...)[6].

The fragments of the above inscriptions are evidence of artifacts that support the existence of *Wayang* in ancient Mataram. The story of the Galigi who plays *mawayang* (puppet), which in Old Javanese language (Kawi), means shadow. Thus, *Wayang* in its original form is a shadow play, where a simple stage of performance back then can be determined as generally the same as what we see nowadays, a result from the creativity of the people of Nusantara archipelago. The emergence of *Wayang* culture is believed to be long before Hinduism came to the archipelago. In the Neolithic era, the shadow play was originally a religious ceremony related to their belief system that was performed at night to worship Hyang or the ancestral spirits [7]. Before the 10th

century AD, *Wayang* were still used to worship the Hyang (ancestral spirit) because of the animism and dynamism belief system that were developed in the Nusantara archipelago.

There is no detailed explanation of how shadows can be formed back then to play the puppets. It was estimated that the puppet play is close to how the present Javanese shadow puppet was played, by using lights, dolls, and screens (color), meaning that these three elements are important elements found in *Wayang* [8]. Other evidence relating to *Wayang* that can be seen today is stone reliefs that can be found in Prambanan temple in Central Java (from the 9th to 10th centuries), where puppet stories about Ramayana and Mahabharata have become an existing and growing myths since several centuries before. Another historical source often cited is Kakawin Arjunawidya - pupuh V: Sikarini, verse 9 which is written between 1028 and 1035 AD that says there was already a puppet show with *Wayang* made of chiseled leather, as described in the following fragment:

*anânonton ringgit manangisasêkêlmudhahidêpan
huwuswruhtowinyanwalulangunukirmolahangucap
aturningwwangtrșņêngwișayamalahā tan wihikanhina
ritattwanya-n māyāsahana-hananingbhāwasiluman.*

(*Arjunawidya*, V: 9)

(There are people watching puppets, crying, sad, having a heartache. Alas, it was known that the carved skin is the one who is moving and talking. That's how people who are attached to the sensory have been targeted, just gawking, didn't know that everything is only an illusion, a mere magic).

Besides the stone inscriptions, there are other traces of *Wayang* found on fiber scrolls which still exist today. The scroll of SeratCenthini and Sastramiruda explained that *WayangPurwa* had existed since the time of King Jayabaya in Mamenang (939 AD) which was drawn on lontar leaves. The traces of *Wayang* from the scroll of SeratCenthini and Sastramiruda can be seen in the following fragments:

Wontenipunwajang Ron Tal nalikadjamanipun Prabu Djajabajaing nigari Mamenangnalikatahunsurja 861

(The existence of Ron Tal puppet in the era of King Jayabaya in the land of Mamenang in 861 Saka)[9].

*Wit talpunikawudjudipunkadoswitpalem, godongipunwuletradipandjangwijar,
punikagodongingkangsamidipunginakakenkanggepapanpanulisipun para tetijangingdjamankuna,
ugikengingdipungambari.*

*Punikagodongkuwawikasimpendangu,makatengunapaedahipungodongtalnalikadjamankunasaderengipunwonten
ndiantjang.*

(The tal tree is like a palm tree, the leaves are round rather long, like the same leaves for writing used by the ancient people, can also be used for drawing. The leaves are stored for a long time from the picking of the tal tree so that the leaves can be the pounded before use)[10]

At first the *Wayang* were still in the shape of dolls. However, in the era of King Airlangga, it was changed from the shape of a doll into a picture on a lontar leaf. Then it was developed using Javanese paper (bark paper) during Prabu Suryahamiluhur's time. When the king of Brawijaya I came to power, *WayangPurwa* was painted with clothes, hair, and various colors, when it was known as *WayangSunggingan* [11]. Changes in the puppet's shape must be done along with the needs of the supporting community and the demands of the era to build a perfect form under the culture that developed at the time.

The socio-cultural supporting communities also influenced the development of *Wayang*. Various types of puppets emerged ranging from *WayangMadya*, *WayangBeber*, and *WayangKancil*. *Wayang* are also grouped according to their territory, such as the East Javanese puppets, Sundanese puppets, Balinese puppets, and Surakartan puppets [12]. *Wayang*, which is originated from the worship of ancestral spirits in ancient times, developed in the period afterwards, past the Hindu era, then renewed in form and storytelling and staging in the 15th Century, the century in which Islam entered and influenced the Nusantara archipelago. During the 15th century, *Wayang* was developed by Javanese kingdoms that had Islamic nuances and has persisted on in the colonial era, independence, post-independence and until the millennial era as it is now. The Surakartan style *WayangKulitPurwa* is one of the developments made to the existing *Wayang* in Nusantara that came from the Kartasura era, Mataram, Pajang, Demak, and earlier [13].

WayangKulitPurwa appears as one of the cultural expressions for its people, especially the Surakartan style of *WayangKulitPurwa* which has its own characteristics to be recognized and loved by the supporting community. With its function as one of the media to convey messages, *Wayang* characters presented in the plays inspired many Javanese people, especially the Surakarta region, in living the community life. However, *WayangKulitPurwa* didn't become what they are now without going through the periods of change and composition, just like other types of *Wayang*. *WayangKulit* has evolved its shape over hundreds of years and has now got its most sophisticated manifestations in the form of *WayangKulitPurwa* because of all its aspects: The iconography and the characters it carries; The techniques of use and the plays, and; The stylizations and other aspects of art presented on it [14]. Starting from the era of King Airlangga until later in the period of PakuBuwana II to PakuBuwana IV (1745-1820), *Wayang* was made complete with several developments that could be attributed by the design of *sunggingan*, sculpting, and *Wanda* [15]. The form of the evolution of

Wayang Kulit Purwa we see today is the most recent manifestation of all the compositions that took place in Nusantara. Detailed forms of sculpture, body composition that is matched with the movement of the puppeteer, and the plays related to the characters who develop themselves will stand the test of time and become a high culture for future generations.

Wayang Kulit Purwa becomes dominant compared to other puppets after the emergence of Islam in Java. The development of the Surakartan style *Wayang Kulit* is also inseparable from the role of the ruler, in this case Hamengkubuwono X, in establishing the school for the puppeteers called the *Pasinaon Dalang Surakarta (Padhasuka)*. The development of puppets became an art that sets a benchmark for people around Surakarta to be studied and developed, resulting in an emergence of a more diverse *Wanda*. Various forms of *Wanda* are necessary to distinguish the puppets in each *Wayang Kulit* plays. For example, to convey the message that the story took place in the afternoon, midnight, morning, or to follow the emotional part of the story such as at the time of rest or wrath. All of these *Wanda* count as a culmination of knowledge by the people adept at *Wayang*. However, when these *Wanda* were to be lined up at the same time, the differences between them can be observed [16].

The term Purwa in *Wayang Kulit Purwa* has two meanings; (1) Purwa means beginning; first; or in Javanese means *kawitan* or the preceding, and; (2) Purwa refers to the way *Wayang Kulit* are depicted by the pattern of eyes, nose, mouth, face color, comparison, and position of body size as well as the sounds performed by the puppeteer [17]. The inner atmosphere that arises from the puppeteer's expression in playing *Wayang Kulit* was depicted in the facial expressions, gestures, the shape of the face, or the color on the face of the puppet using a certain standard set by their *Wanda*. The play story performed by the puppeteer makes *Wanda* appear to fulfill the inner expressions of the puppeteer, by using different puppets during different plays or scenes in a performance.

The Surakartan style *Wayang Kulit Purwa* is a traditional puppet that has been continuously preserved to this day as a cultural heritage. It was initially used for religious ceremonies as written on the Wukajana Inscription that the puppet show was '*mawayanghanggit hyang*' ora show for Hyang, the ancestral spirits [18]. To this day, the Surakartan style *Wayang Kulit Purwa* is used to convey the values of life, in which the essential values of human life are contained, whose hopes can be infused and manifested in the lives of the people who see them and their followers. However, humans have the desire to continuously change, both themselves and their environment. This resulted in the change of culture which has appeared for centuries and continued to develop. In relation to *Wayang* cultural heritage, regulations, concessions, and agreements were made to legitimize the *Wayang* culture. This is inseparable from the role of the ruler, and the people who support the Surakartan style *Wayang Kulit Purwa* to be displayed and developed consistently, to be sustainable, and to be studied. In addition to fulfilling the aesthetic taste and desires of the puppeteer in making the plays for these puppet characters, *Wanda* becomes a need for a more varied appearance.

Regarding the emergence of *Wanda Wayang* that is used to this day, it can be traced from the history of *Wayang Kulit Purwa* which has survived to this day. The forms and shapes of *Wayang* that emerged and were only known from the 10th century through inscriptions are still not yet known. However, *Wayang* was later turned into realist doll-like figure until the era of the Kingdom of Demak (16th century), an era of Islamic influence. When Islamic influence emerged, the form of puppets composed by the Walisongo became more stylistic in nature, avoiding the human-like realistic figure. In 1518 AD, *Wayang* was also equipped with accessories such as *rampogan*, *gunung*, *keras*, and mainly displayed *prada* colors [19]. Since the world of *Wayang* in Surakarta always develop both in terms of the plays and the forms of the puppet used, the use of *Wanda* is inseparable to be discussed when talking about *Wayang Kulit*. Clothes, accessories, face shapes, and shoulder height can be display distinct characteristic of *Wanda* in the Surakartan style *Wayang Kulit Purwa*.

The addition of clothes to the *Wayang*, which at first was shaped like dolls, in the form of crowns, hips, pants and *dodod*, started at the time of Sultan Hadiwijaya in Pajang (1558-1601 AD). They were made to match the characters according to their inner expressions. The *Wanda* that was made at that time is the *Wanda* for the character Arjuna in the form of *Arjuna Wanda Jimat* and the character Bima in the form of *Bima Wanda Mimis*. Only after that, the *Wanda* for other characters developed rapidly until now. The *Wanda* became varied in accordance with the needs of the appearance of the plays that will be performed. This is because the presentation of *Wayang Kulit Purwa* is also influenced by visual elements in the form of puppets which plays the role of 'feeling' in their appearance. The stylings in *Wayang Kulit Purwa* have been tested for hundreds of years, so that the puppets come with aesthetic forms that exist in Indonesia nowadays. This depiction of man in the Javanese shadow puppets is brought closer to the 'reality' of the anatomy of the human body, as captured by the idea of a human rather than the realistic figure of the human, for example the human foot is two, then *Wayang* is also the same, the humans have two hands, then *Wayang* also has the toes and hands [20].

Because of the way *Wanda* convey the feelings of the puppet in the plays, the forms of *Wanda* between puppets are always different according to their needs and the construction of the story carried by the puppeteer within the plays. In the interview with Purbo Asmoro, one of the world-renowned *Dalang* (shadow puppeteer) for Javanese shadow puppet, he stated that *Wanda* expresses the puppeteer's soul when playing the puppets

(interview, December 25, 2018). It depicts the shape of the puppet body as an ideoplastic group — a depiction based on what is known, not what is seen, like a painting of a child that draws about the known events and not how it was seen realistically. The idea about the shape of *Wayang* was a depiction of human being who have complete body anatomy and have high philosophies, as expressed by Soedarso SP [21].

The depiction of the parts of human body based on what is known defeat ‘reality’ as captured by the eyes, that the hand often only appears one, the eye if from the side only looks one, the toes in a certain position can also only appear one, even if in fact human has five. To get a depiction on what is known like that, then the face of the puppet is depicted from the side (*en profil*) while here and there the figures are depicted with two eyes as if it was viewed from the front (*en face*). Meanwhile, the neck is also drawn from the side, but then it connects with the shoulder visible from the front or slightly sideways (*en trois quart*). Likewise, the *Wayang* shows both armpits, making them clearly visible. However, the chest returned to be depicted from the side up to the stomach, where the hips are depicted from the front so that both legs can be seen visibly came out from it, even though the legs are drawn from the side. Even stranger is the depiction of the soles of the feet, which because it only looks complete when viewed from above, then the soles of the feet are depicted as if seen from above. However, it needs to be understood that these peculiarities arise because *Wayang* want to describe the concept, what is known about humans, rather than how humans are seen in our eyes. And philosophically it is not wrong either, because the eye is no more special than the mind.

According to Soedarso, the unique forms of *Wayang* resulted from the evolution happened in a long time. The puppet form was evolved from the depiction of *en face*, then changed to *en trois quart* and became *en profil* where it looks like the form of *Wayang* we see today. It can not separate evolution from changes in socio-cultural conditions that occurred at times. Besides influencing the form of *Wayang*, the socio-cultural conditions also influence other forms of art, for example the change in the naturalistic Central Javanese temple relief style to the decorative East Javanese style. Experts alleged the last change in the form of *Wayang Kulit* to be due to the emergence of Islam, so that realistic-naturalistic puppet styles (*en face*) became symbolic abstract and decorative abstracts. The unique form of puppets makes the puppeteer, the community, and the observer can imagine in accordance with the play displayed in a *Wayang* plays. The shapes of *Wayang* are in accordance with the needs of the play which then becomes the appearance of the puppets.

According to Sutrisno in Soetarno and Sarwanto [22], the emergence of *Wanda* is based on the creativity of puppet artisans called *Prangripta Gambar Wayang* that are adapted to the technicality of the overnight duration of *Wayang* plays. When associated with technical plays, *Wanda* is divided into 3 categories; *Wanda* carried by *pathet* (story), *Wanda* carried by *sabet* (motion), and *Wanda* associated with the scribbling and painting. However, generally in the development of *Wanda* for the Surakartan style *Wayang Kulit Purwa*, there are three major groups for *Wanda* made to be used in *apakeliran* or Javanese shadow puppet plays [23]:

1. *Wanda* which describes calmness, does not show any expression; depicted with the head furthest down and the body leaning forward the most.
2. *Wanda* which describes robustness, showing the sense of alert and active; depicted with the position of the body standing upright, the head slightly raised, and the direction of the view fell further. Used for characters who are on their way, travel, or other scenes that require mental alertness.
3. *Wanda* that describes an overflowing emotional state; depicted by the position of the head most facing upward and body most erect or even leaning backwards. Used for the raging war scene, which is a rough war that has abandoned existing rules or etiquette.

However, despite these general groupings, the appearance of *Wanda* can be caused due to the aesthetic needs of the puppeteer, as well as the need for the appearance of a story. For example, when telling a story about Gatotkaca who had just been born, the puppeteer could not use the existing *Wanda* of Gatotkaca, for example, the *Gatotkaca Wanda Guntur*, to represent Gatotkaca who had just been born. Thus, the puppeteer needs to make another form of Gatotkaca by using the *Wanda* of Jabang Tetuka, Gatotkaca’s small name.

IV. CONCLUSION

Sacred events that use shadow puppets as entertainment and rituals are Javanese people’s efforts in believing in their lives, making them sure of an adjoining thing between them. Javanese society has philosophical values in life conveyed by the puppeteer in *pakeliran* or Javanese shadow puppet plays. These philosophical values can also be seen also from the use of *Wanda* used by puppeteers to display the atmosphere of the story that lives by using different *Wayang* in different scenes.

Wanda helped to create a more dramatic storyline for the Surakartan style *Wayang Kulit Purwa* puppet show. Every *wanda* has a role as a caretaker of the character’s reflection told by the puppeteer. The puppeteer has full power in displaying a figure in a play. The way a character in *Wayang Kulit Purwa* be told according to the play that is performed, and the emotion that is performed in the play, will affect the *Wanda* used in

the *Wayang Kulit Purwa* plays. For example, if the puppeteer wants to depict the character of Gatotkaca in the scene where he was facing the king, then the puppeteer will use *Gatotkaca Wanda Guntur*. Meanwhile, if the puppeteer wants to depict Gatotkaca exiting the crater of Candradimuka, the puppeteer will use *Gatotkaca Wanda Kilat* to convey a sense that Gatotkaca is ready for war. Afterwards, the puppeteer can use *Gatotkaca Wanda Thathitto* to convey that Gatotkaca is ready to die.

The development of *Wanda* in the Surakartan style *Wayang Kulit Purwa* occurs because of the need for the puppeteers to adjust the puppet expression to the scene in the plays that they made. Generally, in the development of *Wanda* for the Surakartan style *Wayang Kulit Purwa*, there are three major groups for *Wanda* made to be used in a *pakeliran* or Javanese shadow puppet plays: The *Wanda* depicting calmness, the *Wanda* depicting robustness, and the *Wanda* depicting overflowing emotional state. *Wanda* has an important role in conveying the right atmosphere in the storytelling of the play for *Wayang Kulit Purwa*. Thus, the many forms of *Wanda* made for the plays greatly influence the cultural history and identity of the Surakartan style *Wayang Kulit Purwa*.

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