

Language Style and Preserving Local Identity in Wayang Banyumas through Vocational High School Students' Performance

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ABSTRACT

This research is aimed at identifying language style used in Wayang Banyumas and describing the local wisdom reflected in the students' performance. Local wisdom or also known as local genius may be defined as the sum of the cultural characteristics which the vast majority of a people have in common as a result of their experiences in early life. This is a descriptive qualitative research since it comes up with the identification of language style used in Wayang Banyumas. The primary data were collected from Wayang Banyumas performed by the students of State Vocational High School (SMKN) 3 Banyumas; there were five performances entitled Bilawa Rangsang, Jarasanda Lena, Abiyasa Sayembara, Gendreh Kencana, and Wisangeni Krama respectively. To complete the data, the secondary data were gained from documentation and interview with some key informants who are expert of Wayang Banyumas for enriching the data description. The results reveal several language styles used in Wayang Banyumas dominated by the finding of figurative language and phonological features. Figurative languages found are: metaphor, simile, and hyperbole while the phonological features collected are assonance (purwakanti swara) and alliteration (purwakanti sastra) which belong to repetition of vowel or consonant sounds in a sequence of nearby words. Moreover, socio-cultural values and moral messages are also reflected in wayang performance. It taught the ideal figure of leader, the excellence of deliberation or musyawarah, peaceful act, and honesty.

Keywords: language style; vocational school students; wayang Banyumas; local identity

INTRODUCTION

Banyumas as one of regions in Central Java is rich of cultural diversities which are interesting to explore closer. One of them is *Wayang Banyumas*. *Wayang* or Javanese shadow puppet show is a genuine masterpiece of Indonesia and put into the UNESCO's World Heritage List since 2003 (UNESCO, 2018). Literally, *wayang* means *bayang* or 'shadow'. It relates to the performance where the audiences enjoy the story through the shadow displayed in a big screen. The puppets are managed by *dhalang*, an actor who drives and narrates the story. The show is also accompanied by *gamelan* traditional music and *sinden*, the singer of Javanese song. The whole

packaging performance resulted in the incredible show which brings *wayang* into its popularity. According to Fajrie (2013:219) *wayang* is a Javanese traditional art which involves acting, traditional music, literature, painting, sculpting, that rich of symbols. *Wayang* which originally comes from Java was firstly performed as religious ceremony to praise the God. Moreover, *wayang* considered interesting since it represents the real life

Huda and Saddhono (2017:138) stated that *wayang* portrays the real life as it expresses types of human which physically different and the personality as well. We can see the tall person, short, thin or thick with different personalities like kind hearted, arrogant, calm, high-tempered, and so on. As it illustrates people in real life, *wayang* is called by *lelakoning manungsa* or the illustration of human's life. The figure of *dhalang* also represents the real life, teach us that everyone is regulated and controlled by the God. Thus, people should be obedient to God and let Him lead the life. Therefore, *wayang* does not merely entertain the audience, moreover, it tells about the norms, values, and traditional customs. This definition is in line with Santosa (2011: 39) who stated that *wayang* performance is mainly aimed at showing life guidance, providing good examples, norms, and values which lead people to gain the glory and prosperity. It is dominated by moral messages and reminds people to the origin of life.

The message contained in *wayang* story can be life guidance since it rich of local wisdom values resulted from the tradition, culture, which has a big role in character building. Besides having the inspirational story, *lakon* or characters in *wayang* exemplify the types and human personality. Some examples provide are: *Abimanyu*, who is honest and responsible; *Anila*, the patient and humorous person, *Antasena*, who is well-known as a wise knight; *Barata*, the humble leader; *Yudhistira*, a man with kind-hearted personality, wise, and good behavior; and *Arjuna*, who is clever, brave, and calm (Wiyono, 2009: 13-20). Socio-cultural values and moral messages contain in *wayang* performance indicate that it *wayang* is rich of local wisdom that need to adapt in the real life.

Wales in Rasid (2014:36) explains that local wisdom or also known as local genius may be defined as the sum of the cultural characteristics which the vast majority of a people have in common as a result of their experiences in early life. It also refers to the ability in maintaining local culture from the threat of popular culture. Local wisdom has a big role in character building and national identity and should be introduced to the youth. In Indonesia, teenagers prefer to learn popular culture rather than local culture. Thus, preserving local wisdom considered crucial as nowadays, information and technology grow rapidly which brings global influences.

In addition, the language style used in *wayang* is linguistically unique. The unique language style is used to tell the story expressively, so the audience can enjoy the performance. Subroto (2013:144) explores the use of linguistic element used in *wayang* which is divided into three aspects: first, the use of distinctive phonological features which include the phonetic system, assonance, and alliteration. Moreover, it also contains the distinctive word formation especially in using archaic vocabularies and the last is the use of syntactical structure that implicitly structured.

The other language phenomena found is the use of figurative language which may be defined as the non-literal meaning which often difficult to distinguish precisely. That is because this meaning regarded as less principled and rule governed than literal meaning (Hurford, Heasley, and Smith; 2007:328). Some examples of figurative meanings are: metaphor, simile, irony, satire, hyperbole, and metonymy.

Based on this explanation, this paper is aimed at explaining language style used in *Wayang Banyumas* as well as explaining how students *wayang* performance elicits moral messages, sociocultural values, or local wisdom. The researchers chose *wayang* performed by students of SMKN 3 Banyumas as the appreciation of their strong willingness to preserve local heritage. Although they are students majoring in *pedhalangan*, they perform like the professional *dhalang*. This can be a model for young generation in preserving local culture. Furthermore, as *wayang* need to be introduced to the young generation, this paper also explains the importance of *wayang* in building local identity.

MATERIALS AND METHOD

This research belongs to descriptive qualitative research which attempts to identify language style used in *wayang Banyumas* performance. Furthermore, the local wisdom portrayed in the performance is also explained through this paper. The research is conducted by investigating *wayang Banyumas* performed by students of SMK 3 Banyumas. The primary data are 5 performances entitled: *Bilawa Rangsang*, *Jarasanda Lena*, *Abiyasa Sayembara*, *Gendreh Kencana*, and *Wisangeni Krama* while the secondary data are gained from the interview with key informants who are expert in *pedalangan*. 5 *lakon* are carried out completed by *gamelan*, *sinden*, and other equipment in front of general audiences. The methods used are: observation, where the researchers observed the language style and local identity by watching and thoroughly observing *wayang* performance; library research, to get the reliable references dealing with *wayang*; and interview to obtain the comprehensive information dealing with the purpose of the research.

RESULTS AND DISCUSSION

Language Style of Wayang Banyumas Through Students Performance

From the data gathered, language style of *wayang* Banyumas is identified; those are the use of figurative language and the unique phonological features. In addition, the cultural values are gained and explained to prove that *wayang* performance does not merely entertain the audience. Moreover, it can be the guidance in the real life. There are three figurative languages found: metaphor, simile, and hyperbole. According to Huford, Hasley, and Smith (2007: 331); metaphor is conceptual or mental operations reflected in human language which enable speakers to structure and construe abstract areas of knowledge and experience in more concrete experiential terms. The example of metaphorical expression can be seen in the following examples.

- (1) Raden Nakula : *Ana wigati apa kowe misah anggonku bondoyudo*
(What is going on till you stop us?)
Prabu dewa Kumara : *Wis aja mbok pisah klakon tak juwing-juwing kuwandane*
(Unless you stop us, I must have killed him)
Patih Gading Pangukir : *Inggih prabu, nyuwun-nyuwun agengipun kula ngemban dawuh saking Gusti kula prabu Andanadewa. Bilih ampun ngantos wonten peperangan kang mongko paperangan menika mboten sae awit ageng alitipun badhe nuwuhaken kurban. Lah ing mangka saged dipun wastani **rebut balung tanpa isi**, jalaran kusuma ayu dewi tirtowati nyuwun bebono. Dhados anggenipun panjenengan perang tandhing mboten wonten asilipun. Sok sintena ingkang saget minangkani mennika ingkang dipun suwitani.*
(Pardon me, Your Majesty. I have been instructed by my king, prabu Andanadewa, to avoid war since it is not good deed and brings about destruction to both sides. If I may say, it is like **much ado about nothing**, as the princess requested a condition. Thus your fight would go to waste. Those who can grant her wish would win) (**Wisanggeni Krama**)
- (2) Guntur Geni : *Wisnungkara jagad, manik raja dewaku. Hwa.... ha... ha... ha, gog lan kowe sarawita.*
(O, Wisnungkara, my Lord. Ha. ha. ha., Gog and you, Sarawita)
Togog lan sarawita : *Nuwun timbalan gus, nuwun timbalan bose*
(Yes, Sir.)
Togog : *katingal sajake kok remen sanget gus.*
(It seems that you are happy, my prince.)
Rita : *Iya kang bendarane kayak bar menang lotre.*
(Yes, I agree with you. As if he just won the lottery.)
Guntur geni : *Ya gog! Pancen dina iki atiku rumangsa bungah keliwat jalaran wus kesembadan anggonku nyidra jamus kalimasada kagungane Puntadewa.*

- (That's right, Gog! I am overwhelmingly excited since I successfully stole the Puntadewa's kalimasada.)
- Togog : *Waduh, piwe Rita, ndara Guntur geni wus klakon nyolong kalimasada. Tur maning kiye isih eneng tlatah Ngamerta.*
(How is it, Rita? Our master had stolen the kalimasada while we are still in Ngamerta territory.)
- Rita : *Iya kang, nyong wedi nek nganti kewenangan wong pandhawa*
(Yes, brother. I am afraid that Pandhawa will know it.)
- Togog : *Gus, ampun ngantos-atos lho. **Panjenengan sampun wonten kandhang macan.***
(Gus, please be safe. You enter the tiger's cage now)
(**Gendreh Kencana**)

In that conversation, *rebut balung tanpo isi* is used to describe the bad effect of war. It is considered as metaphor since it describes something in an abstract to make a clear comparison, so the listener can get the exact meaning and intention from speaker's utterance. It literally means grab the empty bone in English proverb is well known as much ado about nothing which represents the useless effort. In this context, Patih Gading Pangukir separated and stopped the fight then tell them that they just wasted the time. War only results in disadvantages in both sides. This proverb wants to point out that one should think logically and wisely before taking action to avoid unnecessary efforts.

In addition, the second example provide another metaphor. The expression *panjenengan sampun wonten kandang macan* means *you enter the tiger's cage*. It means that someone is in danger. In this context, Togog used the phrase *kandang macan* to describe the danger that might encounter if Guntur Geni was caught for stealing *kalimasada*. By directly comparing the situation Guntur Geni might encounter to Tiger's cage, Togog warned his Master that his action might cause a big trouble for him, especially if Pandhawa to which Puntadewa, the owner of *kalimasada*, belongs know it.

Then, simile is found in the data as described in example 3 below.

- (3) Prabu mina : *Ehe la dalah... iki ana bocah bagus sajak ireng manis siro ki sapa gus? Lah awigatine nggonmu sowan?*
(Oh my God, who is this black sweet guy? What make you come to meet me?)
- Abiasa : *Inggih sinuwun, kula pun Abiasa wingking saking nigari Ngastinawon tanpa rupi. Kula yoganipun Prabu Sentanudewa. Ingsedya mupu sayembara sang Prabu.*
(Pardon me, Your Majesty I am Abiasa from Ngastinawon. I am the son of Prabu Sentanudewa. I am interested to join the competition, Your Majesty
- Prabu Mina : *Weeh lha dalah... ha...ha..ha... **lagatmu kaya cah wedoh tlemah***

*tle moh, midak kapuk ora pendengap bisa perang, he? Ya patih
kanthinen bocah iki menyang paburatan ingsun nedya ngulati.*
(Oh my God, you look like a girl, calm and soft, can you fight in a war?
Patih, please take this guy to the arena, I can't wait to his skill)

Patih : *Sendika ngestoaken dawuh sinuwun.*
(Sure, Your Majesty)

(story of Abiasa Sayembara)

Generally, simile is similar to metaphor. It compares two different things in an interesting way to get the more expressive, emphatic, or vivid expression. It can be seen in the conversation between Prabu Mina and Abiasa. Prabu Mina said "*lagatmu kaya cah wedoh tlemah-tlemoh, midak kapuk ora pendengap*" which compares Abiasa to woman's personality. It describes Prabu Mina's doubt to Abiasa who want to take part in the war competition. He thinks that Abiasa is too quite and calm for a warrior. He compares Abiasa body language like a woman. Generally in Javanese context, a woman is described as calm, polite and quite. He does not think that Abiasa can do it unless only the real knight who can join the competition.

The last figurative language found is hyperbole, an exaggeration commonly used for emphasis and humor. This conversation tells about Bilawa, Jagal Walakas's son who is hard to be awoken from his sleep. He will get angry if someone disturbs his sleep. One day, Seta needs to meet Bilawa. He asks her father to wake him up, but Jagal Walakas is reluctant to do so. He said that waking him up always resulted in a big problem and he describes it by exaggerating the condition as shown in the conversation written in a bold.

- (4) Jagal Walakas : *Waduh! Lah anak kula napa menang tandhing kalihan Raden Rajamala? Lan malihipun anak kula Bilawa dereng kantenan yen purun.*
(Oh my Gosh! Can my son beat Raden Rajamala? Besides, I am not sure my son Bilawa is interested in it.)
- Seta : *Wis ta, kowe aja sumelang kyai, saiki anakmu ana ngendhi?*
(Don't worry, Kyai. Now, where is your son?)
- Jagal Walakas: *Larene nembe tilem, je.*
(He is sleeping)
- Seta : *Age gugahen!*
(So please wake him up)
- Jagal Walakas: *Waaah. Mboten wantun, Gusti*
(I am afraid, Your Majesty.)
- Seta : *Wong bapakne nggugah anake kok ora wani*
(How can a father is afraid of waking up his son?)
- Jagal Walakas : *Ee... saestu lo, Raden Ampun malih nggugah, ngoroke niku saget mlorotne gendheng, nek mulet mokahne usuk nugelke reng, kula niku bola-bali ndandani usuk reng nyalini gendheng.*

(It is true Your Majesty. Please don't wake him up. His snore will drop the roof tile, his stretch will crush the rafters and broke the roof battens. I often fix up the rafters and roof battens and change the roof tile.)

(**The story of Baka Lena**)

Here, Jagal Walakas replies Seta's request by saying *Ee... saestu lo, Raden Ampun malih nggugah, ngoroke niku saget mlorotne gendheng, nek mulet mokahne usuk nugelke reng, kula niku bola-bali ndandani usuk reng nyalini gendheng* (It's true, Your majesty. Please don't wake him up. His snore will drop the roof tile, his stretch will crush the rafters and broke the roof battens. I often fix up the rafters and roof battens and change the roof tile). Bilawa/Abilawa or Bima is one of Pandhawa brothers who is physically powerful, strong and robust. It makes Jagal Welakas scared of waking him up.

Besides containing figurative language, *wayang* also has the uniqueness in phonological features. It is proved by the use of assonance and alliteration. According to Abrams in Subroto (2013: 150), assonance or *purwakanthi swara* is the repetition of identical or similar vowel sounds, especially in a stressed syllable, in sequence of nearby words. It functions to create sounds melody, to beautify the sounds, as well as to emphasize the meaning. As an illustration, the researchers display three kinds of assonance: the repetition of sound **o**, **u**, and **a**. Observe the given conversation.

- (5) *Dewo dewo dusa apa kang sinandang dening poro pandowo ingatase ono lelakon ora ono pundate, mbiyen sengsoro saiki mala hora sangsoyo.*
(Oh Gods, What sins do the pandhawa have made till they have to go through all of these miseries and pain.)
- Kencaka rupa : *Kanjeng kaka Prabu, bebasan ngantos cengklungen anggen kula ngentosi dhawuh saking paduka. Siyos menapa mboten bab perkawis adon-adon manungso.*
(Your Majesty, I am waiting for this command for so long. Can we continue to pit the people?)
- Rupakenca : *Hemm... kinten-kinten sinten jago saking kesepuhan Kanjeng kaka Prabu. Kula aturi enget menawi jago kasepuhan kawon, paduka kedah minggat saking nigari Wiratha.*
(Hmm.... Can you guess, who is the candidate from your territory, Your Majesty? Remember, if your candidate is lost, you have to leave, *Wiratha*)
- Rajamula : *Wee... lha dalah, hahaha.... Kaka Prabu, jengandika niku jejaring ratu, sakecap tinuku sewu, sabda rahmana raja, sabdaning ratu sakecap datan kena wola-wali. Yen iya ya oya, yen ora ya ora, sing cetha!*

(Oh my Lord, ha ha ha..... Your Majesty, you said that you belong to the royal family, your words are valuable. The Queen's words are not changeable. Say *Yes* when it is true, and *No* when it is wrong, it should be obvious)

(Story of Bilawa Rangsang)

Different from assonance, alliteration or *purwakanthi sastra* is the repetition of speech sound in a sequence of nearby word; the term is only consonant, and especially when the recurrent sounds occur in conspicuous position at the beginning of a word or of a stressed syllable within a word (Ibid, 151). *Dhalang* uses alliteration to build an aesthetic effect from the conversation. The example of alliteration is provided in the conversation as seen in the example 6.

- (6) Tumenggung : *Enak kepenak nggonku lumaku kepethuk karo bocah bagus pengawak wanita, apa koe kalebu kawula negara ekacakra, he ngakuwa sapa jenengmu?*
(Enjoying my walk, I met a handsome boy, the ladies conqueror, are you the member of *ekacakra* country, tell me what is your name?)
- Permadi : *Satriya kleyang kabur kabur kanginan, Permadi aranku koe sapa?*
(I am the fleeting knight, Permadi, and who are you?)
- Tumenggung : *Perjurit negara ekacakra kekesete gustiku Prabu Baka, Tumenggung sampar angin*
(I am a national soldier, my King is Prabu Baka, the fleeting Governor)
- Permadi : *Ngetutke lakuning suku kedeping netra kretenging pengangen angen*
(I just follow the running of my foot, winking of my eyes and looking forward for a fun)

(story of Wisanggeni Krama)

Sociocultural Values from Wayang Banyumas Performed by Students of SMKN 3

After analyzing the language style used, the second purpose of this research is to extract the socio-cultural values from *wayang* Banyumas performance. The first value or message deals with the ideal leader attitude. Bilawa's utterance "*Apa nyekel panguwasa terus sewenang-wenang? Panguwasa kuwi nggo ngayomi, ora nggo pamer umuk kon ngelingi aja dumeh aja dupeh*" (Does to be a ruler mean to be arbitrary? A ruler should protect his people instead of showing off his power and arrogant) taught the audience that the leader should care and protect his citizen, humble, and down to earth. In addition, the utterance "*ayuh rembugan sing becik*" suggest us to prioritize *musyawarah* or deliberation in every problem. The full conversation of those utterances is provided in example 7.

- (7) Durgandhini : *Anakku lanang cah bagus Abiasa. Pinter temen gawe kodeng pengaliheipun ibu, apa ingkang mbok tandangi thole. Ibu sumelang, samar yen sira kongsi tumindhak nyasar. Aja sira ndupehake putra Narendra, ngger.*

(Dear my son Abiasa, how smart you distract your mother's sight, what are you doing, Dear son. I am worried if you do something wrong. Please don't because you are the son of Narendra, you can act what you please)

Abiasa : *Duh kanjeng Ibu jimat sesembahan kawula, ing mangke prapteng dlahan sak gluguteng kolang kaling kula babar pisan mboten tumindak nyasar, keparo kosok wangsulipun ingkang putra Abiasa, badhe nyuwun palilah paduka kanjeng ibu.*

(Dear mother, the one I am honored, I have never even thought in the slightest to do something wrong. Conversely, I want to ask for help, dear mother)

(story of Abiyasa Sayembara)

The other message delivered deals with the peaceful acts. The story begins when Seta ask Bilawa to fight Rajamala. Bilawa rejects the offer since he does not find the benefit from fighting with Rajamala. He insists that the fight or war is not a good way to solve the problem. He doesn't want to show his power by hurting others. He also suggests that snitching will lead us to the dispute, conflict, and disagreement. Thus, better for us to think logically and prioritize peaceful acts in facing the problem. This act considered important in keeping the nation in peace. This message is shown in example 8, the conversation between Seta and Bilawa.

(8) Seta : *Aku ki diutus dening rama prabu Matswapati ing Wiratha, kautus ngupaya jago senapati tandhing kalwan paman Rajamala, yen manut pangrasaku kok kowe bisa lan sembada nandhingi kridhane paman Rajamala. Lha iki kowe kepriye Bilawa, saguh apa ora?*

(I am delegated by Her Majesty Matswapati from Wiratha to ask Senapati to fight with Rajamala, in my opinion, you are able to compete with Rajamala. Can you do it, Bilawa?)

Bilawa : *Seta karepmu apa kowe mrentah aku tandhing karo Rajamala? Yen mung mbok nggo seneng-seneng gedene mung mbok nggo ajang-ajang ngabotohan kemaksiyatan, aku ra sudi. Ewadene yen adon-adon iki bakal nggawa beja cilakaning nusa bangsa negara tak tandhangane dhewe ora susah nganggo kanca ndang ngribeti.*

(Seta, what is your intention of asking me fight Rajamala? If you just want to enjoy the fight or to show your power, I extremely disagree. The war never lead to the luck, it will lead to the damage of the country. I can handle it without involving my friends)

(story of Bilawa Rangsang)

The next cultural value obtained from *wayang* is honesty. From the following dialogue, Bilawa teaches us that honesty is a noble behavior. He insists to tell the truth and act honestly although he is only an ordinary person. He thinks that honesty is his pride and he will keep it in

any condition. Therefore, Rajamala as the leader should be honest for the glory of his region. Bilawa's suggestion dealing with honesty is written in the conversation 9.

- (9) Rajamala : *He... Bilawa, mumung durung kebacut kowe tak eman tinimbang mamprung nyawamu, eman-eman kowe isih enom kowe perang mengko ethok-ethok kalah, yen Prabu Matswapati sak kluwargane wis lunga, kowe tak wenahi pangat dhuwur ngaranana njaluk blanja pira.*
(Hey... Bilawa please go to the war, pretend that you are loose, if Prabu Matswapati and his family go out, I will give you a high position and just tell me how much money do you need)

(story of Bilawa rangsang)

Wayang stories as performed by the students of vocational high school of Banyumas obviously reveal several moral values held by the Javanese people. Wayang serves not only performance but also guidance for local people.

CONCLUSION

Recently, popular culture threatens the existence of local culture. The example of this phenomena reflected from Indonesian teenagers who proud of western movie rather than wayang performance. Surprisingly, wayang is worldwide recognized and put as one of the world heritages by UNESCO since 2003. Wayang performance represents the nature, the life in this world and hereafter. It functions as the media to entertain and educate people (*tontonan dan tuntunan*). Therefore, Wayang can be a guidance in the real life. Wayang also has the unique language style. From five performances, there are figurative languages found: metaphor, simile, and hyperbole. Besides, dialogue in wayang is rich of phonological features such as assonance (*purwakanthi swara*) and alliteration (*purwakanti sastra*) which means the repetition of speech sound in a sequence of nearby words both vowel sounds and consonants. Assonance and alliteration applied in wayang function to create sound melody, to beautify the sound, and to emphasize the meaning. In conclusion, cultural values reflected from Wayang performance show local identities of Banyumas people that are humble, down to earth, honest, prioritize deliberation or *musyawarah*, and love the peaceful acts.

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