

Preservation, Development, and Utilization of Wayang Era Millenium

Kasidi Hadi Prayitno¹

¹*Institut Seni Indonesia Yogyakarta*

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Abstract: This paper seeks to present various matters relating to the traditional performing arts of pure shadow puppets. The focus of the discussion is the preservation, development and utilization of puppet performance in the millennium era. There is no doubt that the existence of puppet art belonging to the theater of art has been around since the 9th century in Indonesia. The triumph of wayang as a traditional art initially appeared in the palace environment, especially Yogyakarta and Surakarta. Then it flourished outside the palace and became a popular art in rural communities. Until finally the formal education of art emerged by the state such as the conservatory (SMKI) at the upper secondary level, and higher education in art in Indonesia. The presence of art education institutions formally encouraged puppet shows to develop in accordance with the performance of puppet artists. The era of the most dominant new order regime utilizes puppets as a means of introducing development programs that are carried out by the government, so that new forms of wayang and new puppet plays are born. Apparently the utilization was expanding not only in the wayang art circle but also in the infotainment world, advertising, spatial decoration and so on. Even puppets are sometimes used as political means in the framework of legislative campaigns in the areas of live and developing puppet arts.

1 INTRODUCTION

Based on the main theme of this paper, it is actually a work that is not light for the owner of the wayang culture, how not, when the inheritance that belongs to a community group or even a person suddenly sticks out in an extraordinary domain or even global territory, then the happens is a feeling of pride, happiness, and worry. Proud because the national culture inherited from the ancestors received tremendous attention from all over the world, happily the universe of puppets became rapidly developing, and at the same time worried because there must be an effort to maintain the existence of the quality of puppet culture with various problems. This step is very important so that the puppet culture still exists in the world.

Here are two interesting things within the boundaries of the desired theme relating to the focus of writing, namely about the protection of puppets and the content of their values from a legal and physical perspective.

Starting from the two problems, it will be known that the purpose is more oriented to the existence of puppet culture in the present. The description is as follows.

2 MASTER PUPPET

2.1 Legality

The existence of puppets in Indonesia has been proven by the long history of wayang in Indonesia, since the 9th century until the millennium has never been lost from the country of Indonesia, especially Java. The participation and support of all puppet culture fans, puppet organizations, institutions, and the government has made wayang able to live and survive to this day. Various activities related to puppet activities carried out by puppet organizations in Indonesia that had existed, at least since 1969-1970 was marked by the establishment of community organizations that deal with puppets namely Ganasidi before finally becoming Pepadi, then followed by Senawangi in 1974. Reach National performance and presence exist in every province in Indonesia. Such strong support from the Indonesian people, the government and professional puppet organizations, is the main capital for the existence of wayang in terms of conservation, development and utilization. Senawangi and Pepadi as puppet organizations continue to work hard tirelessly and selflessly

strengthen their performance so that finally puppets gained world recognition through the UNESCO world organization on November 7, 2007, namely wayang as a Masterpiece of Oral and Intangible Heritage of Humanity, thus the legality of puppets this is no doubt. In order to strengthen cooperation at the Asian level, the APA stands for Asian Puppetry Association based in the Philippines, while for the world level UNIMA stands for Union Internationale de la Marionette, which is located in Paris, France. These world puppet organizations have cooperation and coordination in the activities of the puppet universe.

2.2 Research and Education

Senawangi pioneered research and research collaboration with universities such as Gadjah Mada University, ISI Yogyakarta, Surakarta, and others, all of which were carried out to develop puppets through scientific channels, for example in 2000 together with the Faculty of Philosophy, Gadjah Mada University conducted puppet research from point of view philosophy, which just happened there was an archipelago philosophy development program. One important result is the opening of a program of puppet philosophy courses at S1, S2 and S3 levels. Followed also with the publishing of puppet philosophy books.

Even through education programs carried out by the government, they cannot be underestimated, namely by establishing school institutions to open puppetry and puppetry education programs from the middle school level such as the ISMS in Yogyakarta, Surakarta, Surabaya, Banyumas, and so on, to get to higher education levels for example at ISI Surakarta, Yogyakarta, Denpasar, and ISBI. Not to forget the community of puppet fans were interested in doing puppetry and puppet activities, for example by setting up puppetry studios, from cities and rural areas.

Such is the glimpse of the existence of the puppet and of puppeteer universe in Indonesia. As a cultural asset, it has become one of the national identities and with the recognition of Indonesian wayang as a world heritage by the UNESCO culture this puppet is no longer solely Indonesian, but belongs to the world. That is why it is a shared obligation of the government and the people of Indonesia to preserve and develop the wayang culture now and in the future.

2.3 Physical

Puppet culture can take a role in the formation of human character because of one of its functions and uses for character education. Wayang performances always present a comprehensive range of characters about humans in a comprehensive manner, so as to

provide life vocabulary. The aesthetic concept that developed in the universe of wayang is known as the aesthetic concept of spectacle, order, and guidance, as follows.

2.3.1 Spectacle Concept in Puppets

The spectacle viewed etymologically comes from Sanskrit from the tonic root meaning to see. Then formed by the principle of confirming the Javanese language by means of complete reduplication from tons to watching, which means that it is still the same, namely seeing, then given affixes in the form of suffixes, which is difference, so that the word spectacle means something that can be seen.

When humans do seeing activities, many things can be perceived through the sense of sight. Of course certain objects that are caught by eye sight are also diverse, some are good and some are bad, some make admiration, on the contrary there are dull, disgusting, and so on. The word spectacle above means something that does provide inner experience and aesthetic experience of the quality of objects attached to the object. It has been proven for centuries that puppets convey packed moral values in amazing of performing arts, with all the facilities and equipment becoming increasingly complete and increasing in quality to reach the form of puppet performance until now. Zoetmulder (1983) describes how great the literary work of Kakawin Arjunawiwaha by Mpu Kanwa in the era of King Airlangga has called wayang performances, namely in the XI century in one of the 59th stanza, it was mentioned that there was a spectacle of wayang as follows.

*Hanonton ringgit manangis asekel muda hidepan
huwuswruh towin jan walulang inukir molah
mangucap hatur ring wang tresneng wisaya malah
tan wihikana tatwan jan maya sahan-kahaning
bahwa siluman.*

“People see puppets crying sadly, even though they know that what they see is only animal skins are carved and moved and speak, people are exposed to magiceven forget that it's all just a mere illusion, so that the items are invisible and pseudo”

Based on the verse above, it appears that the age of the puppet performance has been so long, at least since the XI century AD. The media or tools used are animal skins, usually buffalo or cow skins which are carved or gazed then *disungging* (given color), and finally given stalks or stick arm control rods and hoods. The contents of the wayang story are able to evoke the pleasure and happiness of the audience, so that it is very possible the function of the puppet show has put forward aesthetic values (Soetarno, 2005).

There are two important things in the main sense of this spectacle term, first is the spectacle in the form of physical, namely various aesthetic means of shadow puppets that can be seen with the eye. Consisting of gamelan music instruments, stage setting of wayang puppets, puppeteers, *keprak*, *swarawati* or *pesinden* female singer, *wiraswara* or *penggerong* 'male singer' and gamelan players. The second is in the form of non-physical, namely various elements of beauty, most of which can only be heard in the form of descriptions carried out by the puppeteers, such as wayang dialogues, *sulukan dalang* 'singing by dalang', *gending* 'arrangement music gamelan' accompaniment of puppets, and story of puppet play. The two important things are detailed as follows.

2.3.2 Gamelan

Gamelan is a set of percussion instruments called gamelan consisting of tones or slendro and pelog tunes. Among other things, gender, *gender penerus* successor, slenthem, gambang, rebab, kendang stem, kendang ketipung, kendang batangan drum, siter, flute, saron, demung, peking, bonang barung, bonang penerus or successor, kenong, kempyang, gong, gong siyem, kempul, and kecer.

2.3.3 Puppet Stage of Wayang

Puppet stage of wayang, which is in the form of a puppet that is stuck on a 'banana tree' *gedebok* which is arranged in such a way from several banana stems approximately 7-8 meters long and spread out on the center or screen, on the right and left of the screen. The puppets are removed from the box then stored 'plugged in a row' to form a stage of puppet.

The development that take place, the embodiment of the puppet stage layout has changed towards the modern, so that it seems glamorous, luxurious, sparkly. The number of gamelan instruments is increasing, the female singers are sparkling and beautiful, the big screen with golden *prada* puppets, coupled with extraordinary lighting, and so on. Furthermore, along with the demands and development of the era, puppet art experienced changes and developments in terms of forms, performances of techniques, and other supports. Therefore, from the word spectacle, it evolved to mean spectacle, to be entertainment orientation in the 1990-2000 era, and even almost 3 decades, this element of entertainment became very dominant. The influence of the era and advances in technology play an important role in the change of puppet art towards mere entertainment.

Soetarno (2004) said that the performance of puppets in the era of the 2000s had led to the

dominance of entertainment, almost most of the puppeteers today are more inclined to the tastes of society, namely emphasizing the elements of *gobyok*, *dan rame* 'crowded boisterous', *humor*, pornography, choice of popular songs, acrobatic *sabet* 'puppet moving', etc. (Soetarno, 2004). As a result, there was an unhealthy competition looking for new breakthroughs to be able to exist in the community, without considering the aesthetic elements of ethical values in puppet art.

Many factors influence the journey of wayang art since ancient times to its present form. If reviewed backward, puppet shows contain an understanding as a *tontontan* 'spectacle' that displays the essence of moral values in depth that can be used as a guide to life. Another term commonly known is puppet ethics, so it is not strange that in the universe puppet philosophy is found mainly is Javanese philosophy. Therefore performance of wayang *tontontan* understanding is more precisely directed at the essence of moral values, and puppets are able to maintain their existence throughout the long ages to its very vital function, namely puppets are able to provide references and life guidelines for the community in the form of moral values presented in the art work called *adi luhung* 'high value'. Puppets which are full of moral values are understood by the supporting community in their efforts to develop personalities, establish relationships with others, their relationship with nature and the environment, and more importantly the relationship with the Creator to lead to the ultimate beauty in the form of perfection of life (Ciptoprawiro, 2000). Achieving the level of perfection of life in the wayang philosophy is commonly referred to as *manunggaling-Gusti* 'the joint God and human', which he calls a means of combining the poet with his work (Zoetmulder, 1991). Referring to this statement, for mastermind artists who still attach importance to spirituality and morality, performance of puppet art is the essence of the *silulungan* 'the way joint with God' of perfection towards eternal oneness.

2.4 The Concept of Order or Ethic in Puppet Performances

The existence of works of art basically does not have rules that are universal in nature, which means that their irregularities are universal because the rules are given by nature in such a way to geniuses as Kant said (Sumaryono, 1999), that pure art is the art of genius, so thus its existence cannot be explained by the scientific method. For example, in *karawitan* 'gamelan music' the term *gembyang* and *gembyung* are found which logically clearly show the inequality in playing certain *ricikan* 'one of the name music

gamelan' or gamelan music songs, but in terms of aesthetic taste is more appropriate and tastes musical and harmonious. From that understanding arises from the view that art including puppets with all its aspects is the power to be able to carry out certain actions guided by special knowledge carried out with adequate mastery of skills so as to be able to produce something on the basis of aesthetic principles in their fields (Bagus, 2002). The beauty of the order is actually formed on the basis of the interplay between the environment and humans in it, thus giving bring up to experience. The point is the experience of art or obtain aesthetic experience. When that experience reaches the level of form whose existence without being forced is actually the essence of that beauty. The process of interaction forms a balance and order, then naturally aesthetic quality will emerge, which is when the relations of the elements become organized. Therefore that experience is basically a concrete form of beauty or art in its early development.

The success of works of art is able to record the events of natural exploration, universal exploration, reading experience of other works, improvisation, and the audience or audience (Teeuw, 1984). The experience was expressed in works of art, so by itself gave birth to pleasure and happiness for humans. The concept of order in the puppet is the world of expression of truth that is subject to cosmic law, so as to be able to set boundaries for own experience, purpose, and will. Niels Mulder (2001) calls it a unity of existence in wayang at the same time all is an unavoidable progress for humans without exception. This is a whole that must be organized and coordinated. Puppet is no longer an art form that presents the order of the results of pouring aesthetic experiences by humans in this matter are artists, but it is like *wewayangane ngaurip* 'is seen as a shadow of human life' (EWI Team, 1999A). Based on the description above, it appears that the order intended is orderliness and maintenance of order in puppet art, not limited to the physical form of structuring physically but also includes the depth of the content and meaning of the aesthetic order in the puppets.

2.5 The Concept of Order in Puppet Performances

The existence of senior works on the rules does not have universal rules, the definition of universal rules of conflict given by nature to the forms for the geniuses that Kant conveyed (Sumaryono, 1999), how his seniors are senior geniuses, so that however, not can be accepted by the scientific method. For example, in karawitan, the term *gembyang* and *gembyung* was found which clearly explained the inequality in playing certain *ricikan* gamelan music,

but in terms of aesthetic taste more appropriate and comfortable musical and harmonious taste. That understanding emerged One view of seniors including puppets with all aspects of power to be able to help certain actions guided by special knowledge carried out with mastery of skills that are qualified to produce knowledge about the legal fields (Bagus, 2002). The beauty of the order is really formed from the basis of interconnectedness between the environment and humans in it, resulting in experience. The point is continuous experience or acquired aesthetic experience. When that experience reaches the level of the form it takes without being forced is actually the essence of that beauty. The process of interaction forms balance and order, so that naturally aesthetic qualities will emerge, namely the compilation of relations that cannot be regulated. Therefore the experience is basically a concrete form of beauty or art in the early development.

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As an illustration of various matters related to physical forms, for example the arrangement of a set of puppet gamelan, the composition is arranged in such a way that one instrument with the other can be harmonized to produce maximum sound and maintain harmonious harmony. For example, the sound arrangement of *tabuh siji* instruments such as *saron*, *demung*, *peking*, *kenong*, *kempul*, *gong*, and *kendang*, is placed not far apart, the reason for some types of instruments is to produce loud sounds, so that the *rampak* 'compatible' that music must be grouped according to their character. Especially in the arrangement of gamelan puppet accompaniment, if this is not done it will cause noise in the presentation

of the *gending*, sometimes it is difficult to regulate the gamelan rhythm stability. The players of gamelan musicians taking into account the organology of the instrument and the composition of such instruments, the gamelan players must be in cross-legged sitting positions, as well as the puppeteers, also have to sit cross-legged, this is the essence of the rules or rules that apply in puppet or puppetry. For the audience, in the old days they sat relaxed, so that they could freely see and listen to the stories performed by the *dalang* 'puppeteer'. Especially if the performance was held in the palace, surely similar things would still happen, especially those that happened in the palace. The order found in the universe of puppets like that is often referred to by the public as a *pakem* 'standard', even though now in terms of the real meaning has undergone a shift.

The order in the concept of puppet thinking is an ethical dimension as a reflection of the pattern of behavior for citizens in living together, thus creating a society that is harmonious, peaceful, prosperous and happy. Umar Kayam (2001) calls it a residual culture that is oriented towards court culture. Also expressly stated in the *Pedalangan Ngayogyakarta* book Volume I, this ethical dimension is included in the manners section which consists of *tatakrama Jawi* 'Javanese manners', and *tatakrama basa* 'language manners' (Mudjanattistomo, et al. 1977). For supporters of Javanese culture, the space is not neutral and homogeneous. People must be present, behave, speak words in different spaces and times according to social status even hierarchically as an attitude of *narima ing pandum* 'think what is their destiny'. This means that people must know their place of fate and be thankful to God, there is a satisfaction in fulfilling their fate in the realization that everything has been outlined for themselves (Mulder, 1984). The Javanese *Tatakrama* 'politeness' is known to consist of three very important ones, which are referred to as *unggah-ungguh* 'politeness', *empan-papan* 'look at the situation and place', and *angon tinon* 'look at the time' *Unggah-ungguh* is often followed by the term *udanegara* 'to known of rules', concerning behavior and speech of the language used in dealing with others, in greeting and behaving to others in order to maintain mutual respect in Javanese *kurmat-kinormatan* 'respect each other' and *mad-sinamadan* 'taking care of other' and tolerance in the relations of fellow human beings. The board is a behavior that is adapted to a place that has a social structure, for example being in a palace or at the house of the courtiers who have differences in carrying themselves. Including for example how to walk, sit, and use language. *Angon tinon* involves behavior that is adjusted to the circumstances around it. In connection with the language manners in the universe the wayang is described as follows.

The concept of order in the performance of puppet shows can be seen from the use of puppetry or puppet language. Language is a basic means for conveying self-expression, both through narration and dialogue between puppet characters. The delivery of this language is done in the form of prose, for example, descriptions of scenes, characters, atmosphere and so on, besides that it is also done in the form of poetry, for example puppet songs, *sulukan*, *sindenan*, and *gerongan*. In terms of from its linguistic characteristics, the language used is New Javanese, which is sometimes added by Old Javanese or even Sanskrit (Kasidi, 2009).

To give an overview of the concept of wayang structure in the use of the New Javanese language, it is necessary to explain about the problems related to the variety of puppet languages that have *unda-usuk*, or levels of language. These two things are varied by puppeteers in wayang performances. For example, the use of *krama* and *ngoko* languages which in fact have relations with the disclosure of descriptions, dialogues, and actions is always adjusted to the high and low tone of the gamelan music instruments and puppet characters. Also found is the form of *bagongan* 'special palace language' language, which is a special language used for certain characters. For example, *manira* and special *pekenira* Prabu Duryudana and Patih Sengkuni, *ulun* 'first person pronouns' and *kita* 'second person pronoun' are for deities. The presence of the New Javanese language is basically a variation of language based on usage on the basis of topics that are the focus of conversation, conversation relationships, interlocutors, and the medium of conversation (Kridalaksana, 1993).

There are two kinds of languages found in wayang performances, namely official or formal languages and a variety of informal or informal languages. The variety of formal languages is used in a dialogue between respected puppet figures and lower-ranking puppet figures or younger puppet figures, such as scenes in the palace. The variety of informal languages is a language that is used as an dialogue between puppets that is equal, for example the language used among the soldiers. Informal variety can also be called a casual variety, this is found in the wayang performance, the atmosphere of the scene is really relaxed, for example in the scene of *limbukan* or because of it.

The emergence of *unda-usuk* or the level of language is influenced by an attitude of the user of the language to express respect to the interlocutor through language, in addition to behavior and action (Poewadarminto, 1953). For example, the form of manners was elaborated again into young *krama*, *kramantara*, and *wredha krama*. Then *ngoko* is divided into *ngoko lugu*, *antya basa*, and *basa antya*, besides that, it can still be found in *bentuk madya* 'the

middle form' which also consists of *madya krama*, *kramantara*, and *madya ngoko*. The social status of language users, especially in spoken language, is the main characteristic for understanding the concept of ethics or order. Puppet language expresses many words of character which in the linguistic field of Java are referred to as *Rinengga* bases or beautified languages.

2.6 The Concept of Guidance in Puppet Performances

Kraton as the center of Javanese culture, including of wayang art or puppetry art, has a very large role in the development of puppet arts in Indonesia. Kraton is brought towards traditional authority which is referred to as cultural residual (Umar Kayam, 2001), so that the spiritual discourse in the palace and its environment becomes integrated in performances and the development of wayang culture. For example, it appears in the description of the events of *janturan*, *kandha lan carita*, even in dialogue between puppet characters. Therefore, the reflection of the palace always appears in wayang performances, so that wayang gets the title as one of *adi luhung* 'the great forms of art'.

The concept of guidance in the wayang kulit purwa has a very broad meaning, but the basic understanding of the description above, the actual word contains moral values in the puppet. The concepts of wayang moral values are often included in the language of figures that are deliberately not prescribed and used guidelines in the way of life by supporters of wayang culture as well as Javanese culture are Javanese (Soetarno, 2004). Wayang culture has a multi-complex nature that depicts ethical and moral values and reflects life's teachings, the origin of the purpose of life, the relationship between humans and humans, the relationship between humans and the universe and things related to humans with the Creator. However, not all moralists, its meaning will not be found to answer, example about black and white as good and bad in the human life.

Puppets provide offer choices for all their problem solving. Franz Magnis Susena (1991) gave his comment, that puppets discuss life problems related to humans, life's difficulties, and ambiguities burdened by humans. Lots of complete concepts of moral values are displayed in the form of performances with the presentation of puppet plays and contents of Javanese philosophy and contents. Look like example the value of Godhead in the play *Dewa Ruci*, *Arjunawiwaha*, *Kunjarakarna*, and so on. National values, for example in the plays *Bhisma Mahawira* 'Heroism of Bhisma' and *Kumbakarno*. These two different figures have opinions about the

defense of their homeland. The value of justice is seen in the play *Suyudana Banda* 'Shackles of Suyudana'. In the play there are scenes of Puntadewa having to choose for justice, they chose *Sadewa* who must be turned on first from the other brothers. The value of truth is revealed in the play of *Wibisana Tundhung* 'Expulsion of Wibisana', for the sake of the value of truth and conscience one must leave the brothers to join people who uphold the virtues of being connected. The value of loyalty appears in the plays of *Sinta Obong* Fire of Sinta', *Palguna-Palgunadi*, and so on.

Thus many concepts of value and varied ethical values are conveyed in the universe of wayang without having to change and eliminate the spirit of the puppet as an art of show. However, it also does not rule out the possibility that in the current era, puppet performances have shifted towards mere entertainment interests, making it less proportional between spectacle, order and guidance. Starting from the explanation above, it can be said that the performance of the wayang shadow puppets as one of the media to translate new ideas, in addition the artists concerned must continue to search and innovate without sacrificing moral values as well as an aesthetic activity arena.

Wayang performances are performances that do not only show stories or plays in conflict and problem solving, but in them there are distinctive structures that become the foundation of the dynamics in the performance. First, puppet shows consist of three "phases", called *pathet*, namely *pathet nem*, *pathet sanga*, and *pathet manyura*. This sequence is not an arbitrary sequence, but represents the standard sequence or phase of puppet performances, which must be adhered to and adhered to both in the performance of all-night puppets, as well as in solid puppet shows for example. Second, in *pathet-pathet* as mentioned above, there are special scenes, which also applied in a structure. Starting from the scene of the scene, *gapuran* 'king is beck to palace' *paseban jawi* 'moving of soldiers army' and so on until the step on the *gunungan* as a sign of the end of the puppet play. Based on the description of the structure of the puppet performance, it can be emphasized that the sequence of scenes in the puppet performance is not compiled for the sake of mere aesthetic interests, but implies the existence of a standard structure which is also an important clue, namely that in the puppet performance there is a view of the aesthetics dynamics.

The dynamics of reality as illustrated in wayang performances can be observed from the function of *kothak* as the place of origin and the return of all puppets. *Kothak wayang* in the puppetry world is interpreted as a symbol of the earth or land, so that when the puppets are no longer laid out, they must go

back into *kothak*. This context is the same as the definition of "*bali Marang asal mulanira*" or "return to the beginning". This implies an understanding of the dynamics of reality, that basically humans come from the ground, and later they will return to earth to become land. The view of the beginning of reality in wayang performances, that everything starts from *kothak* and will return to *kothak* again, becomes an important starting point in discussing the dynamics of reality. A view of the dynamics of life, namely that everything starts from "nothing", then "exists", and finally returns to "nothing". It has been studied in the metaphysics section, a view like this is one of the characteristics of the view of the dynamics of cyclical reality, namely the view of history that begins at one point, and will return to the same point. The context of performances such as this shows that the starting and ending points are "none" symbolized in the form of "*kothak*", ie when all the puppets played are stored back in the box. The dynamics of this cyclical reality, in Javanese society, are known as "*hanyakra manggilingan*", which is spinning like a wheel.

The golden age of the rise of culture and literature in Java can be felt in the decade of 1847 which is also called the romantic period of Javanese culture (Pigeaud, 1967: 135). Among others, it was marked by the massive translation of Old Sanskrit and Javanese literary works, such as *Kakawin Arjuna Wiwaha into Serat Wiwaha Jarwa Kakawin Bharatayuda* becoming *Serat Baratayuda Yasadipuran*, *Kakawin Ramayana* being *Serat Rama Yasadipuran* and other ancient texts (Poerbatjaraka, 1958), which most of the works later became *babon* 'base of' the wayang stories to the present era. This means that from this statement there is an understanding that modernization, which is marked by the existence of real changes, coincides with the tastes and demands of the era. The foundation of this thought also implies that in the work of art, especially puppetry has never been separated from what people call modern puppets. Modern is understood as a human attitude in thinking and how to act in accordance with the demands of the times. The historical background that has been described is very clear that the puppet has never been separated from the flow of changes and demands of the era, so that the puppet is never outdated and has proven to be able to go through a long history of history for centuries. The long journey of wayang and puppetry naturally experiences ups and downs, a shift in values, functions, meanings, and even physical form significantly changes, and cannot be avoided as one of the characteristics of a dynamic human culture. At the moment the wayang performances that are known to the public are following trends such as puppet performances of certain mastermind styles, of which note is a modern puppeteer, so it is natural and

reasonable, so that the element of fulfilling the senses of vision reaches satisfaction. On the contrary it may be dry in terms of ethical moralistic proportions.

3 CONCLUSIONS

After the presentation of the shadow puppet performance concepts related to the capabilities of puppet art exist in the modern and global era, some conclusions may be given that might be the basis for the development of puppet art and analytical thinking for the sake of enlightenment of all parties.

Spectacle, order, and guidance are relational concepts in wayang performances that cannot be eliminated from one another. There should be no dominance of one of the important elements of the puppet performance, its existence must be proportional. Although the reality that occurs in the field sometimes differs ideally from a quality puppet performance.

The aesthetic relationship in puppet shows plays an important role that must be mastered in full by the mastermind. Aesthetic relations are not only limited to the concept of beauty but also a reflection of the ethical dimension that reflects the values and nobility of human mind.

The existence of wayang in the present era, although there are some opinions that puppets will become extinct, it turns out to be untrue, historically wayang has always lived and developed following the movements of the current breath and it has been proven, there is no need to worry about puppets in the millennium modern and global.

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