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TWELVE ASPECTS OF PAKEM PADALANGAN WAYANG GOLEK PURWA SUNDA: CONCEPTUAL FOUNDATIONS ACCORDING TO MAS ATJE SALMOEN

Marsel Ridky Maulana^{1*}

1. Pendidikan Seni, Sekolah Pascasarjana, Universitas Pendidikan Indonesia

* Penulis Korespondensi. Universitas Pendidikan Indonesia, Jl. Dr. Setiabudhi. No. 229, Kota Bandung, Jawa Barat.
Alamat e-mail: ridkymarsel@upi.edu, Marsel Ridky Maulana.

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ABSTRAK

This study aims to examine the *pakem* of Sundanese *wayang golek purwa* as formulated and documented by Mas Ace Salmun, a prominent figure in the codification of this traditional art form. As a cultural heritage of the Sundanese people, *wayang golek purwa* embodies profound philosophical values, with the *pakem* serving as the primary guideline in its performance. This research explores the principles of *pakem* in the art of *padalangan* according to Ace Salmun's perspective on *wayang golek purwa* performances. The study employs a qualitative approach with a literature review method, tracing classical sources and textual documentation that specifically discuss *pakem* in *wayang golek purwa*. The findings reveal that Ace Salmun identifies twelve fundamental aspects of *pakem padalangan*, namely: *Awi-Carita*, *Amardi-Basa*, *Anta-Wacana*, *Amardawa-Lagu*, *Parama-Kawi*, *Parama-Sastra*, *Kawi-Radya*, *Renggep*, *Sabet*, *Banyol*, *Engés*, and *Tutug*. These twelve aspects function as a conceptual foundation that enables a structured analysis of Sundanese *wayang golek purwa padalangan* practice. This research is expected to enrich the body of literature on cultural and traditional performing arts studies while also contributing to the preservation of Sundanese *wayang golek purwa*. Accordingly, the study holds significance not only for academics but also for practitioners particularly *dalang* and broader communities concerned with safeguarding Sundanese cultural heritage.

INTRODUCTION

Sundanese *wayang golek purwa* is one of the typical performing art forms of Sundanese society that has developed and is deeply rooted in cultural traditions since centuries ago [1], [2], [3]. As part of the art of *padalangan*, *wayang golek* not only functions as a spectacle but also contains deep philosophical, aesthetic, and pedagogical aspects [4], [5], [6]. These performances reflect the social and cultural dynamics of Sundanese society as well as being a medium for transmitting moral values, ethics, and spiritual teachings passed down from generation to generation [7], [8], [9]. One of the fundamental aspects of *wayang golek purwa* art is the existence of *pakem*, which in Sundanese is known as *tetekon* [10], [11], [12].

Pakem or *tetekon* in Sundanese tradition refers to a set of rules that serve as guidelines in carrying out a particular job or activity [13], [14]. *Pakem padalangan* is the principles and rules used as a reference by a *dalang* in a *wayang* performance [15]. These rules cover various aspects, ranging from the structure of storytelling, techniques for playing *wayang*, to the use of language in dialog in *wayang golek* performances [16], [17].

One of the figures who made a significant contribution in formulating and documenting the Sundanese *Wayang Golek Purwa pakem* is Mas Atje Salmoen. His thoughts and writings are the main references and references in understanding the structure and basic principles of Sundanese *wayang golek purwa padalangan* [18].

Mas Atje Salmoen or better known as M. A. Salmun was born on April 23, 1903 and died on February 10, 1972. He was a writer and editor of Sundanese newspapers who was active since the 1920s from when he was 20 years old until the end of his life. Throughout his career Salmun produced a variety of written works in Sundanese and Indonesian with a recorded number of 480 titles. Apart from being a writer, he also played a role in the establishment and management of various print media [19]. His contribution to Sundanese literature is significant, especially in developing and preserving Sundanese language and culture through his writings. In the history of Indonesian literature, Salmun is categorized as a writer of the 1966-1970s generation. His works not only reflect the richness of Sundanese culture but also show his intellectual involvement in the development of literature and journalism in Indonesia [20].

Research on Sundanese *wayang golek purwa* performances has been conducted from various perspectives, such as the study of the monumental *carangan* play by R. H. Tjetjep Supriadi examined by [21], the influence of technology on performances explored by [5], and the relationship between the *dalang* and *sinden* within the philosophical framework of “*Loro-Loro Ning Tunggal*” investigated by [22]. These studies highlight the richness of perspectives ranging from narratology and technological innovation to artistic collaboration. However, research that specifically addresses the *pakem* of *wayang golek purwa* remains very limited. This scarcity can be understood, as previous studies have tended to emphasize phenomenological, innovative, and philosophical aspects, while *pakem* has often been regarded as practical knowledge transmitted orally, making it less documented in academic literature.

Consequently, the study of *pakem* in *wayang golek* has not yet been thoroughly and systematically explored, even though an understanding of *pakem* is essential to trace the principles, standards, and aesthetic foundations of *wayang golek purwa* performances. Therefore, this research seeks to fill that gap by comprehensively analyzing the *pakem* of *wayang golek purwa* through the thoughts of Mas Ace Salmun, with the aim of contributing to scholarly discourse as well as supporting the preservation of *wayang golek* so that it remains relevant in the modern era.

According to M. A. Salmun, (1961) in his book entitled “*Padalangan*” states “*Ngadalang teh hiji kabinangkitan nu pohara legana ambahanana. Ngaragum kana sababaraha kabinangkitan lianna*

kayaning: ngawih, ngigel, biantara, nabeuh, ngabodor jeung ngarang. Ku hal kitu dina bab padalangan teh aya sababaraha katantuan nu kudu aya dina saban dalang hiji-hijina nyaeta: Awi-Carita, Amardi-Basa, Anta-Wacana, Amardawa-Lagu, Parama-Kawi, Parama-Sastra, Kawi-Radya, Renggep, Sabet, Banyol, Engés jeung Tutug.”

M. A. Salmun's statement explains that *padalangan* is not just a storytelling skill but a complex cultural form that includes various other aspects of art. A *dalang* not only acts as a story teller but also as an artist who must master a variety of skills. In a *wayang golek* performance, the *dalang* functions as the main center of the show which requires him to have the ability to sing (*ngawih*), dance (*ngigel*), speak loudly and authoritatively (*biantara*), master musical instruments and other supporting aspects (*nabeuh*), and insert elements of humor in the show (*ngabodor*). In addition, the *dalang* must also have creativity in composing (*ngarang*) stories both in adjusting existing plays and in creating new stories that are relevant to the social context of society. The success of a *dalang* in a *wayang* performance is not only determined by his skill in performing the story but also by his mastery of the technical and artistic aspects of *padalangan*. Salmun identifies 12 important aspects that a *dalang* must have in order to make his performance lively and engaging.

In short, the *dalang* must be able to compose and convey the storyline clearly and interestingly called *Awi-Carita*, and master the language effectively in narration and dialog called *Amardi-Basa* and *Anta-Wacana*. The beauty of musicality is also crucial where the *dalang* must sing *kakawen/suluk* and songs that match the atmosphere of the story called *Amardawa-Lagu*, understand the literary art of the *Kawi* language called *Parama-Kawi*, and master grammar in building narratives called *Parama-Sastra*.

In addition to verbal and musical skills, *dalang* are required to have firmness in building character characters called *Kawi-Radya*. The mastery of dynamic and expressive *wayang* movements called *Sabet* is needed to make the character feel alive, while the beauty aspect of expression in the performance is called *Renggep* to maintain the attractiveness of the performance. *Humor*, known as *Banyol*, is an important aspect not only for entertainment but also as a means of intelligent and contextual social criticism.

Agility and accuracy in adjusting to the dynamics of the story and audience response is called *Engés*, which is the main key to the *dalang's* success. All of these skills must be harmoniously combined into a

unified whole so that the performance can be completed, called *Tutug*.

This research aims to comprehensively analyze and identify *pakem* in Sundanese *wayang golek purwa padalangan* art. By examining the thoughts of Mas Ace Salmun, this study seeks to reveal the standards and principles underlying *Wayang Golek* performances. This study also aims to dig deeper into the *pakem* in *Wayang Golek* performances. Thus the results of this study are expected to contribute to the preservation of Sundanese *Wayang Golek Purwa* art so that it remains relevant in the modern era.

This research also has broad significance in both the academic and practical realms. Academically, this research is expected to contribute to the study of art and culture, especially in the field of Sundanese *padalangan* art. By understanding the *pakem padalangan* we can maintain the authenticity and continuity of *wayang golek* as part of a valuable cultural heritage. Practically, this research can be a reference for *dalang* in understanding and applying *pakem* in their performances. In addition, this research can also be a source of information for academics, researchers, and cultural observers who are interested in *padalangan* art.

METHOD

This study employs a qualitative approach with a literature study method as its primary framework [23]. This method was chosen because it aligns with the research objective, namely to examine the *pakem padalangan* in the Sundanese *wayang golek purwa* performance through authoritative written sources. By using this approach, the researcher is able to conduct an in-depth exploration of both classical and contemporary references that discuss *pakem padalangan* based on the thoughts of Mas Ace Salmun.

The research process was carried out in several stages. First, literature collection was conducted by tracing various relevant written sources, including books, articles, and previous studies. The main sources of reference are the works of M. A. Salmun, such as *Padalangan* (1961) and *Padalangan di Pasoendan* (1949), which are considered essential in understanding the *pakem padalangan* of *wayang golek*. In addition, other relevant studies were also consulted as comparative references and to strengthen arguments, such as the research conducted by [21], as well as [24].

Second, once the data were collected, literature selection was carried out by focusing only on texts that directly address the *pakem padalangan* of

Sundanese *wayang golek purwa*. The selected sources were then categorized into specific themes, such as performance structure, the role of the *dalang* and the philosophical values embedded within the *pakem*.

Third, a critical analysis of the literature was conducted to identify patterns, similarities, and differences in the explanations concerning *pakem padalangan*. This analysis employed a descriptive-analytical approach, aiming to extract meaning from the texts and interpret them within the context of Sundanese *wayang golek* performance.

The final stage was data synthesis, which involved integrating findings from various sources to formulate a comprehensive understanding of *pakem padalangan* according to Mas Ace Salmun. This synthesis also served as the basis for constructing the research argument regarding the relevance of these *pakem* in the context of traditional performing arts today.

Through these steps, the literature study method not only provides a conceptual framework for this research but also contributes to a more comprehensive understanding of the *pakem padalangan* in Sundanese *wayang golek purwa*. Furthermore, this method is expected to enrich knowledge about Indonesian cultural traditions, particularly in the field of *padalangan*.

RESULT AND DISCUSSION

In the results and discussion section, the author will systematically describe 12 aspects of *padalangan* as proposed by Mas Ace Salmun. These aspects include *Awi-Carita*, *Amardi-Basa*, *Anta-Wacana*, *Amardawa-Lagu*, *Parama-Kawi*, *Parama-Sastra*, *Kawi-Radya*, *Renggep*, *Sabet*, *Banyol*, *Engés* and *Tutug*. The discussion will be conducted in a clear and structured manner.

1. *Awi-Carita*

"Awi nyaeta ahli kabinangkitan maksudna dalang teh kudu binangkit dina hal carita, cohag namah: sugih ku lalakon, tabah ku piran-pirang carita, ulah nepi aya nu ngenta lalakon tuluy dalang teu bisa ngalakonkeunna. Lenjeuran caritana oge kudu ku sugih ku lakon-lakon wayang [25]."

From the explanation above, *Awi-Carita* can be interpreted as a storyline. In this case Salmun states that every *dalang* must master the storyline presented in each performance. In *wayang golek purwa* performances, the story or play aspect is one of the main elements that determine the success of the performance. The *dalang* must have a deep understanding of the storyline that will be

performed because without good mastery the quality of the performance will decrease.

Sundanese *wayang golek purwa* generally adapts stories from the *Mahabharata* and *Ramayana* which are divided into three main categories: *cerita galur*, *cerita sempalan*, dan *cerita carangan*. *Carita Galur* refer to stories that directly follow the plot of the *Mahabharata* or *Ramayana* chronicles. For example, in the *Mahabharata* there is the play “*Jaya Sebitan*” which describes the fall of Sengkuni while in the *Ramayana* there is “*Kumbakarna Gugur*” which tells the story of the fall of Rahwana's younger brother Kumbakarna [25].

Meanwhile, *carita sempalan* highlight events that are not explicitly included in the main plot of the *Mahabharata* or *Ramayana* but are still closely related to the main narrative. For example, the play “*Arjuna Wiwaha*” tells the story of Arjuna's journey through *tapabrata* in search of peace until Arjuna is given the title Begawan Ciptaning, which is part of the *Mahabharata* epic [25].

In contrast to the previous two categories, *carita carangan* are the creation of *dalang* who have no direct connection with the story structure of the *Mahabharata* or *Ramayana* although they still maintain the use of character names and places from both epics. One example of a *carita carangan* is “*Jara Sabda*” which is oriented towards the stories in the *Mahabharata* but developed independently by the *dalang* [25].

Mastery of *Awicarita* is an essential aspect for every *dalang* because it is unlikely that a *dalang* does not understand the story that will be performed. *Awicarita*, which in this context refers to the storyline, not only includes the series of events conveyed in a performance but also involves the dramatic structure that organizes the stages of each event. Dramatic structure does not simply arrange events chronologically but also considers the cause-and-effect relationships between events and their dramatic dynamics.

Dramatic dynamics refer to the intensity and change of emotions that arise in each stage of the story so that the performance becomes more interesting and easily understood by the audience. Thus an understanding of *Awicarita* is not only limited to knowing the sequence of events but also understanding how these events are interrelated and build dramatic tension in a *wayang* performance. A well-developed dramatic structure will ensure that the performance not only flows logically but is also able to provide a deep aesthetic experience for the audience.

2. Amardi-Basa

“*Amardi teh hartina diajar nepi ka tabah atawa tamat sedengkeun basa teh nyaeta bahasa, maksudna sing bener kana undak-usukna basa sing tamat kana lemes-kasarna, sing bener Makena, ngalarapkeunnana ulah aya lemes dusun kayaning: janten, panyanten, supanten, upanten, buktos mupados, hargi, ugi malih, dongkap cekip jeung lainna. Sing ati-ati make rarangken, sabab rea kecap nu matak era paradana kadengena upama dirarangkennan. Make kecap ulah nepi kapahili. Lain ngan kitu wae dalang teh kudu terang kana pok-pokanna, undak-undakna, ambahan bahasana para raja, patih, ponggawa, satria, jeung rea-rea deui* [25].”

Amardi-Basa according to Salmun refers to the use of good and polite language. In the context of Sundanese *wayang golek purwa* performances, which generally use Sundanese. *Amardi-Basa* refers to the application of Sundanese in accordance with the rules and rules of language that apply. So what kind of Sundanese language is considered good and polite?

In Sundanese there are three levels of language, namely *basa kasar*, *basa loma*, and *basa lemes* [26]. *Kasar* language uses vocabulary that is inappropriate in everyday communication because it tends to be rude and impolite. Meanwhile, *loma* language is used to show closeness or familiarity between speakers although some of the vocabulary in this language may sound rude but it is not intended to hurt the feelings of the interlocutor. On the other hand, *lemes* language is considered the most polite language used in formal situations and by paying attention to the norms of politeness [27].

The use of these three types of language depends on the context especially the situation and the social relationship between the speaker and the interlocutor. In emotionally charged situations such as when someone is angry *kasar* language is more likely to be used whereas in familiar or casual interactions *loma* language is more often used. Meanwhile in formal or hierarchical contexts *lemes* language is more appropriate. In addition, the age and social strata of the interlocutor also affect the choice of language type. When speaking to older people or those with higher social standing, the more polite and respectful *lemes* language will be used. Conversely, *loma* language is more suitable for communication with peers or in an equal context.

The three types of language are also regulated in the *undak-usuk basa* system which regulates language use based on position, age, and the closeness of the

relationship between speaker and listener [28]. *Undak-usuk basa* not only regulates language levels but also the accuracy of vocabulary in the context of its use. For example, the words “*tuang*” and “*neda*” both mean “to eat” but are used differently. The word “*tuang*” is used when inviting others to eat while “*neda*” is used more when someone is talking about themselves as in the sentence “*abdi mah parantos neda*” (I have eaten). Thus *Amardi-Basa* in Sundanese includes the regulation of language in accordance with the social and cultural context that reflects respect for the interlocutor and the norms prevailing in society. For clarity, the author will give an example of the use of *Amardi-Basa* in Sundanese *wayang golek purwa*.

A. Basa Lemes

Lemes language is usually used by kings or the Sundanese term calls them *menak*, for example:

- Yudistira** : *Rayi Arya haturan sasumpingna salira!*
- Bima** : *Oh... kakangku! Pangandikamu dak terima maring aku, aku jaluk maklum ora bisa tata krama ora bisa nyembah kaya wong lian.*
- Yudistira** : *Teu sawios rayi taya bayana, adi kakang Arjuna haturan linggih na kapayun rayi!*
- Arjuna** : *Raka Prabu, pangandika salira katampi ku dua panangan, disuhun dina embun-embunan kalayan dicatet tina ati sanubari. Atuh teh hilap oge rayi nyuhunkeun sembah pangabaktos kahunjuk salira kakang Prabu.*
- Yudistira** : *Sami-sami Rayi, sembahmu kakang terima dening tangan loro.*

B. Basa Loma

Loma language is usually used by characters who have a familiar relationship, for example:

- Antareja** : *Adi mas kumaha pipeutaeun urang ayeuna, naha perlu eta si Duratmaka teh dilaporkeun ka uwa Prabu Batara Kresna atau ulah?*
- Gatotkaca** : *Kakang mas, ku pangemut rayi mah langkung sae urang laporkeun wae!*
- Antareja** : *Naha moal aya mamalana kitu, pangpangnamah ku kanjeng Rama, bisi urang menang wiwirang!*
- Gatotkaca** : *Leres ari kitu tea mah nanging sing emut yen urang hirup didunya teh heunteu langgeng sok aya apesna!*

- Antareja** : *Jadi ayeuna urang kudu kumaha?*
- Gatotkaca** : *Ayeunamah kakang langkung sae kedah waspada dina ngalaksanakeun pancen, sawios rayi wae nu ngalaporkeun ka uwa prabu.*
- Antareja** : *Nya ari kitu mah hade, ayeuna kakang rek mancen tugas deui.*

C. Basa Kasar

Kasar language is usually used when a character is angry or facing an enemy, for example:

- Rahwana** : *Eee... Indrajit! Coba parentahkeun sakabeh pasukan urang sina newak si kunyuk monyet bodas kurang ajar! Lamun geus modar bawa kadieu bangkena ringkus sakalian, kaula hayang neuleu kana rupa mangkeluk eta. Bral ayeuna maneh geura indit!*
- Indrajit** : *Unjuk sumangga kanjeng rama rampung dawuh tutas pangandika abdi dalem seja permios.*
- Rahwana** : *Bral... geura ringkus mangkeluk anu cucungah teh!*

3. Anta-Wacana

“*Anta teh hartina tungtung, wacana nyaeta kecap, maksudna dalang teh kudu bisa niron lentong, lagam, sora jeung pok-pokanna unggal-unggal wayang teu menang kabeh sarua sorana (sasora). Beda-beda sora jeung lentong tea heunteu dapon beda bae, tapi aya patokanna urang teu menang ngomong sangenahna atawa sabisana ngomongna. Dina umumna wayang sirah tungkul sanajan awak badag upamana sujudana ngomong namah ancad laer, nu mancangah sok capetang, ari nu tanggah jaba badag teh sok garihal [25].*”

Anta-Wacana in *wayang golek* performances refers to the form of verbal interaction between characters involved in dialog such as the type of voice, intonation, and tempo of dialog both fast and slow play a crucial role in shaping the meaning and nuances of communication between these characters. Each of these aspects is tailored to the specific characteristics of each character that reflect their nature and role in the story [25].

In the Sundanese *wayang golek* tradition, the characters have distinctive characteristics that distinguish the way they communicate either through loud and sharp or soft voices. In general, the characters in Sundanese *wayang golek* are divided into several characters as found in the following table of characters.

Table 1. Character *Anta-Wacana* [13].

NO	CHARACTER	SOUND COLOR	INTONATION	TEMPO DIALOGUE
1	<i>Putri Lungguh</i> Character: <i>Drupadi</i>	Small Voice	Soft	Slow
2	<i>Putri Lanyap</i> Character: <i>Erawati</i>	Small Voice	Loud	Quick
3	<i>Satria Lungguh A</i> Character: <i>Rama</i>	Small Voice	Soft	Slow
4	<i>Satria Lungguh B</i> Character: <i>Laksmana</i>	Big Voice	Soft	Slow
5	<i>Satria Lanyap</i> Character: <i>Aradea</i>	Small Voice	Loud	Quick
6	<i>Punggawa Lungguh</i> Character: <i>Duryudana</i>	Big Voice	Soft	Slow
7	<i>Punggawa Dangah</i> Character: <i>Seta</i>	Big Voice	Loud	Quick
8	<i>Beureuman</i> Character: <i>Dursasana</i>	Medium Voice	Loud	Quick

In addition to the eight commonly recognized character groups, there are other characters whose dialogue and voice types depend on the interpretation and creativity of the *dalang*. Some examples of such characters include the giant, the *balad buta*, and the *pawongan*. In some cases these characters can use more natural and unengineered voices that reflect the everyday speaking style of the *dalang* himself. For example, the voice of the character *Cepot* performed by Asep Sunandar Sunarya often uses his distinctive voice that is very familiar to the audience.

Anta-Wacana, which refers to the manner of dialog in wayang performances, can be divided into two main forms. The first form is *Anta-Wacana* which is set in certain tones so that it seems melodic. In this form, the use of *Laras Salendro* as the basic rule of tone is very important with an emphasis on the final sound of the words in each sentence. This is in accordance with the meaning of the word "*Anta-Wacana*" itself which consists of *anta* which means the end and *wacana* which means speech. While the second form is *Anta-Wacana* which is not bound by the use of tone and relies more on ordinary speaking procedures. For more details, consider the table of discourse forms.

Table 2. Form of *Antawacana* [13]

NO	CHARACTER	FORM OF ANTAWACANA	FINAL TONE	TRACK TONE
1	<i>Putri Lungguh</i> Character: <i>Drupadi</i>	Pitched	<i>Tugu (1/Da)</i> <i>Salendro</i>	<i>Loloran, Galimer Alit</i>
2	<i>Putri Lanyap</i> Character: <i>Erawati</i>	Pitched	<i>Tugu (1/Da)</i> <i>Salendro</i>	<i>Loloran, Galimer Alit</i>
3	<i>Satria Lungguh A</i> Character: <i>Rama</i>	Pitched	<i>Loloran (2/Mi)</i> <i>Salendro</i>	<i>Tugu, Galimer Alit</i>
4	<i>Satria Lungguh B</i> Character: <i>Laksmana</i>	Pitched	<i>Galimer (4/Ti)</i> <i>Salendro</i>	<i>Loloran, Tugu Ageung</i>
5	<i>Satria Lanyap</i> Character: <i>Aradea</i>	Pitched	<i>Tugu (1/Da)</i> <i>Salendro</i>	<i>Loloran, Galimer Alit</i>
6	<i>Punggawa Lungguh</i> Character: <i>Duryudana</i>	Release		
7	<i>Punggawa Dangah</i> Character: <i>Seta</i>	Release		
8	<i>Beureuman</i> Character: <i>Dursasana</i>	Pitched	<i>Tugu (1/Da)</i> <i>Salendro</i>	<i>Loloran, Galimer</i>

The form of *Anta-Wacana* in wayang *golek* performances can be categorized into two types: pitched and unpitched. One of the typical forms of pitched *Anta-Wacana* is *haleuang wayang*, which is dialog delivered in the form of singing. *Haleuang wayang* is generally used by certain characters such as *Rahwana*, *Dursasana*, *Narada*, *Drona*, *Sangkuni*, and *Semar*. Other characters such as *Arjuna*, *Rama*, and *Gatotkaca* may also use *haleuang wayang* under certain conditions, especially when experiencing deep emotional situations such as being sad or confused.

4. *Amardawa-Lagu*

"*Mardawa hartina halimpu, leuleuy, halon tur ngeunah kadengena. Dalang kudu bisa tur apal sakurang-kurangna kana sagala rupa lagu. Harti terang didieu lain ngansamet terang/apal dingaranna lagu wungkul tapi nepi kabisa ngabedakeun upamana bae antara gonjing jeung gawil ulah nepi ka upamana anu kuduna kulu-kulu dibere sulanjana daek bae, ulah nepi ka nyorog pahili jeung pelog. Cindekna masing heunteu bisa nabeuh oge ari nuturkeun mah kudu bisa [25]."*

Through the above explanation, *Amardawa-Lagu* is the *dalang's* mastery of the musical aspects of

wayang golek performances. In general, *Awardawa-Lagu* is often narrowly understood as the *dalang's* ability to perform certain forms of singing such as *murwa* and *kakawén/suluk*. This understanding tends to limit the concept of *Awardawa-Lagu* only to the vocal aspects of the performance including songs outside the creative dramatic structure such as songs sung by the characters *Cepot*, *Dewala*, or the *balad buta*.

More deeply, *Awardawa-Lagu* does not only refer to the ability to sing but includes a comprehensive mastery of musical elements in *karawitan*. In this context, a *dalang* is required to master various musical aspects that support the performance such as rhythm, tone, *laras*, *surupan*, *embat*, rhythm, tempo, and various forms of *gending*. All of these aspects not only function as aesthetic support for the performance but also play a role in building the dramatic atmosphere and narrative structure of the *wayang golek* performance. Thus, *Awardawa-Lagu* is a fundamental aspect that is an integral part of a *dalang's* competence in managing the musical dimension in the art of *padalangan*. All of these elements are applied in various aspects that are the responsibility of a *dalang*, including the following aspects.

- a) The *kecrék* and *cempala* compositions serve as the main markers in the *wayang golek gending* structure, both as signals to begin and end a performance as an integral part of the composition and as accentuating elements that emphasize the dynamics of the scene in the *wayang golek* performance.
- b) *Murwa*, the *dalang's* song that serves as the opening of the story, functions not only as an introduction to the narrative but also as a dramaturgical transition marker in the *wayang golek* performance.
- c) *Nyandra*, which is a form of prologue in the dramatic structure of the performance, functions as an explanatory medium for the series of events in the narrative that will, are, or have occurred so as to clarify the dramatic context for the audience.
- d) *Kakawén* or *suluk*, which is expressed in the *Kawi* language through certain vocal techniques, has an aesthetic and dramatic role in describing the situation, conditions, and characterization of *wayang* characters so as to enrich the emotional and symbolic dimensions of the performance.
- e) *Antawacana*, as discussed in the previous section, functions as a dialog between characters that represents social,

psychological, and narrative interactions in the dramatic structure of *wayang golek*.

- f) *Sabet* aspect, which will be discussed in the next section.

5. *Sabet*

"*Sabet hartina molahkeun atau meragakeun, saparipolahna wayang teh kudu jiga disurupkeun kana semu diudagkeun kana wanda sing pantes sing ninggang, ulah sulaya jeung ringkang. Tina anteng metengna nu ajem nepi ka rikat tanginasna nu perang kudu lir jalma hirup. Harempoyna mando, cedokna nyembah, langgeorna kepat, gidigna nu rusuh, cileungna nu sieun, berebetna lumpat, porongosna nu ambek, kalayangna nu ngapung, seotna nu monteng jeung jaba ti eta kudu nyeples komo ari ngigelkeunnana mah [25]."*

Through Salmun's explanation above, *Sabet* in Sundanese *wayang golek purwa* performances refers to the *dalang's* skill in visualizing and articulating *wayang* movements. These movements include various aspects ranging from dance movements, battle/war scenes, to emotional expressions such as anger, joy, sadness, and other forms of expression.

According to Cahya Cahya, Timbul Haryono, [29] in addition to representing *wayang* characters, the visual aspects demonstrated in *wayang golek* also include supporting aspects such as *kayon* (gunungan), animal figures, as well as various forms of weapons, *jimat/ageman*, and other symbols called *rerempah*. Each form of both *wayang* characters and *rerempah* demands high skills from the *dalang* because the demonstration must be in harmony with the principles of motion aesthetics.

In the context of aesthetics, the movements demonstrated by the *dalang* are not only mechanical but also consider the character and identity of each object represented. Dance movements that are the main aspect of *sabet* have certain rules that are based on the character of each character. Thus, every movement in *sabet* is not just a visual representation but also an aesthetic expression that reflects the essence and symbolic meaning of Sundanese *wayang golek purwa* performances. The main movements of each character in the form of dance movements have special rules, including the following.

Table 3. Form of *Sabet* [13].

NO	CHARACTER WAYANG	PRINCIPAL MOTION
1	<i>Putri Lungguh and Satria Lungguh</i>	<i>Keupat Hiji</i>

2	Putri Lanyap and Satria Lanyap	Keupat Dua and Tilu
3	Ponggawa Lungguh	Gedig Anca
4	Ponggawa Dangah	Gedig Kerep
5	Beureuman	Barongsayan

Similarly, in representing various types of weapons, *jimat* and animal figures (*rerempah*), there are significant differences in technique and movement aesthetics. For example, the presentation of *panah* weapons has different gestural characteristics and dynamics compared to the representation of *keris* or *tombak* weapons.

6. Kawi-Radya

“Kawi-Radya teh hartina ngakawenkeun raja jeung wayang nu lianna nu dianggap penting maksudna ieu teh sasatna “puji kaagungan” raja ditetek jenengannana, anggoan raksukanna, panganggona, pakarangna, jajatenna, sareng tedak sarta pangabisana. Kitu deui nagarana dipuji dialus-alus [25].”

Kawi-Radya is a form of depiction of the king's character through the use of the *Kawi* language implemented in the structure of the *nyandra* (prologue). The substance or meaning of *Kawi-Radya* includes a summary of the character's profile, lineage, clothing attributes worn, and powers or talismans possessed. In *padalangan* practice, some *dalang* refer to *Kawi-Radya* as *kirata*.

The *Kawi-Radya* form is not only limited to *wayang* characters with the title of king but is also applied to other important characters who, although not holding the title of king, have a central role in the narrative structure. In Sundanese *padalangan* terminology these characters are known as *wayang dines*, which etymologically comes from the Sundanese word *dines* or *daria*, meaning important or serious. *wayang dines* includes the main characters in the *Mahabharata* and *Ramayana* epics such as the king or queen, *prameswari*, *patih*, *ksatria*, as well as *wayang putri* characters. Before being performed, *wayang dines* are generally arranged systematically in a *simpingan* (a layout or arrangement of *wayang* arranged sequentially and systematically next to a banana *gedebog* before the performance begins).

In addition to *wayang dines*, there is another category called *wayang golér*, which refers to *wayang* characters that are not directly related to the main narrative structure of the *Mahabharata* and *Ramayana*. The term *wayang golér* refers to the way the *wayang* are kept by the *dalang*'s side

without being arranged in a hoop, which in Sundanese is called *golér* (lying down).

In the context of the use of *Kawi-Radya*, although etymologically the term refers to the *Kawi* language used to describe royal figures in *padalangan* practice, its function is broader. *Kawi-Radya* not only plays a role in describing characters with the title of king but is also used to describe other *wayang dines* characters. In other words, the word *radya* in *Kawi-Radya* does not solely refer to a king, but also includes the main characters or important figures in the *wayang* narrative. For more details, here is an example of *Kawi-Radya*.

An example of *Kawi-Radya* for a kingly character (Prabu Yudistira):

“Sruh rep data pitana, anenggih negri pundi kang ka eka dasa purwa, eka yaiku sawiji, adi wong aluwih, dasa iku sepuluh purwa yaiku wiwitan. Sri nalendra ajujuluk prabu Samiaji, Darmakusumah, Kontea, Panduputra, ya Darmaji yaiku Yudistira. Mila ajujuluk Samiaji ikang sarwa linuhung, adil palamarta, boten wonten kaala dipun wastani Darmakusumah tegesipunnata ingkang kados sekar, nung semi rupanipun gandanipun arum. Sang nalendra ngangge busana agelung keling, anting-anting rukmi, sumping retna pinulya, gubahan surengpati, kalung kebo minggah, dodot limar wilis, sabuk sutra suleman, curiga warangka ladrang landesan tunggak semi, tinabur ing sosoca. Pendok emas sasaputan tinangsangan sekar sinusun lan rineka panca warna lelepen berlian kembar”.

An example of *Kawi-Radya* for a *wayang dines* character (Pandita/Resi):

“Geulis kang mangun catur sigra kang wara kocapa, sinten ingkang dipun damel bubukaning carita, boten wonten malih ing patapan sapta arga, kang dados resi ajujuluk resi abiyasa. Inggang kuasa maringakeun kadijayaan marang para cantrik ingkang sami sinau ilmu ing pangenipun. Lenggah ing gelaran sinulam jebat kastori dipun adep para cantrik sadaya. Dasar pandita dudu saweneh satelasing kikir satedak gurinda boten wonten ing braja kang tumiba salira piambak. Lajeung sang resi ngandika leuleuy kedeuh aris manis mulas-melis anu pihuh ku perbawa”.

7. Parama-Kawi

“Parama hartina pangalusna sarta pangpunjulna. Dalang kudu terang bener kana harti-harti bahasa kawi, boh harti saujratna, boh rangkepanana, boh sasmitana. Teu kaci ku kirata teh menang dipaparaha.

Dina nyurahan jenengan para raja, kudu tetes pantes, tandes teges, jentre atra, enyes nyacas, lain ku jalan dikira-kira atau cara neguh tatarucingan [25]."

Parama-Kawi is the use of the *Kawi* language which is considered to have important significance in the *padalangan* tradition, especially in the Sundanese *wayang golek* performance art. In the context of *wayang golek*, *Kawi* is used in various linguistic and aesthetic aspects, including in *murwa* (narration), *kakawén* (singing), *nyandra* (prologue), *kawi-radya* (praise), and in some *anta-wacana* (dialog). *Kawi* language not only functions as a supporting language in *padalangan* but also as an aesthetic aspect in *padalangan* literature both in the form of prologues and song lyrics.

As a literary aesthetic medium, the *Kawi* language in *wayang golek* is not always required to be fully understood lexically by the audience. Instead, what is preferred is the appreciation of the overall meaning and artistic nuances. In this case, each audience can have a different interpretation of the meaning implied in the speech. Consider the following example of the use of *Parama-Kawi* in *kakawén*:

*Kayu agung babar wite
Samia rembel godonge
Samia rogol ya pangpange
Sekar mekar ing galihe
Pandele si pandan aruma*

If using Sundanese language:

*Kai gede lebar tangkalna
Sumedeng gomplok daunna
Nya kitu loba regangna
Kembangna bareukah dina tempatna
Ngadalingding sarasa sengitna pandan*

The meaning of each vocabulary in *kakawén* is interpreted variously by the *dalang*. However, both the *dalang* and the audience understand that *kakawén* is one of the elements used in the transition between acts in the performance. This phenomenon shows that the understanding of the *Kawi* language in the context of Sundanese *wayang golek purwa* is not solely based on linguistic understanding but rather on a traditional heritage that continues to be reproduced from generation to generation. Thus, the meaning of *kakawén* is more conventional than based on semantic understanding.

Regardless of the extent of understanding of the *Kawi* language, its existence has become an intrinsic aspect of the aesthetics of Sundanese *wayang golek purwa*. As an integral part of the aesthetic system,

the *Kawi* language has a significance that cannot be ignored. Its loss in performance will not only reduce the aesthetic dimension but will also erode the distinctiveness of Sundanese *wayang golek purwa* as a traditional art that has a distinctive structure of expression.

8. *Parama-Sastra*

"Dalang kudu paham kana kasusastraan nu patali jeung pawayangan. Sakumaha anu kanyahoan ku sarerea pawayangan teh aya pustakana, disebutna layang atawa pakem anu dijieun patokan pikeun ngadalang sapeutingen-sapeutingen. Dalang teh kudu apal pisan malah ari mistina mah kudu bisa macana jeung ngahartikeunna bener-bener ulah ngan ceuk beja dibejakeun deui supaya teu salah lalakon, teu salah mere ngaran, jejeg ngadalangna, bener kakawenna [25]."

Parama-Sastra is defined as a collection of literary works that have a major position in the literary tradition. In the context of Sundanese *wayang golek purwa*, the main language used is Sundanese so that the literary form referred to in this study refers to Sundanese literature. Conceptually, language and literature are two different entities even though literature makes language the main medium of expression. Literature is not just the use of language but language that has undergone stylization and contains certain aesthetic values.

In daily life, Sundanese people have a tendency to communicate using literature-oriented language as reflected in the form of *babasan*, *paribasa*, and *sisindiran*. This habit not only functions as an expression of oral culture but is also a commonly used part of the *anta-wacana* or *nyandra* section in Sundanese *wayang golek purwa* performances. Here are some examples that represent the *Parama-Sastra* phenomenon.

Sastra in *Anta-Wacana*:

*Adi mas kumaha pipeutaen urang ayeuna?
Pangemut rayi mah sae urang kedah waspada
permana tinggal
Kedah caringcing pageuh kancing, saringset
pageh iket
Ulah kabobodo tenjo kasamaran tinggal*

Sastra in *Nyandra*:

*Sang nalendra Hyang Otipati Pramesti Batara
Guru
Nu ngawasa Tri Loka
Tri hartosipun tilu Loka hartosipun alam
Watek wantos dudu wong samanea.*

9. Banyol

"Banyol teh hartina lulucon atau guguyon, dalang teh kudu bisa nyieun pikaseurieun tur merenah. Tegesna ulah ngabodor dina tempatna atawa lain dina mistina. Anu dipake bukur ngabodor kudu luyu jeung kaayan pawayangan, ulah sundar-sindir jeung kalelewhan [25]."

The term *banyol* in Sundanese refers to the concept of *humor*. In the tradition of *wayang golek* performances, *banyol* has often been narrowly understood as a form of comedy so that the *dalang* tends to package certain scenes as special segments for jokes. Usually this segment is played by *pawongan* or *balad buta* characters who are used as the main medium in conveying comedy elements. As a result, the jokes presented in performances are often separate from the main narrative structure and have no connection with the development of the story.

However, when examined conceptually there is a fundamental difference between *banyol* and *melawak*. *Banyol* is not just a joke but a spontaneous expression that is situational and conditional in both verbal and nonverbal forms that aims to create a more fluid and communicative atmosphere. Therefore, *banyol* can be performed by anyone without having to be part of a particular profession. On the other hand, *melawak* is an expression of *humor* that is structured and systematically designed to generate laughter so that this activity is more synonymous with the comedian profession [30].

In the social life of Sundanese society and even in human culture in general, *humor* is an inherent aspect of social interaction regardless of social strata from commoners to high-ranking officials. In certain situations *humor* is expressed in the form of jokes to create emotional balance and strengthen communication.

In the context of Sundanese *wayang golek purwa* performances, both *banyol* and jokes are legitimate aspects and can be applied to various types of *wayang* characters. However, the effectiveness of the application of this *humor* element still depends on the situation, conditions, and performance ethics upheld by the *dalang*.

10. Engés

"Dalang teh kudu bisa ngahudang rasa, kudu bisa narik hate nu lalajo ku panghudang rasa, dina pikasediheun kudu aya rasa milu sedih, dina aya pikarunyeun kudu aya rasa watir, dina mangsana

birahi sing karasaeun tresnaningsih nyayang dina rasa nu lalajo. Tegesna rasa wayang teh rasa dalang kudu sarasa lir nu sabadan sanyawa jeung nu lalajo teu menang sulaya pakia-kia [25]."

Engés in Sundanese refers to an extraordinary ability to demonstrate skills that cannot be predicted by others. In the context of *padalangan engés* is not a stand-alone ability but is integrated with various aspects of skill, especially in *amarda-walagu*, *banyol*, and *sabet*.

The existence of *engés* arises intrinsically as a result of excellent mastery of these aspects gained through long experience and perseverance in the practice of *padalangan*.

Engés is not something that can be learned systematically and even *dalang* often have difficulty identifying whether they have *engés* or not. *Dalang* who received a special title such as *dalang sabet* shows that he has *engés* in the *sabet* aspect which is reflected in technical excellence and spontaneity of expression in his performance.

11. Renggep

"Renggep hartina saregep tur hegar, tegesna teu matak bosen teu matak nundutan teh matak hayang nu lalajo balik, tapi kudu bisa nyieun panasaran nu lalajo. Beuki peuting beuki sari, janari beuki kataji, geus subuh matak kaduyung bubaran teu panasaran. Ari bisana kitu ceuk basa cohag namah dalang teh kudu uyahan. Caterna ulah ngayayay atawa ngemplad komo make loba balikan deui mah tur rea salah [25]."

Renggep is a quality that contributes to the creation of an aesthetic experience in the performance both in generating a sense of pleasure. Simply put, *renggep* means mastery of the stage by the *dalang*. This concept, like *engés*, is not an aspect that stands alone or can be directly realized without a thorough mastery of the technical aspects of *padalangan*.

Renggep will emerge intrinsically when the *dalang* has reached an optimal level of proficiency in both technical and artistic aspects. This proficiency gives birth to a sense of confidence that leads to calmness in acting on stage. When this calmness materializes the stage is naturally in the *dalang's* control which in turn generates sympathy and emotional connection with the audience. *Renggep* is not something that can be learned in isolation but is the result of a comprehensive mastery of all aspects of performance.

12. Tutug

"Tutug hartina tamat atawa anggeus, dalang dina nyaritakeun salah sahiji hal, boh dina guneman, gedongan, karatonan, suluk naon bae jaba ti kudu bener teh kudu anggeus teh menang ereun memeh anggeus. Cindekna sakur aya dina pakem eta kabeh kudu anggeus [25]."

The concept of *tutug* etymologically refers to the meaning of completion or completion. In the context of *padalangan* art, *tutug* emphasizes that a *dalang* must convey the story completely and completely. If the storytelling does not reach completion, the *dalang* can be considered less qualified in building a dramatic narrative.

In practice, every *dalang* basically always tries to bring the story to completion. Therefore, the assumption that there are *dalang* who do not fulfill the *tutug* principle due to incompleteness of the story is irrelevant. One of the techniques used in *dalang* to speed up the storyline is *nyandra*, which is the delivery of events or scenes in the form of a prologue. This technique allows for time savings compared to a full staging of the scene, so it is often used to complete the story.

However, based on the author's analysis, not all scenes can be conveyed through *nyandra*, especially scenes that play a role in building the dramatic flow. If the main dramatic aspects are conveyed through *nyandra*, the continuity of the narrative can be disrupted, which in turn can cause the story not to reach completion in its dramatic aspects. Thus the concept of *tutug* not only refers to the completion of the story from beginning to end but also includes the clarity of the dramatic structure in each segment of the storytelling.

The dramatic structure in *wayang golek* performances generally consists of three main stages: problem exposition, conflict, and resolution. Each of these stages also has an internal structure consisting of introduction, conflict development, and resolution. In ensuring a performance achieves the *tutug* principle, a *dalang* must not only complete the storyline but also maintain the dramatic continuity to remain coherent and effective in building an aesthetic experience for the audience.

CONCLUSIONS

This study examines the *pakem padalangan* of *Wayang Golek Purwa Sunda* based on the thoughts of Mas Atje Salmun, who identified twelve fundamental aspects: *Awicarita*, *Amardi-Basa*, *Anta-Wacana*,

Amardawa-Lagu, *Parama-Kawi*, *Parama-Sastra*, *Kawi-Radya*, *Renggep*, *Sabet*, *Banyol*, *Engés*, and *Tutug*. The findings affirm that these principles are not merely technical guidelines, but rather philosophical manifestations that reflect the cultural complexity of Sundanese tradition. By understanding these principles, the authenticity and continuity of *wayang golek* can be reinforced amidst contemporary changes, while also enriching the broader study of traditional arts and culture. Furthermore, this research not only provides an academic contribution but also offers practical guidance for *dalang* in maintaining the relevance and quality of performances. It is important to emphasize that the concept of *pakem padalangan* formulated by Mas Atje Salmun may also serve as a valuable reference for understanding and developing other wayang performance traditions in Indonesia, particularly in the context of preserving cultural values and enhancing artistic quality.

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