

LEATHER PUPPET IN JAVANESE RITUAL CEREMONY

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ABSTRACT

Wayang kulit (leather puppet) is a universal art work and is owned by different countries. In Indonesia, leather puppet has significant roles in Javanese community life. Among such roles is that it is performed in ritual purposes. There are some ritual functions performed by Javanese people. With descriptive qualitative method, it was known that presently only two types of leather puppet exist. The first type is performed in such types of *ruwatan* as *ruwatan sukerta*. The second type is performed in such purifying rituals as the *bersih desa* (village purification) ritual. In general, the rituals remain consistent and only little modification is made in order to be more practical

Keywords: leathre puppet, ruwatan sukerta, *bersih desa*.

INTRODUCTION:

Wayang (puppet) has been popular among the people of Indonesia. Wayang has been internalized in the heart of the Indonesian people. Wayang has been performed in television and enjoyed by millions of people throughout the nation, even those in remote areas. Wayang performance can also be enjoyed through the radio. Wayang is a very flexible art expression, either as a religious medium or artistic entertainment. Wayang embraced many forms of art such as painting, decoration, dance, music, vocal art, drama, sculpture, and many others. These combinations enrich performance art and visual art (Heri Dono, 1993: 29). Such forms of art in wayang can be enjoyed collectively. Wayang is inseparable from the Javanese because Javanese wayang is more popular than others. Javanese is the largest ethnic in Indonesia. At least 41.7% of Indonesian population is Javanese people.

Leather puppet performance through television has made it even more popular and famous. Since wayang is performed in television, some changes have occurred. While in the past wayang was an oral literature art, at present time it transforms into a merely performance art. In television wayang has been transformed into auditory-visual performance. Consequently, the performance of wayang in the television has put forward the visual aspect rather than the literature. Such literature content as *janturan* and *suluk* has been reduced and are only performed in particular scenes. On the other hand, musical composition play is performed more frequently. The *niyaga* (performers in gamelan orchestra) are well dressed, while the *pesindhen* (singers in gamelan orchestra) sit with their back to the wayang, who were traditionally opposite. Consequently the spectators can clearly see the faces of the artists (C. Bakdi Sumanto, 2003: 9-10).

The appearance of leather puppet show in television has made the art activities more competitive to capture the market. However, with the diminishing aspects traditionally contained in the wayang as the noble art has gradually lost its self-identity and dignity. Wayang has transformed itself into a money-oriented art, although it has not been comparable to modern art such as music to which nearly all people, in particular the young, love very much and which generates large financial benefits. The successful performance of modern arts is closely related to the professional management and administration, with long and serious preparation. The performance of *wayang purwa* which is a variant of a performance art has to be managed like a modern art with serious and professional management. The problem is whether there is any sponsor who is willing to manage this traditional art.

Historically, leather puppet has been long known in Indonesia, at least at the tenth century, popularly known as *ringgit* (Pandam Guritno, 1988:3). At that time, the shape of the purwa leather puppet was not identified but was told in the theme of *serat Harjuna Wiwaha* (Mahabharata). The materials used to make wayang was animal leather known as *walulang inukir* (*walulang/lulang* in Javanese means leather, while *inukir* means carved). Therefore, literally *walulang inukir* means the leather which was carved to represent a particular figure.

Leather puppet performance means so much to the life of the Javanese people. Probably, the point that best represents the interaction of Javanese values and metaphysics is in the brief analysis of an important element in the leather puppet performance in a religious ceremony (Clifford Geertz, 1992: 58). This is closely related to the feeling, religion, and philosophy. In short, it is related to the soul of the Javanese people in general. Leather puppet is a very valuable cultural manifestation (Seno Sastroamidjoyo A., 1964:12). With its complete content, leather puppet is an encyclopedia and life demand for the Javanese people.

Wayang art contains noble values that people adore to date. Since the significance role of wayang in the life of Javanese people, it can be said that wayang has become the identity of Javanese people (Suwaji Bastomi, 1993: iii-iv). The stories of leather puppet performance depicting the epics of the noble Hindu Ramayana and Mahabharata are very specific and represent various conditions to identify the individuals, the specific Javanese. To Javanese people, wayang in deeper understanding also represents sympathy primarily about the conflicting good and the evil characters inside humans. The stories and characters of heroes have become the inspiration for the Indonesian heroes and warriors such as Prince Dipanegara, to fight against and terminate the Dutch colonization in the archipelago (Peter Corney: 1986: 17).

The stylization of leather puppet has undergone transformation. However, the forms of wayang can still be identified from the parts. The stylization of wayang has made it different from the shape of humans. In modern visual art, wayang performance is classified into ideoplastic, i.e., the representation based on what is known, instead of what is seen. Therefore, representation of human in leather puppet has to best represent the real human conditions as depicted by the idea. Philosophically it is all right since eyes are not superior to mind. Therefore, the visual description (visioplatic) is not better and truer than the description by the mind (Soedarso Sp., 1986: 27-28).

Such representation of leather puppet has been chosen by the experts at that time and was the result of rare realistic description. This was intended that leather puppet look good and is compliant to Islamic religious teaching. Accordingly, leather puppet can be accepted by Moslems since it does not realistically represent humans or animals. In fact the representation of leather puppet has been far different from humans, in spite of the fact that leather puppet has eyes, nose, mouth, and other organs. They are not like those in humans. Memiliki mata, hidung, mulut, and bagian lainnya, tetapi sudah tidak lagi sama or mirip dengan mata, hidung, and mulut orang. However demikian dengan hidung yang runcing, mata sipit and panjang, serta bentuk mulut yang berkelok-kelok, and leher yang kecil sebesar lengan, tangan yang panjang hingga menyentuh kaki, tokoh Arjuna nampak sebagai sosok yang bagus and rupawan, sehingga menjadi idola masyarakat pendukung leather puppet.

The influence of Islam in leather puppet extends from the global form to the application of cloth ornamentation in wayang such as the use of motif *poleng bang bintulu uji* which generally is used by the wind figures, with the colors of red, white, yellow, and black to symbolize human's desires, which in Islamic teaching are known as *luwwamah*, *sufiah*, *amarah*, and *mutmainah* (Effendy Zarkasi, 1977: 111). The red desire derives from fire, black from earth, yellow from air (situation), and white from water. The four elements constitute human's body each of which has its own natural character (Ki Wahyu Prastika, 1973:29).

Islamic culture in leather puppet is not only found in the aforementioned representation. It is also found in the terms of *pedhalangan* (puppet player), language of wayang, names of wayang figures, and story. It is important to know that in representation of leather puppet, there is a figure known as *Batara Guru*, a four-handed god. This representation refers to the description of figures in Hindu period in temple reliefs. Leather puppet during the period of Islam in Indonesia has developed in Central Java and East Java including Madura, and Yogyakarta, also in other regions which were influenced by Islam. This type of leather puppet lasts to date and has been the source of idea in creation of new leather puppet shapes to be in harmony with the present mind and era.

Leather puppet is a universal culture. Several nations have tradition or culture of leather puppet. One of the types of wayang is *Karagos* (Metin, 1979). This type of leather puppet derived from Turkey. The shape of *Karagos* is very specific. This unique type of wayang is made of animal leather with transparent color. The stories are about the myths / legends told in the Turkish traditional people. The shapes resembles wayang Bali (which stylistically represents humans) but the clothing is specifically Turkish. The Greek has a popular leather puppet known as *Karagiozis*. Upon closer observation, it is apparent that it resembles *Karagos*, particularly the shapes, materials, and performance. In addition, such countries as India, Thailand, Malaysia, and China have their own specific tradition of leather puppet.

In Indonesia hundreds of types of wayang exist. However, only few of them are known and sustained in the life of people such as wayang purwa (depicting the stories of Ramayana and Mahabharata), wayang *madya* (depicting the story of Mahabharata), wayang *gedog* (depicting the story of Panji), and other new creations of wayang. However, the most popular one is wayang purwa. Therefore, when talking about wayang, what we have in mind is wayang purwa the story of which is taken from Mahabharata and Ramayana, with such popular figures as *Werkudara*, *Arjuna*, *Gatutkaca*, *Dewi Wara Sembadra*, dalam lakon Mahabharata, sedangkan *Dewi Sinta*, *Ramawijaya*, *Anoman*, *Prabu Rahwana* (*Dasamuka*), *Arya Kumbakarna*, *Patih Sugriwa* in the story of Ramayana. In addition, it also presents servants of royalty such as *Semar*, *Nala Gareng*, *Petruk*, *Bagong*.

Newly created wayang follows traditional classic wayang. In general, old type of wayang (wayang purwa) becomes the model in the creation of new wayang, whether the shape, materialization, and harmony with the accompaniment and performance. Generally, newly created wayang does not last long. This condition may result from the changing social development or else, due to the less containment of noble values in new type of wayang.

It is clear how wonderful leather puppet is. It is more than merely a thin puppet made of animal leather performed in collaboration with other arts and enjoyed collectively. It contains noble values relevant to the present life. In the long life span, leather puppet is always actual and adaptable to era changes. From such background, the following problems can be formulated: what is the role (function) of leather puppet in the life of Javanese people. It is an interesting question to be answered.

In general, art work has different functions in the increasing complexity of human's life. One of them is art as a ritual religious medium (R.M, Soedarsono, 1985: 18). Such is also the case for leather puppet (purwa). It serves the function of ritual medium for Javanese people. Therefore, the discussion of the role of leather puppet in the life of Javanese people is limited only in leather puppet as the ritual medium.

LEATHER PUPPET AS A MEDIUM OF RUWATAN RITUAL CEREMONY:

In Javanese community, there are some ritual ceremonies related to daily life. Some are related to such life cycle as pregnancy, birth, and death of humans which are represented in the ceremony of *mitoni* (7-month pregnancy), *selapanan* (a ceremony conducted after a baby is 1 month 5 days), *supitan /sunatan* (a ceremony to signify juvenile age), *manten* (wedding ceremony). To commemorate death, Javanese people conducted rituals of *surtanah* (*geblakan*), 7 days, 40 days, 1 year, and *nyewu* (1000 days after one has deceased). The ritual ceremony attempted to remove one's bad lucks brought since he / she was born is conducted for the *sukerta* (*sukreta*). The ritual ceremony is closely related to agrarian life. They expect to have abundant rice harvest and to thank God for the blessing. Only two ritual ceremonies using leather puppet exist. The first is ritual of ruwat *sukerta* and the second is ritual of *bersih desa* or *merti dusun* (*majemukan*) because the two rituals are still practiced to date.

Ruwatan the verb of which is *ngruwat* or also known as *lukat* (*rukut*) means relieve or return to previous condition to avoid someone with *sukerta* from any negative supernatural threat and danger. *Sukerta* derives from the word *suker* which means dirty / sinful. The people with *sukerta* are sinful and full of bad luck. The negative supernatural threat has to be removed. Unless it is removed, it will negatively affect their life. This implies that any business will result in disadvantages (loss). *Sukerta* has to be mentally cleaned in the ritual ceremony of *ruwatan sukerta* which usually shows leather puppet.

Supernatural danger may naturally occur during the birth on particular conditions. However, it may also result from one's action. In this case, ruwat is needed. Actually, *sukerta* is prevalent for both traditional and modern people who presently are oriented to traditional life. Therefore, *ruwatan sukerta* consistently conducted until the present time.

Poor supernatural danger among the Javanese people is manifested in scaring human-eating monster named Batara Kala. In the Javanese myth, Batara Kala is believed to cause such a misfortune. The monster is the son of Batara Guru who was born due to wrong *kama*. It was told that when Batara Guru and his wife Dewi Uma traveled around the world on the back of Lembu Andini, when the golden sun shine blushed on the skin of Dewi Uma, she looked even more beautiful. Batara Guru, upon seeing the beauty of his wife under the evening sun shine was sexually aroused, and wanted to have sexual intercourse. Dewi Uma was ashamed because they were on the back of cow and were in open space. When Batara Guru wanted to have sexual intercourse, his wife avoided so that the sperm spurted to the sea. Batara Guru instructed the gods to kill it. However when



Figure 1. Batara Guru
An important figure in ritual of *sukerta*
(Source: Album Wayang Indonesia)



Figure 2. Batara Kala

The main figure of Murwakala performed in ritual of *sukerta*
(Source: *Album Wayang Indonesia*)

it was attacked by supernatural weapons from the *suralaya*, the wrong *kama* turned into a mountain-sized monster. The hungry monster wandered over the human world and eats whatever he met. Chaos resulted. To end the chaos, Batara Guru named the supernatural monster Batara Kala and allocated some food. The allocated food comprised the people in *sukerta* category. The story of Batara Kala can read in some books: *Paramayuda*, *Sudamala*, *Murwakala*, *Manikmaya*, *Smaradahana*, *Kresnakantaka* and *Serat Kandhaning Ringgit Purwa* (Subalidinata, 1985:8). The instruction of the king of gods to allocate some food resulted in the decreased number of humans. Even worse, humans may finally be extinguished. Therefore, Batara Guru wanted to cancel the allocated food for Batara Kala. The people of *sukerta* can be freed from the threat of Batara Kala through *ruwat* that is eliminating the supernatural danger in the people.

In Javanese community, there are some categories of *sukerta* as specified in the written document and which has been adopted in ritual of *ruwatan*. *Serat Centhini* categorized 19 types of *sukerta*, while *serat Manik Maya* 60 types and , and *Serat Murwakala* 147 types (RM Soedarsono, 1985:10; Sunarto, 2009:34-36). Not all people in *sukerta* category undergo *ruwat*. In Tegal in 1979 only 9 types of people undergo *ruwat*, while in Begelen *ruwat* is carried out for only 5 types of *sukerta* (RM Sudarsono, 1985:10). The followings are 60 types of *sukerta* people.

1. Placenta-covered child, i.e. the children who were covered by the placenta at birth
2. Twin, i.e. male or female twins who are *dampit*
3. *Bule*, i.e. the children with fair hair and skin
4. *Dengkak*, i.e. the children with protruding upper back, like that of a camel.
5. *Jempina*, i.e. 7-month pregnancy premature birth
6. *Julung sungsang*, i.e. the children born at exactly 12 at noon
7. *Julung wangi*, i.e. the children born when the sun was shining
8. *Julung wujud*, i.e. the children born at sun set
9. *Kedhana-kedhini*, i.e. two biological siblings of boy and girl
10. *Kembang sepasang*, i.e. two daughters
11. *Kresna*, i.e. the children with dark black at birth
12. *Lawang mengo*, i.e. the children born at the same time as the emergence of *candhikala*, or when the sky was yellowish
13. *Made*, i.e. the children the birth of which was not put on the mat
14. *Mancalaputra* or *pandawa*, i.e. five children all of whom are male
15. *Mancalaputri*, i.e. five children all of whom are female

16. *Margana*, i.e. the children born on the way
17. *Ontang-anting*, i.e. single son or daughter
18. The one standing in the middle of the door
19. The one who live in the house without any *tutup keong* (triangular upper wall cover)
20. The one sitting at the door threshold
21. The one who collapses the dandang (rice steamer) when cooking rice
22. The one who was accidentally collapses the drier of sesame.
23. The one whose rice barn is without roof and floor mat
24. The one who climbs coconut tree at 12 of the day
25. The one who disposes waste through window
26. The one who causes fleas to survive
27. The one who makes *pajangan* without *sainir*
28. The one who breaks *pipisan* and *gandhik*
29. The one who places things uncovered
30. The one who hits one container to another
31. The one who claims other person's belongings
32. The one who leaves the cooking of rice to talk to neighbours
33. The one who always does nothing
34. The one who collect wastes below the bed
35. The one who likes to burn *galar* (bamboo bed base)
36. The one who likes to burn kelor wood.
37. The one who likes to burn onion peel
38. The one who likes to burn hair
39. The one who likes to burn bone
40. The one who likes to throw salt
41. The one who likes to leave rice in rice pounder
42. The one who likes to sweep the garbage but not burn it
43. The one who sleeps on bed without bedsheet
44. The one who sleeps at sunset
45. The one who sleeps at sunrise
46. The one who sleeps at midday
47. *Pancuran kapit sendang*, i.e. three children of consecutively boy, girl, and boy
48. *Pandangan*, i.e. five children, four of whom are boys and one girl
49. *Pipilan*, i.e. five children, four of whom are girls and one boy
50. *Saramba*, i.e. four children, all of whom are boys.
51. *Srimpi*, i.e. four children, all of whom are girls
52. *Sendang kapit pancuran*, i.e. three children, the first and third of whom are boys, and the second is girl
53. *Siwah/Slewah*, i.e. children with two skin colors: dark and light
54. *Taba Ungker*, i.e. still birth baby
55. *Tiba sampir*, i.e. children with placenta occlusion
56. *Uger-uger lawang*, i.e. two children, all of whom are boys
57. *Wahana*, i.e. children born at the yard or garden
58. *Walika*, i.e. children with unusual appearance
59. *Wujil*, i.e. dwarfed children
60. *Wungkuk*, bent back-bone children (Mulyono, 1979 : 34-36).

Leather puppet for *ruwatan* of *sukerta* is preformed in particular moment. It may be performed from 09.00 to 13.00. Alternatively, it may be performed from 15.00 to 19.00. Leather puppet has sacred time. They are 12.00 and 18.00. Javanese people believe that at particular times they do not work or do any activity in order to get rid of unexpected event. In general, in *ruwatan* of *sukerta* the most effective moment for spelling the magic formula and implementation of *ruwat/lukat* (liberation) for *sukerta* people was sacred. In addition to the specified moment for performance, the theme to be performed is also ruled. It must be related to the birth of Batara Kala. Among others is *murwakala*. In Bali *ruwatan* is carried out in ritual of *manusa yadnya* and *pitra yadnya*, particularly for the children born in *wuku wayang*. The theme is *Bima Swarga* (Bagus, 1985:52). Another material to be prepared is more complete sacrifice than usual wayang performance. There are

approximately 60 types of sacrifice to be prepared (Tanoyo R, 1954: 5-6).

In the procession of *ruwatan* of *sukerta* leather puppet has a very important role because it is an integrated part of the procession of *ruwatan* of *sukerta*. In addition to be the medium for describing the theme of *murwakala*, the performance leather puppet becomes the focus or main part of *ruwatan* *sukerta*. Traditionally, the leather puppet to be included in ritual of *ruwatan* has to meet particular conditions such as old leather puppet. It means that the main characters such as Batara Kala and Batara Guru are collected by senior players. In *ruwatan* *sukerta*, in addition to sacrifice, the *sukerta* to be cleaned has to wear white *kopohan*, while the custodian or parents have to wear *surjan*. *Bumbung wong-wang* is broken as a manifestation of the disappearance of supernatural danger.

The procession of *ruwatan* *sukerta* starts from one week before the *ruwatan*. The *sukerta* has to take *laku talak brata* (*tapabrata*) (Kuntjayaningrat, 1984:373) that is fasting for one week and doing more religious services. Before leaving for the venue of *ruwatan*, first of all, the *sukerta* has to take a *jamas* (comprehensive cleansing). After that they wear traditional Javanese clothes and *sungkem* (traditional show of respect) to both parents. The participant of *ruwatan* wears white *kopohan*, and then prepared behind the scene (*kelir*) after given *bambu*



Figure 3. Tumpeng and ingkung
One type of sacrifice in the form of nasi tumpeng, *ingkung*, and the supplements for ritual of *ruwatan*

wong-wang. Next, wayang is performed for *ruwatan* followed by the *sukerta*. At the time of *tengahnge* (exactly at the midday) or at about 12.00 or *wayah surub* (twilight) or evening or approximately 18.00 the player will spell the magical formula. At the end of the spelling of magical formula, the *sukerta* breaks *bumbung wong-wang* by stepping on it. The next ritual is the cutting of the hair of the *sukerta* by the leather puppet player while opening up the lower part of the scene of wayang performance. From behind the scene, the player cut the hair. The next ritual is *siraman*. The *sukerta* is bathed by the flower water by the player and changes the clothes during the *ruwatan* process. Finally, the *kopohan* and other clothes are wrapped neatly and disposed to the river / sea.

LEATHER PUPPET IN *BERSIH DESA* RITUAL CEREMONY :

The *merti desa* or *bersih dusun* (Kuntjayaningrat, 1984: 375) which is in Gunung Kidul named *rasulan* (*majemukan*) is a Javanese ritual among farmers which is inherited and reserved until now. This ritual is a form of visualized gratitude to the Supreme God for the blessing of abundant crops and harvest to them. The ceremony is carried out after the harvest time. This ceremony is intended to express gratitude to God for the good harvest. They also expect to be securely protected from any negative supernatural disaster. In addition, the ceremony is intended to clean the village and the people from any misery and to bring security. The ritual is also a form of pray for safety and welfare of the people in the upcoming year. The ceremony is communally carried out in rural villages. Some activities are performed by the community.

In addition to express gratitude to God, this activity is also a form of sacrifice to Dewi Sri who symbolizes Dewi Padi (Rice Goddess). This myth derives from the story of Sri Sadana. It was told that there were two siblings related to the agricultural benefits. Dewi Sri is believed to be the rice goddess, while Sadana is the god of dry crops. The sacrifice is made because of the good rice crops that bring prosperity to the people. The existence of Dewi Sri has become of myth among the people of Java. Accordingly, the ritual is always accompanied by the performance of leather puppet with the theme of *Dewi Sri Mulih*, *Makukuhan*, and *Sri*

boyong that depict the legend of Dewi Sri as the symbol of prosperity (Ratnaesih Maulana, 1997:32). The role of leather puppet performance in *bersih desa* ritual is not as significant as ritual of *ruwatan sukerta*.

The ritual of *bersih desa* is carried out after the harvest time. Since in the past the planting season was collectively determined, it is expected that the harvest time will be at the same time. The rice stalk is cut and bound with a *tutus* (cord) into an *until* (bind). The harvested rice is then collected and brought home. The harvested rice is then dried up for some time. After that the rice is reserved at the *lumbung* (rice barn) as the stock for the next year. The committee is made to organize the ritual. They are appointed by the people. They arrange and organize all activities, including the fund raise and any matter related to the performance of leather puppet. To assist the committee, sections are established.

There are little rituals conducted before the carrying out of *bersih desa* ritual. They are *tedhun* and *wiwit* ceremonies (Sunarto, 2009: 153). *Tedhun* is a ritual carried out when the rice stalks start to grow or



Figure 4. Genduri

Community members gather to have *kenduri* before the carrying out *bersih desa*



Figure 5. leather puppet performance

Leather puppet performance in *bersih dusun* in Gendeng, Bangunjiwo, Kasihan, Bantul, Yogyakarta

some days after the rice planting. The supplies needed include *nasi megana* (particularly prepared rice for traditional ceremonies), various types of pudding, traditional snacks, *ingkung* (whole-sized chicken) and *nasi uduk* (particular traditional cuisine), flowers, and incense. The ceremony is carried out at the field bunds. The supplies are put on the bunds and incense is burnt. Prayer is passed to ask for God's blessing for the perfect growth of rice plants. After that the food is distributed to the audience, but the pudding is spread in the field. The ritual is conducted in the morning. *Wiwit* is a ritual conducted after the rice is about to be harvested. The supplies needed include the rice, *sambel gepeng* and chicken *ingkung*, flowers, cane leaves, *dhadhap serep* leaves, water in earthen jar and incense. The supplies are put in the corner of the field, and prayer is passed to ask for blessing while incense is burnt. After that the water in the earthen jar is poured around the field and the food is distributed to the audience. They eat together. The ritual is held at night.

The procession of *bersih desa* starts several days before the D-day. Communal work is arranged to clean the environment and cemetery. One day before the procession, the people have *kenduri* (*ambengan*). All family heads are obliged to prepare *ambengan* consisting of rice and dishes such as *rempeyek*, *kerupuk*, *tempe*, vegetable soup, noodle, chicken, and egg, and a container of such fruits as *pisang raja*, apple, jambu, and traditional snacks. In the evening all people gather at the home of the sub-village head while bringing the

ambengan and the supplements. The sub-village head prepare nasih *gurih*, *ingkung* and supplements, traditional snacks, and various types of pudding.

The next phase is tahlilan and praying led by the local religious leader. When finished, the people collected the bananas or other fruits to be reserved for leather puppet performance that night at the home of the sub-village head. Leather puppet performance is preceded by the foreword from the sub-village head. The next step is the hand over of the character of Dewi Sri from the sub-village head to the Player. The performance of leather puppet takes place all night long until dawn. The people watched the leather puppet performance with the theme of *Sri Mulih*. The scene equipments for leather puppet ritual performance in *bersih desa* are rather different from the performance of leather puppet in general. The right and left of the *kelir* on *gayor* are ornamented with some agricultural crops such as rice binds, cane tree and leaves, leaves, two pieces of batik cloth, and sacrifice for wayang performance. The player already has the required supplements and equipments.

CLOSING REMARK:

Leather puppet has been popularly known by Javanese people. It has been developed in such a way to meet the changing era. Some transformation has been made in leather puppet, especially related to ritual ceremonies in Javanese community. It is understandable since wayang is only minimally related to the life of present time. Leather puppet takes more significant role in entertainment in modern life. Leather puppet performance as a medium of ritual ceremony still exists in the life of the people although some modification has been made to meet the changing era. However, although the present people are shifted from agrarian to industrial life, agrarian lifestyle still exists. When they have problems they will return to old and usual habit to solve the problem through ritual ceremonies.

It has to be stressed that leather puppet has beneficial values for human life. Therefore, it has to be reserved through innovation in order that it can meet the need of the present people. It is our responsibility to reserve leather puppet, which is acknowledged as the world's noble culture. Everybody has to take responsibility.

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