

## SURONO'S CROSS-STYLED CREATION IN THE SHADOW PUPPET PERFORMANCE

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### ABSTRACT

Surono Gondo Taruno's shadow puppet (*wayang kulit*) performance has a distinctive cross-style, making him a famous puppeteer in East Java. Accordingly, this discussion seeks to answer the question, "What is the cross-style of Surono's *wayang* figures in the *Wahyu Wijaya Kusuma* play? This discussion uses a qualitative method with Sunardi and Umar Kayam's cross-styled approach. Observational and interview-based were analyzed descriptively and qualitatively. The study results indicate that Surono's performance uses a cross-styled approach between the Surakarta style as the dominant style and the East Java and the Yogyakarta styles as the supporters. Surono's cross-style has made his performance attractive to contemporary spectators.

**Keywords:** cross style; wayang; East Java; Surono

### ABSTRAK

*Pertunjukan wayang kulit yang dimainkan Surono Gondo Taruno memiliki kekhasan dalam hal silang gaya. Hal itu menjadikannya sebagai dalang kondang di Jawa Timur. Bahasan ini dimaksudkan untuk menjawab permasalahan: Bagaimana bentuk silang gaya figur wayang yang dipentaskan Surono dalam lakon Wahyu Wijaya Kusuma? Bahasan ini menggunakan metode kualitatif dengan pendekatan silang gaya yang dikemukakan oleh Sunardi dan Umar Kayam. Data hasil observasi dan interview dianalisis secara deskriptif kualitatif. Hasil penelitian menunjukkan bahwa pertunjukan wayang Surono menggunakan silang gaya figur wayang antara gaya Surakarta sebagai mayor, gaya Jawa Timuran dan gaya Yogyakarta sebagai pendukungnya. Silang gaya yang dilakukan Surono berhasil membuat pementasannya menarik dilihat oleh penonton era kini.*

**Kata kunci:** silang gaya; wayang; Jawa Timuran; Surono

### 1. Introduction

Wayang Kulit is one of the oldest forms of puppet based performances, originating from Java, Indonesia (Lim, 2017). *Wayang kulit* in Indonesia has various types or styles, the diversity of *pakeliran* (performance) wayang kulit in the archipelago (Nusantara), has many styles (*gagrak*) of each. The various genres of

wayang theatre are among the most eye-catching manifestations of Indonesian artistic culture (Arps, 2007). The diversity of performing arts is formed not on the basis of administrative division of regions, but on the basis of differences in dialect and culture. The styles that are widely known in society are the Yogyakarta style, Surakarta style, Banyumas style, Cirebon style, East Java style. Aesthetically and culturally, the Surakarta style is different from the Banyumas style even though administratively both are in the same province, namely Central Java (Kayam, 2001). The East Java shadow puppet show (hereinafter referred to as *pakeliran*) is a shadow puppet show that grows and develops in a small part of East Java, namely across the east of the Brantas River basin (Nugroho, Sugeng; Sunardi; Murtana, 2018), then called the East Java-style.

*Wayang kulit* is actually a performing art that is born, lives and develops orally so that it has a low level of standardization and homogenization. *Pakeliran* in the East Java region is referred to as the East Java-style, for example there are at least five sub-styles, namely the Porongan, Mojokertoan, Jombang, Lamongan, coastal or Malangan sub-styles (Widodo, 2001). *Pakeliran* sub-styles of the Yogyakarta area have sub-styles of *wetan kali*, *kulon kali*, *lor kali*, and *kidul kali*. In fact, many puppeteers believe that each puppeteer with a certain lineage and comes from a certain village will have their own style of performing arts, their own tradition which some observers call a local style or tradition (Widodo, 2001). These styles can stand alone, however, there are also those who mix with other styles from one performance package in their presentation.

This discussion focuses on cross-styles, namely the Surakarta style mixed with the East Java (Porongan) and Yogyakarta-styles as well as other styles. One of the styles like this is found in *pakeliran* Surono. The selection of the puppeteer Surono was based on the consideration that Surono was a *kondhang* (well-known) puppeteer, senior puppeteer, retired from RRI Surabaya, and recognized by the people in the East Java region, especially Surabaya, Sidoarjo, Pasuruan, Mojokerto, Lamongan, Gresik, Bojonegoro, Tuban, Jombang, Banyuwangi, Malang, Blitar, Kediri,

Tulungagung, Nganjuk, Madiun, Ponorogo and surrounding areas. Surono's name in the world of Surakarta style puppetry is at the top (Wiryawan, 2018).

Surono's play on *Wahyu Wijaya Kusuma* is a play adopted from Surakarta-style puppeteers, Manteb Soedarsono who performed the play *Tumuruning Kembang Wijaya Kusuma* on October 10 2018, Bayu Aji Pamungkas performed the play *Kembang Wijaya Kusuma* in 2012, or the source of the play from East Java-style taken from the book *Layang Kandha Kelir* written by Surwedi with the play *Wahyu Wijaya Kusuma* (Surono, interview, 23 February 2022).

Surono mixes various styles or cross styles which are rarely done by most puppeteers in general. This is because Surono follows the tastes of today's spectators, the majority of whom are not only the elderly, but also children and adolescents who like shadow puppet shows. Seeing the development of *wayang kulit* in the modern era, Surono, as a dalang artist, must adapt to the pattern of contemporary life by developing his puppeteering skills to answer challenges to the market needs.

This was done by Surono so that the art of *wayang kulit* could survive even though time has changed. Surono's performance, which mixes various styles in his performance, is interesting to discuss in more depth, with the formulation of the problem: How is *wayang* figures visualization of cross-styles in the performance of *dalang* Surono on the play *Wahyu Wijaya Kusuma*?

## 2. Literature Review

*Pakeliran wayang kulit purwa* from ancient times to the present day has a very long life journey, even for centuries, caused by two main things, namely always being consistent with moral values and adaptive to changing times. The significance of the wayang for cultural life in Java and its influence goes beyond the arts (Meyer, 2016). Along with the times, of course, there are changes in the format of *pakeliran* based on the considerations, abilities, and creativity of each puppeteer in renewing *pakeliran* to adjust to changes that occur in society (Dhanang, 2010), including the cross-styles carried out by the puppeteers.

The form of cross-styles in wayang performances can be grouped into two categories, namely: (1) cross-styles in the elements of working on pakeliran, and (2) cross-styles between wayang performing arts and other performing arts. The first category shows the melting of stylistic boundaries in the internal composition of the aesthetics of wayang performing arts, while the second category shows the melting of the boundaries between the world of wayang performing arts and the art world outside it.

The cross-style of the elements of working on *pakeliran* can be seen in: *lakon* (plays), *sabet*, *catur*, *karawitan pakeliran*, and *wayang kulit* (shadow puppets). Meanwhile, the cross-style of wayang performing arts with the outside world, namely: the melting of the world of wayang performing arts with other performing arts, such as buffoonery, dance, wayang wong and campursari. In this paper, the cross-style form discussed is the cross-style performed by the puppeteer who uses the Surakarta style as his major style in *wayang kulit* performances (Kayam, 2001).

Sunardi argues that the cross-style phenomenon that are performed in the Surakarta style and other styles of puppetry can be observed from an external and internal perspective (Sunardi, 2012). Furthermore, Umar Kayam explained that the tendency to cross styles is influenced by various things, as follows.

Apart from being influenced by the puppeteer who wants to exist globally, it is also triggered by the tendency of *wayang* spectators that fade their local ties and local identity due to massization by the mass media, both print and electronic. This makes it easier for the public to admire and enjoy other styles of performing arts that could threaten the existence of puppeteers from their own locality. This phenomenon fosters a great interest from puppeteers to study and master puppetry styles outside their locality (Kayam, 2001).

The concept put forward by Sunardi and Umar Kayam is used to discuss the mix of styles in *Wahyu Wijaya Kusuma's* play.

Javanese culture and subcultures are quite diverse. In terms of language, the Javanese language consists of several kinds of accents, including the Yogya-Solo, Pesisiran, Malangan, Osing, and Suroboyoan accents. Likewise the system of dividing the territory, namely the territory of the great state which is around the

Surakarta and Yogyakarta palaces. *Mancanegara* which includes areas located around the palace, coastal areas and the Sabrang Wetan area which is located on the eastern tip of Java Island, for example Surabaya (Widodo, 2001). *Mancanegara Wetan* during the Mataram kingdom currently include Madiun, Magetan, Ponorogo, Pacitan, Blora, Grobogan, Bojonegoro, Nganjuk, Kediri, Tulungagung, Blitar and Mojokerto.

Diversity also occurs in the performing arts of *wayang kulit*. As with the diversity in languages above, the diversity of performing arts is formed not on the basis of administrative division of regions, but on the basis of culture. Because of this, the styles that are known in society are the Surakarta-style, the Yogyakarta-style, the East Java-style, and the Banyumas-style. Aesthetically and culturally, the Surakarta style is different from the Banyumas style even though administratively both are in the same provincial area, namely Central Java (Kayam, 2001). In short, style is the characteristic that distinguishes *wayang kulit* from one region of Java to another. Sunardi argues that.

Today, the cross-style of puppetry has become one of the puppeteer's tricks to attract the public. Most of the popular puppeteers in the Surakarta region do cross-style in their *wayang* performances. The cross styles were more complex than during the Pujo Sumarto and Nartasabda periods, because they did not only mix in the intrinsic aspects of the performance, such as *wayang*, *lakon*, *sabet*, *catur*, *karawitan pakeliran*, and other supporting elements; however, it has expanded to the cross between *wayang* performing arts and other performing arts (Sunardi, 2012).

The cross-style of the *pakeliran* began in 1978-1980 with the Nartasabda (*pakeliran*) performance in Surakarta. In his last performance in 1983 before Nartasabda died, in his performance Nartosabdo mixed styles through accompaniment including the Banyumas style, the Yogyakarta style, and the East Java-style. Not only that, other puppeteers such as Purbo Asmoro, Sukron Suwondo, Manteb Soedarsono, Enthus Susmono, and Seno Nugroho mixed various styles in their performances. Thus, the creativity of the puppeteers competes with each other to mix other ethnic styles covering several aspects such as (*catur*, *sabet*, *karawitan*

*pakeliran*) and shadow puppets (Suyanto, interview, 30 June 2021).

### **3. Method**

Surono's *wayang kulit* play *Wahyu Wijaya Kusuma* is studied using a qualitative method. Qualitative research is research that intends to understand the phenomenon of what is experienced by research subjects (Moleong, 2004). *Dalang* Surono's performance was held on April 21 2019 in Lamongan Regency, East Java. The show was documented by Pak Utis with the Youtube channel: <https://youtu.be/mtNx6QyW3qw>.

Observations were made by directly observing the shadow puppet show *Wahyu Wijaya Kusuma*'s play in Lamongan Regency, East Java with a duration of one night, and supported by observing the results of the documentation on Youtube. In-depth interviews were conducted with Surono, Purbo Asmoro, and Suyanto. Then, the collected data were analyzed qualitatively.

### **4. Discussion**

#### **4.1. Surono's version of *Wahyu Wijaya Kusuma*'s play**

Surono's play *Wahyu Wijaya Kusuma* tells about Kresna who received a revelation and became king in the Dwaraka kingdom. The story begins with the Simbarmanyura kingdom led by Kresakuntara wanting to marry Dewi Pertiwi, the wife of Bethara Wisnu. The gods were overwhelmed by the soldiers from the Simbarmanyura kingdom, Bethara Narada looked for Krishna to help extinguish evil. At that time, in the Mandura Baladewa kingdom, Bratasena, Permadi was talking about Kresna who had disappeared for a long time.

Bethara Narada came to the country of Mandura, asking for help to Kresna but did not meet, then Bethara Narada asked for help from Baladewa, Bratasena, Permadi to destroy the Simbarmanyura who wanted to marry Dewi Pertiwi in Heaven. The battle took place when Baladewa, Bratasena, Permadi, and assisted by Anoman were entangled in Aji Jalasutra produced by Patih Dendabahu and Dendawasesa who became giants. On the other side of the Dasamuka and Subali

scene, Dasamuka, who wanted to get his *Aji Pancasonya* from the past, couldn't get inside himself because he was blocked by a baby in his ear.

Subali suggested that one day the baby would be born as Dasamuka and he should consider an older sibling, because he had received his *Aji Pancasonya* first. Bethara Vishnu who undercovered as a knight, entered the forest looking for *cengkok Wijayamulya* and *cengkok Wijayamurti*. On the way, he was intercepted by Simbarmanyura's soldiers who wanted to take Dewi Pertiwi and be married to their king. Knowing that his soldiers had not returned, Kresnakuntara and his pet, the tiger Singamurti, went to heaven.

On the way to heaven, Kresnakuntara met Bethara Wisnu, both of them brought their respective pets, namely the Singamurti tiger and Handakamurti bull. In that battle, neither of the animals won nor lost, then the two animals disappeared into *cengkok Wijayamulya* and *cengkok Wijayamurti*, then Bethara Wisnu brought them. Knowing that Bethara Wisnu had disappeared, Kresnakuntara headed for Ekapertala, the place where Dewi Pertiwi was staying in heaven.

Kresnakutara told Dewi Pertiwi that Bethara Wisnu had died, Kresnakutara convinced Dewi Pertiwi that Kresnakutara had a messenger from Bethara Guru to marry Dewi Pertiwi. Dewi Pertiwi accepted Kresnakuntara's proposal as long as she could show the requirements, namely *cengkok Wijayamurti* and *cengkok Wijayamulya*. Feeling unable to fulfill her requirements, Dewi Pertiwi left Kresnakuntara. Bethara Wisnu gave the *Kembang Wijaya Kusuma* heirloom to Kresna who was meditating on a cloud of *mega malang*, Bethara Wisnu merged into Kresna.

Dewi Pertiwi met Kresna, asking for help because she was being chased by a giant who wanted to marry her. Dewi Pertiwi told Kresna that she wanted to marry Kresnakuntara as long as he could show *Kembang Wijaya Kusuma*, then Kresna showed *Kembang Wijaya Kusuma cengkok Wijayamurti* and *cengkok Wijayamulya*. Knowing this, Dewi Pertiwi believes that Bethara Wisnu has merged into Kresna because he can show *Kembang Wijaya Kusuma cengkok Wijayamurti* and *cengkok*

*Wijayamulya*. Then, came Kresnakuntara and wanted to marry Dewi Pertiwi.

When Kresnakuntara wanted to bite Kresna, the baby Jatisumungkem suddenly grabbed him and died instantly. The baby returned to the womb of Dewi Pertiwi. Seeing that the king died at the hands of the baby, the two patih, namely Dendabahu and Dendawasesa, threatened that if the baby was born one day they would avenge him. Not long after, the babies were born twins, namely Bambang Suteja and Dewi Siti Sendari. Seeing that the baby had been born, Dendabahu avenged him, but Bambang Suteja's baby did not die but grew up. Patih Dendabahu and Dendawasesa died at the hands of Bambang Suteja.

Baladewa, Bratasena, Permadi came to Kresna to ask who the young man had freed from Aji Jalasutra. Petruk came to tell him that a voice was heard in the sky that the obstacle was the incarnation of Vishnu, Krishna ordered Anoman to quell this incident which was done by Dasamuka. Then Narada came over to Kresna to thank him for the destruction of the crimes that had occurred in heaven and to congratulate him on becoming king in Dwaraka.

The description above briefly describes the play *Wahyu Wijaya Kusuma* which was performed by Surono. The play is a combination play between Surakarta and East Java styles.

#### **4.2. Cross-Style in Wayang Puppet Figures**

The cross-style performed by Dalang Surono in his presentation includes shadow puppet figures. Surono uses wayang, not just one style of *pakeliran*. However, he also uses various styles of shadow puppets including Surakarta, East Java, Yogyakarta, and Cirebon styles. There are several *kapangan* puppets in Surakarta style, but *pulasan* (coloring) in the East Java-style. In the following, the cross-style of the shadow puppet figures used by Surono in his presentation is described according to the *pathet* used, namely *pathet nem*, *pathet sanga*, and *pathet manyura*.

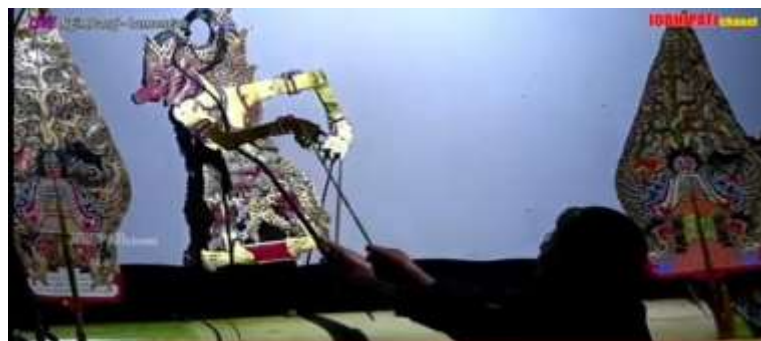


**a. *Pathet Nem***

Figure 1 can be identified that Surono uses shadow puppets *kayon* of various styles, namely *tanceban* in the left side of the *kayon gapuran* Yogyakarta style, *tanceban* in the right side of the Yogyakarta style *kayon gapuran*, two Cirebon style *kayons* held in his hand and one *kayon gapuran* stuck in the middle of the Surakarta style. The use of shadow puppets *kayon* aims to show that Surono crosses styles not only in the elements of working on *pakeliran* (performances), but also in the form of shadow puppets. Not only that, Surono uses a cross style *kayon*, also in order to attract the spectators.



**Figure 1.** Kayon cross style: *bedhol kayon* scene using *Gunungan Kayon* figures in the Surakarta, Yogyakarta and Cirebon styles  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021).



**Figure 2.** Scene of Patih Dendabahu's action  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)

Figure 2 shows Surono using the Surakarta style *buta patih* (Dendabahu) character, *kapangan wayang* the Surakarta style was colored combinations of the East Java-style and the Surakarta style. Apart from that, Surono uses a black *gapit*

*sungu*, making it easier for him to move (*sabet*) the shadow puppets.

In figure 3 the scene of Patih Dendawasesa and Patih Dendawasesa, Surono uses Yogyakarta-style on Dendawasesa *wayang* figures with black *gapit sungu*. Surono uses the Surakarta style in *tanceban* pattern. The *tanceban* pattern like this is also the same as in the East Java and Yogyakarta-styles.



**Figure 3.** Scene of Patih Dendawasesa and Patih Dendawasesa  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)

Figure 4 shows the *budhalan* scene of character *wayang sabrangan* in the Surakarta style and the Surakarta style of *kapangan*. In addition, he uses a black *gapit sungu* and a Surakarta style of coloring (*pulasan*). This is intended to facilitate the needs of the puppet movement.



**Figure 4.** The scene of the *budhalan sabrangan*  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)

The *budhalan* scene of the warrior Simbarmanyura, the Surakarta style of Cakil and Babrahan *wayang* figures uses a *gapit sungu*, partly *lamus*, *bule*, black, the *sabet* movement pattern adopted from *wayang orang* (Indonesian human puppet show) and applied to shadow puppets.



**Figure 5.** *Budhalan* scene of Simbarmanyura  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)

The departure (*budhalan*) scene of the Simbarmanyura warrior, the wayang *setanan* (demon) character in Figures 6, 7 and 8 are used in the Surakarta style wayang character, *pulasan* (coloring), *kapangan* in Surakarta style, using a black *gapit sungu* made of wood. Figure of wayang *gecul* (funny character) are puppet creations inspired by Enthus Susmono.



**Figure 6.** The scene of *budhalan setanan*  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)



**Figure 7.** The scene of *budhalan setanan*  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)



**Figure 8.** *Budhalan* scene of the wayang *gecul* figure  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)



**Figure 9.** Scene of *jejer Mandura*  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)



**Figure 10.** Scene of *jejer Mandura*, pattern of *tanceban* in the Surakarta and Yogyakarta styles. (Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)

The *jejer Mandura* scene can be seen in Figures 9, 10 and 11 using Yogyakarta-style wayang *parekan* figures, *tatah sungging* in the Yogyakarta-style with *gapit sungu bule*., Yogyakarta-style *parekan renteng*, and Yogyakarta-style *tatah sungging*. There are several styles of wayang figures used, such as: Wisatha in the Yogyakarta-style (*tatah sungging* and *gapit sungu lamus*); Bethara Narada in the

Yogyakarta-style (*tatah sungging* and *gapit sungu bule*); Pragota in the Surakarta-style, including its *kapangan* and *gapit sungu lamus*; Bratasena in the Surakarta style both *wanda lancur*, *gapit sungu bule*, and *tatah sungging*; Baladewa in the Surakarta-style (*tatah sungging*, *wanda jago*, dan *gapit sungu lamus*); and Permadi in the Surakarta style (*wanda penganten* and *gapit sungu bule*).



**Figure 11.** Scene of *jejer Mandura*, the arrival of Narada's guests  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)

Figure 12 shows scenes of *Limbuk* and *Cangik* in the Surakarta style. Surakarta style can be seen in the *tatah sungging*, *gapit sungu bule*, and the *tanceban* pattern. Almost all styles of *pakeliran* use the same *tanceban* pattern, what distinguishes one style from another is the placement of the *Limbuk* - *Cangik* figures on the *tanceban* of *gedebog* (banana's tree).



**Figure 12.** The scene of *limbukan* (funny character)  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)

The scenes of *budhalan* Mandura in figures 13 and 14 show *Setyaki* character in the Surakarta style (*gapit sungu lamus* and *tatah sungging*), *Prabawa* in the

Surakarta style *gapit kayu secang* and the *tanceban* pattern, but the color (*pulasan*) is a blend of Surakarta and East Java styles.



**Figure 13.** Scene of *budhalan* Mandura  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)



**Figure 14.** Scene of *budhalan* Rampogan, *ampyak* Surakarta style  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)



**Figure 15.** Scene of *budhalan jaranan*  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)

The scene of *budhalan* Mandura *jaranan* in figure 15 appears to use *jaran* in the Surakarta style including a black *gapit sungu*. However, the movement patterns of the variations are purely Surono's own style as the East Javanese puppeteer. The action of

the Pragota puppet character in figure 16 shows the Surakarta style movement pattern which uses 3 *sekaran*, then 4 *sekaran seseg*. *Budhalan* wayang Prabowo in figure 17, can be seen riding a motorcycle, while the woman singer puppet character and the police puppet character are a form of Suroño's creativity in presenting his show (*pakeliran*).



**Figure 16.** *Budhalan* Scene of Pragota's action  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)



**Figure 17.** Scene of *budhalan gecul*  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)

In the scene of the *Perang Gagal* (Failed Battle) of the Simbarmanyura and Mandura warriors in pictures 18 and 19, shows Suroño used Setyaki puppet characters in the the Surakarta-style, Sabrang in the Surakarta-style, and *kapangan* in the Surakarta-style that coloured by combining the colors of the East Java and Yogyakarta-styles. The *gapit sungu lamus*, pattern of *tanceban perangan*, and *sabet perang* (war) motion in the Surakarta-style include *prapatan*, *jeblosan*, *nubruk*, and *ngantem*. *Buta patihan* in the Surakarta-style. *Kapangan* in the the Surakartan-style colored in a mix of East Java and Surakarta-styles. The pattern of the Surakarta style

in *sabet* motion, including *prapatan* (cross), *nubruk* (crash), *nyokot* (bite), and *banting* (slam).



**Figure 18.** Scene of Failed War (*Perang Gagal*)  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)



**Figure 19.** Scene of the Failed War of figures Bratasena and Buta Patihan  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)



**Figure 20.** Subali's scene with Dasamuka  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)

The scene of Subali and Dasamuka shown in figure 20 shows Suroño using the Yogyakarta-style of Subali *wayang* character, but *tatah sungging* in the Surakarta-style with *gapit sungu bule*. The Dasamuka style of Surakarta includes *wanda belis*,



*tatah sungging*, and *gapit sungu bule*.

### **b. *Pathet Sanga***

This *pathet sanga* consists of the *Gara-Gara* and Flower Wars (*Perang Kembang*) scenes. Figure 21 shows the scene of the *Gara-Gara* puppet characters Petruk, Gareng and Bagong. Punakawan with *dhungbantengan*, *gapit sungu bule*, the *tanceban* pattern looks stylish in Surakarta and Yogyakarta. Meanwhile, the East Java-style does not use *punakawan* like this, but *wayang* characters Semar, Bagong, and Besut.



**Figure 21.** The scene of *Gara-Gara*  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)



**Figure 22.** The Flower War (*Perang Kembang*) scene  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)

The scene of the *Perang Kembang* (Flower War) in figure 22 Surono uses wayang Cakil figures with *babrahan* in the Surakarta-style and *gapit sungu lamus*. The figure of wayang *bambangan* (Bethara Wisnu) in the Yogyakarta-style with

*gapit sungu bule*, while pattern of *sabet perang* in the Surakarta style includes *prapatan* and *gendiran*.

### c. *Pathet Manyura*

The scene between Wisnukuntara and the Singamurti Tiger in figure 23 uses *wayang* characters inspired by *wayang wong* applied to *wayang kulit*. Singamurti tiger in the Surakarta-style with *gapit sungu lamus*.



**Figure 23.** Scene of Wisnukuntara with the Singamurti tiger  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)

Scene of the *Perang Brubuh* in the picture 24 warriors Simbarmanyura with Bambang Sutija, and Dasamuka with Anoman. *Wayang* figure of Bambang Sutija in the Yogyakarta-style is visible on the *tatah sungging*. The vocabular for the *sabet perang* movement used is the Surakarta-style, including *ngampleng* (hit) and *banting* (slamming) as seen in picture 26 of the *pungkasan* (final) scene



**Figure 24.** Scene of the *Perang Brubuh* between Patih Dendabahu and Bambang Sutija (Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)



**Figure 25.** Scene of *Perang Brubuh* between Dasamuka and Anoman  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)



**Figure 26.** Final (*pungkasan*) scene  
(Source: <https://youtu.be/mtNx6QyW3qw>, 17 Juni 2021)

Cross-style also occur in elements of the pakeliran Surono's work on: *catur (janturan, pocapan, ginem)*, *sabet*, *karawitan pakeliran*, and *sulukan*.

### 4.3. Cross-Style of Dalang Surono

Surono's mix of styles began in the 2000s, starting when he was performing in the Setro area of Surabaya. The area has always been fanatical about the East Java (Porongan)-style. However, at that time Surono used the Surakarta style major. From then on Surono mixed various styles in his performances until now.

Usually, after receiving formal or non-formal education and appreciating other styles of puppetry, puppeteers begin to open up to new insights about the world of puppetry. They no longer glorify the strength of the style they adhere to, but are more open to accept the use of other styles, both on a small or large scale, other styles they adhere to (Sunardi, 2012).

Not all puppeteers are capable of crossing styles. A puppeteer who is able to

cross-style and mix things up into a complex and meaningful performance is of course a puppeteer who has high competence. To be able to do crossstyles, extraordinary abilities are needed from the puppeteer. There are certain puppeteers who establish themselves as experts in performing various styles of puppetry. In social life, puppeteers have the desire to gain recognition as puppeteers who are able to penetrate regional boundaries, puppet publics and community recognition (Sunardi, 2012).

Wayang as part of culture cannot escape the influence of modern culture. The phenomenon of changes that occur in *pakeliran* (shadow puppet show) certainly raises the pros and cons of both actors (puppeteers) and spectators in responding to wayang performances. The impact of this can have a positive impact on *pakeliran*, of course there are always updates in the world of *pakeliran* which continue to change according to the times.

The development of mass media such as television, especially Youtube, which presents many wayang performances of a certain style, can influence the puppeteers to create cross-style. This influence can be seen from the tendency of the puppeteers to use elements of *wayang* performances from other puppetry styles which are felt to add to public appeal (Sunardi, 2012).

The mass media has changed Surono's ideology which is not only fanatical with one style of showing. The mass media has a positive impact on the world of puppetry, where puppeteers can easily learn and appreciate various styles of puppetry and influence the puppeteers to cross-style creatively and innovatively.

In the process of crossing styles, the *dalang* puts elements of other puppeteers styles into his performance according to his needs, especially if the *dalang* (puppeteer) idolizes another, more senior *dalang*. "So, for example, when playing wayang, I just take the point, I also add from Pak Narto, because I used to be a fanatical fan of Pak Narto" (Surono, interview, 28 July 2021). The puppeteer has a sense of openness and respect for other styles, so that the process of combining puppetry styles can occur without any feeling of awkwardness (Sunardi, 2012).

One of them is found in Surono's *pakeliran* that many of the patterns in his *pakeliran* are adopted from other styles, but do not reduce the aesthetic values contained in his *pakeliran*. No matter how small, the elements of other styles that are adopted into the performance can give a new color, atmosphere and strength of attraction to the style of the show.

By crossing styles, the puppeteer has loosened himself from attachment to the local standard he adheres to, where local identity is not absolutely maintained because it opens itself to outside influences. The case of the fading of local identity is found in *pakeliran* Surono. At first, Surono used the Surakarta style as his style, but with the condition of the East Java region which did not demand just one style of *pakeliran*, a new idea emerged, namely mixing various styles of *pakeliran*. The case of Surono as a famous puppeteer shows the fading of the local identity of the puppeteer and the locality of the puppeteer's style.

Creativity seems successfully done by Surono, where he is proficient in presenting various styles of *pakeliran*, including; Surakarta style, East Java style, capable of cross-style in *pakeliran*, even Surono is also proficient in the field of *karawitan* art. His expertise in mixing the various styles has certainly become Surono's success in dealing with market needs, attracting spectators, and increasing the experience of the puppeteer himself.

Factors that influence the occurrence of cross-style of *pakeliran* are also influenced by the presence of *pakeliran padat* (short show of shadow puppets). *Pakeliran padat* has lived and developed in the puppetry community, especially since it was initiated and developed by the ISI Surakarta Puppetry Department. Purbo Asmoro said that with a *pakeliran padat*, the puppeteers competed to present the best possible of *pakeliran*.

"In my opinion, what is clear is the influence of solid *pakeliran* performance, that the crew and the puppeteers who present other styles mean they also master other styles. Apart from that, we also consider the aesthetics, if this part has to have a sense of East Java, it should look like this, if this is Yogyakarta style, let the atmosphere go down" (Purbo Asmoro, interview, 14 December 2021).

Purbo Asmoro's statement supported the facts on the field that Suroño was affected by *pakeliran padat*. When I took part in the 1995 Festival Greget Dalang at the Keraton Surakarta, I used the concept of *pakeliran padat* in my presentation, and received the title of superior puppeteer (Suroño, interview, 23 February 2022).

One of the factors that influence cross-styles, namely the response, Suroño's beginnings of mixing cross-styles began in the 2000s. It started when Suroño performed in the Setro area of Surabaya.

"In the 2000s, when I started performing in the Setro area, at first I used to do Surakarta style puppets, but when I arrived at the location the committee asked me for East Java style puppets, how come this puppet doesn't have a red face, isn't it black, why is it Solo? , usually in the middle there are Semar and Bagong. Then the late Mr. Silan said that all was like this, later when the work was done started by *Ngremo* (traditional dance Surabaya-style), and then Surakarta style, finally I mixed the *pakeliran* from then on depending on who responded, asking for Surakarta or East Java style" (Suroño, interview, 28 July 2021).

The clients of performance (*penanggap*) and the area where the *wayang* is played are factors that influence Suroño's cross-style *pakeliran* (shadow puppet show).

Initially, Suroño mixed various styles in his performances, rising pros and cons from local East Javanese puppeteers. Suroño was considered to have damaged the existing standard, not according to the criteria of puppeteers in general. Over time, Suroño was able to prove that the *pakeliran* he presented was able to change the ideology of local puppeteers, now he has become a reference for other puppeteers in presenting complex and high-quality *pakeliran* (shadow puppet show).

This discussion shows that cross-style of *pakeliran* occur due to several factors. Sunardi argues that the cross-style influence of puppetry's styles is divided into two perspectives, namely external and internal. External factors: at the macro level, the cross-style process occurs due to: (a) changes in global culture, (b) the influence of print and electronic media, (c) the pressure of the ruling authority which culturally has the dominant power to shape the face of the art of *wayang kulit* as well as various social and cultural aspects. Micro-wise, the cross-style tendency that occurs is due to factors: (a) the locality and local identity of the puppeteers and the

spectators that fade away due to the openness of tradition, (b) the puppeteers legitimize themselves by showing extraordinary strength because they are able to play various styles in one major styles adopted, (c) because of creativity and innovation (Sunardi, 2012).

## 5. Conclusion

Surono, being a senior puppeteer artist in East Java, has always tried to maintain the existence of *wayang kulit* (shadow puppet) art. He aims to bridge the younger generation to get to know their culture better.

Surono's play *Wahyu Wijaya Kusuma* is a play adopted from the Surakarta style puppeteer, including: Manteb Soedarsono with the play *Tumuruning Wahyu Wijaya Kusuma*, Bayu Aji with the play *Wahyu Kembang Wijaya Kusuma*, as well as the source of the play from the East Java-style taken from the book *Layang Kandha Kelir*. Surono mixes various styles or cross styles which are rarely done by most puppeteers in general. This is because he follows the tastes of today's spectators, the majority of whom are not only the elderly, but also children and adolescents who like shadow puppet shows.

The visualization of cross-style of the *pakeliran* style consists of wayang puppet figures as well as elements of the *pakeliran* work consisting of *catur*, *sabet* and *karawitan pakeliran*. The cross-style shadow puppet figures played by Surono are a mixture of Surakarta, Yogyakarta and East Java styles. Surono's cross style is influenced by external and internal factors. Surono in carrying out the cross-style of *pakeliran* received a positive response from the public and *wayang's* fans.

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