



# Portrait of *Pesinden* Documentary Film: Role of *Sinden* in Puppet Show

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## ABSTRACT

*Portrait of Pesinden is a documentary film that attempts to show Sinden's role and position in shadow puppets performances. The changes that occurred in the current Sinden made shadow puppets performances even more enjoyable. This matter is evidenced by the current function of Sinden singing and being an entertainment element. Occasionally it becomes the material for a joke at the moment when it is "limbukan" and "goro-goro". The general findings show that the Sinden must appear with unusual make-up because the position of the Sinden is facing the audience. In addition, Sinden is an essential aspect of every shadow puppet show, and it cannot be separated. To sum up, this documentary film uses an expository style characterized by speaking directly to the audience via the on-screen. So, the documentary uses the narrative from the primary source or subject in conveying information or content in the film.*

## KEYWORDS

*Documentary Film,  
Sinden;  
Shadow Puppets.*

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## 1. Introduction

Culture is part of us, and guides our values, beliefs, behavior, and interactions with others. According to Tylor, culture is a complex collection of knowledge, belief, art, law, morals, customs, and any other capabilities or habits acquired by humans as members of society (Rahayu and Iskandar 2021). In Indonesia, culture is very diverse and spread in various regions. One of the famous cultures in Indonesia and has been recognized by the world is *Wayang* art. There are various types of puppets such as *Wayang golek*, *Wayang orang*, and *Wayang purwa* (leather). Along with the development of the times, puppet shows are also more varied. Some ideas and innovations make *Wayang* shows more interesting. Currently, there is a contemporary *Wayang* performance model that comes out of the *Wayang* standard. Apart from that, there are still those who follow the *Wayang* standard, and combine it in a modern way. This is very reasonable because the audience has different characters and tastes, some have basic knowledge of *Wayang*, and some do not. The shadow puppet show is a collective performance that requires the cooperation of every player (Li and Cao 2021). In order for the show to run smoothly, compactly, and dynamically, each player must carry out his role well. The main elements of the players in the shadow puppet show include the *puppeteer*, *niyaga*, *wiranggana*. The *dalang* is the person who plays the *Wayang*, the leader of the puppet show. *Niyaga* is a gamelan musician or musician, while *wiranggana* is the same as *Sinden*.

*Sinden* comes from the word "*pasindhian*" (Setiawan 2020), meaning rich in songs or singing (singing songs). *Sinden* is also called *waranggana*, "*wara*" is female and "*anggana*" means alone. *Sinden* can sing or sing alone or in a group according to the *gendhing* presented in both *klenengan* and *Wayang* performances. The term *Sinden* is also used to refer to the same thing in several areas such as Banyumas, Yogyakarta, Sunda, East Java, and other areas related to *Wayang* and *klenengan* performances. Another understanding, *Sinden* comes from the words "*sendu*" and "*ing*" or *nyelani* (emotional) has the meaning of cutting or *nyelani* (Kusumaningrum 2019). *Sinden* is vocal material that makes aspects of working on instrumentals that contain elements that must be processed and translated through musical language (Cohen 2019).



*Sinden* is an important part of the *Wayang kulit* show (Gunawan 2019; Susilo, Kusuma, and Wibowo 2021). Not only playing gamelan music that accompanies the puppeteer playing *Wayang*, but more than that. Besides singing (singing), *Sinden* can be an entertainer during *limbukan* and *goro-goro* scenes, for example dancing or being the subject of jokes by the *dalang*. In ancient times, the position of *Sinden* in *Wayang kulit* performances was behind the *dalang*, behind the gender player and in front of the dancer. Along with the development of the times the position and function of the *Sinden* have changed. Now the position of *Sinden* in *Wayang kulit* shows to the right of the *dalang* and always facing the audience (Obadiah 2021). Besides that, *Sinden* also turned his back on the *Wayang* side with more than two people.

The information above is interesting to be used as a topic for creating a documentary film. Documentary films are usually associated with facts and data on an event that occurred and are supported by the creativity of the maker. The film *Nanook of the North* by Robert J. Flaherty, which John Grierson criticized, was the beginning of the introduction of the term documentary. The documentary chronicles the life of the Eskimo family for more than fifteen years which has been documented and edited into a film. The origin of the film inspired many filmmakers to try to record the events around them based on facts and data. The elements contained in the documentary are reality (facts and data), film statements, subjective, storylines and dramatic elements, and television or film mediums (Yusanto et al. 2021). There are various styles of documentaries such as Direct Cinema, Expository, Cinema Variety, Observational, and others. One of them is the Expository documentary (Önen 2021) style using an interview form that allows other people (other than filmmakers) to provide comments, either directly or by voice-over (VO), and also use archival footage such as photos, film footage, and pictures. This paper significantly contributes to the essential *Sinden* aspect for every shadow puppet show based on documentary film. To present information or material in the film, the documentary employs the narrative from the primary source or topic.

## 2. Method

### 2.1. Interviewees

Table 1 shows the interviewee's short biography that contains name, age, role, and address as an informant for this research.

Table 1. Interviewees short biography

| Name            | Age | Role   | Address          |
|-----------------|-----|--|------------------|
| Ki Purbo Asmoro | 59  | <i>Dalang</i> and Lecturer ay ISI Surakarta  | Surakarta        |
| Rini Rahayu     | 53  | <i>Pesinden</i> and officer at ISI Surakarta | Surakarta        |
| Nyi Tugini      | 70  | <i>Pesinden</i>                              | Jajar, Surakarta |
| Rendra          | 34  | <i>Pesinden</i>                              | Surakarta        |

### 2.2. Documentary Film Singing *Sinden* Street

This documentary is the work of Herda Wahyu Tetuko which tells about a singer performing on the streets. Usually, *Sinden* performs on the street or performs on stage, either in *Wayang kulit* or in musical performances. But this documentary, however, focuses on the life of a *Sinden* who shows his singing skills by traveling around (singing on the streets). this is done in addition to the needs of daily life also more popularize Javanese art. Uniquely, the tools that are brought are a siter and a drum, equipped with a typical *Sinden* kebaya costume. The show looks so simple. The difference with the documentary film *Portrait of Pesinden* is that it discusses the development of *Sinden* in *Wayang kulit* shows in terms of their role or function.

### 2.3. Damar Kurung Masmundari

This documentary film, directed by Ahmad Munawir, tells of the *Damar kurung* art of Mbah Masmundari from Gresik. *Damar kurung* has become an icon in the Gresik area because the paintings or drawings have a unique children's style. This film presents facts ranging from the history of *damar kurung*, the process of making it to the opinions of collectors, humanists, and



academics. The expository style is used in this documentary, combined with the animated story of the damar brackets painting. This film has the same theme of culture and art as well as its documentary style. The difference is in the stories and issues raised.

### 3. Results and Discussion

The process of creating this *Pesinden* portrait documentary goes through stages like the creation or making of films in general, namely:

#### 3.1. Pre production

The documentary film Portrait of *Pesinden* was initially carried out with research, both in the form of library research and direct field research. Library research is the process of searching for data related to the topic of the film. The research sources come from books, articles published in journals, articles on the internet, and/or e-books. On the other hand, field research is carried out by going directly to see the shadow puppet show, noting anything relevant to the topic of the film, and recording the images as footage of this documentary. Interviews with resource persons for film purposes were also conducted to the interviewees in Table 1.

#### 3.2. Production

This stage is the process of taking pictures, both when watching a puppet show and during the interview (interview) process. The process of taking pictures took a long time, because they had to wait for the moment when there was a puppet show and the resource person's free time. All production stages are carried out in the Solo area, Central Java. Whenever there is a moment related to *Wayang* and *Sinden*, images and sound are always recorded for image or stock footage during the editing process.

#### 3.3. Post production

This stage is the process of combining images and sounds that the production stages have carried out. In addition to editing images in the form of videos, photos of documentation about ancient puppet shows are also inserted. This documentary was created using the expository style. Therefore, the editing technique or editing is a combination of the source image when talking with the footage related to the topic of the film. That is, images that support explanatory information from the source. The next stage after merging images is to include musical illustrations to add flavor to the film. The illustration of the music relates to the sound of the Javanese gamelan.

#### 3.4. Movie Description

This *Pesinden* Portrait documentary uses expository style. The duration of the film itself is 14 minutes. Based on the segmentation of the story, this section describes the discussion of the contents of the documentary film Portrait of *Pesinden* .

##### 3.4.1. Movie synopsis

Puppet performances or performances certainly do not escape what *Sinden* is. *Sinden* has a very important role in every performance. As time goes by, *Sinden* has developed, in the past *Sinden* was only one and sat behind the *dalang*, precisely between the gender and the drummer. Its function is to fill the gaps in the story by singing. Currently, the *Sinden* is to the right of the *dalang*, his back to the side of the puppet and facing the audience. The number is more than two and even now there are many with similar functions. The function of the *Sinden* increases, they become an important element as entertainers. Sometimes they also become comedians during *limbukan* and *goro-goro*. There are even spectators who are just waiting for the *Sinden* to appear. Generally, *Sinden* must appear with unusual make-up. *Sinden* is an important aspect in every *Wayang kulit* performance, and it cannot be separated.



### 3.4.2. Film Treatment

Film treatment contains information of visual, audio, and duration can be seen in Table 1.

**Table 1.** Film Treatment

| No.            | Visual  | Audio  | Duration |
|----------------|---|--|----------|
|                | BUMPER (Logo of Production house)   | Music instrumental opening Logo of Production house)   | 7 s      |
| Opening        |   |  |          |
| 1              | Ext. / Night<br>Showing a shadow puppet show at TBS (Taman Budaya Surakarta) and <i>Sinden</i>  | The atmosphere of the surrounding environment with the sound of gamelan music typical of <i>Wayang kulit</i> | 15 s     |
| 2              | Ext. / Day & Night<br>The atmosphere of the community around the shadow puppet show   | The atmosphere of the surrounding environment with the sound of gamelan music typical of <i>Wayang kulit</i> | 60 s     |
| 3              | The puppeteer plays the puppets, and the atmosphere around the location at the shadow puppet show   | Gamelan instrumental music and local atmosphere  | 30 s     |
| 4              | Title Documenter  | Music instrumental   | 10 s     |
| 5              | Int. / Day<br>The opinion of the resource person (Ki Purbo Asmoro) and the Tugini <i>Sinden</i> , photos of the <i>Wayang</i> performance are also shown (footage)    | Opinion from experts   | 75 s     |
| 6              | Ext. / Night<br>Shows <i>Sinden's</i> ability to sing and play the gamelan  | The atmosphere of the sound of <i>Sinden</i> and gamelan.  | 30 s     |
| 7              | Int./ Day<br>Supporting photos (footage) about <i>Sinden</i> and the opinion of the source, namely Rini Pujiastuti ( <i>Sinden</i> )                                  | Opinion from experts   | 70 s     |
| 8              | Ext. / Night<br>Shows <i>Sinden</i> when joking   | Surrounding atmosphere   | 20 s     |
| 9              | Int. / Day<br>Situation of landscape  | Music instrumental / Atmosphere  | 10 s     |
| 10             | Ext. / Night<br>The atmosphere of the people when they see the puppet show  | Music instrument adn atmosphere surrounding environmen   | 45 s     |
| 11             | Ext. / Day & Night<br>Opinion <i>Sinden</i>   | The atmosphere of the surrounding environment  | 45 s     |
| 12             | Int. / Day<br>The opinion of the Ki Purbo Asmoro regarding the role and position of the <i>Sinden</i>   | Opinion from experts   | 60 s     |
| 13             | Ext. / Night<br><i>Sinden</i> performs nembang and rocking  | The atmosphere of the sound of gamelan   | 15 s     |
| 14             | Int. / Day<br>The opinion of the expert, namely Rini Pujiastuti ( <i>Sinden</i> ). Combined with showing videos or photos about ancient <i>Sinden</i> / <i>Wayang</i> | Opinion from experts   | 75 s     |
| 15             | Ext. / Night<br>Preparation of <i>Sinden</i> and pengrawit when they will perform (backstage)   | The atmosphere of the surrounding environment  | 15 s     |
| 16             | Ext. Night<br><i>Sinden</i> is on stage   | The atmosphere of the surrounding environment and the sound of gamelan                                       | 7 s      |
| 17             | Ext. Night<br>The atmosphere where the puppet show is being held  | The atmosphere of the surrounding environment and the sound of gamelan                                       | 10 s     |
| 18             | Int. / Day<br>Opinion from Rini Pujiastuti ( <i>Sinden</i> )  | Opinion from experts   | 50 s     |
| 19             | Int. / Day<br>Opinion from <i>Sinden</i> Tugini   | Opinion from experts   | 45 s     |
| 20             | Int. / Day<br>Opinion from and Footage of photos <i>Sinden</i> Tugini   | Opinion from experts   | 75 s     |
| 21             | Footage of photos and videos of <i>Wayang</i>   | Music instrumental   | 20 s     |
| 22             | Int. / Day<br>Opinion from Ki Purbo Asmoro ( <i>Dalang</i> )  | Opinion from experts and Music instrumental  | 30 s     |
| 23             | Credit title and footage of photos <i>Wayang</i> performing   | Music instrumental of gamelan  | 25 s     |
| TOTAL DURATION |   |  | 844 s    |



### 3.4.3. Visualization of the *Pesinden* Portrait Documentary Film

This section describes the division of the documentary film segment entitled Portrait of *Pesinden*.

#### Segment 1

In the first segment, information is presented about how *Sinden* is in a *Wayang* show. Before going into the speaker's explanation about *Sinden*, pictures of the atmosphere around the time before the puppet show started. The picture is like the activity of people buying and selling *Wayang* and snacks. *Sinden* went up to the stage of the show and prepared before performing. Alternately, pictures are displayed between *Sinden* with explanations from sources. Other images such as *Sinden* singing and players playing gamelan. Figure 1 shows the sellers of *Wayang kulit* properties around the puppet show. Figure 2 shows a man who is choosing the *Wayang kulit* to buy. The picture shows gamelan musical instruments, the aim is to build an atmosphere to make it more felt by *Wayang kulit* performances. In Figure 3 the *Sinden* is singing before the shadow puppet show begins.



Fig. 1. A puppet seller selling his wares (Film scene: Portrait of *Pesinden*, 2018, TC. 00:20)

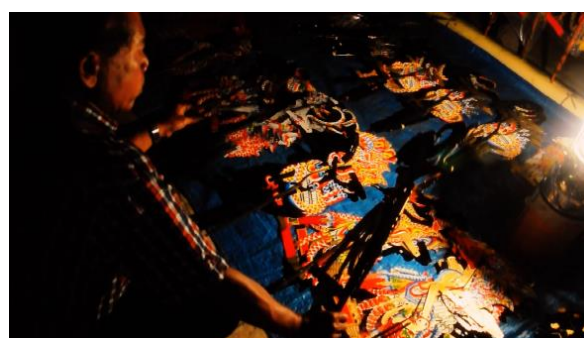


Fig. 2. Activities of residents who will buy *Wayang* (Film scene: Portrait of *Pesinden*, 2018, TC. 00:33)



Fig. 3. The *Pesinden* are singing before the puppet show starts. (Film : Portrait of *Pesinden*, 2018, TC. 00:47)

In figure 4, the resource person, Rini Rahayu, explains that *Sinden* is a female vocal or it could be a male vocal whose presentation accompanies the gamelan instrument. The existence of *Sinden* is very important in performances, whether it's *Wayang kulit*, musical, or *gendhing klenengan*. If there is no *Sinden* then the show will not run. It was as if the *Sinden* had to be in every one of these shows. Figure 5, a Tugini source, said that the gamelan would not be complete without a *Sinden*.



*Sinden* uses wiraswara to accompany the gamelan, when *Sinden* sings it feels better and feels better. Figure 6 shows the *Wayang kulit* show has begun accompanied by gamelan instruments.



**Fig. 4.** Interview with the key informant person (Rini Rahayu) providing an explanation of *Sinden*. (Film : Portrait of *Pesinden*, 2018, TC. 01:22)



**Fig. 5.** Interview with resource person Ibu Tugini explaining her experience as a *Sinden*. (Film : Portrait of *Pesinden* , 2018, TC. 01:32)



**Fig. 6.** Shadow puppet show. (Film : Portrait of *Pesinden*, 2018, TC. 02:45)

Picture 7 sources said that the *Sinden* was very supportive of the atmosphere to accompany the shadow puppet scene. Ki Purbo Asmoro added that there was probably only one singer in the past and that too was old. The sitting position is close to the drummer and facing the *dalang*. In the past, there were no ideas for a *Sinden* as a female figure who could be enjoyed not only in terms of her voice but also her appearance. *Sinden* used to be limited to sound quality. Figure 8 shows the *Sinden* singing to fill the gap in the shadow puppet scene.



**Fig. 7.** Interview with the key informant person (Ki Purbo Asmoro) providing an explanation of *Sinden*. (Film: Portrait of *Pesinden* , 2018, TC. 03:20)



**Fig. 8.** When *Pesinden* sings. (Film : Portrait of *Pesinden* , 2018, TC. 03:55)

## Segment 2

This segment tells about the development of *Sinden* from ancient times to today. The function of *Sinden* also becomes more varied in *Wayang kulit* performances. *Sinden* can stand up to entertain the audience or take to the stage everywhere. The *Sinden* shadow puppet show is also the



main focus. Because the shadow puppet audience has a different character. Some really like the story and philosophy of *Wayang*, some only watch the entertainment. For example, when the shadow puppet scene was taking place, they did not pay much attention to it, but when it was time for *limbukan* and *goro-goro*, the audience began to approach the stage.

The pictures 9-10 are video footage that appears where the source provides information related to *Sinden*. The resource person (Rini Rahayu) explained that the *Sinden* is part of the show that must be considered besides the *Wayang* itself. According to Rini, the average audience in the past was more about watching and living the *Wayang* stories, not the appearance of the *Sinden*. But now that has changed, because *Sinden* has also become an important element of *Wayang* performances. *Sinden* can be an element of entertainment for the audience.



**Fig. 9.** The audience is getting closer to the stage watching the shadow puppet show. (Film : *Portrait of Pesinden* , 2018, TC. 05:02)



**Fig. 10.** When the *Sinden* sings to the shadow puppets. (Film: *Portrait of Pesinden* , 2018, TC. 05:33)

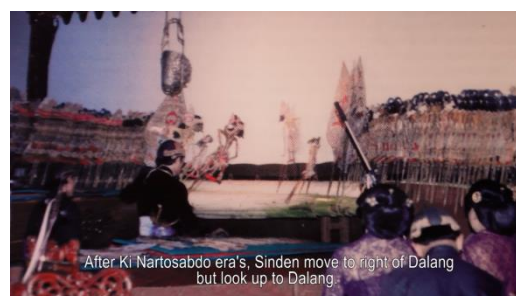
After the interviewee's explanation, Figure 11 appears showing the puppeteer playing his puppet. This is intended to be connected with the information provided by the previous informants. Ki Purbo Asmoro (Figure 12) said that during the Ki Nartosabdo era, the position of the *Sinden* had been moved to the front and was to the right of the *dalang*, but still facing the *dalang*, as shown in Figure 13.



**Fig. 11.** *Dalang* playing the puppet. (Film : *Portrait of Pesinden* , 2018, TC. 05:35)



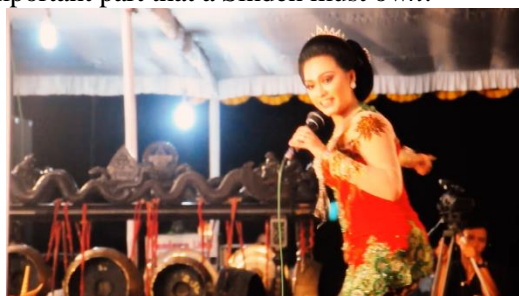
**Fig. 12.** Interview with Ki Purbo Asmoro (Film : *Portrait of Pesinden* , 2018, TC. 05:50)



**Fig. 13.** *Sinden* photo footage still facing the mastermind. (Film: *Pesinden Portrait*, 2018, TC. 05:56)



Ki Purbo Asmoro added that in this era of openness, it is only natural that ideas emerge that are outside the standard of *Wayang kulit*. The mastermind hoped it and unexpectedly, there was a public or society that demanded and wanted it. Therefore, there are *Sinden* who are told to dance, stand up, or get off the stage (Figure 14). That's what the audience wants. According to him, the audience for *Wayang* is different, some are puppet-based and some are not. For example, watching *Wayang* is just to enjoy the entertainment, or coming during intermezzo. Figure 15 sources describe their experiences as a *Sinden*. Ki Nartosabdo has experienced a change in the position of *Sinden*. In her day, Ibu Tugini explained that there were three criteria for a *Sinden*, namely voice, intelligence, and appearance. Being a *Sinden* is not only about appearance and beauty, voice is an important part that a *Sinden* must own.



**Fig. 14.** *Sinden* standing while entertaining the audience. (Film: Portrait of *Pesinden* , 2018, TC. 06:48)



**Fig. 15.** Interview with Ibu Tugini. (Film : Portrait of *Pesinden* , 2018, TC. 08:20)

### Segment 3

Segment 3 provides more information about the appearance of *Sinden* in *Wayang* performances. *Sinden* must appear ideally because many people see it. It is starting from the appearance of her clothes, make-up, headdresses to appearances on stage. *Sinden* is also used as a joke so that the atmosphere is not so standard and more enjoyable. All of this aims to make it look attractive.

Figure 16 shows the role of the *Sinden* on the stage of the shadow puppet show. The way *Sinden* sits is also arranged in such a way, not arbitrarily. The picture shows a narration from the informant explaining the information that the *Sinden* is sometimes asked to stand up by the *dalang* and the audience. Such a request must be obeyed by the *Sinden* because it is part of the show and is seen by many people. So it's because of the demands of the audience and the situation requires it. *Sinden* must maintain the values of *Wayang kulit* performances, because *Wayang* performances can be said to be guidance and spectacle.



**Fig. 16.** Visual *Sinden* in a puppet show. (Film : Portrait of *Pesinden* , 2018, TC. 10:50-12:05)

In closing this film, the resource person, Ki Purbo Asmoro (Figure 17), explained that the overall *Wayang kulit* performance has a kind of balance between the spectacle elements and the moral message in the artwork. Ki Purbo Asmoro emphasized that the presence of *Sinden* should not be dominant, because after all the show is a shadow puppet show.





**Fig. 17.** Interview with Ki Purbo Asmoro. (Film: Portrait of a *Pesinden* , 2018, TC. 12:37)

The whole content of this film is to raise the figure of *Sinden* in a puppet show or performance. *Sinden* became one of the main elements in it. The appearance of *Sinden* images is mostly shown in films, because the main focus is on *Sinden*. Explanations from several sources are there to emphasize the position of *Sinden* in the film. The editing process carried out is a combination of a compilation of images from several recorded shadow puppet shows. Due to the use of expository style, the image changes from the source with the situation related to *Sinden* must be synchronized. Simply put, the narrative with the pictures must match.

The making of the *Pesinden* Portrait documentary must have experienced obstacles. This is natural because certain events or moments cannot be repeated. For example, the schedule for the shadow puppet show had to be changed. This has an impact on mood and other schedules as well. Other obstacles such as resource persons suddenly canceling the interview process and changing sources were also experienced. The treatment film also underwent changes as things were found that were even more interesting than the original design. The goal is to strengthen the information in the film so that the audience can accept it.

#### 4. Conclusion

The documentary film Portrait of *Pesinden* explains the changes that occur in the position and function of the *Sinden*. In ancient times, the position of *Sinden* was behind the *dalang* and its function was only to accompany gamelan instruments at intervals of *Wayang* scenes. As time goes by, *Wayang* kulit shows continue to develop, so does the role of *Sinden*. The position of the *Sinden* changes to the right of the *dalang*, his back to the side of the puppet and always facing the audience. Now, its function is not only to be a gamelan accompaniment (developer) in *Wayang* kulit performances, but also an entertainer (both outwardly and in jokes). *Sinden* is an important aspect of *Wayang* kulit performances. It cannot be separated. This documentary uses an expository style with the form of an interview as the narration and there is footage in it. This film is expected to be a useful work for the community because it provides information about the role of *Sinden* in *Wayang* kulit performances.

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