

TAXONOMY OF THE GENDING OF THE FILM IN THE CASE OF NICK O'NEILL, NICK O'NEILL

Mohammad Febian Pratama ¹, Rizki Agung Novariyanto ²

History and Sociology Education, Faculty of Social and Humanities, Universitas Insan Budi Utomo

pfebian32@gmail.com

rizkiagung.pssbu@gmail.com

(*) Corresponding Author

pfebian32@gmail.com

ARTICLE HISTORY

Received : 23-06-2025

Revised : 18-07-2025

Accepted : 31-07-2025

KEYWORDS

Shadow puppet,
Gamelan
Delays,
Puppeteer

ABSTRACT

This research aims to examine the taxonomy of gending wayang kulit gaya Malangan in the performances of the puppeteer Ki Niko Anom Carito. This study also employs a qualitative approach with a focus on art taxonomy, identifying and classifying the gending used in the performances, as well as understanding the symbolic meanings of the gending and their functions in creating the atmosphere of wayang kulit gaya Malangan performances. The results indicate that puppeteer Ki Niko Anom Carito preserves traditional gending such as Eling-Eling Malangan, Gandakusuma, and Samirah, each of which holds its own philosophical and spiritual values. Additionally, the wayang kulit gaya Malangan performances by Ki Niko Anom Carito rely on the structure of pathet and ayak-ayak as characteristic musical features of the East Javanese wayang kulit, with the addition of pathet sepuluh introducing various innovations that make wayang kulit gaya Malangan distinct from other East Javanese styles. This research demonstrates how wayang kulit gaya Malangan performances serve not only as entertainment but also as a means of preserving local culture and showcasing the identity of the Malang community.

This is an open access article under the CC-BY-SA license.



INTRODUCTIONS

Indonesia is a country with a large area and consists of 38 provinces, which makes Indonesia have a lot of diversity, the diversity consists of ethnicity, race, religion, language, tradition and culture. The cultures in Indonesia were born as a symbol of the diversity of each region in Indonesia, such as the Java region which is divided into six provinces, namely East Java, Central Java, West Java, DKI Jakarta, DI Yogyakarta (Peter & Simatupang, 2022). Therefore, language can also be called a cultural product, because language is a reflection of the culture of the community, such as the West Java area uses Sundanese, DKI Jakarta uses the Betawi language, DI Yogyakarta, Central Java and East Java which use Javanese, but the East Java area is mostly coastal areas which make the language differences rougher than the more refined Central Java areas.

These differences are caused by the geographical factors of the region, such as the language and culture of

people living in mountainous areas that are very different from people living in coastal areas (Peter & Simatupang, 2022). The culture spread in Indonesia makes each region have its own culture, such as the Java region is famous for its Javanese language which is used as a means of communication. In addition to Javanese language used in communication of the Javanese people, Javanese is also usually used in the world of art or performance. Traditional arts such as kuda lumping, kethoprak, wayang orang and wayang kulit still use the Javanese language in expressing their art (Scott, 2016). Until now, this art is still popular among the Javanese people, especially in the art of puppetry.

One of the forms of traditional art that is rich in meaning and philosophy is the tununung of wayang kulit (Irawan et al., 2023). Wayang kulit is the result of the culture of previous ancestors, where wayang kulit has been born in Indonesia since the time of the Airlangga kingdom. Wayang kulit is also used as a means of preaching the spread of Islam in Java by Kanjeng Sunan Kalijaga, and Kanjeng Sunan Kalijaga is a figure who is able to produce new creations in wayang kulit performances (Wine, 2018). The puppet show is also depicted like human life in the world, where the characters in the puppet also have good and bad traits (Sulistyorini, 2022). This puppet show continues to be carried out so that it becomes a tradition in agrarian society. Wayang not only functions as a da'wah tool for the spread of Islam by Kanjeng Sunan Kalijaga, but also has other functions such as educational media, teaching as well as art and other cultural aspects. Some people consider wayang kulit performances as entertainment but also have a function as a barometer of community life (Indriyanto, 2017).

An institution at the United Nations that deals with the issue of cultural sciences, knowledge and education or commonly called UNESCO, declared wayang kulit as a cultural work of art (Purwanto, 2018). This is also based on this fact puppet was also recognized by UNESCO on November 7, 2003, with this recognition which made the date National Wayang Day (HWN). With that, wayang kulit in Indonesia is satisfied with the protection of traditional culture by UNESCO (Purwanto, 2018). Therefore, UNESCO focuses its attention on Indonesian culture, namely to reduce the erosion of culture by the current of globalization. So it can be said that wayang kulit in Indonesia is an important part of the history of the archipelago (E. Setiawan, 2020).

Wayang kulit is a traditional art that depicts various characters or characters in a performance using certain materials. Wayang kulit is also defined as a shadow or incarnation of human life made of cow or buffalo skin (E. Setiawan, 2020). Wayang kulit has unique and detailed shapes so that it can be a characteristic between characters or characters in a wayang kulit performance. The performance of wayang kulit in Java has its own uniqueness so that it is characteristic of other regions. Gaya is a language term used in puppetry or puppet shows (Suhardjono, 2011). One of the differences in East Java and Central Java puppets is the language used. Central Javanese-style puppet puppets use standard Javanese while East Javanese puppet puppets use Surabaya language (Bambang Suyono, Jojo Winarko, 2015).

Meanwhile, in the East Javanese-style puppet show, there are several substyles that adapt to the region in East Java in the puppet show. East Java wayang kulit performances are basically divided into four substyles, namely: *Lamongan, Mojokertoan, Porongan, and also Malangan styles* (S. Nugroho, Sunardi, I. Murtana, 2017). From these four substyles, wayang kulit was also able to develop in the surrounding area. From these regions, each region of East Java has its own creativity to show the performance of puppets according to the character of these regions. East Javanese-style puppets are also able to develop in their respective areas such as Lamongan which is developing around the area, Mojokerto which is able to develop also in the Jombang area, Porongan which is able to develop in the Sidoarjo and Surabaya areas, and Malang which is developing in the surrounding area.

One of the regions in East Java that still preserves the art of puppetry is the Malang area. Malang is one of the areas that still preserves the culture of wayang kulit to this day. With the tradition of the Malang people who make this tradition into culture and art or the characteristics of the Malang style puppet puppet. The performance of Malangan-style puppet puppets is not only entertainment, but also as a place to teach moral values, spiritual values and reveal its cultural richness (Maharani, 2024). The Malangan style puppet puppet is the same as other style puppet performances, which have spiritual values in their performance. The Malangan style puppet also has characters in the form of puppets that are different from other styles, such as the size of the puppets and even the shape of the carvings in the Malangan-style puppets. The distinctive features of the Malangan style puppet form are the shape of the eyes,

nose, curls, and face (Maharani, 2024). Malangan style puppet puppets are not only in the form of puppets which are different from other regional styles, but what also distinguishes them is the puppeteer in performing his puppets.

In the world of puppetry, it is definitely inseparable from someone called a puppeteer, a puppeteer is someone who plays a puppet in a puppet show. The function of puppeteers in addition to playing puppets in eradication, puppeteers can also provide good guidance in the stories they present. The puppeteer is a human being who is able to create and convey meaning, so the puppeteer is a homo cretaor human being (Prayoga, 2018). Puppeteers are human figures who have creativity in playing wayang kulit and have a role in running all stories in the world of puppet performance. One of the puppeteers who is the topic of this study is the figure of puppeteer Ki Niko Anom Carito who is a Malangan style puppeteer with his own uniqueness in performing puppet puppets. The characteristics of the puppet puppet performance carried out by Ki Niko Anom Carito include such as language using Malang characteristics and the selection of gending used in the performance of puppet puppets, as well as slash in the puppet puppet puppet style of Malangan. The characteristics of Malangan-style puppeteers that are different from other styles are, such as the cengkok or the typical sound of Malangan attached to the puppeteer who plays it (Maharani, 2024).

The puppets of each region have their own characters ranging from puppeteers to their style of puppetry. The pattern of the performance of Dalang Ki Niko Anom Carito is also quite unique, to the unikan which makes its own characteristics such as the gending used in the performance of puppet puppets which is different from other puppet styles but does not leave its sacredness or pakem gending in Malangan style puppetry. The Malangan style also has four kecek to replace scenes and gending such as Gandakusuma (Maharani, 2024). The gending was made to accompany the performance of puppet puppets controlled by the puppeteer for the transition of the first gending to the next. Each accompanying gending also adjusts to the dance movements, character, nature and atmosphere found in the performance (Kusumaningtyas, 2022). Ki Niko Anom Carito is also a young puppeteer in Malang who has the ability and creativity to play Malangan style puppets with the gending used.

In the art of Malangan-style Wayang Kulit, there are gendings that are used and have a close relationship with the life of the local people of Malang, such as as a learning medium, preserving local culture, means of entertainment, rituals and beliefs, and the identity of Malang's cultural arts. The puppeteer also plays an important role in a puppet show, apart from being an entertainer and providing motivation, the puppeteer also has a role in giving a different impression to the gending that can be distinguished from other puppet shows. Ki Niko Anom Carito is one of the puppeteers in Malang who has its own characteristics in presenting Malangan style puppet shows, especially in the gendings used in his performances. Meanwhile, the gendings played to accompany the performance of East Javanese puppet puppets, especially the Malangan style, are also different from other puppet performances. In the Malangan style puppet show there are several gending that are fixed and cannot be changed, this is an art tradition owned by the people of Malang. The gamelan that is commonly used in Malangan-style puppet performances is barreled pelog and slendro, and each scene has a gending that is played and according to the story scene in a performance. Based on the description above, this study is entitled "Taxonomy of Puppet Skin Puppets in the Performing of Dalang Ki Niko Anom Carito".

RESEARCH METHODS

This research uses a qualitative approach with the art taxonomy method. According to (Adhi Kusumastuti and Ahmad Mustamil Khoiron. 2019), the qualitative approach is descriptive, with data collected in the form of words or images, not numbers. Therefore, a qualitative approach was chosen in this study, because in this study it aims to understand, describe, and interpret the phenomenon of the Malangan style puppet gending in the performance of puppet puppet Ki Nico Anom Carito in depth. While the taxonomic method according to (Sanjay K.M, 2001), what is meant by the term taxonomy is a classification or classification, the taxonomy of art thus means a classification or classification related to art. The art taxonomy method in this study is used to study, classify and classify the Malangan style puppet gending in the performance of Dalang Ki Nico Anom Carito through source analysis in the form of an in-depth interview with Ki Niko Anom carito, gending notation, recording and audio visual. This method allows researchers to trace the gending used by Dalang Ki Nico Anom Carito in the performance of Malangan-style puppets.

RESULTS AND DISCUSSIONS

The type of Malangan style puppet gending in the performance was carried out by the puppeteer Ki Niko Anom Carito. In each performance of Malangan-style puppet puppets performed by the puppeteer Ki Niko Anom Carito, there is a musical element in the form of accompanying gendings by playing a crucial role in building an atmosphere so that it can strengthen the story conveyed. The gendings are not played by rules, but have been arranged and grouped according to the scene in the puppet show. Each scene in wayang kulit has a different character and nuance, so the selection of the gending must be done carefully to be able to create the right atmosphere. In performing the performance, Ki Niko Anom Carito always ensures that the gendings used remain in the *Potato* predetermined. This is very important because *Potato* serves as an instruction to determine the musical and emotional colors of the scene in progress. Not only that, the right selection of gending is also one of the characteristics of East Javanese puppetry which has a distinctive character in the world of puppet performance. By sticking to the tradition that has been passed down from generation to generation, Ki Niko Anom Carito is able to present a performance that is rich in artistic, cultural, and philosophical values, while maintaining the uniqueness of the Malangan style that distinguishes it from other styles of puppetry in the archipelago. It can be ascertained that in the performance of East Javanese-style puppet puppets there is a concept *Pathean* at the beginning of the performance (A. Setiawan, 2012). This condition makes *Potato* as one of the characteristics in the world of puppetry, especially in the submission of East Java puppetry.

Pathet is a reference for the transition of tone in the performance of wayang kulit which is controlled by a puppeteer. *Pathet* It can be used in punctuation marks in the text, because *Potato* be *Seleh* or the sense that means to stop in the sentence of the song, whether it is a temporary stop or a stop finish (Hastanto, 2006). As before, wayang kulit in East Java has various styles that are developing in each region. Each region in East Java has its own characteristics in the performance of wayang kulit, both in terms of storytelling style, use of language, puppet movement patterns, and the accompaniment of the gending used in the performance. This uniqueness makes wayang kulit in East Java varied and has a distinctive character that distinguishes it from other regions. This difference in style is not only found in East Java, but can also be seen in the development of puppetry in Central Java, which also has different variations of styles. For example, in Central Java there are two main styles in the performance of wayang kulit, namely the Surakarta style and the Yogyakarta style. Although they both originate from Central Java, the two styles have differences in various aspects, such as the shape and movement of the puppet, the structure of the performance, and the accompaniment of the gamelan music used. This reflects that wayang kulit as one of the traditional arts is not rigid or the same, but continues to develop according to the culture and habits of the people in each region.

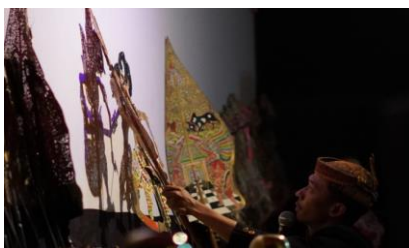


Figure 1. Malangan style puppet puppet staging by Ki Niko Anom Carito.

The difference in styles in wayang kulit performances in various regions, both in East Java and Central Java, further enriches the treasure of puppet performance in Indonesia which has high aesthetic value. Meanwhile, in the East Java area, there are also several styles of puppet shows, such as *Lamongan*, *Mojokerto*, *Surabaya* and *Malangan styles* (Shiddhiqy, A. Fitriany, A. Khusni, M Mubarak, J. Widodo, 2024). From the differences in styles in the East Java region, there are regions that have different styles from other East Javanese puppet performance styles. The region is Malang, which has a difference in the gamelan that is played is more likely to use barrels *São Paulo* than the barrel *Slendro*. So that this difference is what makes it different from other puppet performances in the East Java

region. *Pathet* which is used in the performance of Malangan-style puppet puppets is also different in the performance. East Javanese puppets, especially Malangan style puppets, are a scene structure that is always accompanied by *Potato* which is different from other style puppet performances that refer to the Surakarta style (Pangestu Dwi Cahyo, Suhita Raheni, Suryanto Edy). According to Ki Niko Anom Carito in (interview dated February 05, 2025), East Javanese puppets, especially the Malangan style, cannot be separated from *fries*, *pâtet* These are *Pathet Ten*, *Pathet Eight*, *Pathet Sanga*, *Pathet Oblinga*, and also *Pathet Serang*. *Pathet* It can be said to be a form of division or division of chapters in the performance of wayang kulit (Wikandaru et al., 2019).

Wayang kulit has its own special characteristics, including in the use of *Patty*. *Pathet* is a tone system found in gamelan music that is used to accompany the performance of wayang kulit. *Pathet* It can be said to be the range of gending tones found in wayang kulit (A. Setiawan, 2012). Ki Niko Anom Carito also explained that in the performance of Malangan style puppet puppets there are additional *Potato* that *Ten Paths*. *Pathet ten* this is what makes the difference or what becomes its own distinctive cirri in the performance of Malangan style puppet performed by Ki Niko Anom Carito. Addition *Potato* is one of its own uniqueness and has a function as a variation in gamelan music and provides a distinctive color in accompanying the performance of Malangan-style puppet puppets. In the interpretation of Malangan-style puppets, various *Potato* It is used as a sequence of gending as an accompaniment to the story from the opening to the closing of the performance. Every *Potato* has their respective roles and functions in supporting the performance of wayang kulit with various scenes that take place. *Pathet* It can also be used as a sign of transition from one scene to the next as well as provide a smooth transition transition according to the story scene.

In the staging of the Malangan style puppet transition *Pahtet* This is marked by a sendhonan or special song sung by the puppeteer, as an indication for the perrawit to move to *Potato* continuously. With the presence of *Potato* which makes the performance of Malangan-style puppet puppetry unique and even richer in the variety of gending used in Malangan-style puppet performances, making it a puppet puppet performance that has different characteristics from other puppet performances in East Java. Ki Niko Anom Carito also explained that Malangan-style puppets are also inseparable from the so-called gending *Sieve*, Gending *Sift* the same as *Potato*, what distinguishes it from the two is that if *Potato* more to the structure of notation whereas *Sift* is the element of gending found in a Malangan-style puppet performance. Until the existence of *Sift* is very important in the performance of Malangan-style puppets, because *Sift* is an inseparable part of the Malangan-style puppet show, because *Sift* has elements in an inner to accompany the performance of puppet films, especially the Malangan style. East Java puppets are also known to be attached to gending *Sift* in a performance (A. Setiawan, 2013). According to Ki Niko Anom Carito in (interview dated February 05, 2025) explained gending *Sift* It is a gending that is created with *Squirt* (*Squirt* A Man Who Is Genetically Modified). Gending *Sift* can be created in the performance of Ki Niko Anom Carito's puppet by using *Squirt* From Saron, where his words have been made *Squirt* is a sound that is played by gamelan saron in an alternate way, this is one of the characteristics of the performance of the puppeteer Ki Niko Anom Carito and also a characteristic of the East Java puppet performance. The puppet show is also inseparable from *Squirt* which makes the characteristic of East Javanese-style puppet puppet performances (A. Setiawan, 2013).

Ki Niko Anom Carito always holds fast to gending *São Paulo* which is a characteristic of the performance of puppet films, one of which is the use of *Potato* and also *Sieve* which has a major role in shaping the atmosphere of the East Javanese puppet show performed by the puppeteer. *Sift* It can be said that the composition of the gending in the mapping of the East Java puppet (Muzaki, Aksan, 2023). In the performance of wayang kulit performed by Jalan Ki Niko Anom Carito, the elements *Sieve* This is important because it can emphasize expression in a scene. *Sieve* It itself is part of the gending that functions as an impression in giving certain nuances according to the scene performed by the puppeteer, so that it can help the puppeteer in conveying his story to the audience.

In the Malangan style puppet performance performed by puppeteer Ki Niko Anom Carito, there are five types *Sieve* that is *Ten*, *eight*, *eight*, *nine*, and *nine*. and *Attack Sieve*. Each of the *Sift* It has its own function and use in accompanying the performance of puppet shows. For example *Sieve Ten* used as the opening of the puppet performance, while *Eight O'Clock*, *Eight O'Clock*, *Eight O'Clock* and *Attack Sieve* It is used as an accompaniment to the performance to present different nuances. Existence *Sieve* in the performance of Malang-style puppet puppets adds

a unique meaning, this is because the gending is used not only as music but also as a support for the story conveyed by the puppeteer. Therefore, the Malangan-style puppet show performed by Ki Niko Anom Carito is not only known for his distinctive puppeteer technique, but also for his musical power that is so inherent in every performance. This shows that in the art of puppetry, music is not just a complement, but a part that is integrated with the storytelling, creating harmony between sounds, movements, and emotions in a meaningful performance. These gendings are such as, *Ten Sieves*, *Eight Sies*, *Sift Sanga*, and *Also Serang* (Maharani, 2024). *Sift* is one of the elements in a performance carried out by Ki Niko Anom Carito in performing Malangan-style leather puppets and does not leave the distinctive characteristics of East Java.

Ki Niko Anom Carito also uses several standard gending or *pakem* in his puppet performance, the gending is bolted as a support for the sieve gending. Where in (interview dated February 05, 2025) Ki Niko Anom Crito explained that the sieve gending is an accompanying gending last night to the performance of the Malangan style puppet show, while the standard gending is used as a support for several scenes that have very important values and elements in a performance. *The standard gending* used by Ki Niko Anom Crito in the performance of Malangan-style puppets is *Gending Eling-eling*, *Gending Gandakusuma* and also *Gending Samirah*. Here are the types of gending and their divisions:

Table 1. The type of gending and banbayang used in the staging of the Malangan style puppet by Ki Niko Anom Carito.

Yes	Gending	Type (Adjustable)	Baking
1.	Gending Eling-emindelement	São Paulo	Opening of the performance
2.	Gending Gandakusuma	São Paulo	Stuttgart
3	Gending Samirah	Slendro	Because

Based on the table above, the gending mentioned is the standard gending in every puppet performance performed by the puppeteer Ki Niko Anom Carito. These gendings have an important role in building the atmosphere, strengthening the storyline, and maintaining the authenticity and characteristics of the puppet style presented. In an interview on (February 5, 2025), Ki Niko Anom Carito explained in detail the functions and meanings of several gending that are an integral part of the performance of Malangan-style puppet puppets. One of the gending mentioned is the *Eling-eling Mangan* gending, which has a special meaning because this gending is a gending that is the cultural identity of Malang. *Gending Eling-Eling Malangan* is always played in a performance that is typical of Malang, both in puppet performances and other traditional performances. The existence of the *Eling-Eling Malangan* gending as the opening of the performance has become a hereditary tradition that is preserved by artists, especially in the performance of Malangan-style puppets. In addition to the *Eling-eling Malangan* gending, *Samirah's gending* also has a very important role in a Malangan-style puppet performance performed by Dalang Ki Niko Anom Carito, *Samirah's gending* is a gending that is always performed by K Niko Anom Carito in his performances. The main function of *Samirah's gending* is in the staging of Malangan style puppets which is as an accompaniment to *goro-goro*.

The selection of gending used by Ki Niko Anom Carito also had a great influence on the performance of his puppet puppets. The reason why Ki Niko in (interview dated February 5, 2025) chose the gending was because Ki Nko Anom Carito wanted to show the identity and cirri typical of the malajan style, because from the ancestors were also taught that way. Ki Niko gave examples such as the *Eling-Eling Malangan* gending must be sounded because it has become an identity before a performance starts, especially the malayan style puppet. Ki Niko Anim Carito chose these gendings as an accompaniment to his performance, because Ki Niko Anom Carito wanted to show the identity of the characteristics of the Malangan style that had been inherited from generation to generation by ancestors. According to Ki Niko Anom Carito, maintaining tradition is a tribute to the culture that has been taught by ancestors for generations. One of them is the *Eling-Eling Malang* gending, which is a gending that must be sounded before any art performance begins, especially in the performance of Malangan-style puppets. *Gending Eling-Eling Malangan* is not only the opening gending of an art performance, but the *Eling-Eling Malangan* gending is also a Malang cultural

identity that is attached to the art of Malangan-style puppet puppets. By sounding the gending, not only as an accompaniment to the performance atmosphere, but also to maintain and preserve the culture so that it remains alive and sustainable and known by the next generation. Therefore, Ki Niko Anom Carito always adheres to this tradition in every performance he performs, as a form of preservation and respect for cultural heritage that has existed since ancient times.

Gending Eling-Eling It is a gending that has a meaning, one of which is as a means of remembering God. *Gending Eling-Eling* Also the mandatory gending in the performance to always remember God (Rosida Silvia Nafisatur, Aji Ananto Sabdo, 2024). *Gending A Reminder of the Past* It is a gending that is considered sacred which has a deep meaning and is believed to have the belief to bring blessings to the course of a performance. The atmosphere created during the turmoil *A Reminder of the Past* sounded to have a great influence on a performance, especially at the beginning of the performance of Malangan-style puppets. According to the story presented by Ki Niko Aom Carito in (interview February 05, 2025) Ki Niko Anom Carito told that his gending *A Reminder of the Impasse* This developed among puppeteers and artists, especially in the traditional art of Malangan-style wayang kulit puppets, if gending *A Reminder of the Impasse* Played perfectly without any mistakes, the performance that takes place from start to finish will run smoothly without any obstacles. This is not only a belief, but also part of a tradition that continues to be maintained from generation to generation. In addition, gending *Eling-Eling* It also has its own value, where the artists involved in the performance, both puppeteers, and all stage supporters always try to play the gending *A Reminder of the Impasse* with full precision and appreciation so that the sacred aura on the gending *A Reminder of the Impasse* awake.

In (interview dated February 5, 2025) Ki Niko Anom Crito explained that the *Eling-Eling Malangan* gending was played before the performance started, the *Eling-Eling Malangan* gending was a sign that the performance was about to start and became the first gending to be played. *Gending Eling-eling Malangan* is one of the important parts of a puppet performance, especially in the Malangan style puppet. *The Malangan Eling-Eling Gending* is played before the Malangan style puppet performance begins, and has the main function as a sign that the performance will start soon. As the opening gending in an art performance, the *Eling-Eling Malangan* gending is a part of the gending that cannot be missed in every performance, because it has become a tradition that has been passed down from generation to generation. Ki Niko Anom Crito also explained that *the Gandakusuma* gending used in the performance can have an effect because the great gending is in the row if it is gabambarkan in the palace, because this gending is very authoritative.

Gending Gandakusuma is a gending that has a very big influence on a performance, especially in the performance of East Javanese-style puppet puppets. *Gending Gandakusuma* This is classified as a great gending, because the gending *Gandakusuma* has a special place in an arrangement or row of puppets that are played. If depicted in the context of East Javanese-style puppet performances, especially in the Malangan style, gending *Gandakusuma* It is often associated with the atmosphere of a palace or kingdom that is majestic and full of authority. In the performance of the East Java kaulit puppet gending *Gandakusuma* used to accompany the first scene of the royal line in a wayang kulit story (Scott, 2017). The nuances brought by gending *Gandakusuma* This reflects on the majesty and glory, as if to bring the audience and listeners into the atmosphere of the kingdom which is full of its sacredness. Because of the gending *Gandakusuma* has a great nature, therefore gending *Gandakusuma* often played in an important context in a Malangan-style puppet performance, such as as an accompaniment when depicting the presence of a king or an important figure in a performance. Stuttgart *Gandakusuma* The great and authoritative does not only add sacredness to a puppet show, but also gives a deep impression to the audience, as if the audience is witnessing events in the kingdom. Therefore, the presence of gending *Gandakuma* this in a performance of Malangan style puppet puppets is not only a complement, but also as a gending that has important values that strengthen the atmosphere of the performance and present splendor in a Malangan-style puppet puppet performance.

In (interview dated February 5, 2025) Ki Niko Anom Crito explained that *Gandakusuma's* gending was played during the ngamarta line scene in the mapping of Ki Niko Anom Carito's puppet that found characters with good characters. *Gending Gandakusuma* has a very important role in the performance of East Javanese puppetry,

especially in the *scene of the ngamarta line* performed by the puppeteer Ki Niko Anom Carito. In the performance of wayang kulit performed by Ki Niko Anom Carito, the *gending of Gandakusuma* is played as an accompaniment to the emergence of characters who have good qualities and wise characters. The sound of *Gandakusuma's* gending presents a magnificent and authoritative atmosphere, as if describing the splendor of the *Ngamarta palace* and the greatness of the figures in it. This *Gandakusuma* gending not only strengthens the scene of puppet performance, but can also give a deep impression to the audience with a distinctive and deep tone from the *Gandakusuma* gending itself. Audiences who understand the essence of East Javanese wayang kulit will recognize the *Gandakusuma* gending when played. The existence of the *Gandakusuma* gending in the performance of Malangan-style puppet puppets played by Dalang Ki Niko Anom Carito is also proof of how this art still maintains the elements of tradition that have been passed down from generation to generation. Therefore, this *Gandakusuma* gending not only has a function as an accompaniment to the performance of Malangan-style puppet puppets, but also as an element that can enrich and add insight into the meaning of philosophy in the art of performing Malangan-style puppetry.



Figure 2. Malangan style puppet staging by Ki Niko Anom Carito.

At the end of the performance, the puppeteer also performed a ritual containing prayers for the ancestors, returning the danyang that supported the running of the puppet show which was originally called (Pampuji Iska Aditya, 2017). While in gending *Samirah* which is used in the performance of the Malangan style puppet by Ki Niko Anom Carito, also has a very important influence in the staging of the puppet puppet, especially in the scene *goro-goro*. Where in the scene *goro-goro* These Punokawan entered the palace with a dance or characteristic movement of the Punokawan itself. As part of a Malangan-style puppet performance, gending *Samirah* has a role as building a cheerful and humorous atmosphere in a performance, which reflects the character of Punokawan which is synonymous with cheerfulness, cuteness and policy in giving advice to the audience. Stuttgart *Samirah* which is cheerful and agile in harmony with the Punokawan movement seems to be a condition that the atmosphere of the performance has changed which was initially tense to be more relaxed due to the arrival of Punokawan to entertain the performance audience. When gending *Samirah* sounded, parapunakawan such as Semar, Petruk, Gareng and Bagong appeared with their characteristic movements or dances that invited jokes. In (interview dated February 05, 2025) Ki Niko Anom Crito explained Gending *Samirah* played at the moment in the scene *goro-goro*, but adjusting the time depends on the puppeteer, but this gending must be sounded during the performance, especially in the scene *goro-goro*. Gending *Samirah* in the performance of Malangan-style puppet puppets performed by Ki Niko Anom Carito, is a gending that must be sounded during the scene *goro-goro*, this is a form of cultural preservation carried out by Ki Niko Anom Carito so that it continues to be sustainable.

The gending-gending that accompanies Ki Niko Anom Carito's puppet performance also has a deep symbolic meaning to accompany the puppet performance. While in gending *A Reminder of the Impasse* has a deep symbolic meaning. This is due to the gending *A Reminder of the Impasse* is a gending that must be played at the beginning of the performance. In (interview dated February 5, 2025) Ki Niko Anom Crito explained, the gending is mandatory at the beginning of every performance, its meaning *A Reminder of the Impasse* So that we always remember God, and have self-awareness and responsibility, while in the spiritual *Squirt* To those who make life not only remind themselves but also remind the audience, because this gending is a sacral gend. In the aspect of spirituality, *Eling-Eling* intended as a reminder of oneself for the existence of God as the source of life, besides that the gending also serves as a reminder for the audience who watched the performance. *A Reminder of the Impasse* It is included in the

category of sacred gending which has high spiritual value because the moral message conveyed in it is not only addressed to the performers or musical accompaniment, but also to the entire audience who are present in the performance. Tone and verse in gending *A Reminder of the Impasse* has the hope contained in it, namely it is hoped that every individual can listen and feel the moral message that is to be conveyed and can increase awareness of the importance of remembering God in daily life. Gending *A Reminder of the Impasse* Invite Mausia to always remember the Creator (Fauzah & Masfiah, 2024).

In (interview dated February 05, 2025) Ki Niko Anom Crito explained, symbols in terms of meaning "*Double*" it stinks, and "*Kusuma*" It's a flower, so it's a fragrant flower, gending *Gandakusma* Forget the great gending and have authority and become an identity of East Java Pakeliran. *Gandakusma* When viewed in terms of the meaning of the word has a meaning "*Double*" means smell, while "*Kusuma*" means flower, so that overall this gending can be interpreted as a fragrant flower. This meaning reflects the beauty and majesty inherent in this gending, making it a gending that is full of authority and has high aesthetic value. In addition, gending *Gandakusma* It also plays a role as a distinctive identity in East Java so that it can strengthen the characteristics of the performing arts of wayang kulit from the region. The majesty of this gending is further strengthened by the existence of sinden wangsalan, such as "*The East Coast of the South, the Ancient Ruins of the Ancient Empire*", which means that this typical East Javanese gending is a cultural heritage that is sustainable and continues to be maintained. This opportunity is presented on *Topics* First, join Gending *Gandakusma*, spoken by the puppeteer before the janturan *Topics*. Serendipity *Gandakusma* is free which contains prayers regarding the request that the performance can run smoothly (Nugroho et al., 2017). The sinden in this gending generally contains pitutur or moral guidance that functions as a guideline in life, teaching noble values to its listeners. In terms of its function in performance, gending *Gandakusma* often used to accompany scenes *Rows*, which is the initial scene in the puppet performance which serves as the opening story and introduction of the characters. Apart from being an accompaniment to the scene, this gending also has a broader purpose, namely to introduce to the audience that gending *Gandakusma* is part of the identity of East Javanese puppet performance which is loaded with cultural and spiritual values.

In (interview dated February 5, 2025) Ki Niko Anom Crito explained, samirah also has a meaning, namely "*Savage*" it is the same, whereas "*Blood*" It is blood, so when combined we are the same and we are brothers regardless of race, religion, ethnicity, culture and language. "*Samirah*" comes from two syllables, namely "*Okay*," which means the same, and "*Blood*," which means blood. If combined, *Samirah* It means that we are all the same, we are brothers without distinction of race, religion, ethnicity, culture, or language. This meaning reflects the value of unity and equality in social life, where there are no differences that can hinder relationships between fellow human beings. In the performance of wayang kulit, gending *Samirah* It has the role of musicality as well as moral messages conveyed. The wangsalan sung by sinden or spoken by the puppeteer in this gending contains mowo pitutur, which is advice or guidance that aims to provide guidelines in daily life. Therefore, gending *Samirah* Not only an accompanying gending, but also a means to convey noble values to the audience. Thus the character of gending *Samirah* can change to adapt to scenes and pesindhen that have different ways of interpreting (Sukesi, 2017). This gending is generally played in scenes *goro-goro*, which is a scene that features the Punakawans, characters who have a cheerful nature, full of humor, but also full of wisdom and moral advice. Gending *Samirah* was chosen as an accompanying gending in this scene because in addition to being able to create a light and entertaining atmosphere, gending *Samirah* It also still contains guidance for the audience. Thus, through gending *Samirah*, the puppet show is not only entertainment, but also an educational medium that conveys moral messages, the value of togetherness, and meaningful life teachings.

CONCLUSION

The Malangan-style puppet performance carried out by the puppeteer Ki Niko Anom Carito displayed the richness of musical culture and traditional values in the performance of puppet puppets through the use of gending arranged according to the needs of the Malangan-style puppet puppet performance carried out by the puppeteer Ki Niko Anom Carito. The gendings are divided into three main elements in the performance of wayang kulit performed by the puppeteer Ki Niko Anom Carito, namely *pathet*, *sifter*, and *standard gending*.

Pathet is used as a transition between scenes that has a function as music. Ki Niko Anom Carito uses five types of *pathet*, namely: *pathet ten*, *pathet eight*, *pathet sanga*, *pathet serang*, *pathet oring*. Meanwhile, *pathet ten* is a characteristic of the Malangan style puppet performance which is not found in other style puppet performances. Meanwhile, *the sieve* is a gending that is a characteristic of East Javanese puppet performances which are created using *the krucilan technique*. *Sift* functions to strengthen and emphasize a scene in the performance of wayang kulit. In the performance of Ki Niko Anom Carito's puppet puppet, Carito uses five types of *sieve*: *ten sieve*, *eight sieve*, *sanga sieve*, *attack sieve*, and *oblique sieve*. The existence of *a sieve* can strengthen the characteristics of the performance of Malangan-style puppets. As well as the standard gending used in the performance of Malangan-style puppet by Ki Niko Anom Carito, there are three standard gending that have symbolic and spiritual value, the three gending are *the Eling-Eling Malangan gend*, *Gandakusuma*, and *Samirah*.

The Malangan Eling-Eling gending is a sacred gending before the performance of a Malangan-style puppet show and which has a function as a reminder to God. Meanwhile, *the Gandakusuma* gending is a grand gending that is sounded in the performance of Malangan-style puppets performed by the puppeteer Ki Niko Anom Carito, and this gending depicts majesty and authority in a royal scene. Meanwhile, *Samirah's* gending is a gending that can create a cheerful atmosphere in *the goro-goro* scene, with a message conveyed about *the story*. Each gending used in the performance of the Malangan-style puppet by Ki Niko Anom Carito also has philosophical, spiritual, and symbolic significance. Ki Niko Anom Carito also continues to be consistent in using the gending to maintain the cultural heritage of Malangan and also to enrich the art of puppetry as entertainment, education and cultural preservation.

REFERENCES

- Adhi Kusumastuti, A. M. K. (2019). *Qualitative Research Methods*.
- Wine, B. (2018). "Wayang dan Seni Pegian" A Study of the History of the Development of Wayang Art in Java as a Performing Arts and Da'wah. *JUSPI (Journal of the History of Islamic Civilization)*, 2(2), 122. <https://doi.org/10.30829/j.v2i2.1679>
- Aprilia, F., & Kusumaningtyas, P. (2022). *Department Of Dance, Faculty Of Performing Arts, Indonesian Institute Of The Arts, Yogyakarta*.
- Bambang Suyono, Jojo Winarko, D. (2015). *East Javanese Film Cengkok Trowulan: Origin And Map Of Its Spread. Sec. 4*.
- Fauzah, T. I., & Masfiah, U. (2024). *Irreplaceable Heritage: Why Ebeg Purbalingga Needs to Be Preserved?* 10, 230–245.
- Hastanto, S. (2006). The concept of pathet in Javanese karawitan. *The Concept of Pathet in Javanese Karawitan*, 1–63.
- Indriyanto, A. A. (2017). *Digital Digital Repository Repository, University of Jember, University of Jember, Jember, Digital Repository, University of Jember, Jember*.
- Irawan, G., Hafist Harahap, M., Safitri Nasution, K., Rizky Hanafi, M., & Aditya Khalis, S. (2023). *The Tradition of Javanese Puppet Performances: A Case Study of Performances in Sidoharjo-1 Pasar Miring Village, Pagar Merbau District, Deli Serdang Regency*. 3(2), 197–202.
- Maharani, E. (2024). *KULIT GAGRAK MALANGAN FORMS AND STRATEGIES IN THE DEVELOPMENT OF THE ART OF PUPPETRY IN GAGRAK MALANGAN*. 962–971.
- Mardikantoro, H. B. (2016). Defense of the Javanese language in traditional art performances in Central Java. *Letters*, 15(2), 269–280. <https://doi.org/10.21831/ltr.v15i2.11828>
- Muzaki, Aksan, D. (2023). *The musical interaction of male gender with the puppeteer in sulukan jekdong style trowulan ki sareh budi utomo*.
- Nugroho, S., Sunardi, & Murtana, I. N. (2017). *Excavation of Folk Style Wayang Kulit Performance as an Effort to Preserve and Development Indonesian Puppets* (April Issue).
- Pammuji, I. A., & Key, K. (2017). A July Night Out With A Bad Habit. *Garap Gending Jula-July Kasi Gaya Malang*, 17 (November 2017), 69–79.

- Pangestu Dwi Cahyo, Suhita Raheni, S. E. (n.d.). *PATHET AS THE STRUCTURE OF THE JAWATIMURAN SUBGAYA PUPPET SCENE*. 554–564.
- Peter, R., & Simatupang, M. S. (2022). Linguistic and Cultural Diversity as the Wealth of the Indonesian Nation. *Dialectics: Journal of Language, Literature and Culture*, 9(1), 96–105. <https://doi.org/10.33541/dia.v9i1.4028>
- Prayoga, D. S. (2018). The Role of Puppeteers in Puppet Shows. *Sci. 2018*, 210–217.
- Purwanto, S., & Salatiga, K. (2018). *Value education in puppet performances*. *Psalms 6*, 1–30. <https://doi.org/10.21274/taalum.2018.6.1.1-30>
- Rahayu, S. (2017). *Hosted by East Java (Surabayan)*.
- Rosida Silvia Nafisatur, A. A. S. (2024). *THE FUNCTION OF VILLAGE CLEAN MUSIC IN SIDOREJO VILLAGE, BLITAR REGENCY*. 24(1), 1–15. <https://doi.org/10.33153/keteg.v24i1.6311>
- S. Nugroho, Sunardi, I. M. (2017). *East Java Puppet Show*. pp. 179–186.
- Adhi Kusumastuti, A. M. K. (2019). *QUALITATIVE RESEARCH METHODS*.
- Wine, B. (2018). "Wayang dan Seni Pegian" A Study of the History of the Development of Wayang Art in Java as a Performing Arts and Da'wah. *JUSPI (Journal of the History of Islamic Civilization)*, 2(2), 122. <https://doi.org/10.30829/j.v2i2.1679>
- Aprilia, F., & Kusumaningtyas, P. (2022). *DEPARTMENT OF DANCE, FACULTY OF PERFORMING ARTS, INDONESIAN INSTITUTE OF THE ARTS, YOGYAKARTA*.
- Bambang Suyono, Jojo Winarko, D. (2015). *EAST JAVANESE FILM CENGKOK TROWULAN: ORIGIN AND MAP OF ITS SPREAD*. Sec. 4.
- Fauzah, T. I., & Masfiah, U. (2024). *Irreplaceable Heritage: Why Ebeg Purbalingga Needs to Be Preserved?* 10, 230–245.
- Hastanto, S. (2006). The concept of pathet in Javanese karawitan. *The Concept of Pathet in Javanese Karawitan*, 1–63.
- Indriyanto, A. A. (2017). *Digital Digital Repository Repository, University of Jember, University of Jember, Jember, Digital Repository, University of Jember, Jember*.
- Irawan, G., Hafist Harahap, M., Safitri Nasution, K., Rizky Hanafi, M., & Aditya Khalis, S. (2023). *The Tradition of Javanese Puppet Performances: A Case Study of Performances in Sidoharjo-1 Pasar Miring Village, Pagar Merbau District, Deli Serdang Regency*. 3(2), 197–202.
- Maharani, E. (2024). *KULIT GAGRAK MALANGAN FORMS AND STRATEGIES IN THE DEVELOPMENT OF THE ART OF PUPPETRY IN GAGRAK MALANGAN*. 962–971.
- Mardikantoro, H. B. (2016). Defense of the Javanese language in traditional art performances in Central Java. *Letters*, 15(2), 269–280. <https://doi.org/10.21831/ltr.v15i2.11828>
- Muzaki, Aksan, D. (2023). *The musical interaction of male gender with the puppeteer in sulukan jekdong style trowulan ki sareh budi utomo*.
- Nugroho, S., Sunardi, & Murtana, I. N. (2017). *Excavation of Folk Style Wayang Kulit Performance as an Effort to Preserve and Development Indonesian Puppets* (April Issue).
- Pammuji, I. A., & Key, K. (2017). A July Night Out With A Bad Habit. *Garap Gending Jula-July Kasi Gaya Malang*, 17 (November 2017), 69–79.
- Pangestu Dwi Cahyo, Suhita Raheni, S. E. (n.d.). *PATHET AS THE STRUCTURE OF THE JAWATIMURAN SUBGAYA PUPPET SCENE*. 554–564.
- Peter, R., & Simatupang, M. S. (2022). Linguistic and Cultural Diversity as the Wealth of the Indonesian Nation. *Dialectics: Journal of Language, Literature and Culture*, 9(1), 96–105. <https://doi.org/10.33541/dia.v9i1.4028>
- Prayoga, D. S. (2018). The Role of Puppeteers in Puppet Shows. *Sci. 2018*, 210–217.
- Purwanto, S., & Salatiga, K. (2018). *Value education in puppet performances*. *Psalms 6*, 1–30. <https://doi.org/10.21274/taalum.2018.6.1.1-30>
- Rahayu, S. (2017). *Hosted by East Java (Surabayan)*.
- Rosida Silvia Nafisatur, A. A. S. (2024). *THE FUNCTION OF VILLAGE CLEAN MUSIC IN SIDOREJO VILLAGE*,

- BLITAR REGENCY. 24(1), 1–15. <https://doi.org/10.33153/keteg.v24i1.6311>
- S. Nugroho, Sunardi, I. M. (2017). *East Java Puppet Show*. pp. 179–186.
- Saini K.M. (2001). *TAXONOMY OF ART*.
- Setiawan, A. (2012). Diyat Sariredjo: His views and concepts of thought. *Dewa Ruci: Journal of the Study and Creation of Art*, 8(1), 18–37. <https://doi.org/10.33153/dewaruci.v8i1.1083>
- Setiawan, A. (2013). Configuration of the East Java Railway. *Title: Journal of Cultural Arts*, 11(1), 1–14.
- Setiawan, E. (2020). The Meaning of the Value of the Philosophy of Wayang Kulit as a Da'wah Medium. *Al-Hikmah Journal*, 18(1), 37–56. <https://doi.org/10.35719/alhikmah.v18i1.21>
- Shiddhiqy, A. Fitriany, A. Khusni, M Mubarak, J. Widodo, P. (2024). *The Educational Value of Puppet Puppets*. 8(2), 1877–1886. <https://doi.org/10.36526/js.v3i2.4215>
- Suhardjono, T. (2011). A Taste of the Wild Bunny Style. *Sustainability (Switzerland)*, 11(1), 1–14. http://scioteca.caf.com/bitstream/handle/123456789/1091/RED2017-Eng-8ene.pdf?sequence=12&isAllowed=y%0Ahttp://dx.doi.org/10.1016/j.regsciurbeco.2008.06.005%0Ahttps://www.researchgate.net/publication/305320484_SISTEM_PEMBETUNGAN_TERPUSAT_STRATEGI_MELESTARI
- Sukesi, S. . (2018). The Position and Concept of Sindhâ`nan of the East Java Tradition of Surabayan. *Dewa Ruci: Journal of the Study and Creation of Art*, 10(1). <https://doi.org/10.33153/dewaruci.v10i1.2145>
- Sulistiyorini, D. E. W. (2022). A Study of the Form, Function and Meaning of the Character of Makeup of Punakawan Wayang Gaya Yogyakarta. *Ideguru: Journal of Teacher Scientific Works*, 7(2), 170–178. <https://doi.org/10.51169/ideguru.v7i2.343>
- Wikandaru, R., Lasiyo, L., & Sayuti, S. A. (2019). Pathet Ontology: A Critical Study of Pathet as a Representation of Transcendental Ontological Norms in Puppet Performances. *Journal of Philosophy*, 29(2), 244–274. <https://doi.org/10.22146/jf.48784>