

RELIGIOUS MESSAGE ABDULLAH BIN UMAR PARAGA IN THE WAYANG KEKAYON KHALIFAH

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Abstract

Puppet art is an art that is loaded with philosophical values. The presentation is packaged in an orchestral performance and is very collaborative, there are visual arts, dance arts, literary arts, and music (gamelan) arts. Everything is harmoniously integrated and in harmony with its physical and social architecture. Therefore, the interesting wayang art is used as a medium in education to present the spirit, impression, and moral message of students/students. This creation or creation uses the Artistic Research method and the Practice Based Research thinking scheme, focusing on contemporary artworks. It aims to create knowledge through practice-based expression. How to realize the design of a work of art creation using cow or buffalo leather media can reflect a moral message through existing decorations and ornaments using an aesthetic approach and leather craft. The design of this leather craft produces an artifact in the form of the puppet gunung paraga Abdullah bin Umar. In this work, the aesthetic effect that appears is a combination of decorations and ornaments as well as harmonious calligraphy of character names. So that this media can present beauty in conveying Abdullah bin Umar's message of religiosity.

Keywords: *Leather craft, wayang art, Abdullah bin Umar paraga, message of religiosity.*

Abstrak

Seni pewayangan adalah seni yang sarat dengan muatan nilai filosofis. Penyajiannya yang dikemas dalam pertunjukan orchestra dan sangat kolaboratif, ada seni rupa, seni tari, seni sastra, dan seni music (gamelan). Semuanya terintegrasi secara harmonis dan serasi dengan arsitektur fisik dan sosialnya. Oleh karena itu seni pewayangan menarik digunakan sebagai media dalam pendidikan menghadirkan spirit, kesan, dan pesan moral santri/ peserta didik. Pembuatan atau penciptaan ini menggunakan metode *Artistic Research* dan skema berpikir *Practice Based Research*, berfokus pada karya seni kontemporer. Hal ini bertujuan untuk terciptanya ilmu pengetahuan melalui ekspresi yang berbasis praktik. Bagaimana merealisasikan rancangan karya penciptaan seni menggunakan media kulit sapi atau kerbau dapat merefleksikan pesan moral melalui dekorasi dan ornamen yang ada dengan menggunakan pendekatan estetika dan kriya kulit. Perancangan karya kriya kulit ini menghasilkan artefak berupa wayang gunung paraga Abdullah bin Umar. Pada karya ini efek estetik yang dimunculkan berupa perpaduan dekorasi dan ornamen serta kaligrafi nama tokoh yang harmonis. Sehingga media ini dapat menghadirkan keindahan dalam menyampaikan pesan religiusitas Abdullah bin Umar.

Kata kunci: Kriya kulit, seni pewayangan, paraga Abdullah bin Umar, pesan religiusitas

INTRODUCTION

The art of wayang is still used as a means of educating which is full of beauty. The beauty of wayang is in its various visuals and stories or plays.¹ The use of wayang as an educational medium is also still carried out abroad, for example in Malaysia.² One of them is the Kelantan puppet. This puppet has a distinctive visualization, however there are still similarities in the story, namely the story of Rama and Anoman.³ Even in America. They not only bring the physical puppets but also the puppeteers to be taught in the country.⁴

As we know, the art of wayang contains education, social messages and even politics. the packaging of wayang in various units includes fine arts, craft arts, sound arts, literary arts, theater arts, music arts and so on. This makes wayang a refined and complete art.⁵ There are many metaphors found in the shape and color of the puppet. There is a form of visualization of wayang that is inserted through the form and processing of calligraphy ornamentation, *sungging inlay* in the nature of the artistic and symbolic meaning of the work.⁶ Also included in his literature, it is not surprising that Sumarsam said that the art of wayang uses a literary style that is full of sound play and gives a deep psychological effect to the listener.⁷ Especially wayang with accompanying music, the performance can be used to negotiate between religion and modernity.⁸

The benefits of wayang can be felt widely in the archipelago in other parts of the world. So that this performing art has great potential to be used as a means of communication and transformation of information to the public. So that indirectly wayang art can be used to convey various values, understandings, concepts, ideas, views, and ideas. One example is to convey Islamic teachings and values. For example, during the Demak Sultanate, they even had a major concern regarding wayang visualization to support their da'wah. In addition, it also determines the form of visualization of the form and grip of the story, of course with the principles of Islam or Tawhid.⁹ One form of visualization that received serious attention during the time of the Sultan of Demak was *gunungan* or *kayon*. This form has a painting of the *kalpataru* tree (*Dewandaru*), a symbol of the tree of life. This form originally symbolized the source of knowledge, protector and source of life and then reinterpreted by the guardians. *Kayon* or *kbayun* in Arabic means life.

Gunungan in puppet describes a character that other wayang characters do not have, such as wind, thunder, fire and so on. It also describes the universe in general. In the puppet

¹ Sena Wangi. *Ensiklopedi Wayang Indonesia*. (Jakarta: Sena Wangi Sekretariat Nasional Pewayangan Indonesia, 1999).

² Osnes, Mary Beth. 2010. *The Shadow Puppet Theatre of Malaysia*. Jefferson, North California: McFarland & Company, Inc.

³ Scott-Kemball, Jeune. 1959. Kelantan Wayang Siam Shadow Puppets 'Rama' and 'Hanuman'." *Man* 59: 73-78.

⁴ Matthew Isaac Cohen, 2007. *Contemporary Wayang in Global Contexts*. *Asian Theatre Journal*, vol. 24, no. 2 (Fall 2007). © 2007 by University of Hawai'i Press.

⁵ <https://www.jstor.org/stable/23005511>

⁶ <https://www.atlantis-press.com/proceedings/access-20/125956981>

⁷ Sumarsam. *Memaknai Wayang dan Gamelan: Temu Silang Jawa, Islam, dan Global* (Yogyakarta: Gading, 2018), hlm. 9.

⁸ <https://www.jstor.org/stable/4098458>.

⁹ Agus Sunyoto, *Atlas Wali Songo* (Jakarta: Pustaka Ilman, 2016), hlm. 159.

show as a marker for the start of the performance, the turn of the round or as a marker for the end of the performance. The creation of this work is a leather craft engineering using the unique 'material taste technique' method of buffalo or cow skin with decorations and ornaments inlaid with *sungging*. Contemporary design using calligraphy art, the name of Abdullah bin Umar and the symbol of his religiosity.

This work was designed by considering the natural properties of cow or buffalo leather, which are durable and easy to maintain. This work can be placed on the side of wayang in general or can be used as a decoration on the wall. In addition, it can be used for learning media in the classroom. The form of a mountain with a contemporary design and coloring is targeted at young people or students. In addition, this design is intended for connoisseurs of old works in the form of wayang but packaged in a contemporary way. A design like this is meant to be an artifact that can be passed down to future generations.

METHOD

The art of wayang is still used as a means of educating which is full of beauty. The beauty of wayang is in its various visuals and stories or plays.¹⁰ The use of wayang as an educational medium is also still carried out abroad, for example in Malaysia.¹¹ One of them is the Kelantan puppet. This puppet has a distinctive visualization, however there are still similarities in the story, namely the story of Rama and Anoman.¹² Even in America. They not only bring the physical puppets but also the puppeteers to be taught in the country.¹³

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and transformation of information to the public. So that indirectly wayang art can be used to convey various values, understandings, concepts, ideas, views, and ideas. One example is to convey Islamic teachings and values. For example, during the Demak Sultanate, they even had a major concern regarding wayang visualization to support their da'wah. In addition, it also determines the form of visualization of the form and grip of the story, of course with the principles of Islam or Tawhid.¹⁸ One form of visualization that received serious attention during the time of the Sultan of Demak was *gunungan* or *kayon*. This form has a painting of the *kalpataru* tree (*Dewandaru*), a symbol of the tree of life. This form originally symbolized the source of knowledge, protector and source of life and then reinterpreted by the guardians. *Kayon* or *kbayun* in Arabic means life.

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RESULTS AND DISCUSSION

The process of realizing a work requires a framework that is used to facilitate the mindset and how to carry out a research. The method that the researcher uses is artistic research. This research is in accordance with research in the field of art. This research focuses on contemporary culture which aims to create new knowledge through the medium of expression with practical methods.¹⁹

This method is used to facilitate the research process. Practice Based Research method will be used in this research. There are three main parts that must be passed, namely the first research question, research context, and research methods. After these three main sections have been formulated, then sketches and working drawings are made, research on data sources (reference works, theories, and creation needs), visual research (form of works). Then understand, learn and start practicing.²⁰

¹⁸ Agus Sunyoto, *Atlas Wali Songo* (Jakarta: Pustaka Ilman, 2016), hlm. 159.

¹⁹ Hannula, Mika, Juha Suoranta, and T. V. (2005). *Artistic Research- Theories, Methods and Practices*. Academy of Fine Art, Helsinki, Finland and University of Gothenburg / Art Monitor, Gothenburg, Sweden.

²⁰ Abdullah, A. P. R. (2010). "Practice Based Research in Art and Design, Why Not?" *Jurnal Perintis Pendidikan Fakultas Seni Lukis & Reka UiTM*, 18.1, 41.

RESULTS AND DISCUSSION

Creation Formula

The formulation of this creation is how to realize the design of the work of art creation using the media of cow or buffalo skin. A design that can reflect the message of religiosity through the *paraga* or the figure of Abdullah bin Umar. The form that is embedded in the form and processing of calligraphy ornamentation, sunngging inlay in the nature of the form of an artistic work as well as having a symbolic meaning.

Purpose of Creation

1. The creation of this Wayang kekayon Khalifah *paraga* Abdullah bin Umar for the enrichment of artistic products containing messages that can be conveyed to the public.
2. Artifacts and the contents of their messages can be used as provisions for the personal life of the creator and also the audience.
3. Increasing the existence of creators through works of art as a form of responsibility for academic artists.
4. The results of this creation work for learning media convey the message of Abdullah bin Umar's religiosity

Work Review/Work Reference

The activity of creating or creating requires a source of inspiration.²¹ In-depth observations related to the source of inspiration in the form of mountains are very inspiring to make similar ones and develop them. Shapes, ornaments, colors, dots and lines and fills can inspire the development of new ideas. It can also show a difference or distinction with similar works that have been made by other people.

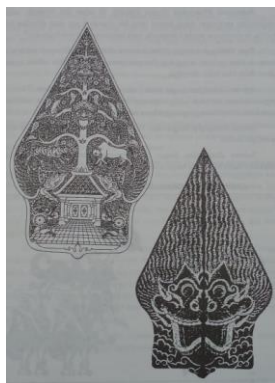


Fig.1. Mount Kalpataru and Mount Sunan Kalijaga

(Source: Poepaningrat, RM Pranoejoe. 2005. *Nonton Wayang dari Berbagai Pakeliran*. Yogyakarta. PT. BP. Kedaulatan Rakyat.)

Gunungan or kayon is a painting of the *kalpataru* tree (*Dewandaru*), a symbol of the tree of life. This form originally symbolizes the source of knowledge, protector and source of life and then reinterpreted by the guardians. *Kayon* or *kbayyu* in Arabic means life, interpreted as a symbolic image of the dome of the mosque. When overturned it will resemble the shape of a human heart. This contains Islamic philosophy related to the life of Muslims. That the

²¹ Sahman, H. (1993). *Mengenal Dunia Seni Rupa*. IKIP Semarang Press.

heart of his heart should always be associated with the mosque. Meanwhile, the burning fire that is depicted behind the *kayon* is *sengkalan, geni dadi Sucining Jagad*, which means the year 1443. It was this year that Sunan Kalijaga made *kayon* for the first time. *Geni* or fire has character 3, *dadi* or *wahudadi* or ocean has character 4, *sucining* has character 4, and *jagad* or world has character 1. *Sengkalan* is a year marker with words that have a numeric meaning and its reading by reading backwards becomes 1443. This year marks Sunan Kalijaga made the first *gunungan*.²²

Puppet Kekayon Caliph Paraga Abdullah bin Umar

The creation work entitled *Wayang Kekayon Khalifah Paraga Abdullah bin Umar* uses a form similar to the source image one and source image two but in a different design of the content. There were no sightings of living creatures, only the name Abdullah bin Umar inscribed with Arabic calligraphy, symbols of prayer rugs, and the mosque room and the atmosphere at night. The symbol is attached to the interest in enforcing prayers, especially at night. In addition, it is also a symbol of the atmosphere at night as a symbol of praying at night / praying lail



Fig.2. Puppet Kekayon Khalifa paraga Abdullah bin Umar
(Source: Personal Documentation)

Creation Idea/Creation Concept

The realization of the work needs to pay attention to things related to beauty or aesthetics in the manufacturing process. There are three basic elements found in art objects or events, namely form, weight and appearance.²³ First, the form or appearance that you want to form is a mountain work made of cowhide. The main ingredients are made into mountains and can be put aside or displayed, just like the main work.

Second, the weight or content of this work has an idea that comes from the religiosity of Abdullah bin Umar. This character is very extraordinary, the way of life that he takes is to get closer to Allah SWT by doing more prayers, especially at night. Although this figure has the potential to become a caliph. The representation that we want to present is a form of hope that is actually always present in humans to get closer to Allah SWT by establishing prayer. Although getting closer to Allah SWT does not require a medium to describe it, the creation of this work uses a medium to present the nature of religiosity. This medium is a

²² Poepaningrat, RM Pranoejoe. 2005. *Nonton Wayang dari Berbagai Pakeliran*. Yogyakarta. PT. BP. Kedaulatan Rakyat.

²³ D. A. A Djelantik. 2004. *ESTETIKA Sebuah Pengantar*. Masyarakat Seni Pertunjukkan Indonesia

symbol of the depiction of religiosity that represents the figure who wants to be presented. Apart from that, this idea departs from the culture of the Javanese people today who still like wayang. Culture with moral content and character as well as religiosity or religion

The symbols are the mosque room, prayer rug, the atmosphere at night, calligraphy of Abdullah bin Umar's name. With the techniques of *tatab* and *sunnging* as in the cultivation of puppet in general. The prayer rug describes the equipment for prayer, both for men and women. The choice of prayer rug is not without reason because the symbols of prayer equipment in the form of a mukena and a sarong still depict only one, male or female. The mosque room clearly describes a place for prostration or prayer. The atmosphere at night describes specifically the prayers performed at night.

The third fundamental aspect is appearance or presentation. Presentation is something that becomes a unity in aesthetic elements. This process is done by placing it on the side of the puppet with other characters. Besides that, it can also be placed in front of the class or in the library as a beautiful learning medium as the basic idea of this creation.

The function of art today aims to satisfy various needs. It is also a depiction of the personal expression of each artist. Leather craft works of art can combine two functions at once, namely personal and social. The first function, namely personal, is that its creation is a form of self-expression and at the same time to fulfill needs related to useful goods. While the second function, namely social, is to express aspects of social existence from personal experience. The creation of this work has a practical function to present beauty in the community. So that this work can open up the horizons of art connoisseurs with a variety of different choices.²⁴

shape idea

The idea of this form of work comes from the mountains of Sunan Kalijaga and the mountains of puppet performances in general. The scheme used to explain the main idea and form idea is as follows:

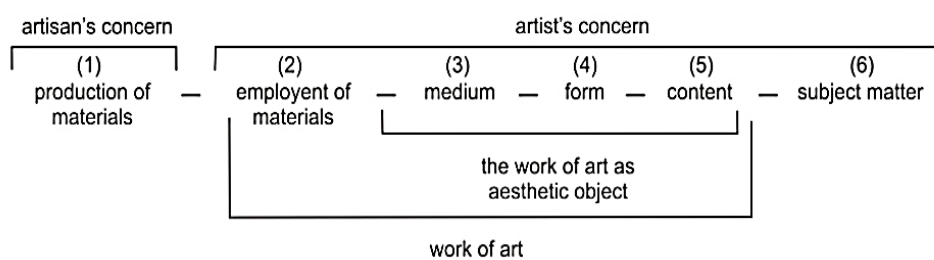


Fig.3. Skema artist's concern
The material of Art

The initial idea of this creation is to create a work that can be used for educational media that has high and aesthetic value. In addition, it is also inspired by the background of Javanese culture (*wayang*). One of them is *gunungan wayang*. The symbolic meaning of *gunungan wayang* is very philosophical as a universal picture of the world. Virgil C. Aldrich argues that

²⁴ Supriaswoto. (n.d.). Hand Out ilmu Bahan Logam. Jurusan Kriya Fakultas Seni Rupa Institut Seni Indonesia Yogyakarta.

the difference between *artisan* and artist (*kriyawan*) is based on the choice of medium used. The medium has a function as a tool, means and language. Craftsmen will produce physical objects while craftspeople produce objects as aesthetic objects.²⁵

According to Aldrich, the embodiment of the main idea and the idea of form in the process of art work, according to Aldrich, craftspeople need to be concerned about the material of art which includes the employment of materials, medium, content, form and subject matter. Employment of material (utilization of material), here is how the *kriyawan* can be physically and mentally involved during the process of creation, so that a feeling is created that is so deep, not just producing an object.

Medium is a tool or means used to create an idea. Educational background and daily activities are tools or means used so that the craftsman masters the characteristics of the material used and knows how to make it happen. It is possible during the process that changes occur that allow mastery of some of the characters. Content is content that is formulated into a theme. This creation creates a message to bring someone into a person who has good morals. So that it becomes a provision when living life in society. Form is the chosen form in the form of an installation work consisting of calligraphic compositions, symbols of appearance and color in the *gunungan* or *kayon*. The subject matter, which is the main subject, is a *paraga* in the form of a mountain with a calligraphy bandage and symbols which, when put aside, become a unified story or play.

Medium and Technique

Materials as a medium in the creation of works of art need to be studied first for their characteristics. Characteristics as traits that must be able to support the designer to realize his ideas. The medium in this case is a work tool in the form of cow or buffalo skin which is commonly used in making puppet in general.

The technical aspects of leather craft are simple as in the cultivation of puppet in general. However, it requires stages that must be passed. Apart from that, you need to be careful. This is intended to reduce errors in practice. Mistakes in practice can damage materials and tools. So that financing will be more effective. The technique used in this work is the same as the traditional puppet technique, namely *tatab* and *sungging*.

Creation Process

In the process of creation, the effectiveness of cowhide work depends on the experience of the work carried out. Work experience increases skills and also sensitivity in making more interesting forms.

²⁵ Aldrich, V. C. (1963). *Philosophy of Art*. PRENTICE-HALL, INC.

a. Process of preparing materials



Fig.4. Preparing the cowhide sheets
(Source: Personal Documentation)

In this process, it starts from choosing the material in the form of cow or buffalo skin that has been processed and is ready to be encrusted.

b. **Process of making designs**



Fig.5 Abdullah bin Umar's mountain design
(Source: Personal Documentation)

After all the materials and tools are ready, then continue to apply the image on the cowhide using paper containing the design in question by gluing it.

c. Preparing sheets of cow or buffalo leather

Cutting is carried out following the direction of the ridges that have been malted with the existing design drawings. Cutting the cow or buffalo skin using scissors or encrusting manually by hand.



Fig.6. Preparing the Leather sheet
(Source: Personal Documentation)

Practice sheets of paper by glued on top of the cowhide. Next is the inlay process.

d. inlay process



Fig.7. Carving the skin that has been pasted with a design image
(Source: Personal Documentation)

The encrusting process is carried out with inlays that are in accordance with the existing designs and fillings.

The inlay process is completed with the design being transferred on to the leather sheet.

e. The process of giving color or sungging



Fig.8. Giving color or sungging
(Source: Personal Documentation)

The process of giving color according to the designation.

The result is a work



Fig.9. The results become mountains after being clamped
(Source: Personal Documentation)

f. Presentation

This work can be put aside like wayang in general.



Fig.10. Display results with other puppets
(Source: Personal Documentation)

Work Description

The creation work entitled *Wayang Kekayon Khalifah Paraga* Abdullah bin Umar has no appearance of living things. What is there is the writing of Abdullah bin Umar's name with Arabic calligraphy, symbols of prayer mats, mosque rooms, atmosphere at night. Abdullah bin Umar's writing using Arabic calligraphy. Pictures of the mosque room, prayer rugs, and the atmosphere at night symbolize the figure diligently worshipping, especially at night.

CONCLUSION

The creation of the *Wayang Kekayon Khalifah* uses the Artistic Research method and the Practice Based Research thinking scheme, focusing on contemporary art. The result is knowledge creation through practice-based expression. The work that is realized through the media of cow or buffalo leather can reflect a moral message through existing decorations and ornaments using an aesthetic approach and leather craft. The creation of this leather craft produces artifacts in the form of the puppet *gunungan paraga* Abdullah bin Umar, which is part of the *Wayang Kekayon Khalifah* with decorations and ornaments. The aesthetic effect that appears is a combination of decorations and ornaments as well as harmonious calligraphy of character names. This media can present beauty in conveying Abdullah bin Umar's message of religiosity.

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