

## **The Dramatic Structure Analysis of Wayang Kancil Play *Sombong Kobong* As A Means of Developing Pancasila Values**

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### **Abstract**

Wayang kancil is a type of wayang in Indonesia where the main play is about animal. This kind of wayang as one of communication media is used to teach audiences, especially children, moral values. Recently, wayang kancil is rarely performed. It is no longer existent since it is only performed in special occasions such as Hari Wayang Dunia and Temu Dalang Bocah Nusantara. Hence, the researchers aim to analyze wayang kancil purposely on the play known as *Sombong Kobong*. This article intends to scrutinize the dramatic structure of *Sombong Kobong* as well as to study the comprised Pancasila values. This study was a descriptive qualitative study involving a structural approach. The data were collected from documents and interviews transcribed from the reliable informants. The findings show that wayang kancil the play *Sombong Kobong* has a complete and clear dramatic structure that ease the audiences to figure out the story and the moral value. Furthermore, it embodies the Pancasila values that are applicable in the social life. Thus, wayang kancil is an art that personifies moral values. Wayang kancil can be more frequently performed and used as a teaching material for schools so that it is well preserved. By preserving wayang kancil, we preserve a noble culture.

**Keywords: Wayang Kancil; Dramatic Structure; Values of Pancasila**

### **Introduction**

Wayang kancil is one of the types of wayang (puppetry) in Indonesia. Wayang kancil consists of characters that are all in the form of animals, although it's possible to have human characters as well. Nevertheless, the stories of wayang kancil primarily revolve around animals, and if there are humans involved, they are usually connected to the animal world and can even communicate with animals, but their roles are relatively minor. As mentioned by Nurwanti (2013) wayang kancil presents folk fables or animal stories with the main character being a *kancil* (mousedeer). This viewpoint is supported by Supanggih (2009), who explains that wayang kancil is targeted at children and features the clever yet cunning kancil as the main character.

Trisna Santosa, a lecturer in the puppetry department at ISI Surakarta (2020) explains that wayang kancil portrays the lives of animals, and in practice, it doesn't necessarily require the presence of a mousedeer. The name wayang kancil is used for identification purposes only. The character of the mousedeer represents all animals. Therefore, it can be concluded that wayang kancil is a form of puppetry centered around animals that can communicate like humans. It primarily targets children, and the inclusion of a mousedeer character in the performance is optional and can be tailored to the needs of the playwright.

Wayang kancil carries a wealth of moral values. In line with its primary audience of children, the themes presented in its performances should be adjusted to match the cognitive abilities of children. Wayang kancil is one of the local wisdom traditions that must be preserved. As stated by Alfaqi et al., (2019) local wisdom should be preserved as it can serve as a medium for upholding the moral values of the nation, particularly

Indonesia. Moral values are the positive principles that should be followed by members of society to create a peaceful and harmonious way of life. The greatness of a nation can be seen in the character and moral values of its people. Moral judgment is judgment the good and bad of human behavior (Firwan, 2017). Moral values serve as the norms and guiding principles for individuals and groups in regulating their behavior (Yanto, 2016). Moral values are crucial to be taught, especially to the younger generation.

## Method

This research, aimed to analyze the dramatic structure and moral values of Pancasila, used a qualitative descriptive method. As stated by Satori and Komariah (2013) qualitative research aims to describe and presents real and accurate social conditions, which are then documented by establishing connections between the data and the analysis. The data source used for the analysis was a transcribed video recording of a wayang kancil performance of the play *Sombong Kobong*. Additionally, the research involved informants who were trusted to provide information relevant to the analysis. The procedure for selecting research subjects was done through purposive sampling, tailored to the needs of the researcher in the study. Data collection was carried out by analyzing documents and conducting interviews with informants believed to assist in providing the necessary information. Once the data have been collected, its validity was tested using source triangulation and theory triangulation. This is done to ensure the accuracy of the data. As stated by Sutopo (2002), data validation is undertaken as an effort to reinforce the drawing of conclusions and interpretations of other meanings in the research. In analyzing the data, the researcher employed the theory proposed by Miles and Huberman (1992), which includes data reduction, data presentation, and drawing conclusions. The research process was divided into three stages preparation, execution, and report writing. With this methodological approach, the researcher could facilitate the research process effectively.

## Results and Discussion

Wayang kancil's performance of *Sombong Kobong* took place on December 5, 2020, at the Pendapa Padepokan Seni Sarotama in Ngringo, Karanganyar. The puppeteer (dalang) behind this wayang kancil performance is Radipta Husein Asrori, who is a student from Sanggar Sarotama. Due to the Covid-19 pandemic, the performance was held in a closed setting, and those interested in enjoying the show could access it through the Padepokan Sarotama YouTube channel or via TATV. The duration of the wayang kancil performance of *Sombong Kobong* was 47 minutes, divided into three acts. In wayang kancil, the narrative is structured with specific musical scales known as *pathet*, including *pathet nem*, *pathet sanga*, and *pathet manyura*. The visuals presented in the performance were highly captivating. The magnificent *pendapa* was transformed into a lush forest complete with animals and trees, which surely captured the attention of the audience, particularly children.

### 1. The Dramatic Structure of Wayang Kancil's *Sombong Kobong* Play

Wayang, as a form of drama, is an artistic creation crafted by puppeteers (Aryanto and Widiyono, 2023). The meaning of wayang is shadow, but over time the meaning of wayang has changed, and now wayang can mean stage performance or theater or it can also mean actors and actresses (Rukiah, 2015). Apart from the puppeteer, the dramatic structure of wayang is also built by other supporting components. Before delving into the elements that contribute to the atmosphere of the performance, let's first explore the dramatic structure of wayang kancil.

According to Satoto (2012) the dramatic structure of a wayang play consists of four essential elements theme and message, plot, characters, and setting. The first element is the theme and message. The theme represents the central idea in literary works. The theme used in the story of wayang kancil's *Sombong Kobong* play is character education. This theme is considered highly suitable for the target audience, the children. The *Sombong Kobong* play tells the story of the group of tigers who boast about being the strongest animals in the forest. Their arrogance is fueled by their physical attributes, such as strong claws and sharp fangs.

However, one of the tigers named Macan Kumbang is defeated by a bull named Banteng Wulung, who uses his sharp horns. Beyond the theme of arrogance, this story also contains a plethora of moral values. These moral values can be extracted from the scenes and the poetic verses sung during the performance. Therefore, the most fitting theme for this play is character education. A message is a message that the author wants to convey to the reader (Hakim et al., 2021). The message (*amanat*) is the intended communication from the author or puppeteer to the audience. The message can be conveyed directly or indirectly, often using metaphors or symbols.

The message that can be derived from the story of wayang kancil's *Sombong Kobong* play can be divided into three main messages. First, arrogance leads to downfall. In line with its title, *Sombong Kobong*, the message here is that those who boast or are overly proud of themselves will face consequences. This is illustrated by the character Macan Kumbang, who is defeated by Banteng Wulung due to his arrogance. Second, patience leads to prosperity, and honesty leads to success. Those who prioritize patience and honesty in their lives will find happiness. These virtues are exemplified by the character named Banteng Wulung.

Banteng Wulung consistently demonstrates patience when dealing with Macan Kumbang, who arrogantly claimed the spring as his territory and even threatened to harm him if he didn't leave. Additionally, honesty is portrayed by Banteng Wulung when he truthfully recounts what happened to Macan Kumbang. The final message is not to easily believe in all the information which come across. News that may not necessarily be true can lead to new problems. This perspective is adopted by the group of monkeys (Kera) who receive information that Banteng has killed Macan.

Since the information is still unclear, the monkey group doesn't immediately believe it instead, they want to find Banteng's dwelling to verify the news. The second element is the plot. The plot can be seen as the direction of the story's progression. The story of wayang kancil's *Sombong Kobong* play follows a linear plot. This is evident through the cause-and-effect relationships between scenes. It begins with the introduction of the character Macan, who boasts about himself, and then a conflict arises, leading to the death of one of the arrogant Macan characters. The story then continues as the Macan leader hears about this and goes on a rampage, damaging the forest.

All the scenes from the beginning to the end depict a sequence of events, confirming that a linear plot is used. The third element is characterization. Characterization refers to the traits and personalities of the characters in the story. In wayang kancil's *Sombong Kobong* play, there are a total of 12 characters, divided into three groups of animals. The characters within each group share similar traits. Firstly, there are five characters of tiger. This group is characterized by arrogance and greed. They become arrogant because they possess strong claws and sharp fangs.

Secondly, there are three characters of bulls. This group is depicted as being kind, friendly, patient, and having a high sense of humanity. Lastly, there are four characters of monkeys. This group is portrayed as neutral, not easily believing unverified information. The main characters in this story are Macan Kumbang and Banteng Wulung. Main

characters play a crucial role in the development of the story. Macan Kumbang is portrayed as the antagonist, in conflict with the kind-hearted Banteng Wulung. Ultimately, the negative traits are overcome by the positive ones. The last is setting. Setting is divided into three important aspects: spatial, temporal, and atmospheric aspects. The setting is a crucial element in literary works because it can provide imagery and stimulate the imagination of the audience. The setting provides a concrete and clear basis for the story (Samad, 2018).

The spatial aspect pertains to the physical locations where events in the story take place. In the story of wayang kancil's *Sombong Kobong* play, the settings include the middle of the forest where the tiger group resides, a spring nearby, where monkeys live, and various paths within the forest. These settings help to create a vivid and immersive world for the audience to visualize and engage with as they follow the story. Next is the aspect of time. In wayang performances, the aspect of time is divided into two categories: time within the story and time of narration. Time within the story refers to the time frame used within the narrative.

In the wayang kancil's *Sombong Kobong* play, the concept of time within the story is not closely observed, as wayang kulit performances typically do not emphasize specific time frames within the narrative. However, in this story, there is a vague reference to time, such as *nalika midae-mider nasak-nusup alas* (when the animals roamed through the forest) and *sawetara wektu* (some time), which alludes to events happening over a period leading up to about one month later. On the other hand, the aspect of time in narration refers to the timing used in the storytelling itself. In wayang performances, the storytelling time is divided into three acts or segments, marked by *pathet*.

*Pathet* is a term used in wayang performances related to the structure of the musical accompaniment, which governs the positioning and function of the notes. This information is based on the perspective of (Wikandaru et al., 2018). In the wayang kancil's *Sombong Kobong* play, all three pathets are present: *pathet nem*, *pathet sanga*, and *pathet manyura*. The total duration of the performance is approximately 47 minutes, with a breakdown of around 25 minutes for *pathet nem*, 8 minutes for *pathet sanga*, and 14 minutes for *pathet manyura*. Next is the aspect of atmosphere. Atmosphere in wayang performances encompasses everything that creates and enhances the ambiance during the performance. This aspect is shaped by elements known as *pasugatan* (theatricality). According to Guritno (1997) these *pasugatan* elements are described as an eleven-eleven method, consisting of eleven performer and equipment elements and eleven *pasugatan* elements. The complete details are listed in the table below.

Table 1. Elements of Pasugatan Wayang

Performer and Equipment Eleven Elements	Pasugatan Eleven Elements
Performer Elements:	
1. <i>Dalang</i>	1. <i>Sabetan</i>
2. <i>Sinden</i>	2. <i>Janturan</i>
3. <i>Niyaga</i>	3. <i>Cariyos</i>
Equipment Elements:	4. <i>Pocapan</i>
1. <i>Wayang</i>	5. <i>Suluk</i>
2. <i>Kelir</i>	6. <i>Tembang</i>
3. <i>Blencong</i>	7. <i>Dhodhogan</i>
4. <i>Debog</i>	8. <i>Keprakan</i>
5. <i>Kothak</i>	9. <i>Gendhing</i>
6. <i>Cempala</i>	10. <i>Gerong</i>
7. <i>Keprak</i>	11. <i>Sindhenan</i>
8. <i>Gambelan</i>	

The elements mentioned above are fundamental components of wayang performances. All these elements in the story of wayang kancil's *Sombong Kobong* play align with existing theories. They are clearly portrayed during the performance. The equipment elements, when operated by the performing elements, contribute to the pasugatan elements. For example, the cempala played by the puppeteer becomes the dhodhogan, the gamelan played by musicians and singers becomes the gendhing, tembang, sindenan, and gerongan, and so on. These elements collectively bring the performance to life and create an atmosphere that aligns with the scenes in the story.



Figure 1. An Example of the Relationship of Pasugatan Elements

*Sombong Kobong* play boasts a well-structured and clearly defined dramatic framework. Furthermore, the captivating visuals presented during the performance are highly appealing to children. With its simple language, captivating visuals, and excellent musical accompaniment, it holds a unique charm for young audiences. The play transforms the majestic Pendapa into a wild forest teeming with flora and fauna. In its presentation, the musicians also use props that are in harmony with nature, such as deer antlers and flowers. All of these elements create a special allure for the viewers.

With the exposition of the existing dramatic structure, it becomes easier for the audience to comprehend the content and messages conveyed. Wayang kancil is a valuable cultural heritage. Apart from being an engaging entertainment for children, it also contains numerous positive moral values. Therefore, as Javanese society, we should actively participate in preserving wayang kancil to cultivate a generation that is morally upright and cultured.

## 2. The Values of Pancasila in Wayang Kancil's *Sombong Kobong* Play

The values of Pancasila are the moral principles contained within the principles of Pancasila. Values of Pancasila can serve as a suitable foundation and basis for Indonesian citizens. From the first to the fifth principle, they are interrelated and cannot be separated. Rachmah (2013) reveals that Pancasila values serve as a link and motivator for Indonesian citizens in their efforts to uphold independence in accordance with the character and aspirations of the Indonesian nation. A similar opinion is expressed by Darmadi (2012) stating that Pancasila values is a field used to develop and shape the character of all citizens by practicing the principles of Pancasila. Therefore, it is important for us to preserve the meaning and essence of the Pancasila principles. The data obtained from the analysis of the wayang kancil's *Sombong Kobong* story is presented in the table below.

Table 2. Pancasila values in each *Pathet*

	Pt. 6	Pt. 9	Pt. My
Principle 1	V	-	V
Principle 2	V	-	V
Principle 3	V	V	-
Principle 4	V	V	-
Principle 5	V	V	-

From the table above, it can be concluded that the values of Pancasila are predominantly found in *pathet* nem. This is quite fitting because *pathet* nem has the longest duration in the performance, approximately 25 minutes. In *pathet* sanga and manyura, only some principles are represented. Nevertheless, in the story of wayang kancil's *Sombong Kobong*, it contains the complete set of Pancasila values from the first to the fifth principle, even though they are distributed unevenly among the *pathets*. Therefore, this story can serve as an example of good behavior that aligns with Pancasila.

The first principle encapsulates gratitude and honesty. Gratitude is one of the qualities of a good servant. All the blessings and pleasures bestowed upon us by God should be sincerely appreciated. By being grateful to God, we attain inner peace. Furthermore, honesty is a virtue taught by religions to their followers. Those who are honest will be rewarded, while those who lie will face consequences. Therefore, honesty is a part of the practice of the first principle of Pancasila. The second principle teaches society to have proper manners and a high sense of humanity.

In the story of wayang kancil's *Sombong Kobong*, the values of Pancasila's second principle that can be extracted include having proper manners, seeking permission, patience, a sense of humanity, and bravery. Proper manners are qualities that should be possessed by everyone living within a community. Having good manners and courtesy can reduce the risk of conflicts among individuals. People have different feelings, which is why using polite language in communication is essential to leave a positive impression. Proper manners extend beyond language and also encompass our attitudes and behaviors.

For Javanese people, using polite language is encouraged. Additionally, it's important to show respect and courtesy to others. For example, when passing in front of elders, one should bow, greet them, and so on. Furthermore, moral values that can be derived from the second principle include seeking permission and patience. If something is acknowledged to belong to someone else, it is only proper to ask for permission if you wish to do something related to it. This attitude is clearly portrayed by the character named Banteng Wulung when dealing with Macan Kumbang, who claimed ownership of the spring. Banteng Wulung politely asked for permission to go to the spring.

Despite being rejected by Macan Kumbang and even threatened with harm if he didn't comply, Banteng Wulung remained polite and patient in dealing with the situation. This is a positive trait that should be instilled in the younger generation to prevent them from easily getting emotional over things. The sense of humanity is another representation of the values of Pancasila's second principle, Just and Civilized Humanity. As implied by its wording, Just and Civilized Humanity, a sense of humanity is of great importance. This is exemplified by the bull group's willingness to take care of Macan Kumbang's body after he died due to his own arrogance.

Even after learning that Macan Kumbang had died while attempting to harm Banteng Wulung, they still chose to attend to his remains. This is a positive example that can be used to promote the importance of having a sense of humanity. The last one is courage. Courage is included in the values of Pancasila, specifically in the second principle, because it involves defending the truth. This aligns with the opinion expressed by Rianto (2016) that courage is part of the principle of Fair and Civilized Humanity because it involves boldly defending the truth and justice as a citizen. This attitude is depicted by Banteng Wulung, who courageously confronts the oppressive Macan Kumbang, relying on its sharp claws and fangs. With its courage, it manages to defeat Macan Kumbang with its sharp horns. Although it didn't intentionally kill Macan Kumbang, its courage triumphed over arrogance. The third principle teaches about unity. Anything intended to unite and avoid division falls within the practice of the third principle.

In *Sombong Kobong*, there are four examples of third principle practices. First, it reminds people of goodness. This should be done by everyone as citizens. It is not good to use words that may cause division because it can lead to discord. By reminding others to do good, the risk of division among people is reduced. The second is being calm. Just like patience, calmness is also crucial to maintain a conducive and stable atmosphere. Then there's rejecting bad behavior and ensuring the accuracy of information. Rejecting negative behavior reflects one's good character. For instance, Macan Kumbang's greedy behavior, where he claimed that the pond was under his authority, was considered bad behavior.

This was strongly rejected by the group of monkeys, and they agreed to find a new home for Banteng. They did this to verify what had happened because according to the rumors, Banteng intentionally killed Macan. The stance taken by the monkeys helped prevent false accusations and fake news. A society free from falsehoods makes life more comfortable. The fourth principle prioritizes deliberation to achieve consensus. Through deliberation, outcomes are reached that align with the members of the meeting, reducing the impact of violations of rules. In this story, two discussions took place. The first discussion was between Banteng Wulung and Macan Kumbang at the edge of the pond.

Banteng Wulung politely invited Macan Kumbang to discuss so as to avoid conflict between them. However, Macan Kumbang disregarded this, and a battle ensued between them. Due to his arrogance, Macan Kumbang was defeated by Banteng Wulung. The second discussion was conducted by the group of monkeys when they intend to find a new home for Banteng. They discuss the need to locate Banteng Wulung's dwelling to verify the rumors that have been circulating. The group of monkeys agrees, and they set out together to find Banteng's residence. Discussions are ideally held by two or more individuals before making decisions.

Through discussion, decisions become collective decisions. All the risks and consequences of the discussion are the responsibility of the discussion participants. In discussions, there may be opinions that are received positively or negatively. Therefore, it is essential to respect others' opinions through these discussions to arrive at a good decision. The fifth principle, which emphasizes the principle of justice, tells that justice is the right of all citizens. Being just does not necessarily mean being the same; it means being in accordance with one's rights. For example, in a queue, the person entitled to service first is the one at the front of the line.

Others should not cut in line ahead of them because it would be unjust and go against their rights. The practice of the principle of justice in *Sombong Kobong* is demonstrated by Banteng Wulung when he learns that Macan Kumbang claims the pond as his territory. Banteng Wulung expresses that Macan Kumbang's attitude is not good because he wants to win everything for himself. Additionally, this sense of fairness is also exhibited by the group of monkeys, who state that the pond belongs to everyone since it is a necessity for all the animals in the forest. Sense of fairness should be possessed by all citizens, including government officials and authorities in the Indonesian government.

This is done to ensure the establishment of Social Justice for All Indonesian People, as envisioned in Pancasila. From the explanation of the dramatic structure and values of Pancasila in wayang kancil play *Sombong Kobong*, it is indeed suitable as a means of conveying morals to the younger generation, especially children. *Sombong Kobong* has a complete, clear, and beautiful dramatic structure. Its simple language can help the audience grasp the essence of the story and extract the moral lessons it contains. The Pancasila moral values extracted from it can serve as examples in leading a communal life, especially in Indonesia.

## Conclusion

From the analysis, it can be concluded that wayang kancil, especially in the play *Sombong Kobong*, is one of the Javanese arts that contains numerous moral values. In line with its target audience, wayang kancil is aimed at the younger generation, including children, so the content it conveys must be appropriate for their capacity. The *Sombong Kobong* play is suitable for all ages because arrogance is a trait that is commonly found in both children and adults. Furthermore, the values depicted in the scenes, interactions, and song lyrics can be well-received. All aspects of the performance can be presented effectively according to their respective proportions, including movements, expressions, dialogues, and more. Another advantage is that *Sombong Kobong* is performed by a young puppeteer who is in the 7th grade of junior high school, so the language used is simple, concise, compact, yet beautiful. With the exposition of Pancasila values, hopefully the younger generation can emulate the good and abandon the bad. This analysis can be utilized by teachers in their classroom instruction. Videos of wayang kancil performances can serve as educational materials, replacing traditional folk tales. Consequently, wayang kancil can endure in its existence and continue spreading moral messages. Other researchers can also refer this analysis when studying dramatic structures, especially in the art of wayang. The analysis of dramatic structure in wayang differs from other literary works like novels, poems, short stories, and others. The dramatic structure in wayang is constrained by the division of acts or *pathet* and the atmospheric elements that are constructed during the performance. For Indonesian citizens who have Pancasila as the foundation of their nation, ones should be able to extract the essence of Pancasila. All citizens should adhere to the applicable regulations in accordance with the fifth principle-Social Justice for All Indonesian People. Pancasila, as the foundation and life view of citizens, must remain relevant and not erode. Everything in our country is regulated by Pancasila and the 1945 Constitution. Therefore, we must continue to preserve the values of Pancasila from fading away.

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