

INVENTORY, DOCUMENTATION AND PRESERVATION STRATEGY OF WAYANG GEDOG JAWATIMURAN THROUGH PERFORMANCE CONCEPT DEVELOPMENT: CASE STUDY OF DISCOVERY IN MOJOKERTO

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Abstract: East Javanese Gedog Wayang is a rare form of puppetry art that is currently only known through little documentation and very limited physical existence of the puppets. In this study, only one set of Gedog puppets was found in Mojokerto, so creative steps are needed to reconstruct and revive this traditional performance. This study aims to (1) document the physical details of the puppets—including the *sungging*, *gapitan*, and skin types; (2) examine the outline of the Panji play that is usually performed in the tradition in East Java; and (3) design a new performance concept that is in harmony with the original characteristics. The methods used include analysis of the morphology of the puppets, literature study of the Serat Panji and other supporting texts, and creative discussions with puppet experts and local artists. From the results of the physical documentation of the puppets, the results will be the basis for creating a prototype of the play and dramaturgy that combines elements of the *pelog gamelan* orchestra, East Javanese *sulukan*, and the East Javanese version of the Panji narrative. This study is expected to produce (1) a detailed catalog of puppets as a visual archive; (2) a conceptual script for the performance—including the script, music, and stage design; and (3) recommendations for a community collaboration-based preservation model, including puppet-making workshops and training for young puppeteers. Thus, this research opens up opportunities to revitalize East Java's Wayang Gedog as an intangible cultural heritage through a contextual and participatory recreation approach.

Keywords: Wayang Gedog Jawatimuran, Documentation, Performance Development

Abstract: Wayang Gedog Jawa Timuran merupakan salah satu bentuk seni pewayangan langka yang saat ini hanya diketahui melalui dokumentasi yang minim dan eksistensi fisik wayang yang sangat terbatas. Dalam kajian ini, hanya satu set wayang Gedog yang ditemukan di Mojokerto, sehingga diperlukan langkah-langkah kreatif untuk rekonstruksi dan revitalisasi pertunjukan tradisi ini. Penelitian ini bertujuan untuk (1) mendokumentasikan perincian fisik wayang—meliputi *sungging*, *gapitan*, dan jenis kulit; (2) mengkaji garis besar lakon Panji yang lazim dibawakan dalam tradisi tersebut di Jawa Timur; dan (3) merancang konsep pertunjukan baru yang selaras dengan karakteristik aslinya. Metode yang digunakan meliputi analisis morfologi wayang, kajian pustaka atas Serat Panji dan teks-teks pendukung lainnya, serta diskusi kreatif dengan pakar pewayangan dan seniman setempat. Hasil dokumentasi fisik wayang akan menjadi landasan penciptaan prototipe lakon dan dramaturgi yang memadukan elemen iringan gamelan *pelog*, *sulukan* Jawatimuran, dan naratif Panji versi Jawatimuran. Penelitian ini diharapkan menghasilkan (1) katalog terperinci wayang sebagai arsip visual; (2) naskah konseptual pertunjukan—mencakup naskah, musik, dan tata panggung; dan (3) rekomendasi model pelestarian berbasis kolaborasi komunitas, meliputi lokakarya pembuatan wayang dan pelatihan bagi dalang muda. Dengan demikian, penelitian ini membuka peluang untuk merevitalisasi Wayang Gedog Jawatimuran sebagai warisan budaya takbenda melalui pendekatan penciptaan kembali (rekreasi) yang kontekstual dan partisipatoris.

Kata Kunci: Wayang Gedog Jawa Timuran, Dokumentasi, Pengembangan Pertunjukan

INTRODUCTION

Eastern Javanese Wayang Gedog is a puppetry heritage that fuses the Panji narrative cycle (Serat Panji) with distinctive puppet forms, *gendhing* (instrumental compositions), and *sulukan* (vocal interludes) set in the pelog tuning system. Amid the diversity of wayang genres—from *purwa* to *golek*—Gedog occupies a unique position as part of the wayang *madya*, linking the *purwa* and *wasana* repertoires (Sunardi et al., 2013). Its distinguishing features are not only the Panji Asmarabangun and Dewi Sekartaji narratives, but also the meticulous *sungging* and *gapitan* details that characterize each puppet.

For centuries, Gedog performances evolved within the Surakarta court, particularly during the reign of Pakubuwana X. Court ritual sequences—such as *khitanan* (circumcision ceremonies), *malem midadareni* (the pre-wedding night ritual), and *selapanan pengantin* (a customary post-wedding observance)—were incomplete without the Panji plays, which were laden with symbolic meaning (Drewes, 1974). Unfortunately, as royal patronage waned, the generational transmission of Gedog puppeteers ceased. The elaborate stagecraft (*pakeliran*) and the repertoire of pelog-based music present significant obstacles for prospective practitioners (Muada, 2021).

A recent discovery in Mojokerto, however, has offered a fresh impetus: a seemingly intact set of Wayang Gedog puppets was found. This physical corpus constitutes the only tangible trace available to anchor efforts to revive a tradition that has nearly disappeared. The puppets themselves hold crucial clues to the forms and aesthetic details that had hitherto been preserved only in historical records.

Yet the rarity of this collection poses a dilemma. With just a single set of puppets, how can a complete performance be reconstructed? Visual and morphological documentation must be the immediate first step. Through detailed photography—capturing measurements, materials, and painted finishes—and recording the techniques of *sungging*, researchers must document every contour and color so that authentic values are not lost to time.

Beyond documenting the puppets, understanding the dramatic context is essential. The Serat Panji and complementary sources such as Serat Centhini guide the arrangement of Gedog narratives (Soeroto, 2013). Consultation with puppetry specialists and careful literary analysis allow reconstruction of the canonical sequence of episodes—from Panji and Sekartaji’s meeting to the conflict with Prabu Klana. This narrative framework will form the dramaturgical foundation for renewed performances.

Music and *sulukan* in Gedog, composed within the pelog tuning, are the lifeblood of the performance. Specific *gendhing* and *sulukan*, which often “narrate” events before the puppets move, require mastery of a characteristic *karawitan* (gamelan) technique (Hadiprayitno, 2021). This study will detail the patterns of *gendhing* and *sulukan* and analyze their rhythmic structures and functions in supporting the Panji narrative.

Grounded in intangible cultural heritage preservation principles, the research integrates documentation with community participation. The conservation concept goes beyond archiving; it aims to revive the practice through puppet-making workshops and training for young *dalangs* (puppeteers). In this way, the Gedog preservation model will root itself in active involvement by artists and East Javanese communities.

Theoretically, the study draws on dramaturgy of traditional performances, which emphasizes the balance among *dalang*, music, and audience. In addition, theories of socio-cultural innovation provide a basis for developing adaptable performances that respect authenticity while appealing to new generations.

The originality of this research lies in the primary data provided by the previously unpublished Mojokerto Gedog puppet set. Moreover, the proposed contextual performance concept—which integrates modest modern elements without erasing the courtly atmosphere—aims to become a prototype for revitalization that other cultural communities can adopt.

Ultimately, the discovery of the Mojokerto Gedog puppets is not merely an archaeological find but a gateway to reconstructing the Gedog tradition. Through inventorying, documentation, and strategic performance development, this study intends to restore Gedog to the stages of East Java and reaffirm the community's role in sustaining this intangible cultural heritage.

METHOD

The research methodology commenced with the inventory and physical documentation of the Wayang Gedog puppets. The research team conducted a field survey at the discovery site in Mojokerto, photographing every side of each puppet using photogrammetric techniques to acquire three-dimensional data. Each element—*sungging*, *gapitan*, the type of leather, and leather layering—was measured and recorded in detail with precision-calibrated instruments. The measurement results were then compiled into a visual catalogue that serves as the database of research materials.

Subsequently, a literature review was undertaken to examine the dramatic context of the Panji cycle within the Eastern Javanese Gedog tradition. Primary documents, such as the *Serat Panji* and the *Serat Centhini*, were analyzed to identify narrative structure, principal characters, and dramatic progression. Secondary literature addressing Gedog performances in the Demak and Surakarta courts was also reviewed to understand the evolution of the storyline and the musical repertoire. This analysis helped to construct the dramatic framework that will be employed in the performance design.

The final phase consisted of designing a community-based performance concept. Creative discussions and workshops were convened with senior *dalangs*, puppet artisans, and gamelan musicians from East Java. During these sessions, participants drafted scripts, *pelog karawitan* patterns, and stage direction that integrated the puppet documentation and the reconstructed dramatic framework. A prototype performance was trialed in simulation to identify technical and aesthetic requirements before the preparation of a conceptual script ready for field implementation.

RESULTS AND DISCUSSION

Inventory and Physical Documentation of the Wayang Gedog Puppet Set

Following the discovery of a complete set of Wayang Gedog puppets in Mojokerto, the first step taken was a comprehensive inventory of all physical components. Each puppet

— including Panji Asmarabangun, Dewi Sekartaji, Prabu Klana, and supporting figures — was photographed from multiple angles with high-resolution cameras. Photogrammetric techniques were employed to produce three-dimensional models, ensuring that the contours of *sungging*, *gapitan*, leather carving, and the positions of arm and hand joints were accurately captured. The photographic outputs were then compiled into a digital catalogue containing metadata on dimensions (average height 35–38 cm), types of leather (especially cow, buffalo, deer, and goat skin), and the condition of paint and thin leather overlays on faces and bodies.

The photogrammetry protocol adhered to intangible cultural heritage documentation standards, such as those recommended by (UNESCO, 2021), to ensure measurement accuracy and facilitate subsequent digital reconstruction. Each capture was made with a minimum overlap of 60% and uniform shooting angles so that 3D modelling software could reconstruct puppet surfaces without distortion (Wei & Gao, 2023). Raw data and 3D models were preserved in standardized formats (.obj and .ply) as the basis for long-term archival storage.

Analysis of *sungging* was the next focal point. The fine carving patterns on Panji's face — including arched eyebrow contours and delicate cheek lines — were compared with documentation by Sri Mulyono (1982), who recorded the distinctive Surakarta court style. On the skirt and jacket of the figures, floral and geometric motifs resemble nineteenth-century Wayang Gedog ornamentation, reinforcing the hypothesis that this set originated within a courtly milieu (Sri Mulyono, 1982).

Subsequently, the *gapitan* at the arm and leg joints were examined to map manufacturing techniques. Small leather pins with a diameter of 5 mm indicate a puppetry craft tradition traceable to the Paku Buwana X era, as described by (Dwijonagoro, 2014). These *gapitan* permit a flexible range of motion, although several joints have begun to loosen — signaling the need for mechanical conservation intervention.



Figure 1. Documentation and measurement of *gedog* puppetry

Identification of leather types was conducted through visual analysis of texture, fiber density, and layer thickness. Cowhide was selected for its dense fibers and durability; buffalo hide provides structural strength for larger figures; deer hide is noted for its fine, supple quality, making it suitable for intricate carving details; while goat hide is comparatively thin and lightweight, ideal for smaller puppets. This information will guide the selection of analogous leathers for the replication or replacement of damaged components (Susanto & Mulyono, 2019).

Examination of paint and lacquer layers revealed the use of natural pigments — gambir red and teak-leaf green — finished with traditional lacquering. Semi-microscopic analysis of residual paint fragments corroborates Martopangrawit's (1964) observations on overnight Wayang Gedog colouring practices. Patterns of flaking, cracking, and wear on the coatings indicate exposure to humid conditions and minimal handling care.

Signs of earlier restorations — evident from fine nails and brighter overpaints — suggest prior conservation efforts, possibly by private collectors or local institutions. While consistent with common conservation practices for organic materials in ethnographic museums, these repair techniques warrant re-evaluation to avoid compromising historical values (Franco-Castillo et al., 2021).

All findings were compiled into condition tables for each puppet, encompassing 15 variables—ranging from colour uniformity and joint condition to the integrity of accessories (miniature kris, tekes). Metadata were organized according to the CIDOC CRM framework to facilitate interoperability with the national cultural heritage database.

Finally, this digital catalogue is intended not only as a primary archive for researchers and artists but also as an educational resource for the local community. By publishing a summary of the findings at the ICADECS seminar, this effort supports (UNESCO, 2021), recommendation that documentation of intangible heritage be made widely accessible to promote preservation and further development.

With the inventory and physical documentation complete, the research is now ready to proceed to narrative analysis of the repertoire and the design of a performance concept,

using the material data as the principal foundation for an authentic and sustainable revitalization of Eastern Javanese Wayang Gedog.



Figure 2. The process of duplicating *gedog* puppets as an effort to maintain sustainability

Literature Review and Narrative Analysis of the Panji Repertoire

In assembling the dramatic framework for Eastern Javanese Wayang Gedog, the principal primary source is the Serat Panji — the classical manuscript recounting the story of King Jayalengkara and the cycle of adventures of Panji Asmarabangun together with Dewi Sekartaji (Serat Panji, n.d.). This compilation covers the accession to the throne at Kediri, the wanderings through Daha, Ngurawan, and Singasari, and the eventual reunion of the king and queen. Additional historical context is derived from the Serat Centhini, which attributes the appearance of Wayang Gedog in the fifteenth century to Sunan Giri and further supplements details of the Panji repertoire within the East Javanese tradition.

A close reading of the Serat Panji reveals three principal phases: an opening set in the palace forecourt, the exile and peregrination phase, and the climax of reunion and the formalization of the *tancep* kayon. This tripartite division corresponds with the dramaturgical pattern of wayang *madya*, wherein *pathet gangsal* foregrounds inter-court dialogue, *pathet nem* develops conflict, and *pathet barang* carries resolution (Mangkunegoro III, 1986).

The Serat Centhini not only records the reputed origins of Wayang Gedog but also provides detailed descriptions of court ceremonies that incorporated Panji plays. Its accounts of sulukan and pelog gendhing performed in the fifteenth century enrich our understanding of the music’s narrative function within *Gedog* (Brakel-Papenhuyzen, 2013). Consequently, this source is indispensable for interpreting how music and spoken exchange combine to create the performative “soul” of the genre.

The diffusion of the Panji motif across other traditions — such as Bali’s Gambuh dance, the Klaten mask theatre, and Javanese Ketoprak drama — demonstrates the narrative’s formal flexibility. (Brakel-Papenhuyzen, 2020) emphasizes that the recurrent theme of

“reunion with the beloved” appears across media, marking a narrative archetype that is readily recontextualized yet requires careful local adaptation to preserve authenticity.

Motif analysis of Gedog narratives discloses three core themes: quest, disguise, and reunion. In individual titles — from Jatipitatur and Jagal Welakas to Suryamisesa — Panji frequently adopts the guise of a commoner to test Sekartaji’s fidelity, later revealing his identity at the climactic moment (Manuaba, 2013). The relative narrowness of thematic variation thus imposes a creative demand on dramaturgical rearrangement, which must nonetheless safeguard the story’s essential structure.

The *pathet* structure functions as Gedog’s dramatic scaffold and is here mapped to three principal *pathet*:

1. Pathet Wolu: jejer, royal matters (kedhatonan), and the introduction of characters.
2. Pathet Sanga: conflict — inter-kingdom disputes and the “flower war” (perang kembang).
3. Pathet Miring: the conflict will soon reach its climax and there are usually clues related to the resolution of the story.
4. Pathet Serang: the reunion climax, the *tancep* kayon ritual, and the closing sequence (A. W. Pudjastawa & Perdananto, 2021).

Scene ordering within each *pathet* is detailed to facilitate adaptation for both abbreviated and extended performance formats.

Segmenting scenes into units such as *jejer* (opening sequence), individual scenes, and combat episodes provides analytic granularity. For example, the “kapalan” episode — when Panji is exiled — is coded within *pathet* gangsal, whereas the “Perang Kembang” occupies the central conflict space of *pathet* nem. This method enables the research team to mark narrative transitions that can be calibrated to the prototype performance.



Figure 3. The process of discussion with experts on Panji stories to achieve accuracy in the presentation of the Gedog repertoire of East Java

Secondary literature on variant Gedog titles — including Jaka Sidik, Djakasumilir, and Jaka Bluwo — supplies additional narrative resources (Reksapustaka D.141, 2025). Each play introduces supporting characters from differing social backgrounds, allowing the research team to enrich the script’s cast while honoring traditional forms.

The narrative analysis methodology also entails comparative study of Panji manuscripts. Variations among manuscripts — in dialogue detail or scene order — prompted the team to apply textual criticism to select the most complete and authentic versions, while documenting significant variants for possible insertion of localized East Javanese elements.

The outcomes of this literature review and narrative analysis will serve as the foundational framework in the next subsection, where each scene will be remapped into a conceptual script. Thus, the newly designed performance will be faithful to primary sources while responsive to the aesthetic preferences and cultural context of the Mojokerto community and its environs.

Design of a Community-Based Performance Concept

As the initial foundation for devising a performance concept for Eastern Javanese Wayang Gedog, the research team established an interdisciplinary collaboration among senior dalangs of East Javanese Wayang Kulit, puppet artisans, and karawitan ensembles from Wayang Topeng Malang and Wayang Krucil Wagir. Within a one-hour duration, every element — from narrative and puppet movement to musical accompaniment — must be arranged synergistically so the performance does not feel rushed while still containing the essential dramatic peaks of the Panji story (Irawanto, 2021).

The first workshop concentrated on presenting the documentation of the Mojokerto Gedog puppet set, during which artisans demonstrated *sungging* and *gapitan* techniques in detail, including paint thickness and lacquer layers. Senior dalangs then exemplified condensed basic puppet movements, such as *sambut*, *tepok*, and *tancep* kayon, so each narrative cycle could fill the allotted time optimally without losing expressive depth (Mu'jizah, 2015).

The Wayang Topeng Malang ensemble practiced the customary pelog gendhing and sulukan repertory they employ in their performances — with clarified tempi to suit the musical accompaniment required by the planned one-hour compact performance (Hidajat, 2015). In parallel, accompanying patterns characteristic of Wayang Krucil Wagir were incorporated to ensure the music blends seamlessly with the narrative flow without long pauses (Irawanto, 2019).

In subsequent workshops, participants designed an efficient musical transition scheme: a grand Gedog gendhing opening immediately at the first second of the performance, then moving to a gentle *krucilan* texture as the Panji–Sekartaji meeting scene begins. This approach allows the narrative to be concentrated into nine key scenes, each lasting approximately 6–7 minutes.

Prototype stage tests at Sanggar Parimasjati, Singosari, Malang Regency involved local residents as trial audiences. Their practical feedback included: the opening tempo should be slightly accelerated so the one-hour duration is not consumed by extended dialogue, and the *tancep* kayon climax should be given a 30-second dramatic pause of complete silence before the closing bell chime (UNESCO, 2021).

In dramaturgical terms, senior dalangs adapted the three-pathet structure of Wayang Gedog — *wolu*, *sanga*, *miring*, and *serang* — into a compact format: each *pathet* represented by three scenes, for a total of nine scenes. Time allocation was arranged as follows: *pathet gangsal* 15 minutes, *pathet nem* 25 minutes, and *pathet barang* 20 minutes, thereby preserving the Panji narrative without a sense of haste (A. Pudjastawa et al., 2021).

Creative sessions also addressed lighting design to maximize shadow effects within a confined space. Spotlights were switched rapidly to follow puppet movements, employing blackout intervals of 5–10 seconds to indicate shifts in mood, and then re-illuminated with warm pelog-toned lighting to reinforce each scene’s atmosphere.

The prototype conceptual script was formulated modularly: nine scenes mapped comprehensively with gendhing notation and puppet movement directions. For example, the “Panji’s flight” scene runs 7 minutes — beginning with a slow *krucilan* sulukan, followed by a Gedog gendhing accent, and concluding with a brief three-line dialogue that guides the puppet movement into the next scene.

This project also involved a young *dalang*, Niko Anom Carita, who is to serve as a role model for the Gedog performance. Every rehearsal session was audio-visually recorded and analyzed using performance review methods. The team evaluated narrative continuity — whether flashbacks or character announcements could be trimmed without confusing the audience — as well as musical intensity, so that when the performance reaches 55 minutes, the *tancep kayon* and closing sequence can commence on schedule.



Figure 4. Forum discussion at the Mangundharma arts center regarding Javanese gedog puppetry

A second trial was held at Sanggar Mangundharma in Tumpang to present a series of compact one-hour performances. Academic audience responses highlighted the importance of clarifying the identities of Panji and Sekartaji at the opening so lay viewers can follow the plot without extensive background; consequently, the team added a one-minute prologue text.



Figure 5. Trial performace <https://youtu.be/0IYLjYaUVgc>

The final revised script includes a succinct prologue: three lines delivered by the *dalang* that explain the realm of Jenggala and the principal characters. This proved effective in emotionally connecting the audience from the outset without shortening the main scenes' duration.

Additionally, the team prepared a concise handbook of puppet movement and karawitan notation, complete with a timing table for each segment — for instance, the “flower battle” scene is allocated 8 minutes, comprising 2 minutes of sulukan, 5 minutes of gendhing, and 1 minute of climactic dialogue — so that other groups can accurately replicate the model.

Workshop guidelines were also updated: short 15-minute dry-run simulations, repeated three times, help participants internalize the compact rhythm, minimize mistakes, and reinforce scene sequence memory. Cross-institutional partnerships were expanded to involve various *dalang* communities in Malang, which will provide open stages for public performances. This approach secures the sustainability of the one-hour compact model.

By employing a one-hour compact design that leverages accompaniment from Topeng Malang and Krucil Wagir ensembles, Eastern Javanese Wayang Gedog is reintroduced as an intense, aesthetic, and relevant offering for contemporary audiences while ensuring the Panji heritage remains alive.

CONCLUSION

This study successfully developed a one-hour compact performance model for Eastern Javanese Wayang Gedog that integrates the narrative richness of the Serat Panji with the aesthetic of leather puppets and the musical accompaniment traditions of Topeng Malang and Krucil Wagir. Through a process of physical inventory, detailed documentation, literature review, and collaborative workshops, the research team designed nine key scenes that represent the full Panji cycle—ranging from the palace *jejer* to the *tancep* kayon—without sacrificing either dramatic depth or aesthetic authenticity.

Workshops with senior dalangs, puppet artisans, and gamelan communities explored musical and technical innovations, producing transitions between pelog accompaniment and *krucilan* textures that resonate with East Javanese listeners, as well as stage and lighting schemes that emphasize the courtly atmosphere and emotional conflicts. Trials conducted in Mojokerto and Surakarta provided valuable feedback to refine duration, tempo, and narrative

clarity, leading to a final prototype conceptual script ready for adoption by traditional performance groups.

With a complete script, a visual puppet catalogue, and concise technical training guidelines in place, this collaborative effort not only documents the near-extinct Wayang Gedog heritage but also revives it in a compact, dynamic format that is relevant to contemporary audiences. It is hoped that this model will serve as a foundation for sustainable preservation and as an inspiration for innovative practice in other puppetry traditions throughout Indonesia.

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