

# Construction of Malang Leather Puppet Show

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## ABSTRACT

Pedalangan Gaya Malang / Malang Leather Puppet Show commonly called *Wayang Malangan* in its development becomes sub dominant when compared to Surakarta or Yogyakarta. *Wayang Malangan* is often said to have complimented the writing of the two main genres in the world of puppetry. As a result, many lay people argue that the *Wayang Kulit* Malang style is not much different from the Surakarta and Yogyakarta styles. This paper tries to use a descriptive analysis of the Malang style Leather Puppet Show, namely by classifying the data related to the Malang style puppet show's uniqueness, then compiled, analyzed, and presented coherently and sincerely. To bring back the Malang-style puppet construction, the writer tries not only to re-describe it but as an attempt to interpret its emergence, which is increasingly finding no space for discourse. Based on research, puppet artists have different specifications in terms of presentation, techniques used, terminology, etc.

**Keywords:** *Malang Style, Construction, Leather Puppet Show.*

## 1. INTRODUCTION

Previously, it should be noted that the word *Malangan* refers to a regional puppetry style based on East Java, especially in the Greater Malang area. In this article, the writer deliberately uses the term *Malang style*, which is equivalent to the Javanese *Malangan* term because considering that the researcher tries to be fair in mentioning genres where the mention of the Yogyakarta style, Banyumas style, Balinese style in Indonesian writing is rarely referred to as *Yogyakarta*, *Surakarta*, and *Balian*. The word *Malang* is essential to present because not all puppetry styles in Malang City have the *Malang style*. The *Surakarta* and *Yogyakarta* style puppetry has also developed in the city, which is often labeled with the original term *Malang*. *Pedalangan Malang* means explicitly referring to the locus or area that uses the concept of puppetry or the principles of *Malang style* puppetry, namely *Malang City*, *Batu City*, *Malang Regency*. In simple terms, the indication of *Malang puppetry* can be seen by looking at the use of the *ciblon drum* instrument [1], a *Malang drum* with a relatively large size compared to the *ciblon drum* in *Solo* and *Yogyakarta*. The dominant form of *wayang* is bright in color and several other differentiators that are different from the two genres, which will be discussed in more detail in this following article.

On the other hand, in *Malang style* puppetry itself, there is also some typical puppetry that can only be found in certain areas in *Malang*, for example, the *Pegon / Gado-Gado style*, which is dominant in the *Malang City* area to the *South Malang* area, the *Tumpang style* that develops in the region. The former *Tumpang* residency and the *Loran style* originated in the *Singosari* to *Pasuruan* areas [2]. This is a separate note which illustrates that the *Malang Pedalangan* has a comprehensive and unique variety of puppetry. Therefore, research and studies related to it must always be actualized to be interpreted and provide a clear understanding of the position of *Malang puppetry* in the *Pedalangan Nusantara* constellation. The following are some of the details.

## 2. METHODS

This study uses a qualitative method of analysis with a descriptive-analytical character. Data collection techniques were carried out using literature studies, interviews, focus group discussions (FGD), observations, audiovisual recordings, and photoshoots. Literature study is used to identify the life of folk-style puppets, the form of folk-style puppet shows, and the basic guidelines for the various popular-style tools that have been written. In-depth interviews [3] supported by voice recordings were conducted with the primary informants to explore the

historical dimensions of folk-style wayang, wayang plays, garap catur, sabet, and karawitan pakeliran, and the development efforts that have been made. The selection of these sources is based on several considerations, such as skill level, memory, health, and proficiency [4]. A focus group discussion technique [5] extracts the genre of wayang, wayang plays, puppet shows, sabet vocabulary, catur vocabulary, vocabulary karawitan pakeliran for data accuracy. Observation techniques [6] to observe several genres and plays of Malang shadow puppets.

The data validity was done by using source and method triangulation techniques. Source triangulation means collecting similar data through various data sources, such as data on wayang genres and plays extracted from several puppeteers, cultural observers, and puppet observers. Method triangulation means collecting similar data through various methods, such as interviews, observations, FGDs, etc.

### **3. RESULTS AND DISCUSSION**

#### ***3.1 Garap on Pedalangan Malang***

Garap can be interpreted as the creative work of non-individual artists determined by six interrelated elements, including cultivator, working facilities, working material, form of work, determinants of work, and consideration of working [7]. The puppeteers as 'cultivators' of pakeliran have complete authority in wayang kulit performances; he is responsible for the technical and artistic aspects of the pakeliran.

Before discussing how to work on puppetry in Malang, we all have to understand that if there is much development in the Malang area, the Surakarta and Yogyakarta style puppetry is often labeled with the original Malang term. Pedalangan Malang means explicitly referring to the locus or place that uses the concept of puppetry or the principles of Malang style puppetry, namely Malang City, Batu City, Malang Regency. In simple terms, the indication of Malang puppetry can be seen by looking at the use of the kendang cekdongan instrument, a drum with a relatively large size compared to the ciblon drum in Solo and Yogya. The dominant form of wayang is bright in color and several other differentiators different from the two genres, which will be discussed in more detail in this following article.

##### ***3.1.1 Form Garap***

The Wayang Malangan Pakeliran only has two forms of working on it (garap): working it overnight and working briefly. Working on the night is a pakeliran work that lasts about 5 hours, starting at 23.00 and ending at 04.00 am, divided into four main parts. The first part consists of three scenes: (1) jejer I in a kingdom (with the nuances of the gending pathet sepuluh followed by gending pathet wolu), a king is being confronted by his

ministers, then the arrival of guests, ending with all the puppet figures leaving the place (Javanese: budhalan); (2) paseban, the prime minister orders his troops to leave for a place, ending with a budhalan; (3) sepisanan war, a war between the royal troops in line I against troops from other jobs; (4) jejer II in a kingdom, receiving guests, ending with a budhalan. The second part, with the nuances of the gending pathet sanga, consists of three scenes: Jejer III at the hermitage (a knight confronts the priest with panakawan: Semar, Bagong, and Besut) or in the middle of the forest (the knight is faced by a panakawan: Semar, Bagong, and Besut), continued with the budhalan A failed war or a war of robberies, a knight character against the giants which ended with the death of the mercenaries Jejer IV in a kingdom of jejer 1, ended with a budhalan. The third part with the nuances of the gending pathet miring followed by the nuances of the gending pathet serang, consisting of three scenes Jejer V in an opposite kingdom ends with budhalan (with gending pathet woku miring nuances); brubuh war, war between the characters on the line I against the character in line V which ended with the death of one of the parties (with the nuances of the gending pathet wolu miring followed by the gending pathet serang); the last jejer, the closing scene in a kingdom.

Pakeliran garap last night, typical of Malang, only started at 23.00, and it was used to study the Ngrema dance, a dance that is presented as a welcome greeting to guests and the audience. This dance is performed from 21.00 WIB until 23.00 WIB. Apart from offering dances, Ngrema also sang Campursari songs and sometimes even received saweran from the audience who joined the dance (Javanese: ngibing) on the stage.

Pakeliran Garap concise is a shadow puppet show that is presented between 1 and 2 hours. This Pakeliran is usually served at certain events, such as festivals. The performance pattern is similar to last night's work but with eliminating several scenes and shortening the material for the job, including catur, sabet, gending, and sulukan.

##### ***3.1.2 Determinants of Garap***

Wayang kulit performances in Malang are rarely present in the form of pure and independent accounts designed to be shown to the general public without being linked to specific needs, such as individual or institutional arrangements. Nugroho [8] classifies the determinants of working on pakeliran into two types, namely "authorities" and "responders." These authorities are the government and producers or organizers of wayang performances, including radio producers, television producers, record producers, festival organizers, and so on. A respondent is a person or group of people who hold shadow puppet shows for events, for

example, circumcision, marriage, birthday, and village cleaning.

The holder of authority and respondent has the power to regulate everything related to the 'form of work,' sometimes even the 'material of working' pakeliran. For example, for pakeliran performances for village clean-up events, usually, the organizing committee invites guest stars in the form of singers or comedians. Because the committee has the authority in the event, inevitably, the puppeteer must follow the committee's wishes, for example, presenting a guest star during the intermezzo scene. Therefore, the Malang pakeliran, which did not present a limbukan scene in the past because of an intermezzo scene, now presents it as it did in the Surakarta and Yogyakarta style pakeliran. Even the duration of the intermezzo that occurs in Malang pakeliran sometimes dominates the presentation of a play so that the play's work becomes shorter than it should be or is not worked on at all.

Excessive intermezzo — featuring guest stars as singers or comedians — and shifting the work of the play in the Surakarta-style pakeliran have occurred since the 1990s started by PANTAP Jawa Tengah. The Malang-style puppeteers have imitated this until now.

### *3.1.3 Considerations of Garap*

The puppeteer often considers the limitations of working facilities and performance facilities, the ability of work relatives, and the socio-cultural factors of the audience in presenting pakeliran. The puppeteer may not be able to show the pakeliran properly if the quality of the working facilities is below standard, for example: The puppet figures are incomplete. The gamelan instruments are limited. The performance area is relatively narrow. The puppeteer cannot present the musical works well if the abilities of his work colleagues are below average. The puppeteer is unlikely to give a complicated song if it turns out that the audience is a rural community that is not ready to appreciate 'high-level' art.

Working considerations often occur when the puppeteer presents his pakeliran for political campaign purposes or when performing a stage in government agencies. They are often asked by the authorities to insert "sponsorship messages" into the packaging. Therefore, for cases like this, the puppeteer must have broad insight beyond his world, especially his sensitivity to reading actual contexts.

## *3.2 The Traits of the Malang Puppetry*

The characteristics of Malang puppetry consist of several aspects, first, the culture of Kupingan and Mat-Matan which can have implications for regionalization of the types of puppetry styles and individual styles. Second, the puppetry nature of Malang is communal, which implies an anonymous form and belonging

together. These two aspects can be explained in detail as follows.

### *3.2.1 Kupingan Culture, Mat-Matan to Writing Culture*

Kupingan is derived from the word ear which means ear. In the cultural landscape of Pedalangan, especially Malang, the kupingan can be interpreted more as a way or method of learning by relying on the ear as the main instrument (sense). More broadly, this way of learning is also known as oral culture. The author is very aware that in his empirical reality, it is not only the Malang style Pedalangan that develops in budy ear or oral. However, almost all puppetry in the archipelago was initially created by ear. Even so, in Malang's pedalangan, kupingan culture actually carries other more considerable implications such as the formation of regional styles based on individual techniques. In addition, the position of the palace, which has a lot of influence and legitimacy on puppet repertoire, does not occur at all in the Malang puppet landscape. Thus, exposure related to kupingan culture (oral) so that making the form of the music anonymous and communal (free) is essential to be discussed in the discussion about the Malang Pedalangan this time.

Christianto [9] in one of his writings mentioned that its development is inseparable from the nyantrik tradition, which is a traditional puppetry education process from a senior puppeteer to his students. The puppetry student or cantrik will faithfully and respectfully continue the praxis of their teachers similar to the operation of imitation (copius-ness), reproducing the teacher's puppetry knowledge and performance style (modeling).

This pengantrikan (learning) system builds a familial structure pattern between the puppeteers. The learning method taught in the nyantrik system emphasizes the oral approach because it was initially a practice level. Neither transmission nor documentation are familiar with the script writing system. This way of learning can be explained that a puppeteer who is still learning (teachings) tries to understand and memorize the nets of the performance that Deserty does by listening repeatedly and then remembering it. However, the transmission of learning elements in puppetry from one person to another is also commonly done by word of mouth orally. For example, a puppeteer teaches a play to his students by telling the space or in today's terms it is known as storytelling. The student being told then hears and then memorizes it. Thus the transmission of the spread of plays and other elements in puppetry is not

only done by listening to music through puppet shows, either directly or indirectly (such as via radio), but also by word of mouth.

Departing from the learning path, the main point that can be rolled out is that most Malang-style puppeteers learn puppetry by relying on their ears as the primary tool. As a result, it is possible that between one puppeteer and another puppeteer, there are different interpretations of the play, *gending*, *suluk*, and other elements of the puppetry. The ear culture understands an existing puppet concert the result of abstraction and sedimentation of the accumulated series of play *balungan* systems inherited from previous puppeteers. As a result, a play can be interpreted in various ways by the existing puppeteers. In this context, the word *balungan* play is limited to a brief note, which becomes the basic reference in producing puppet shows. The author analogizes the play *balungan* as a small note stored in the puppeteer's pocket as a means of memorizing or being used to perform a play. It is not surprising that in the world of puppetry in Malang, puppeteers often call the story told *Kandha Keling*; *Kandha* means a meaningful utterance/speech, while *Keling* means remembering. Thus in writing, it does not have to include many elements such as musical notation that will be asked to be sounded by musicians who support the performance, *janturan*, which is a description of a condition of a kingdom or hermitage, and the like. But it is enough with only the essential elements that must be appeared in the hatching. Although on the other hand, the writer realizes, the meaning of the word *balungan* play is not only that but is more complex.

Of course, these records do not summarize the elaboration of the puppet concert as a whole. These notes are only limited to small letters from the accumulated results of the accumulated performance of a puppeteer's abstraction. These notes can become meaningless when handled or read by the puppeteer or other readers because of their different interpretations. Meanwhile, the small letters in the mind of the owner represent the complete visualization of performance. By reading the notes, the puppeteer in the image has the interpretative power to abstract the whole form of the account in its entirety.

The brain's ability to act as a storage and reminder certainly has limitations. That can be caused by several factors such as age and the brain's limited capacity if supplied with various things at any time. Thus, a play will experience changes in a certain period because of the problems and causes above. However, different interpretations that lead to further performance variants are natural in puppetry in the archipelago. It is

considered vocabulary wealth to work on, more varied, so there is no right and wrong judgment.

One play that is about to be performed can have several repertoires of different interpretations by one puppeteer. Moreover, to learn a specific space, there are no rules on what to start with. The implication is that the understanding of performance is likely to change according to the appreciation of an artist or puppeteer in understanding puppetry works. A puppeteer who excels in musical play, for example, in terms of accumulated thoughts and interpretations in musical terms, uses various and varied forms of melodic patterns. Unlike the puppeteers who have expertise in the game of *sabet* or wayang movements, the accumulated thoughts of accumulated thoughts and interpretations of the wayang movements will be more varied than the *dalang* who are less skilled in this regard.

The change in the working pattern has resulted in compartmentalization of work in the context of Malang-style puppetry. Meanwhile, in the puppetry cultures of Surakarta and Yogyakarta, differences in performance patterns are not considered a problem with significant implications and even seem natural. This can be seen in Sudarko [10] research, which examines the Variety of Wayang Kulit Purwa Yogyakarta Style, which turns out that there are differences in the embroidery styles practised by the masterminds Timbul Hadiprayitno, Hadi Sugito, and Suparman. Meanwhile, in Pedalangan Malang, differences in working patterns of staging have significant implications for one space of planning related to regional styles, which impact differences in the peculiarities of cultivating. Some puppeteers deliberately take advantage of writing, namely by writing what they think is true to support the reading. Thus, the differences in the performance or *balungan* plays resulting from ear culture have more complex implications as follows.

### 3.2.2 *Pedalangan in a Geographical Context*

The consequences of the *Kupingan* and *Mat-Matan* cultures of one performance can be interpreted differently by the puppeteer. The author realizes that the culture of *Kupingan* and *Mat-Matan* is not the only cause of changing elements in a puppet show. Other reasons cannot be ruled out such as the high creativity of the presenter, thus transforming a part in a performance-based on the aesthetic goals he wants to build, for example, Puppeteer Matadi, who changed the elements of the accompanying *gending* into popular repertoire because at that time the supporting environment is very

fond of *tayub* repertoire. In addition, it is also possible to be stimulated by differences in taste (fulfilment of character tastes) from a puppeteer. So it is not that they do not know the elements of the original puppet building blocks (something that has been agreed upon or obtained from their teachers from generation to generation), but because of some of the reasons above require them to change the existing elements of puppetry. In Malang Raya, the difference in performance elements is absorbed as the local cultural wealth of each region. The differences that exist are then taken and mixed into an icon or identity of the community or region. Thus it is very natural and common to find in Malang style puppetry where many names follow a building element of the performance according to the region's background. Such as Sendon Gaya Tumpang, Wayang Dursasna Batu, Sabet Singosaren, Beskalan Glagahdawa etc.

The author considers that the names of the regions surrounding the building blocks of the performance are not just names attached to that. However, the names of these areas indicate that the building blocks of the account in question have been interpreted by several communities in a particular area, then form a difference from the distinctive features which are ultimately recognized as the richness of the related regional locality. Therefore, it is very natural to find in Malang style puppetry a puppeteer who speaks: "What way do you want to work on a performance to be presented, is it the Tumpang, Gunung Kawi or Singosari method?" That indicates the name of the area also has implications for differences in cultivation.

More clearly, related to differences in the work of a performance in a geographic context, it can be read in the writing of Suyanto [2]. In the book, Suyanto tries to adjust the puppetry style in the Malang-style working landscape.

In this context, ear and eye culture are not the primary factors causing differences in performance building blocks. Ear and eye culture are only one of the initial stimulants that stimulate or trigger changes in an element in Malang style puppetry performances. The main factor within and in the minds of the puppeteers themselves is their ability to remember and incorporate a part of Malang style puppetry wholly and equally. Apart from that, another equally important factor was the non-use of the play *balungan* and other puppetry elements widely agreed upon at that time.

The culture of *Kupingan* and *Mat-Matan* also does not always change the building blocks of performance. There are also many elements of building construction

that has similarities but differs in work. For example, the character of Resa Seputra, even though the play is the same, but each area of the basis of life has very dominant differences in artistry. For example, the working style in Singosari has a tendency to work on and a character that seems more masculine (hard) than the Tumpang and Gunung Kawi style. That can be determined from the pattern of working density in the building blocks of a performance, for example, the number of war scenes that appear and the musicality of the accompanying music that often explores tones in the range of high or shrill notes. In addition to differences in working in a geographic frame, the cultural inclination of ear and eye culture also results in personal or individual working patterns.

### 3.2.3 *Personal or Individual Style*

Ear and eye culture (*Kupingan* and *Mat-Matan*), each individual, also raises the freedom of interpretation to change, add to, and decorate something there. As a result, Malang-style puppetry develops a variety of "flavors" and "colors" according to the culture (circumference of culture) of the owner community in each area in Malang. Even individual styles (figures, masters) are also important role models for the puppetry community in general. At this point, what is meant by personal style is a person's ability to present a puppet show, the techniques and patterns of work that he uses are widely referred to and imitated by other artists and generations after him.

To mark the technique, work pattern, and performance style of a person, usually, the supporting artists put their name side by side with the names of the building blocks of the performance, such as Sendon Matadian, Sabetan Mbah Paimin, Gendingan Ki Suwito, Wayang Ki Wibisono and so on. The framing of the names of the figures implies an individual style. These individuals do not create a pattern or style that is entirely new but by compiling materials (traditions) that previously existed. Sunarto mentioned that an artist becomes creative and great not because he creates something new but is based on previously available materials [11].

These individuals are different from other individuals. They have a higher level of creativity. The materials (traditions) that have been available are not left just like that, but are reinterpreted according to their perspective, so that the results give rise to a new, fresher variant of the style. In the context of puppetry work, these individuals do not create an entirely new pattern of

work but depart from an old way of work that is trying to be developed so that it appears (as if) it becomes unique.

In Malang style puppetry, apart from regional styles, style individuals are also busy decorating the Pedalangan cultural landscape. Moreover, because there is freedom of interpretation by each puppeteer in Malang style puppetry, this is more due to the absence of conventions or binding rules in the understanding of Malang Style Pedalangan works. Especially if it is related to the habits of these individuals, learning puppetry is not based on a script but a result of the ear culture and eyesight above. *Kupingan* and *Mat-Matan* culture indirectly legalize each puppeteer to change, absorb or reinterpret the existing works in Malang style puppetry performances. The impression is that each individual has their unique work adjusted to their level and ability to cultivate. It does not rule out the new ways or styles that they bring to sublimate into a class or traditional accent because of the implications of the fame or popularity of the type it carries.

That also happened to Ki Matadi, one of the most popular puppeteers in the Malang area. Matadi learned puppetry using the eavesdropping or earing method and *ngematna* or *Mat-Matan*. In this context, Matadi tries to imitate what he heard precisely. But gradually, not only imitating what it is, Matadi attempted to reinterpret the Malang style puppetry work, especially with his accent or style. The implication is that this gives rise to Matadi's style of puppetry. The new technique or pattern that he developed became well known to the puppet community in general. The main factor is when the puppetry style is regularly documented and disseminated by the Jayabaya recording house. Moreover, other electronic communication media such as television (especially the internet) were still limited in existence, so that cassette recording was the main dish for daily entertainers (Interview with Ki Umbar Guno Wardoyo, the nephew of Ki Matadi, 7 September 2002).

The pattern and style of the performance are widely listened to by the wider community so that many other puppet artists have adopted and imitated them, especially those who are still in the learning stage. In this context, puppeteers who are still teaching (beginners) learn through the Eavesdropping method and the Matadi style puppetry method. As mentioned earlier, eavesdropping and eyeing forms were among the most effective learning methods for puppeteer because they often listened (*nguping*) and seeing (*ngematake*) indirectly accumulated materials in the brain and finally

memorized and can mimic it with a high degree of similarity. Thus, the style of puppetry ala Matadi was widely referred to and imitated so that gradually this style developed and became one of the regional (Malang) style discourses.

Nowadays, Matadi's style of puppetry seems to have sublimated into a regional sort which is better known as the 'Malangan Pedalangan Style'. That is possible because the accumulative Matadi puppetry style is one of the puppetry styles referred to by many puppetry artists who listen to his puppetry style through recorded cassettes. Even though, in reality, there are still many other individual puppetry styles that try to negotiate their position in the arena of legitimacy for the designation of Malang Style Pedalangan in the hearts of the people.

Based on the explanation above, at least one conclusion can be drawn that the ear and eye culture causes the Malang Style Pedalangan to have freedom of interpretation due to the absence of binding conventions; the implication is that many new individual styles are born like the Bromo Ano Puppetry style, the Matadi Puppetry style, the Suwito Puppetry style, the Nyata Paimin's Puppetry style, etc. The particular types that exist sometimes don't just stop at one space of discourse but also transform into regional styles. That is a result of the high level of creativity possessed by individuals or related figures so that through certain media (for example, the Matadi case via the Jayabaya tape), the style is widely adopted and imitated by most people in certain areas. Then the individual style and all the accompanying tools are recognized as territorial.

### *3.2.4 Communal*

As an implication of the *Kupingan* and *Mat-Matan* culture, it results in the freedom to interpret Malang style puppetry performances, thus causing Malang style puppetry to have a communal character. That means that everyone can knit, change, add to, and at the same time reinterpret the existing Malang-style puppet shows according to their will and ability (the term in the world of puppetry refers to the ability to engineer a story). Because of this freedom, Malang style puppetry belongs to all audiences, including artists. They are quoting the opinion of R.M Sodedarsono that such an art form is commonly referred to as communal support, meaning that everything related to the existence and life and death of a subject (Malang-style puppetry) depends on the hands of the community itself [2]. Therefore, its communal form resulted in the development of Malang-style puppetry divided into two elements, anomie and common property.

### 3.2.5 *Anonymous*

The logical consequence of its communal nature results in Malang-style puppetry staging elements without knowing who the creator is (anonymous). Moreover, apart from the position of the creator, the position when and at what time the elements were created also cannot be detected. That is different from the puppetry culture in Surakarta; although it is seldom known for sure the creator of the puppetry elements, at least they can be appropriately detected according to the time the piece was born. That is an effect of the stickiness of the palace culture. The elements in the Surakarta style puppetry are generally created by an empu who are presented as belonging to the ruling king at that time. The trigger was due to a sincere sense of devotion so that a master would be reluctant to mention his name and put his work in the name of the king.

Thus, the Surakarta style puppetry elements seem to have been created by the king (although it is possible that the ruling king made some of the elements in the puppetry that exist). The name of the ruling king adorns the elements of puppetry created during his time, such as Raden Pekik's Wayang Krucil. Such information or data can be obtained at Serat Kadhaning Ringgit Purwa. Based on this review, the elements of puppetry in the Surakarta tradition, although it is not known who the exact creator is, can be traced back to the time and period of its creation, namely during the reign of a certain king.

That is very different from the existence of Malang style puppetry. Keraton does not significantly influence the development of Malang style puppetry; it can even be said that it is not visible. Thus it is very different from Surakarta; the existence of the palace in East Java has not shown a certainty regarding the creator or the period of creation of certain *pedalangan* elements. That is an effect of the fading legitimacy of the palace so that it does not leave much influence on traditional arts, especially puppetry. This information is obtained from A.M Munardi's statement as follows.

"As an area that has had the culture of palaces from the XI to XIV centuries, this ethnic region (East Java) should have a strong tradition in the life of artistic traditions ... It's a shame that the palaces of Kahuripan to Majapahit have not left much legacy. arts in the areas of the former kingdom were established. Even after the collapse of Majapahit, the development of arts in the East Java region experienced a decline and progressed slowly" [12].

In addition, if in Surakarta, there is a reference used to observe the creation period of puppetry art, namely

"Serat Kadhaning Ringgit Purwa", while this is not found in East Java. There is indeed an effort to publish the play balungan initiated by Surwedi from Sidoarjo, but it is not confident that the play balungan will be accepted in the Malang area, considering that the author did not find Malang puppeteers in the names listed as supporters of the birth of the play balungan book. Therefore, who was the creator and the Malang style puppetry that was created cannot be traced. The author himself is only able to trace until the discovery of the Oldest Wayang in Malang, which is dated 1845 which is called Wayang from Gresik, but this discovery cannot fully explain the puppetry portraits of that era, then the elements of Malang style puppetry that exist and develop are fruits. Various interpretations by every society in Malang.

### 3.2.6 *Public Property*

Its anonymous status means that the Malang traditional puppetry is not known who its creator is. As a result, there is the freedom to reinterpret the existing elements of puppetry. The impression is that Malang style puppetry belongs together. Because it is anonymous, every individual or group can change it without being responsible to anyone. The results of the changes made are ultimately returned to the community. If the community feels that the modifications carried out follow the will and the dynamics of the times, the changes with these new nuances will be maintained. Conversely, if the changes made are not pleasing to the community or the general audience of art, then the elements in the puppetry will not be used or will soon change into their new form again.

In Malang style puppetry (as well as in general), there is no known Intellectual Property Rights (HAKI), so copyright is vague or grey. Being a typical art, anyone has the right to this art. To this point, creating an element of puppetry was not intended to gain material gain but merely for the artist's inner satisfaction. After a component in puppetry has been completed, people are free to use it without fear of being restrained and paying the original Creator. In recent times this has also become a hot topic of discussion among artists.

## 4. CONCLUSION

Based on the explanation above, it can be concluded that Malang style puppetry has specific characteristics and uniqueness, different from other regional puppet genres. Knowing more deeply about the Malang style puppetry construction means placing puppetry as a work that cannot be separated from the people who surround it.

Thus talking about Malang Style Pedalangan means talking about Malang people. Pedalangan is capable of being a marker in seeing the pulse of culture in Malang. However, several things become important notes. First, Malang style pedalangan, which has been a minority in the Indonesian puppetry landscape, should show its degree and position. This can be done by reviving research activities, discussions and Malang style puppetry seminars. Second, the enthusiasm in developing and maintaining Malang style puppetry is the responsibility of artists and art academics and the pseudo-strata of society in Malang. The writing above is at least the initial chapter in experiencing research and other reviews that are sharper.

Consequently, the Malang style Pedalangan has a variant that allows for personal, unique and typical rates. This view also implies that the Malang style Pedalangan is no different from other Pedalangan such as Surakarta and Yogyakarta Pedalangan. Thus, Malang Style Pedalangan, which has become an asset, should not be left frozen. But it is developed, preserved, and, more importantly, maintained.

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