

Wayang Pegon: The Way Malang People Embrace Differences

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ABSTRACT

In Malang, there is one of the sub-Wayang *Jawatimuran* genres, namely *Wayang Pegon* or commonly known as *Wayang Gado-Gado*, which is the wayang genre that was born in the 1970s as a way for Malang puppets to survive. This study aims to determine the existence of *Wayang Pegon* among Malang people and preventive efforts in the framework of forming a pluralistic culture of acculturation among Malang people. This research is a type of field research. The field research begins with the search for sources and supporting documents about the existence of *Wayang Pegon*, which will then be analyzed to find the conception of *Wayang Pegon*. The results of this research are to describe the existence of *Wayang Pegon*, the Early History of *Wayang Pegon*, and the Structure of the *Wayang Pegon* Performance. In social reality, it is stated that humans cannot be said to interact if they cannot communicate. *Wayang Pegon* in Malang is an illustration of the conscious efforts of communication participants to renew the relationship between communicators using the wayang art bridge.

Keywords: *Wayang Pegon, Embrace Difference, Malang People.*

1. INTRODUCTION

Wayang Pegon is an acculturation of East Javanese and other cultures initiated by dalang artists in Malang starting in the 1970s. Previously, such patterns had been carried out in Malang during the Ki Reni era, namely the fourth Malang Regent, but they were not very developed. Regarding the term *Wayang Pegon*, it was born side by side with the word *Wayang Gado-Gado* [1], but in this paper, the researchers are more inclined to use *Wayang Pegon* following the explanation of Senior puppeteers in Malang, Ki Raspan, and Ki Suwito Jaya Suwondo

The birth of *Wayang Pegon* began in the 1980s along with the incessant new order to collaborate with wayang performances as a means of legitimizing power; as a response to this legitimacy politics, some artists in Malang adopted the Surakarta Wayang patterns in their performance patterns, for example: Using *Gending Srepeg, Sampak, Ladrang Asmaradana* etc., although, in reality, the adoption was not complete, there were adjustments based on the structure of the East Javanese puppet show.

An even more surprising fact is that *Wayang Pegon*, which has its roots in the East Java Wayang culture, actually involves artists from other regions, such as Bu Supiyah (65), an artist Blitar with a background as a Ketoprak artist, Raden Ngabdul Harsono, an art lover from Yogyakarta, etc. These immigrants have actively participated in the development of *Wayang Pegon*. The people of Malang themselves do not mind the new patterns that are being offered. Instead, they welcomed these new patterns enthusiastically by acting as responders, spectators, or performance donors. Thus, it can be said that people outside the Malang area can be embraced to look after and care for *Wayang Jek Dong*, another name for *Wayang Jawa Timur*, until the birth of a new subgenre.

However, in the 1990s, *Wayang Jek Dong*, especially the Pegon, began to decline. One of them is the role of the rulers of cultural stakeholders who are not native people from Malang and are too siding with the arts, which they consider more profitable than the *Wayang Jek Dong*. The writer takes the case in RRI Malang City; *Jek Dong* was never allowed to appear on RRI Malang City broadcasts. The author also had time to check the routine broadcast agenda of RRI Malang City and had not found

the *Wayang Jek Dong* performance agenda. Apart from these cases, to the author's knowledge, since the 1990s, *Pedalangan Jek Dong* has shown minimal appearances among the bureaucrats of Malang City.

This situation is then exacerbated by the lack of interest of the younger generation because, basically, the younger generation in Malang rarely knows about Jek Dong's puppetry style. The most powerful thing is that some of the younger generations feel that the *Wayang Pegon* performance is strange. This assumption could have arisen because the *Wayang Pegon* performance style was different from the current popular leather puppet entertainment. Second, many people do not / do not know the characters contained in the *Wayang Jek Dong* model of the *Pegon*. Third, the flow of many popular entertainment alternatives has made many young people prefer to watch films over wayang performances. Fourth, the perception arises that managing *Jek Dong* puppets wastes time because of the many negative stigmas that the authorities have instilled; for example, they are considered the poor people *wayang* genres, have harsh language, and are considered to have no high value like *wayang* from other regions.

Based on the explanation above, it can be said that the general public cannot accept the *Wayang Pegon* because they do not know and dig deeper. In comparison, *Wayang Pegon* can be used as a vehicle to embrace existing differences. Therefore, this research specifically focuses on history, function, orality, and at the same time, offers the potential of *Wayang Pegon* as one of the riches of Wayang East Java and stimulating efforts to preserve and pass on it.

History is the first issue discussed because it reveals the substance of *Wayang Pegon* more deeply as a tradition. The point of a function is also considered necessary because the community will live out a practice if that tradition can formulate human instincts [2]; [3]. Then the issue of orality became an issue that was also discussed because it revealed the *Wayang Pegon* as an oral tradition. Finally, the issue of potential is the most strategic issue to respond directly and practically to the existence of *Wayang Pegon*, which today is on the verge of decline.

2. RESEARCH METHODS

This research was conducted in Malang Raya with a research focus on the *Wayang Pegon* in Malang. Information about Wayang Pegon was obtained from 40 respondents who were compatible with different ages and professions. Some are puppeteers, gamelan musicians, cultural observers, puppet show fans, and puppet observers in Malang.

Existing data were analyzed using a qualitative descriptive method as follows. Information in Javanese was transcribed into Indonesian using the free translation

model while still paying attention to the lexical and connotative meanings according to the data needs in the research problem. The categorized data were analyzed using two paradigms, namely structural and functional paradigms. Structural paradigms are used to understand the context for the performance and production of oral traditions. The concept used to analyze aspects of staging is Finnegan's staging concept.

Furthermore, to analyze the production aspects of the *Wayang Pegon* play, the Parry-Lord Formula theory is used to find the formula contained in the *Wayang Pegon* play as stock on trade for the puppeteers. The functional paradigm is used to see *Wayang Pegon* in terms of the functions it offers the community. This function is then believed to be able to provide appeal to the community.

3. RESULT AND DISCUSSION

3.1. The History, Orality and Function of Wayang Pegon

The issue of orality will never be separated from the performance. Orality can manifest in performances. This is in line with what Sunarti [4] said: an arrangement is only an event in one version. Even if the account is repeated in the same place with the same performers, it will always be new as it emerges spontaneously from the production process. The same performance will always be sung/performed again, but the essence is different. It can be drawn far earlier that Finnegan [5] also stated that "*performance is in a sense perhaps an element in every action.*"

The *Wayang Pegon* performance can be performed anywhere, provided there is sufficient space to set up the stage and accommodate the audience. In Malang, *Wayang Pegon* is often held in front of houses or places that feel open, such as fields or fields. By choosing an open space such as a home page, the audience will be freer to enjoy the show. Occasionally, the performance is carried out in the middle of the road to enliven the 17 *Agustus* (the event who held on auguts month) events or clean the village.

The Pegon puppet performance uses a small stage made of wood and screen like a puppet show in general. All the tools that support the version all are in the stage space. At the same time, the audience is at the front of the stage. The audience can take the desired position in front of the stage.

Apart from a place, time is also significant in the performance of the Pegon puppet. The timing of the Pegon puppet show depends on the party holding the event. In the early days of its birth, the Pegon puppet show was carried out over a long period, just like leather puppet in general. However, in its development, because it adapts various elements from outside the various *wayang* performances, sometimes the Pegon wayang

show must adjust according to the aspects of the included performance. For example, when having *ludruk* fragments in a Pegon performance, the performance time will usually be cut off by 1 to 2 hours. In addition, Wayang Pegon also adapts the limbukan pattern, a scene where an *emban* named *limbuk cangik* comes out to sing to entertain the puppet audience where; this scene is typical in the Surakarta puppet of that era. The play of the presented story can be the same or different depending on the request of the responders, the audience, or decisions *dalang*. Especially during big celebrations, sometimes the puppeteers adapt famous story plays such as "*Wahyu Makhuta Rama*" which a puppeteer from Surakarta popularized.

The famous puppeteers in the *Wayang Pegon* performance were the late Ki Matadi, the late Ki Nyoto Paimin, the late Supangi, and Ki Suwito Jaya Suwanda. The community labels them as the puppeteer of Pegon, or sometimes they call it the hodgepodge style. Ki Suwito Jaya Suwanda started his career in 1962; he was a child puppeteer who joined his older brother's stage since he was nine years old. Ki Suwito Jaya Suwanda had tried his luck as a puppeteer of the Surakarta style because the puppeteer Ki Anom Suroto was very popular. So that he was once nicknamed Ki Anom Suwito because of his similarity to Ki Anom Suroto's puppetry style at that time; however, this triumph only lasted three years due to his response to fans who wanted him to return to the Jek Dong style. He then experimented with mixing Jek Dong's style with the Surakarta style by the community; he was later known as one of the pioneers of the Pegon puppet. In the present era, *Wayang Pegon* is continued by the *dalangs* of the puppeteers such as: David Niko Pratama, Bagas, Setyowahyudi, Nurhadi, Wiyono, and Bagus Baghaskoro Wisnu Murti. Most of the Pegon masterminds depend on themselves economically to meet family needs. In this case, the *Wayang Pegon* has an economic function that can profit the puppeteers and musicians. A puppeteer puppet Pegon named Ki Matadi even has a cassette tape of approximately 50 series circulating in the community. So it is not surprising that in the 1970-1990 period, *Wayang Pegon* reached its peak because of its innovation.

An unpredictable number of spectators usually witnesses Pegon wayang performances. Sometimes quite a lot, sometimes a little. But in the period 1970-1990, the puppeteers had loyal audiences. According to the *dalang's* confession, Ki Suwito Jaya Suwanda, sometimes the audience's problems do not become a matter of concern if the show is intended for ritual purposes; whatever the conditions and circumstances, the performance must be performed intact from beginning to end. This happened because the version was believed to be witnessed by the gods / *dahyang* / their ancestors. The audience for the Pegon puppet show comes from various ages, social strata, gender, religion, and culture. They are not only Javanese but also of other ethnic descent. In this

case, *Wayang Pegon* functions as a unifier for various social groups. There are no barriers that limit one another. In addition, the existing audience is also treated to multiple moral and educational values through the play that is presented.

Based on the audience's admission, it was found that several motivations encouraged the *Wayang Pegon* audience to come to the puppet show, namely

1. there was a connection with the Pegon wayang performance as part of the rituals in their area,
2. as entertainment,
3. a desire to listen to various plays that are told, and
4. as a place for spiritual tourists.

Meanwhile, the work of the audience varied greatly, namely (1) traders, (2) factory workers, (3) farmers, (4) civil servants, and (5) those who happened to be present in the area around the performance. In addition, even without the support of government officials, sometimes several community leaders from various ethnicities also attended the event, such as Elisabeth Karen, the ex-wife of a puppeteer in Malang, Walters Ang, a puppet collector from Germany, even finally bought some typical Malang puppets. And several other figures.

The *Wayang Pegon* performance in Malang requires several musical instruments, including a gamelan set consisting of *bonang barung*, *bonang penerus*, drum *gedhug*, *demung*, *saron*, *peking*, *gender*, *rebab*, *gong*, *kempul*, *slentem*, *kenong*, flute, and drum band. All of these musical instruments produce sounds that support the smooth performance of *Wayang Pegon*. Since its appearance in the 1970s, the musicians who support *Wayang Pegon* have not been fixated on the origin of the gamelan, even they can enjoy playing the gamelan with Surakarta or Yogyakarta tunings even though there is still a distinctive musical instrument that cannot be abandoned, namely the *gedhug* drum.

Based on the resulting rhythm, the above musical instruments are classified into two types, namely melodic and percussive. Musical instruments categorized as harmonious can certainly produce sounds that have a specific notation, such as *saron*, *slentem*, *demung*, and *bonang*. At the same time, a percussive musical instrument is a musical instrument that produces variations of the beats of the beat as a result of resonances such as the beat, drums, and bass drum. Both can be played collaboratively / complementary according to the needs of the performance.

As an element of performance, music has an essential role in the performance of *Wayang Pegon*. Music is both an affirmation and a supporter who helps the puppeteer and the audience to play and interpret the story being told. That is why a Pegon wayang performance group always has a music crew ready to fill in the accompanying music in certain parts during the performance. In the accompaniment music production process, there are more

minor elements that support the creation of an atmosphere. These elements are tempo and volume.

The slower or faster the tempo will create different feelings and emotions. If the rhythm of the accompanying music is played faster, then the variations of the sound indicate joy, anger, and warfare. Conversely, if the tempo gets slower than before, it will show a romantic atmosphere, beauty, sadness, disappointment, despair, and so on. For example, during the scene, *Jejer* (the initial scene in a puppet show) a musician wanted to describe the palace's grandeur. The tempo of the accompanying music is certainly slower. It is different from the scene of an attack by a workforce to a country in the same play. The tempo used is faster and more passionate—explanation of rhythm as well as volume. The louder the volume, the tense atmosphere, anger, fear, and resilience will be created. Meanwhile, the lower the book indicates an atmosphere of harmony, beauty, romance, sadness, and anxiety. This is line with what was stated by Junaidi that there is a correlation between wayang and *gending* (the music that accompanies a puppet show), the function of *gending* in pakeliran is to illustrate, frame, and unite [6].

The characters that usually appear in the *Wayang Pegon* performance are pretty diverse. These figures are permanently attached to certain social statuses and positions. Because the usual Pegon wayang plays are in the form of kingdom stories, usually the characters involved include kings, the people, soldiers, subordinates of the king, people, figures from *sabrang*^{*}, gods, rakshasa, and several other supporting puppets. Each character has its privileges and functions.

Each of the figures above has a unique costume with motifs, colors, accessories, models, and shapes to mix various cultures in Java. The puppets contain several mixed styles from several cultures, such as the emergence of the starch *slendang* model in wayang accessories, the use of gold *prada* paint, *sunggingan parang*, etc. There are also many puppeteers from Malang who deliberately order puppets from other areas to enrich the process of mixing cultures.

In the *Wayang Pegon* performance, the wayang character is interpreted by the puppeteer himself. The movements of the fingers that move the wayang characters in the *Wayang Pegon* performance determine the harmony aspect of the action with the accompanying music. It is not uncommon for the puppeteers of *Wayang Pegon* to adopt puppet patterns from other regions to enrich their performances. A puppet Pegon puppeteer is usually required to understand the puppet's characters to provide certain rhythms and textures that build the atmosphere of a beautiful puppet show. One of the unique things about *Wayang Pegon* is its ability to animate the puppet characters even though the wayang is not originally from Malang; for example, when the puppeteer borrows a puppet from a Surakarta-style puppet owner,

he can still bring the atmosphere of East Java in his performance.

The various aspects of the performance above will eventually bring the audience to a reflection about life. As in puppet plays in general, the ending of the story will lead to a conclusion full of character education values. The audience can reap experiences from the stories they witnessed and apply them in their daily lives.

3.2. Pegon Wayang Formula (Parry-Lord Perspective)

In the explanation above, various elements that support a *Wayang Pegon* performance have been presented. This section will explain one method used by the puppeteers to produce an extended play without depending on the script. Based on research, these puppeteers use what Lord calls a "formula" to master an icon. According to Lord [7]; Udu [8]. A formula is a group of regularly used words in the same dimensional state to express one essential (primary) idea. In writing about the concept of a formula based on the Parry-Lord perspective, it means telling three essential things, namely a) epitheton formula, b) formulaic expressions, c) themes/groups of ideas [9].

3.2.1. Epitheton Formula

Epitheton contains the meaning of 'adjectives or clauses that function as adjectives that describe the characteristics of a person or thing' [9]. The use of epithets of figures / objects in the Pegon puppet show can be found in several descriptions of the characteristics of the characters or entities contained in the Pegon wayang play Epitheton of a character that is related to the name of the essence, is used to remember the position, title, and essence of the character in the play. In comparison, epithetone of objects is used to describe and describe an object. The following is an example of a character epithetone to show the character, title, and position of the Semar character:

Wuduu begeded ugeg hemel-hemel sakdulita

"Semar" is the name of a cleric figure, a village head from Klampis Ireng village [10]. Hearing this series of sentences, a puppeteer or an audience who has often watched the Pegon puppet show immediately points to a clown figure who is a follower of a right-hand figure who is black, wise, and patient. This expression becomes an epithet of a character because it can describe a wayang Pegon character. In the telling of the *Wayang Pegon* story, this expression becomes a formula that must be said/uttered intensely in the play's plot. In addition to the expression there is an epithetone, there is also an epithetone which characterizes an object, for example:

Sureki utamaning kakung. Sureki tegese cilik utama temen. Kakung jenenge lanang. Medal ing rana permedan. Medal metu, rana perang, permedan papan. Panggonane wong perang

The above expression is a typical depiction or description to describe the atmosphere of an object called "Jemparing," or we know it as an arrow that will be carried in war. This object will always be mentioned in the story in the space that allows the thing to exist.

3.2.2. Formulaic Expressions

The formulaic expression is an array, or half of an array arranged based on a formula [7] Formulaic phrases are repeated frequently in a cultural corpus. The existing procedures are used in various verses - based on a convention prepared by the tradition in the work appears. Thus, current formulaic expressions may be recognized by the community in which the work appeared and at the same time represent the ideas and expectations of the audience. The following is a formulaic expression in Sendon's quote. Since formulaic expressions are usually presented in an array/line, to make it easier to relate to the meaning in English, each array will be assigned a number.

1. *Sena mena-mena*
2. *Bahune malang pupune gangsir*
3. *Janggutwak simbar dadane*
4. *Yen lumampat bumi ginunjing miring*
5. *O... Sang Wijasena*
6. *Emuta Pamungkasira*

Meaning:

1. Sena is stunned
2. Her shoulders are straight, and her puppies are substantial
3. The beard had a hairy chest beard
4. when walking tore the earth
5. O... The Wijasena
6. Remember what you say

The above expression is a poem or in the world of puppetry; it is called *sendhon*, which can be conveyed by the puppeteer at a possible scene, for example, when a soldier is about to go to war. The verse then becomes a formulaic expression because it is strung from the available formulas. The series is usually memorized so that it can be mentioned again in various Wayang Pegon performances. Mainly if the above expression also contains the concept of value accepted by the general public as a moral concept.

3.2.3. Themes / Collections of Ideas

The epithet formula above is included in the level of syntactic structure; it departs from the clause or the constituent elements of the clause. However, recipes are not only at that level. The formula also includes a semantic level. In narrative studies, Parry-Lord found that there are groups of ideas regularly used in the storytelling of an oral tradition. Lord calls these groups of ideas as themes or 'themes' [9]. The term 'themes' as used by Lord can be interpreted as a set of ready-made ideas (stock in trade).

In a particular play, there are many themes. To reveal the pieces in an oral tradition, a writer must compare versions of the same story or several different stories to show ready-made scenes or descriptions of parts of the report ready to use (Taum, 2011: 104).

Based on the two texts used by the author to analyze Layang Kadha Keling and the Collection of Malangan Style Puppet Stories, several themes have similarities. These themes are, of course, used as a means of passing on a value system or didactic elements following a conventional worldview and built on various sequences. These themes include

1. wars between kingdoms due to motives of revenge and greed,
2. the involvement of gods in human affairs,
3. matchmaking of two people who are sometimes hostile to each other,
4. theft of enemy weapons as a war strategy,
5. regret after the war has ended, and
6. problems of people's daily life which the king needs to solve.

3.3. The Potential of Wayang Pegon as a mediation for social differences in society

This research offers several forms of using *Wayang Pegon* as a potential mediation of social differences embracing differences in society that can be carried out by puppeteers and Pegon puppet musicians, government, culture, etc. cooperation of the three elements. This synergy is expected to change people's perspectives, especially Malang Raya and Indonesian society in general.

One of the abilities that young puppeteers need is to understand the relatively long and varied wayang Pegon plays. Pegon wayang plays are a mixture of three-story categories, namely the wayang *Jek Dong* story, the story from the standard of other areas, the story is made according to the social conditions of the community. Each of these plays has a series of formulas that can help the puppeteer remember and decipher the space during the performance. However, the concept of the formula above is certainly not taken for granted by the prospective puppeteers, which is not mastered quickly through a series of formal education.

So far, the puppeteer Ki Suwito Jaya Suwanda, Ki Raspan, has mastered the Pegon wayang play through an iterative internalization process. The process will then emerge intuitively when they start puppet play. Thus, they could improvise the play's content by sticking to the formula that is already in their understanding.

That is what happened to the Yugoslav poet (guslar) to his students, as investigated by Parry and Lord. However, these students go through a "formal" education system. The learning period lasts for about three years, the time it is hoped that a student will be able to sing a

complete story. Poets will usually invite their students to perform, and students will usually have the opportunity to continue the story for a few minutes while the teacher is resting [9].

To support this potential as a new cultural force, the people and government of Malang City, Batu City, and Malang Regency should actively practice the *Wayang Pegon* in various cultural events held by the community and government. For example, the government can promote the Pegon wayang performance by presenting the Pegon puppet show as the opening and closing of certain events or filling in entertainment during the break. Thus, the *Wayang Pegon* and the dalang will again gain recognition in the society. The performance of wayang Pegon by the government will also impact people's attitudes towards this oral tradition. The mindset that views *Wayang Pegon* as an ancient tradition or not following the present era will decrease along with the government's support for preserving and developing *Wayang Pegon*.

Government siding here is understood as a form of government support (attention) to the strengthening and development of *Wayang Pegon*. The local government, through related agencies, can create programs that can protect and develop the oral tradition of *Wayang Pegon*. These programs include

1. appreciation/appreciation in the form of appropriate incentives for puppeteers,
2. support for performance facilities and infrastructure,
3. inheritance through training in the creation and performance of wayang Pegon for students by senior puppeteers, and
4. the wayang Pegon festival on a local, national, and if necessary international scale as an effort to strengthen the position of the Malang Raya community as the center for the development of Pegon puppets.

The government can facilitate regeneration and increase the professionalism of the puppeteers in two ways, namely through formal or traditional education. Formally, puppeteer regeneration is carried out in educational institutions by having a specific and measurable curriculum standard. In addition, conventional renewal can be done by entering the puppeteers' lives and following their daily activities at home and during performances. The prospective puppeteers may come from within the dalang's own family or from outside his family environment. Puppeteers commonly use this second model because it grows knowledge and cultivates feelings in the heart.

Through cooperation with the government, Pegon puppet practitioners can strive for the Pegon wayang

festival activities on a wide scale. Any party has never held the Pegon wayang festival. The festival aims to provide space for the actors of traditional culture to be involved in a significant event. Second, identifying the whereabouts of the puppet show Pegon in an area to determine the position of the *Wayang Pegon* oral tradition, whether it is still being cultivated by many circles or is in a state of endangerment. Third, to increase the prestige of the oral tradition of *Wayang Pegon* amidst various other entertainments. The effort to improve this prestige is at the same time to increase the positive attitude of the community, especially the younger generation, towards *Wayang Pegon*.

So far, Malang City, Malang Regency, and Batu City do not yet have a community/association that moves together with the puppeteers and Pegon puppet musicians. The puppeteers and musicians move independently to continue their existence. The absence of a forum that can gather active actors in the Pegon puppet show is because the number of puppeteers for Pegon puppets in Malang Raya is quite limited. Even though this community/association is positive enough to preserve *Wayang Pegon*, it is in the community/association that the puppeteers can provide support and encouragement to each other and become a place for the puppeteers cadres as well as art studios in general. The puppeteer can also use the puppet Pegon community/association to expand the wings of cooperation and at the same time fight for *Wayang Pegon* to get recognition and moral and financial support from the government and society in general. Perhaps the activities of specific genres of puppetry groups in Central Java illustrate how vital the community/association is to preserve *Wayang Pegon*.

The potential of *Wayang Pegon* in Malang Raya is also influenced by the desire of the owner community to make *Wayang Pegon* an exciting spectacle. Innovations from the *Wayang Pegon* show at the beginning of its birth until the 1990s continued to keep up with the times. However, from the 1990s until now, there has been a decline in creativity, the puppeteers lost the spirit of innovation. Even though the times are constantly changing, the *Wayang Pegon* must develop according to the current era without losing its energy. Culture needs to innovate to attract future generations. This means that the Pegon wayang performance must be able to captivate generations. The way that can be done is to adjust the packaging and themes relevant to today's life.

Wayang Pegon should become one of the pillars of innovation carried out because its birth was a mixture of several cultures without eliminating substance in the genres that were worked on. As a potential, *Wayang Pegon* can also be adapted to the development of today's popular media. Popular media is a good target for

developing *Wayang Pegon* because it functions as a practical, cultural channel and a mass education channel with a broad audience without social restrictions. The reciprocal impact of the media on traditional art, namely traditional art, is remembered again by the community even though its supporters have long abandoned the tradition. With the presence of the media, the potential of wayang Pegon can be maximized.

Pegon wayang performances can also be documented and archived in a compact disc (CD) or soft file. That way, the moment of the Pegon wayang performance can be saved and can be played back for various purposes. The results of these recordings can then be played on popular media such as television and other social media. The broader distribution of the recordings made some people understand and get to know the oral tradition of wayang Pegon more closely. After the public knows and understands, of course, there will be a growing curiosity to witness the Pegon puppet show firsthand.

4. CONCLUSION

The Malangan style puppetry oral literature has grown and developed rapidly in the community in Malang. As part of the people of Malang Raya, which is rich in traditions and culture, puppetry literature has become an inseparable part of the movement of people's lives. In practice, this puppet literature is always in contact with biological sources, the inhabitants of the ecosystem, and the natural environment of the area. In puppetry, a puppeteer who fights in presenting the puppetry literature has mastered the powerful imagery of nature, nurture, and culture from the local community. The intense depiction of natural elements has confirmed a dependent relationship between personality and its contents that supports the continuity of human life and vice versa. Changes in natural and geographic conditions due to new technology needs to be given serious attention by the community, especially those in the Greater Malang area. Changes in natural and geographic conditions due to new technology will slowly erode the sustainability of living ecosystems which indirectly also impact human survival. Through interdisciplinary environmental studies and literary work, efforts to trace natural conditions, conservation efforts, and their use are an essential part of what to do.

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