



CATHARSIS 9 (3) 2020
Halaman: 188-199

p-ISSN 2252-6900 I e-ISSN 2502-4531



Catharsis: Journal of Arts Education

<http://journal.unnes.ac.id/sju/index.php/chatarsis>

Wayang Klitik: Form and Function in the *Bersih Sendang* Ceremony in Wonosoco Village

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Received 25 April 2020, Accepted 10 August 2020, Published 23 December 2020

Abstract

Wayang klitik is one of the traditional performances that are sacred as a means of *bersih sendang* ceremonial which is still sustainable today in Wonosoco Village, Undaan District, Kudus Regency. The purpose of this research is to examine the form of puppets and their functions in the *bersih sendang* ceremony. This study uses qualitative methods with interview data collection techniques, observation and document study. The data validity technique is based on credibility criteria, using data triangulation. Analysis of data is done through data collection, data reduction, data presentation, and data verification. The results of the study, regarding the shape of the *wayang klitik* made of flat wood formed according to the puppet character, carved and colored with simple decorative techniques, the puppet groups can be distinguished from face color, face shape, accessories, and body position. *Wayang klitik* in the *bersih sendang* ceremony has three functions, they are a personal function, a social function and a practical physical function. Personal function as a form of expression *wayang klitik* maker from realize his idea, social function as a means of rituals in the *bersih sendang* ceremony, entertainment exciting, educational media to the public, means of communication to God and *dhanyang* village, and physical function *wayang klitik* as props/puppets that portray the characters in the story that are playing.

Keywords: wayang klitik, form, function

DOI : <https://doi.org/10.15294/catharsis.v9i3.45298>

INTRODUCTION

Performing arts are part of people's life, which is present in the community, by the community and for the community. Of the many types of art performances in Java that have survived from time to time, one of them is *wayang*. Because of its endurance and ability to anticipate developments, *wayang* is able to achieve high quality or is often called a noble art (Wibisana & Nanik, 2010: 2).

The function of *wayang* performances other than spectacle is guidance or guidance, meaning that it has a pedagogical element, through figure who have their own character, style and character that are deemed worthy or worthy of imitation and there are those that must be avoided or are not exemplary. In accordance with the opinion of Suyanto (2013: 2) that *wayang* is one of the performing arts that contains various educational messages, both seen from the figure form of the characters, performances, and the story they presented.

Wonosoco Village, Undaan District, Kudus Regency has a type of *wayang* known as *wayang klitik*. *Klitik* means *kalotakan* (making a clashing sound of wood). *Wayang klitik* Wonosoco Village has its own uniqueness in the form of a combination of *wayang golek* and *wayang kulit*, which are made of wood like *wayang golek* but are flat, which are almost close to the shape of a leather puppet. *Wayang klitik* performance is not a shadow show like *wayang kulit*, but a way of showing the form directly from the puppet itself because when the show is performed during the day it is different from the *wayang kulit* that is shown all night long. The uniqueness of the *wayang klitik* when viewed as a whole describes the various figure of the characters.

In Wonosoco Village, *wayang klitik* performance is used for sacred events, namely as a means of *bersih sendang* ritual which is held once a year. *Bersih Sendang* implies an effort to clean the village sendang from all dirt, both in the form of rubbish in the source and flow of the spring as well as spiritual cleaning, so that the village becomes clean, safe, serene and away

from disturbances and calamities (Sarwanto, 2008, 91). Apart from its main function as a property of ritual, *wayang klitik* as a work of art has an equally important function.

With regard to functions, Feldman (1967: 3) classifies three functions of art, namely: personal functions of art, the social function of art, and the physical functions of art. The three functions of art are described as follows. (1) functions for the individual as a need to express oneself; (2) social functions to show off, celebrate, and communicate; (3) physical practical functions, namely benefits in terms of structure and objects. Thus, focusing on the function of art from Feldman will be the basis for analyzing the function of the *wayang klitik* show in Wonosoco Village.

Previous researchers related to the object under study were investigated by Sarwanto (2007) entitled *Function and Meaning of Purwa Leather Puppet Performance in a Bersih Desa Ceremony in the Ex-Karisidenan Area of Surakarta*. The problems studied in this study are about the function of *wayang* performances in the *bersih desa* ceremony and the meaning of the plays that are performed in the puppet show. Rofian (2016) entitled *Wayang Klitik Wonosoco Village, Undaan Subdistrict, Kudus Regency (Study of History and Visualization of the Character of Wayang Klitik)*. This research examines the history of *wayang klitik* and its visual form. The results of this study are used to compare the similarities and differences in the position of the research between several other research results.

Based on the background that has been described, the author raises the title of the thesis, namely "*Wayang Klitik : Form and Function in the Bersih Sendang Ceremony in Wonosoco Village, Undaan District, Kudus Regency*."

METHOD

The method used in this research is qualitative research methods. Qualitative research is research that is the description, which does not use figures, but

rather describe the form of speech, writing and observation of the object to be examined . The approach used in this research is an interdisciplinary approach, which involves the disciplines of art and anthropology . Fine art for visually analyze puppet form, and anthropology to assess the function of the *wayang klitik* show in *bersih sendang* ceremony.

The research design used in this research is a case study, that is, the results of this study do not apply to the general public , but only apply to the same characteristics or phenomena. This means that the case or the findings of this study only apply to the *wayang klitik* show in Wonosoco Village, Undaan District, Kudus Regency. The research location is in Wonosoco Village, Undaan District, Kudus Regency. The research target studied or the focus of this research is related to the problem raised by the researcher, namely the form and function of the *wayang klitik* in the *bersih sendang* ceremony in Wonosoco Village, Undaan District, Kudus Regency. The focus of this study examines the form and function with material objects *wayang klitik*.

The type of data in this study is qualitative data. Then, the data sources in this study are divided into two, namely primary data and secondary data. Researchers obtained data sources from several sources, namely the Government of Wonosoco Village, *dalang wayang klitik* Wonosoco Village, chief of Wonosoco Village, *wayang klitik* artist maker, musicians of *wayang klitik* show, elders of Wonosoco Village, *modin* village, RT , and some residents Wonosoco participating in the *bersih sendang* ceremony. Supporting data obtained from observations and literature. In addition, researchers also took steps to obtain data from secondary data sources, namely in the form of data that support research. Secondary data is a source of data obtained indirectly, but it can help and provide supporting information as research material. These data include documents or historical records and events, photographs of activities and books related to research.

Collecting data in this study using observation techniques, interviews, and document studies. The stages of observation in this study are as follows: (1) preparing the observation instruments; (2) collecting data starting with recording all activities related to the form and function *wayang klitik* in the clean sendang ceremony. (3) recap the results of data collection. The interview used in this study was a structured free interview, in which the interviewer carried a guideline which was an outline of the things to be studied. The tools used by researchers in conducting interviews were: (1) a list of questions; (2) notebooks; (3) camera (for photos and voice recordings). Then the researcher summarizes the results of the interviews that have been conducted systematically to make it easier to understand. Interviews were conducted with Ki sutikno puppeteer *wayang klitik* Wonosoco Village, Mr. Setiyo Budi as the village chief Wonosoco, Mr. Asrofi as *wayang klitik* artist maker, Mr. Subarjo as musicians *wayang klitik* show , Mbah Suto as elders of Wonosoco village, Mr. Tri Budi as modin, Mr. Sunarno as the head of RT 4, a resident of Wonosoco namely Mbak Suminah, Bapak Kusno, and Ibu Suriyah. Researchers used the document study method with the aim of collecting useful data to strengthen the data obtained from interviews. Observation is used to collect the documents comprising the photo of *wayang klitik* and video on the *wayang klitik* show in *bersih sendang* ceremony in Wonosoco village.

The way of data analysis, the method used is qualitative analysis. Put in a comprehensive and systemic frame of mind. Data in the form of words, statements of ideas, explanations of ideas or events and not a series of numbers, have been collected and processed and then arranged in an expanded text and analyzed. That data analysis is a joint activity and mutually copying the steps of data reduction, data presentation and examination of conclusions or verification.

RESULTS AND DISCUSSION

Overview Research Location and Social Culture of Wonosoco Village.

Wonosoco Village is one of the villages located in Undaan District, Kudus Regency. Wonosoco Village is located in the southern most part of Undaan Subdistrict and has an area of 542,419 ha in the lowlands, about 17 meters above sea level. Based on data taken from the Central Statistics Agency of Kudus Regency, Wonosoco Village has a population of 1075 people, with the majority of the people embracing Islam. Even though the majority of the people of Wonosoco Village are Muslim, they still maintain the heritage of their ancestors in a *bersih sendang* ceremony accompanied by a *wayang klitik* show which is held once a year.

The Form of Wayang Klitik in Wonosoco Village

Wayang klitik Wonosoco Village, Undaan District, Kudus Regency has 57 puppet characters. Consists of 54 characters that match the Damarwulan story and 3 additional characters created by the wayang Klitik puppet artist in Wonosoco Village. Wayang klitik Wonosoco Village is made of waru wood with a two-dimensional shape (flat) which is almost similar to the shape of a leather puppet. The flat wood is cut according to the puppet character pattern, carved using inlay and colored with decorative techniques without gradations. Because they are made of wood, puppets do not use cempurit or wayang supporting poles which are usually made of buffalo horn, oxen or secang wood. The stalk of the wayang klitik is a wood that unite with the puppet legs. To stick the puppets, a wooden stick called a slanggan is used, and a hole is made as big as a puppet stalk.



Figure 1. (Left) *Wayang Kulit*, (Right) *Wayang Klitik*

(Documentation: Wahyu, 2020)

Wayang klitik does not have complex and detailed shapes such as *wayang kulit*, *wayang klitik* tends to be simpler in its appearance, it can be seen from some of the attributes used such as *kelat bahu* (decorations worn on the arms) and bracelets whose shapes are only strokes of color, not carved like *wayang kulit*. In addition to other simple attributes, it can be found in the formation of the feet which are not detailed and tend to be plain without the presence of toes, the fingers are also simple, made from colored strokes to show the number of fingers and finger positions.

Characters of *wayang klitik* are not always depicted in one scene with another. The character of the *wayang klitik* in Wonosoco Village can change the name of the character according to the story being told so there is no standard or definite rule for the name of the character being played. Fine art factors that appear in the physical form of the *wayang* in the form of size, shape, body posture, face expression, face expression, types of clothing and decorations attached to the body are elements of visual perfection of *wayang* (Guritno, 1993: 70). In general, seen from the attributes used, the face color, face shape and body posture of the *wayang klitik* Wonosoco Village consists of several groups, among others, as follows.

Hermit



Figure 2. *Wayang Klitik* Resi Maudara
(Documentation: Wahyu, 2020)

According to Soekarno (1992: 65) that the *wayang* body, which belongs to the gods and priests, has the main characteristics of wearing a scarf and wearing a garment. The head part uses *irah-irahan* (headdress) in the form of a turban, which is a head covering that is formed around a circle upward getting smaller (Sunaryo, 2020: 45).

Shape of *wayang klitik* Resi Maudara namely eye type called *kriyipan* (narrowed), small pointy nose shaped to follow the position of the face of decay (down) tilted down, mouth closed. A white face with black curved lines and a beard.

The figure of Resi Maudara is depicted as having a small body posture wearing a plain black long robe without decorative motifs and a white scarf on his shoulder. In the right hand holds a *teken* (stick) wrapped around a red dragon snake. The body is depicted in a bent position and carrying a weapon in the form of a small machete. Position both feet in a state of being silent without the use of anklets.

According to the composition of the characteristics of the shape puppets, Resi Maudara have the characters are smooth with characteristic slanting eyes, nose taper and position of the body that is shed, it is appropriate with Sunaryo opinions (2020: 43)

strung character generally makes a small shape, it appears skinny, face down (decay), narrow eyes, and a second position of the feet together. The position of the body bending and dropping (looking down) describes a calm, patient, unhurried character in all his actions (Soekarno, 1992: 31).

In addition, the white color on the face indicates that the character of Resi Maudara is a wayang with good and holy character traits, this is confirmed by Sunaryo (2020: 48) that the white color on the face expresses good looks and purity. The clothing of Resi Maudara is plain without motive and also without wearing jewelry, it is interpreted that the figure of Resi Maudara has let go of everything that is worldly, does not think about rank and position, and also has a simple nature.

King

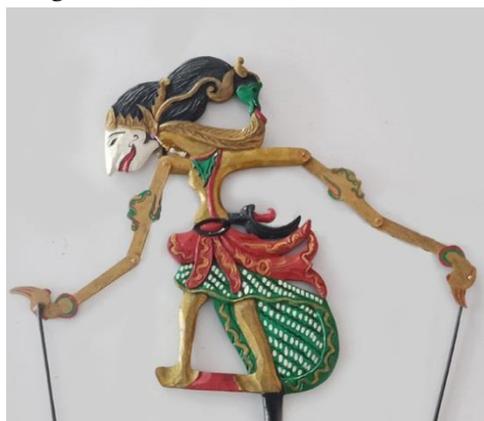


Figure 3. *Wayang Klitik* Prabu Brawijaya Damarwulan
(Documentation: Wahyu, 2020)

King characters rule a country/ kingdom, have *patih* and *tumenggung* with all his people. There is a king who is kind and gentle, but there is also a king who is cruel and evil (Sunaryo, 2020: 40-41). Crown and *topong* generally worn by kings, crown form *mekhutha*, long shaped tapered crown stacking, while *topong* crown curved round, while shaped *pogog*, the section of hair at the top of the head appear and in the back wore a triangular shaped called *garuda mungkur* (Sunaryo, 2018: 143-144). *Garuda mungkur* is a decoration on the back of a coil or crown, this type of decoration is

generally worn by kings, knights, courtiers and also *patih* (Widyokusumo, 2010: 402-411).

Shape of *wayang klitik* King Damarwulan visualized the position of head *drop* (down) side down. Eye shaped called *liyepan* (slanted), nose pointed follow the position of a face tilted down or *drop* (down), the mouth clenched with visible depiction of teeth depicted in white, section back end of the mouth are *keketan* (meeting end of the lips). The face of Prabu Damarwulan's *wayang klitik* is white.

The clothing and attributes of Prabu Damarwulan's *wayang klitik* on the head using an *irah-irah* in the form of long hair with a rivet bun (a bun in the shape of a snail shell) and a head covering in the form of a *garuda mungkur*. On the forehead, there is a *jamang* (curved decoration attached to the head), *sumping sekar kluwih* and beaded earrings that decorate the ears of the *wayang klitik* character.

Upper body portion puppet necklace adorned with the attributes *ulur-ulur* (long chain necklace wears) in the neck. On the hand side, there is a *nagamamongsa* chelated shoulder decoration in the form of a combination of curved lines and a *kana* bracelet (bracelet with a double circle shape). The subordinates wear green *dodot rampekan* (*jarik* cloth in a long round shape) with a *parang batik* motif made of white short straight line rhythmically arranged oblique rhythms tied with a belt and red *sampur* (shawl) on the top. Prabu Damarwulan carried a weapon in the form of a *keris* on the back of his back. The position of the two feet is depicted as stepping (*jangkahan wiyar*).

Conclude from the complete *wayang* jewelry from other puppets, it characterizes that the *wayang klitik* Prabu Brawijaya Damarwulan belongs to the king class. Prabu Damarwulan did not wear a crown but only used a *jamang* ornament with a rivet curled head with a back cover in the form of a *garuda mungkur*. The character of Prabu Damarwulan is described as a dashing character symbolized by the use of the *parang* pattern on the *dodot* (cloth *jarik*), this is in accordance with the opinion of Sunarto (2004: 70) that the making of the *dodot* motif is

in accordance with the character, if the character is dashing it is made with a *parang* pattern or *parang barong*, whereas if the character is *punakawan/dhagelan*, it must be made with *kawung* pattern.

Princess



Figure 4. *Wayang Klitik* Dewi Asmara Wulan (Documentation: Wahyu, 2020)

The female character is depicted wearing a cloth that often dangles to the back of the legs (*samparan* cloth), cloth that is worn in layers, the lining of the hips has a *centhing dodot*, the body wears *kemben*, while the shoulders and arms remain open, but some of them are shown wearing clothes (Sunaryo, 2018: 44). This opinion is also reinforced by Soekarno (1992: 149) that the clothes of the lower female puppet group wear a *sumekan* that is extended down to the bottom, to the *dodot* with the tip sticking up called *centhingan dodot*, the cloth is extended to the ground, called *samparan* and the belly is given a *pending* belt.

Most of the female characters wear a *gelung*, with a variety of dressings, but are slightly different from the male knights. In the *gelung minangkara*, the curls rise backwards and are very typical of *wayang* attributes. Apart from being curled up, the hair is also depicted flowing down, either a bit short above the shoulders, or long through the neck to the back of the back (Sunaryo, 2018: 44-45). Based on the nature of all classes pointy-nosed daughter,

liyepan eye , mouth closed, to be *luruh* , *longok* , and *langak* (Soekarno, 1992: 148).

Wayang klitik Dewi Asmara Wulan belongs to the female class because she has a distinctive characteristic of having long, flowing hair to the back of her back decorated with the *garuda mungkur* attribute . The female group has complete ornate attributes in the form of *garuda mungkur*, *jamang*, *sumping*, *ulur-ulur* necklaces, shoulder straps , *kana* bracelets and on clothes using *kemben* with *dodot* dangling down to the bottom. Class of princess puppets face shaped *liyepan* eye , pointed nose, mouth closed with the head *luruh* and *longok* at the body position of bending. Position face *luruh* , or *longok* are used to denote *antawecana* the character voice of the puppet when be played right. White face as a symbol of beauty. The *dodot* in female puppets uses a batik pattern in the form of a *parang* pattern to show a brave and assertive character, while the *kawung* pattern shows a character with a somewhat humorous character. The position of the two legs of the female puppet group is depicted as still with the soles of the feet attached to express a still position and when walking is very careful and smooth.

Knight



Figure 5. *Wayang Klitik* Raden Pudo Wirange (Documentation: Wahyu, 2020)

Knight figures generally serve the king and the country, among them have the

intelligence and ability to fight, defend truth and justice. According to Sunaryo (2020: 41), the knights are generally small and slender, the depiction of a thin, calm and gentle figure is an expression of self-control because of spiritual strength and refinement, while large sizes show more physical strength, coarseness, and passion. uncontrollable. The knights wore a cloth called *dodot*, with an open chest (Sunaryo, 2018: 142). The subtle-group characters are generally small, look thin, face down, eyes narrow, legs together. A dashing character is larger than a subtle puppet, has stepped feet, head straight, or slightly bent, eyes round, or not too slanted, mustache, and beard (Sunaryo, 2020: 43).

The form of the *wayang klitik* of Raden Pudo Wirange, belonging to the warrior class, has a distinctive characteristic of having a characteristic depiction with minimal accessories on the body and seems plain. The knight group has decorative attributes in the form of *jamang* and *sumping*. Puppet face noble class could take the form of *liyepan* and *kadelen* eye, form a pointed nose, mouth closed with the head *luruh*. Eye shape and position of the face *luruh* used for the marker *antawecana* the voice of the puppet characters when played. The face is white as a symbol of good looks, while the color of the face is red as a symbol of boldness and courage. The *dodot* in the puppet of the warrior class uses a batik pattern in the form of a *parang* pattern to show a brave and assertive character, while the *kawung* pattern is to show a character with a somewhat humorous character. The position of the two legs of the *wayang* class of knight is depicted as short stances to suit their small body shape and smooth character.

Punakawan group

According to Soekarno (1992: 156) these puppets are used for amusement and amusement. The duties of the puppets of the *punakawan* group are as helpers/followers, namely: (1) Semar, Gareng, Petruk, Bagong, the followers of the knights; (2) *cantrik*/bagawan follower *cantrik*; (3) Togok,

Sarawita, a follower of the *sabranagan* / giant group; (4) Cangik and Limbuk followers of the king's daughter; (5) Patuk and Temboro, the messengers of the gods on Senses. Soekatno's opinion is also strengthened by Sunaryo (2018: 42), a humorous figure depicting ordinary people who serve their master, the servants generally serve as their master's entertainers, but not infrequently they also act as advisors. Humorous puppets are puppets that depict a sense of humor (funny), so the depiction is also funny in the form of a caricature (Soekatno, 1992: 13). Conclude from the clothes wearing a *sarung*, the motive is clear, usually *kawung* or other geometric motifs, usually inserted around the waist a machete, sickle, ax, etc., some puppets are depicted wearing short loincloths or trousers (Sunaryo, 2018: 44).



Figure 6. *Wayang Klitik* Sabdopalon (Documentation: Wahyu, 2020)

Sabdopalon has the characteristic *rembesan* eye which is interpreted by the character who has an element of humor to some extent, both behavior, speech or deeds have an element of amusement or laughter. The mouth shape of the *gusen ngablak* functioned as a funny form of the Sabdopalon character and became his trademark. The black color all over the body indicates a wise and well-established figure, because Sabdopalon is not only serving as a servant in the story, but is also often asked by his children, namely the knights for advice and guidance in living life.

Face position *langak* interpreted the separate Sabdopalon character does not hesitate to remind his master when making a mistake which he said does not correspond with the truth. The position of the fingers in a pointing position was interpreted by Sabdopalon as an intermediary figure asking for directions or a figure who showed him, as in the story the knights often asked for directions when they got into trouble. The use of batik *kawung* pattern on *dodot* interpreted Sabdopalon a humorous and stressed as prominent characters servant class. In accordance with the statement of Sarwono (2005), the *kawung* pattern is worn or those who are entitled to wear it are the palace servants (servants who are close to the king and the royal family).

The Function of Wayang Klitik in the *Bersih Sendang* Ceremony in Wonosoco Village

Wayang klitik is one of the performing arts that is still sustainable, especially in Wonosoco Village, Undaan District, Kudus Regency. *Wayang klitik* has a function related to the fulfillment of certain needs. *Wayang klitik* shows are still performed today because wayang klitik is still considered functional and useful for the supporting community, especially the people of Wonosoco Village. *Wayang klitik* itself is an important element that functions as a ritual medium in the *bersih sendang* ceremony which is held once a year.

Personal Functions of Wayang Klitik.



Figure 7. Change form of *wayang klitik* (Documentation: Wahyu, 2020)

Personal function is usually associated with personal expression of how a person communicates feelings and ideas that exist within him. Even more deeply, this function contains one's personal views regarding general events or objects that are close to the lives of many people. As a means of personal expression, art is a language created to communicate the artist's ideas and feelings (Syarif 2018). Likewise, the *wayang klitik*, as a form of art, is an form of expression, ideas and feelings of the artist who created it.

In the process of making *wayang klitik* artists develop new forms and styles as the identity of the typical *wayang klitik* of Wonosoco Village, but still pay attention to the rules of *wayang klitik*, especially the form of the characters of *wayang klitik* and their *wandas* (characteristics). This is in accordance with the opinion of Dwijayanto (2013: 17) that the form and appearance of the *wayang* itself undergoes various transformations, adapting to the dynamics of the times and places where it develops.

Comparison with the *wayang klitik* from Blora Regency which has very simple carving characteristics and is only made on the edges of the wood without details on the ornaments used such as *topong* (crown), *sumping* (earlobe ornament), *dodot* decorative pattern (*jarik* cloth), *keris*, belt, *sampur* pattern (shawl) and hair. Whereas in the form of *wayang klitik* in Wonosoco Village, almost all parts are carved to add aesthetic and volume to the *wayang* body, hair, clothing and attributes. In coloring, both use striking colors, namely red and green. In the Blora puppet, the composition of the coloring is not very good. Meanwhile, the color composition of the *wayang klitik* in Wonosoco Village has considered the color composition and the whole puppet created by the artist uses the same color to form a harmonious unity. The fabric motifs on the *dodot wayang klitik* village of Wonosoco are made very clear, namely using the *batik parang* and *kawung* pattern, in contrast to the Blora puppets whose fabric motifs are still abstract and less clear to identify.

Social Function of *Wayang Klitik*

According to Feldman (1967) Basically, all art has a social function because art is created to be enjoyed or seen, and artists expect their work to be appreciated by society. Likewise, the *wayang klitik* in Wonosoco Village, Undaan District, Kudus Regency, is made not only to be enjoyed by the artists themselves, but also to see and enjoy the beauty of the puppets by the community, especially the people of Wonosoco Village and puppet art lovers.

Ritual Function in Bersih Sendang Ceremony

Bersih sendang ceremony with *wayang klitik* performances in Wonosoco Village, District of Undaan Kudus is an event to constantly u held once a year is located always around *dhanyang* (ancestor guards village) villages located on both the *sendang* the *Sendang Gading* and *Sendang Dewot* in Shawwal month with the sacral day for puppet performances that should be Saturday *Pon* and Sunday *Legi*.

Wayang klitik performance in Wonosoco Village is held during the day starting at 10.00 and finishing at 16.00. In the performance of the *wayang klitik*, both the puppeteer and its members wear distinctive clothes, namely the *dalang* wears the Javanese *jangkep* (traditional clothing for the province of Central Java) and the *niyaga* (gamelan players) wear *surjan* clothes with *lurik* motifs and *blangkon*. In the show there are also a variety of offerings like as *sego golong*, *kambing kendhit*, and also a variety of snack market. The function of the offering is as a medium for summoning spirits and offerings to *dhanyang* (Radhia, 2015: 166).

By giving *wayang klitik* shows to the *dhanyang* village, people in the area believe that they will get a reward in the form of support for the achievement of goals, on the other hand, if the *wayang klitik* show is eliminated, the community is afraid that they will be disturbed and calamity. So by holding a *wayang klitik* performance is intended to beg for safety, welfare, and the achievement of a harmonious life, so that this can function to reduce fear of crises in the lives of the people of

Wonosoco. Besides that, it is also used as a means of conveying gratitude to God and the dhanyang village for the abundance of water in Wonosoco Village .

Entertainment Function

According to Wibisana and Herawati (2010: 53), originally puppets functioned as ritual events, then developed into entertainment which had the function of *dulce et utile* 'fun and useful'. *Wayang* is also an entertainment medium that is used for various purposes, but still adhering to the purpose of *wayang* performances, namely as a spectacle and guidance (Tofani, 2013: 5). People who are invited and who attend this event basically have a desire to entertain themselves or have recreation (Sekarningsih and Rohayani, 2006:11).



Figure 8. Audience of *wayang klitik* performance
(Documentation: Wahyu, 2020)

In the *wayang klitik* show as the highlight of the *bersih sendang* ceremony in Wonsoco Village, the audience is always attended by other than the residents of Wonosoco Village itself, also attended by people from outside Wonosoco Village, even to some from outside the city and abroad. In general, they come to look for entertainment to let go of their routine life, daily problems and make a certain satisfaction when watching the *wayang klitik* performance in Wonosoco Village as one of the

traditional *wayang* performances that are still preserved today .

Educational function

According to Widyamanta (2012: 68) *wayang* functions as a guide or guidance, meaning that it has a pedagogical element, through characters who have their own character, style and character, such as examples of the attitude of leaders for their people, pastors and their students. Entertainment is related to leisure issues in games, pleasure seeking, and effectiveness of use (Setiawati, 2003: 4).



Figure 9. Scene of Sabdopalon and Raden Pudo Wirange
(Documentation: Wahyu, 2020)

At the *wayang klitik* show presented by puppeteer Ki Sutikno in a *bersih sendang* ceremony in Wonosoco Village, Undaan District, Kudus Regency on June 13, 2020 with the *lakon Mbangun sigit Suargo Bandang*, there is an invitation to maintain cleanliness and be aware of the spread of the corona virus by continuing to carry out health protocols, namely washing hands with soap, wear a mask and apply social dictancing.

Communication Functions

Puppets performance as a medium is a form of communication between humans and spirits through supernatural abilities that owned by a puppeteer (Seramasara, 2019: 43). *Wayang klitik* show in a *bersih sendang* ceremony is held to fulfill its function as a means of vertical communication to God, ancestors,

dhanyang (ancestral guardians) of the village and *pundhen* (sacred places) to ask for water fertility, be given safety and protection as well as horizontal communication to the people who watch the puppet show. To the community, for example, through the Sabdopalon figure who had a dialogue with the puppeteer, giving information that the ritual of *bersih sendang* had to be carried out even in a pandemic condition by paying attention to health protocols. This is to keep this tradition from fading and being eroded by time.

Puppet Physical Functions

The *wayang klitik* performance in the *bersih sendang* ceremony in Wonosoco Village, besides functioning as a means of ritual and as entertainment, has an aesthetic presentation function or contains aesthetic value to be lived. Demonstration of *wayang* characters appearing in beautiful art (Wibisana and Herawati, 2010: 2).

Physically, *wayang klitik* has its own beauty, from a material made of wood that makes a distinctive sound when colliding, the color combination used uses striking colors to attract the eye of the puppet audience and as a props in portraying a character with a story background that will be used. In accordance with the opinion (Junaedi, 2014: 90) that *pakeliran* is a story presentation using puppets as the characters .

Apart from being a props in playing character figures, the *wayang klitik* of Wonosoco Village has another very important and sacred function, namely as a performing art in a medium *bersih sendang* ceremony which is held once a year. In the *bersih sendang* ceremony in Wonosoco Village, it will not be considered valid without holding a *wayang klitik* show.

CONCLUSION

The shape of the *wayang klitik* in Wonosoco Village is made of flat wood with a small puppet size compared to leather puppets . *Wayang klitik* of Wonosoco Village the shape is simple made by way of carved and stained

with decorative techniques without gradation. In general, the characters of *wayang klitik* are classified into (1) Hermit groups. (2) the king class, (3) Princess class , (4) the knight class, and (5) the humorist/*punakawan* class. Figures of *wayang klitik* Wonosoco Village have characteristics that vary include eye shape, nose shape, the shape of the mouth, face color, body shape, clothing and attributes used.

Wayang klitik in the *bersih sendang* ceremony in Wonosoco Village as a performance art has three functions, namely personal functions, social functions and physical functions. The personal function of *wayang klitik* is a form of expression of the beauty of the artist making the *wayang klitik* with his creations. The social functions of *wayang klitik* in a *bersih sendang* ceremony consist of: (1) a ritual function in which the *wayang klitik* is a performance aimed at the *dhanyang* village to express gratitude for the abundance of water and also to seek protection, safety and to be kept away from every danger; (2) the educational function of *wayang klitik* in the form of appeals and guidance to the public regarding information that can add insight; (3) the communication function in the *wayang klitik* in the *bersih sendang* ceremonial vertically to God, ancestors, *dhanyang kampung* and *pundhen* to ask for safety as well as gratitude as well as horizontal communication to the people who watch the *wayang klitik* performance. The physical function of *wayang klitik* is as a props in playing the characters of the characters with the background of the story to be presented.

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