**THE MEANING OF PUPPET GOLEK FOR PUPPET GOLEK MASTER THROUGH THE POLITICAL CAMPAIGN USE PUPPET GOLEK SHOW**

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ABSTRACT

*The objective of this research is to know the meaning puppet golek for the puppeteer. The meaning is built on internal factors of puppeteer communication experience and external factors based on the puppeteers's interaction with stakeholders (audiens, political actors, political parties, and puppet performance crews).*

*The research used qualitative approach by constructivism paradigm and phenomenology approach. The subject were puppet golek masters that has been trusted by the political actors, political parties or government agencies to help deliver a political message through a puppet show. The data were collected through in by depth interview, passive participant observation.*

*The result of the research revealed the meaning of puppet golek had a diversity for each puppet master,* *that puppets are objects full of symbolic and philosophical, source of income, culture, multi arts and total theater, stage teachers in terms of religion, life and education and mediator for political parties.*

keyword: *meaning, puppet, golek, political, campaign*

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INTRODUCTION

Puppets are part of animist religious activities that develop "hyang", carried out at harvest in the form of ruwatan, tingkeban, or "merti village" ceremonies so that the harvest is successful or even so that the village can avoid all disasters. In the year (898-910) M, although the dolls had become puppets, they were still intended to worship sanghyang. (Cindo, 2010: 4)

The early days of the tenth century animist beliefs began to be shifted by the influence of Hinduism which made the "rise" of the character "god" placed above "hyang". The twelfth to fifteenth century was the era of 'secularization' which was the first stage with the compilation of various myths that glorified the kings as direct descendants of the gods. In the fifteenth century the influence of Islamic culture began to seep without being felt and in the early sixteenth century stood the kingdom of Demak (1500-1550 AD). (Cindo, 2010: 5)

Many of the rules of puppet golek that clash with Islamic teachings, Raden Patah ordered to change some of the rules of the puppet which were immediately carried out by the trustees in mutual cooperation. The puppet beber rich in Prabangkara (Majapahit era) was re-made from buffalo skin (in the kingdom of Demak at that time, cows should not be cut to respect many Hindus to avoid SARA-themed riots). (Cindo, 2010: 5)

But over time, the meaning of puppets changed according to the experience of the puppeteers who used them which were influenced by the times. in ancient times puppets were interpreted as worship by animists. Then with the development of Islamic teachings in Indonesia, the puppets were used as a medium for the spread of Islamic teachings by Sunan Kalijaga. Furthermore, puppets are considered as a medium for teaching because puppets have philosophical symbols that can be applied as a way of life. After being touched with the arts, the meaning of puppet transforms not only as a means of education but also entertainment for the community as well as campaign channels for political parties and also legislative candidates to entice the public to be elected in the election.

The transformation of puppet meanings from time to time is influenced by the puppeteers's experience and his interactions with the people around him. Through communication experiences built by puppeteers with various stakeholders involved: political parties, political actors, government agencies, performance crews and audience. Thus forming the knowledge or meaning of puppets for puppeteers, therefore this research is appropriate to be explored using the phenomenology theory by Alfred Schutz. This research aims to find out the meaning of intersubjectivity regarding puppeteers originating from social actions or interactions oriented to other people's behavior. in the past, present and future. The puppet golek puppeteers has an intersubjective view of the meaning of puppets not derived from the meaning of the personal or individual world, but formed in the social world of the actors involved with the puppeteers and the surrounding environment in the form of "common" and "shared" among the parties involved.

Based on the explanation above, the author concludes the purpose of this research is to find out the meaning of puppets for puppeteers, how the puppeteers form knowledge about the meaning of puppets through communication experiences with stakeholders from the beginning of their career to becoming popular puppet masters who are believed to be able to help the campaign politics with puppet show performances.

BUILDING MEANING THROUGH COMMUNICATION EXPERIENCE

*Phenomenology tries to find an understanding of how humans construct important meanings and concepts within the framework of intersubjectivity. Intersubjectivity because our understanding of the world is shaped by our relationships with others. Even though the meaning that we create can be traced in the actions, works, and activities that we do, there are still other people's roles in it. (Kuswarno. 2009: 2)*

*Phenomenology, as the name implies, is science (logos) about something that looks (phenomenon), thus each study or every work that discusses the appearance of anything that is phenomenology (Bertens, 1987: 3). Whereas Littlejohn revealed that phenomenology is the study of knowledge originating from consciousness, or when understanding an object or event by experiencing it consciously (Littlejohn, 2005: 184)*

*Phenomenology also seeks to express the meaning of one's experience. The meaning of something experienced by someone will depend on how people relate to something. (Edgar and Sedgwick, 1999: 273). In line with that Littlejohn and Foss stated that phenomenology is related to the appearance of an object, event or a condition in our perception. Knowledge comes from experiences that are realized in our perceptions. In this case, phenomenology means to let something come to manifest itself as it is. Thus, on the one hand the meaning arises by allowing the reality / phenomenon / experience to open itself. On the other hand, the meaning appears as a result of the interaction between the subject and the phenomenon that they experience. (Littlejohn and Foss, 2005: 38).*

*This research uses the phenomenology theory of Alfred Schutz who assumed to reconstruct the "real" human world of life in a form that they themselves experienced. The reality of the world is intersubjective in the sense that community members share the basic perceptions of the world that they internalize through socialization and enable them to interact or communicate. (Kuswarno, 2009: 110)*

*According to Schutz, phenomenology as a method was formulated as a medium to examine and analyze the inner life of an individual in the form of experiences of phenomena or appearances as they are, which are commonly called currents of consciousness (Campbell, 1994: 233). The task of phenomenology according to Schutz is to connect scientific knowledge with everyday experience, while daily activities and experiences are the source and root of scientific knowledge (Craib, 1986: 126). Schutz focuses on the way people understand the awareness of others, but he lives in the flow of self-awareness. The perspective used by Schutz to understand consciousness is the intersubjective concept. What is meant by the intersubjective world Schutz emphasizes that "social" science is defined as the relationship between two people or more people and the concept of "action" is defined as behavior that forms subjective meaning. But according to Schutz, the subjective meaning does not exist in the private, personal or individual world. The subjective meaning formed in the social world by actors is in the form of a "common and shared" among actors. Therefore a subjective meaning is seen as "intersubjective". (Kuswarno, 2009: 110)*

*Besides the "intersubjective" meaning, the social world, according to Schutz, must be seen historically. Therefore Schutz concludes that social action is an action that is oriented towards the behavior of other people in the past, present and future. To illustrate that the purpose of a person's social action is quite complex, Schutz borrows the term grammar, calling it in the future perfect tense (modo future exacti). Meanwhile, an action can be in the form of "ongoing action" (the action in progress), and "complete action" (the complected act). By borrowing a term from Heidegger, Schutz mentions that “the complected act thus pictured in the future perfect tense as the project (Entwurf) of the action.” What is called a "project" Schutz explains:: “is the act which is the goal of the action and which is brought into being by the action.” (Kuswarno, 2009: 110-111)*

*Project is a complicated meaning or contextual meaning. Therefore, to describe the whole action of a person, it is necessary to give the proposed phase Schutz gives the name in-order-to-motive (Um-zu-motiv) action which refers to the future; and because-motive (well-motiv) actions that refer to the past. The first motive ("motive-for") will be a statement, while the second motive ("motive-cause") by looking at previous experience and knowledge of how it will be. "(Kuswarno, 2009: 110-111)*

*In the phenomenological context, puppeteers are actors who carry out social actions with actors namely performance crews, political actors, political parties, government, audiences so that they have similarities and togetherness in the meaning of intersubjectivity. Following Schutz's puppeteers's thinking as an actor has one of two motives or both motives, namely future-oriented motives and motifs oriented to the past. These motives will determine the puppeteers in carrying out social actions with community members, both the motives in the form of hopes from the puppeteers itself (future motives) or the motives of past experiences that encourage them to help political campaigns using puppet shows. This motive directs the puppeteers to interact with community members, exchanges ideas about the meaning of puppets and then produces intersubjective meanings about puppet.*

METHODOLOGY

This research uses qualitative research which means that research uses researchers as an instrument of research. The research sample is not as an object of research but as a subject of research and has similarities with researchers. Therefore researchers in qualitative research must involve natural research settings and join research subjects. Qualitative research prioritizes emic perspectives, prioritizing the views of research subjects, although there is a view of researchers, which is called an ethical perspective, but researchers do not emphasize that view. In this research using a qualitative research method to find out the communication experience of the puppeteers who have been involved in helping political campaigns.

This research looked at social actions between puppeteers and stakeholders (political parties, political actors, government agencies and performance teams and audiences of puppet shows). As a result of this social action, puppeteers try to build the meaning of the puppet intersubjectivity that has similarities and togetherness of meaning.

This research produces descriptive data in the form of written or oral words from the puppeteers and the behavior of his observations, which means that the data is based on the perspective of the research subject (emic) plus analysis based on the researcher (etic).

The paradigm used in this research is the constructivist paradigm because in this research trying to build knowledge about the meaning of puppets, this is similar to constructivist thinking which refers to constructivism, which believes that human knowledge is the result of human construction itself. Von Glasersfeld in Bettencourt, 1989 and Matthews, 1994, as quoted by Suparno, 1997: 18).

In addition, this study also refers to the phenomenological approach because this research tries to describe the puppeteers phenomenon by using puppets in political campaigns according to his own views, this is in line with the phenomenological understanding according to Cresswell:

“*whereas a biography reports the life of a single individual, a phenomenological study descrive the meaning of the lived experiences for the several individuals about a concept or the phenomenon*” (Creswell, 1998: 51)

RESULTS AND DISCUSSION

The meaning of puppets by puppeteers is very diverse including:

1. Puppets are symbolic and philosophical objects
2. Puppets are a source of income
3. Puppet is a culture
4. Puppet is a multi-art and total theater
5. Puppet is a stage teacher in terms of religion, life and education
6. Puppet as mediator for political parties.

**Picture 1.1**

**Model of the meaning of puppets golek for puppet golek master through political campaigns use puppet golek show**

**The meaning of puppets golek for puppet golek master**

The meaning is formed based on two factors, namely internal factors, based on the puppet's personal experience and understanding gained from the results of interactions with stakeholders where interaction produces experiences that form the puppeteers's intersubjective meanings about puppets.

**DISCUSSION**

Meaning is the meaning or purpose that is knotted from a word, so the meaning with the object is very intertwined and merges with one another. If a word cannot be connected with the object, a certain event or situation then we cannot obtain the meaning of the word (Tjiptadi, 1984: 19).

While the puppets themselves have many meanings. Puppet is part of an animist religious activity that develops "hyang", which is basically done at the time of harvesting or taneman in the form of ruwatan, tingkeban, or "village merti" ceremonies so that the harvest is successful or even the village can avoid all disasters. In the year (898-910) M, even though the puppets had become puppeteers, they were still intended to worship the sanghyang. (Cindo, 2010: 4). The early days of the tenth century animist beliefs began to be shifted by the influence of Hinduism which made the "rise" of the character "god" placed above "hyang". The twelfth to fifteenth century was the era of 'secularization' which was the first stage with the compilation of various myths that glorified the kings as direct descendants of the gods. In the fifteenth century the influence of Islamic culture began to seep without being felt and in the early sixteenth century stood the kingdom of Demak (1500-1550 AD). (Cindo, 2010: 5) so that during the establishment of the kingdom of Demak this was used as a medium for the spread of Islam by Wali Songo.

West Java, the first place to develop puppets was Cirebon, namely during the time of Sunan Gunung Jati (15th century). The type of puppet that was first known was the type of shadow puppets. While the puppet show began to be known in Cirebon at the beginning of the 16th century and is known as the puppet golek papak or cepak. In its development, we are more familiar with the Purwa puppet show, which is based on the stories of the Ramayana and Mahabharata. (Cindo, 2010: 11-12)

The birth of the golek comes from the idea of ​​Dalem Regent Bandung (Karang Anyar) who commissioned Ki Darman, a shadow puppet craftsman from Tegal who lives in Cibiru, to make Purwa's golek form. Initially this wooden puppet was still influenced by the form of shadow puppets, namely sprawl or dwimatra. In subsequent developments, created the form of golek increasingly rounded or tridimensional as we usually see now. Then making the golek spread throughout the area of ​​West Java such as Garut, Ciamis, Bogor, Karawang, Indramayu, Cirebon, Majalaya, and so on. (Cindo, 2010: 12)

Puppets with colors that are quite clear in their symbolic classification, with each character appearing in character and temperament, namely:

1. Red for anger

2. White for good and honest character

3. Pink color for half character

4. Green for sincere character

5. Black for permanence. (Lisbijanto, 2013: 4)

This study discusses the construction of the meaning of puppets from the puppeteer itself so that it is in line with the phenomenological approach which, according to Creswell and Mulyana, is:

“Whereas a biography reports the life of a single individual, a phenomenological study descrive the meaning of the lived experiences for the several individuals about a concept or the phenomenon”. (Creswell, 1998: 51).

“Studies with a phenomenological approach thus attempt to explain the meaning of life experiences of some people about a concept or symptom, including in terms of self-concept or their own views”. (Mulyana, 2007: 91).

Based on the phenomenological understanding expressed by Creswell that this research is in line, this research is trying to explain the meaning of puppets based on the life experiences of puppeteers based on the subjective view of the puppeteers itself is also in line with what was expressed by Mulyana which mentions phenomenological approaches including subjective approaches or interpretive (Mulyana, 2001: 59), who views active humans, contrasts with objective approaches or behavioristic and structural approaches which assume that humans are passive. Each active puppeteer interprets his understanding of the puppet differently depending on their life experience.

Because this study uses a phenomenological approach where the phenomenological approach tends to use qualitative research as its methodological basis. The following can be explained the characteristics of qualitative research in line with the characteristics of phenomenological research:

1. Focus on something that appears, returns to the real (essence), gets out of the routine, and comes out of what is believed to be truth and habits in everyday life.
2. Phenomenology is interested in the whole, by observing entities from various paradigms and perspectives, until an essential view of experience or phenomenon is observed.
3. Phenomenology seeks meaning and essence of appearance, with intuition and reflection in conscious action through experience. This meaning is finally brought to ideas, concepts, judgments, and essential understanding
4. Phenomenology describes experience, not explaining or analyzing, a description of phenomenology will be very close to the nature (texture, quality, and supporting properties) of something. So that the description will maintain such a phenomenon as it is, and highlight the nature and meaning behind it. Furthermore, the description will also make a "living" phenomenon in an accurate and complete term. In other words, the same "life" between that which appears with what is seen by the five senses.
5. Phenomenology is rooted in questions that are directly related to the meaning of observed phenomena. Thus phenomenology researchers will be very close to the observed phenomenon. The researcher's analogy is one of the puzzle parts of a biographical story.
6. Integration of subject and object. Researcher's perception will be comparable or the same as what he sees or hears. The experience of an action will make the object a subject, and the subject becomes an object.
7. Investigations carried out within the intersubjective framework, reality is one part of the overall process.
8. Data obtained (through thinking, intuition, reflection, and assessment) is the main evidence in scientific knowledge.
9. Research questions must be formulated very carefully. Every word must be chosen, where the word chosen is the most important word, so that it can show the main meaning as well. (Kuswarno, 2009: 36-37)

Based on the explanation of the points above regarding the characteristics of qualitative research that are in line with the characteristics of phenomenological research, it can be explained that the research tries to describe the experience of communication and knowledge about puppets from the puppeteers of the political campaigns he played in the puppet show. Knowledge of puppets is derived from the search for meaning and conscious action by the puppeteer through the experiences they have experienced. This research tells about the biography of the puppeteers, how they first wrestled puppets, liked puppets and made puppets one of the soul mates for their source of income or just liking puppets as an art object that entertained him and enjoyed his work. All the meanings about puppets and the communication experiences formed by the puppeteers are related to political campaigns using puppet shows observed based on the paradigm and perspective of each puppeteer that is subjective. In this study trying to describe experience is not analyzing experience. The phenomenon is left as it is, natural and accentuating natural traits without changing anything. The researcher seeks to integrate with the object of research, there is equality between the researcher and the object of research, where the perception of the researcher will be comparable to what is seen by the researcher and heard by the researcher. Experience will make objects become subjects, and subjects become objects.

The construction of the meaning of puppet by puppeteer is derived from consciousness, mind, and in action, this is in line with the understanding of phenomenology theory according to Littlejohn is the study of knowledge originating from consciousness, or how to understand an object or event by experiencing it consciously (Littlejohn and Foss, 2005 : 184)

Phenomenology also seeks to express the meaning of one's experience. The meaning of something experienced by someone will depend on how people relate to something. (Edgar and Sedgwick, 1999: 273). In line with that Littlejohn and Foss stated that phenomenology is related to the appearance of an object, event or a condition in our perception. Knowledge comes from experiences that are realized in our perceptions. In this case, phenomenology means to let something come to manifest itself as it is. Thus, on the one hand the meaning arises by allowing the reality / phenomenon / experience to open itself. On the other hand, the meaning appears as a result of the interaction between the subject and the phenomenon that they experience. (Littlejohn and Foss, 2005: 38)

So based on the above explanation of phenomenology in general, this study is suitable to use phenomenological theory because it seeks to create knowledge or meaning that comes from the consciousness or experience of puppeteer regarding the puppet itself based on its intersubjectivity. The objectivity of a puppeteer in interpreting puppets or forming knowledge about puppet according to what has been explained by Littlejohn and Foss is related to the appearance of an object, event or condition in our perception, so that the meaning will not be uniform but depends on events and conditions in perception itself or we know as intersubjectivity.

The phenomenology theory used as a knife of analysis in this study is the phenomenological theory expressed by Alfred Schutz. Schutz focuses on the way people understand the awareness of others, but he lives in the flow of self-awareness. The perspective used by Schutz to understand consciousness is the intersubjective concept. What is meant by the intersubjective world is life-world (life-world) or the world of everyday life. (Ritzer and Goodman, 2007: 94)

In other words for Schutz, and phenomenological understanding, the main task of phenomenological analysis is to reconstruct the "real" human world of life in their own natural form. The reality of the world is intersubjective in the sense that community members share the basic perceptions of the world that they internalize through socialization and enable them to interact or communicate. (Kuswarno, 2009: 110)

Schutz emphasizes that "social" science is defined as the relationship between two people or more people and the concept of "action" is defined as behavior that forms subjective meaning. But according to Schutz, the subjective meaning does not exist in the private, personal or individual world. The subjective meaning formed in the social world by actors is in the form of a "common and shared" among actors. Therefore a subjective meaning is seen as "intersubjective". (Kuswarno, 2009: 110)

Based on the phenomenology theory revealed by Alfred Schutz above, this study will focus on exploring how to reconstruct the world of natural puppeteer life in the form that each of these puppeteers experiences. The reality experienced by these puppeteers is intersubjective in the sense that meaning arises from the interaction or communication carried out by the puppeteer through socialization to community members. Social actions or relationships between puppeteers and others will form intersubjective meanings about puppets.

But the intersubjective meaning is not from the private world of the puppeteer. But it comes from the social world of puppeteers with other community members, where they exchange knowledge through interaction so that the "similarity" and "togetherness" manifests the meaning of puppet between the parties involved. So that subjective meaning is seen as "intersubjective" because it assumes that not only the puppeteer creates the meaning itself, but from the actions of the puppeteer with other members of the community that give rise to this meaning.

Besides the "intersubjective" meaning, the social world, according to Schutz, must be seen historically. Therefore Schutz concludes that social action is an action that is oriented towards the behavior of other people in the past, present and future. To illustrate that the purpose of a person's social action is quite complex, Schutz borrows the term grammar, calling it in the future perfect tense (modo future exacti). Meanwhile, an action can be in the form of "ongoing action" (the action in progress), and "complete action" (the complected act). By borrowing a term from Heidegger, Schutz mentions that "the complected act thus pictured in the future perfect tense as the project (Entwurf) of the action." What is called a "project" Schutz explains: "is the act which is the goal of the action and which is brought into being by the action. "(Kuswarno, 2009: 110-111)

Project is a complicated meaning or contextual meaning. Therefore, to describe the whole action of a person, it is necessary to give the proposed phase Schutz gives the name in-order-to-motive (Um-zu-motiv) action which refers to the future; and because-motive (well-motiv) actions that refer to the past. The first motive ("motive-for") will be a statement, while the second motive ("motive-cause") by looking at the experience and prior knowledge of how the consequences. "(Kuswarno, 2009: 110-111).

After conducting interviews with informants namely puppeteer who has had experience as a puppeteer at least 5 years and has been trusted to assist political campaigns of political parties, politicians or government institutions, so that conclusions regarding the meaning of puppets pinned by the community and the environment to the puppeteer is:

1. Puppets are symbolic and philosophical objects

2. Puppets are a source of income

3. Puppet is a culture

4. Puppet is a multi-art and total theater

5. Puppet is a stage teacher in terms of religion, life and education

6. Puppet as a mediator for political parties

In qualitative research there is no absolute truth. "Qualitative researchers are not seeking absolute truth". (Nasution, 2002: 6). But it is precisely to explore and understand the meaning that some individuals or groups of people are ascribed to social or humanitarian problems. (Creswell, 2007 in Cresswell, 2012: 4). So in this study it is clear, it is not research that aims to find the truth about the meaning of puppets, but tries to explore the extent to which puppeteers understand the meaning of puppets based on their experiences.

In the stages of construction of the meaning of puppets by the puppeteer according to the phenomenology theory revealed by Alfred Schutz that the formation of meaning starting from the puppeteer is the actor who performs social actions with other actors who are none other than puppet shows, political actors, political parties, governments, audiences so that they have in common and togetherness in the meaning bond of intersubjectivity. Following Schutz's puppeteer's thinking as an actor has one of two motives or both motives, namely future-oriented motives and motifs oriented to the past. These motives will determine the puppeteer in carrying out social actions with members of the community, both the motives in the form of hopes from the puppeteer itself (future motives) or the motives of past experiences that encourage them to become puppeteers. This motive directs the puppeteer to interact with community members, exchanges ideas about the meaning of puppets and then produces intersubjective meanings about puppets. The following is a discussion of conclusions about the meaning of puppets by puppeteer obtained from the results of interviews conducted with informants.

1. **Puppets are symbolic and philosophical objects**

Puppet is one object that has many symbols in each curve and color. These symbols symbolize the philosophical life of a human being which can be used as a way of life. This is in line with the puppet is a reflection and role model of life, in the past is a culture whose values ​​are used as a guide to life by the community. Besides that puppets are used as a means of ritual performance, and are a manifestation of rites of belief. Puppets are a symbol of human effort to harmonize outer and inner life. (Muji Sutrisno in Suharyono. 2005: 15-16).

Puppet is not only an entertaining performance, but also full of life philosophy values. In the puppet story, each character is a reflection or representation of human attitudes, character, and character in general. Life in this world can be said to be an embodiment of war between two conflicting poles, namely between good and evil, chaos and order, right and wrong, and between beauty and evil. Puppets are created in various story plays that contain contradictions in humans. The puppets are delivered and delivered by a puppeteer as the actor of the story in dialogue and the act of action that revives the puppet characters and the storyline. Puppet as a performing art of Javanese culture is often interpreted as "shadow" or vaguely that can move according to the play that is turned on based on the content of the story. (Aizid, 2012: 12)

Puppet golek with colors that are quite clear in their symbolic classification, with each character appearing in character and temperament, namely:

• Red color for wrath

• White for good and honest character

• Pink color for half-character

• Green for sincere character

• Black for permanence. (Lisbijanto, 2013: 4)

The definition expressed by the resource person is in accordance with the puppet understanding expressed by Muji Sutrisno, Aizid and Lisbijanto, that puppets are interpreted as examples of life for humans where humans can imitate the symbols in puppet to be used as a tool to balance human life must fulfill outer but also inner rights. Puppet is a picture of the original nature of humans which tells the original picture of human life that is full of values ​​of life. Humans can reflect through puppet shows so that we can be kept away from bad qualities and avoid doing disgraceful deeds. Lisbijanto explained that in each color stroke the puppets symbolize traits in humans which must be a reflection of human behavior.

1. **Puppets are a source of income**

Puppet shows certainly involve a variety of arts such as motion art, carving, fine art, sound art, music, theater and performing arts. So do not be surprised if the puppet show involves many people in it, so it is appropriate if the fee or honor for the puppeteer show is expensive. So it can be stated that the puppet show is a source of income for the puppeteer himself.

This is explained by this explanation by puppet observers from the Adi Wiguno Sumari Indonesian Puppet Data Center, which is about the amount of commission received by puppeteer:

"Wow, it can be Rp 50 million and above, hundreds of millions instead."

With the amount of money received by the puppeteer, so it can be concluded that a puppeteer will prosper with the amount of income for one time appearance.

1. **Puppet is a culture**

The international world recognizes that puppets are a non-cultural heritage where UNESCO acknowledges and sets puppet as a masterpiece of the oral and intagible herritage of humanity. In this context puppets are not only interpreted as physical manifestations of puppets, but also to the side of the play and the accompanying rites. Puppets as a result of Indonesia's excellent human culture have helped shape Indonesia's current national culture as part of world culture.

This is in line with the definition expressed by Darmoko that:

"Puppet is an Indonesian cultural art that has been known since the 10th century and has grown to this day. Puppets in their centuries of development have been able to withstand various tests and challenges, so that puppets become a high-quality intangible culture. " (Darmoko, 2010: 14)

Based on this, it can be explained that since ancient times puppets have been known as part of culture because in puppet shows there are various arts involved including motion art, carving, fine art, sound art, music, theater and performing arts. Puppet also proved to be timeless, as evidenced by the persistence of puppet shows up to now, only the functions and purpose of the show were transformed, namely in ancient times puppets were used as a medium for worship by animists, then developed again into a medium of learning and dissemination religious teachings, until now puppets turn into a culture of objects not used for media entertainment, teaching and exchange of cultural missions.

1. **Puppet is a multi-art and total theater**

Puppet art in ancient times was only a medium for worshiping adherents of animism before Hinduism and Islam entered the land of Java. But over time, when puppets are touched with art. So puppets turn into an art performance involving a lot of arts including music, drama, sound and sculpture. This is in line with the explanation that the stage of this shadow reached its still modest form in 1000 BC. This performance is characterized by Shamanism and serves as a worship of Hyang. In a long period of time and in evolution, this show turned into a simple puppet show (Ibid in Bagyo Suharyono. 2005: 29). Puppets function as spectacle and guidance, and are a combination of five types of art, namely: Art widya (philosophy and education), drama arts (musical performances and music), gatra art (chisel and painting), art of creation (sanggit and literature), and art of creation (conception and new creations). (Warto, Supriadi and Margana, 2011: 10-11).

1. **Puppet is a stage teacher in terms of religion, life and education**

In the puppet show, Tridharma Pedalangan must be implemented which is to provide education or teaching that is good for the community, must be able to provide entertainment to the community through its performances and also as an interpreter of bridge aspirations from the community to the government and from the government to the community. In other words, as information providers to the public.

Puppet which was originally considered only as a means of ritual, but developed into a means of education both in general education and religious education. This is in line with the following definition that puppet is a manifestation of the description of human nature with its behavior, puppets are a means of moral education which is full of good things and bad things. Regarding the relationship between man and God the Creator of the Universe, concerning the relationship between the people and the authorities, concerning the relationship between children and their parents (Pranoto, 2007: 12). Basically the puppet show in the past was a ritual worship of spirits of ancestors. This reality is still felt today. Trust is certainly closely related to the ancient beliefs of Indonesia, namely animism and dynamism (Sujamto in Bagyo Suharyono. 2005: 26-27). In its development, shadow shows or puppets are often also used as educational media, propaganda media containing noble values, shadow shows or puppets are also used at larungan, ruwatan or village clean rituals, where people have a hope to be given safety and avoid havoc and also get abundant blessings (Mulyono, 1983: 53).

1. **Puppet as mediator for political parties**

With the passage of time, the meaning of puppets changes according to the times. In ancient times puppet shows were used for worshiping animism, then developing puppet shows were used as a means of learning and the spread of Islamic religion carried out by Wali Songo. At present the puppet show is not only a means of public entertainment but also as a medium for delivering ideology and promotion for legislative candidates and political parties.

This is in line with the concept of power hegemony towards art. Hegemony is defined as Hegemony in ancient Greek called eugemonia, as described in the Encyclopedia Britanica which tells of its practice in Greece, applied to show the dominance of positions claimed by city states (polis or citystates) individually, as was done by the city state of Athens and Sparta against other countries that are equal (Hendarto in Sutiyono, 2009: 194). The concept of cultural hegemony was applied since the time of the new order where the puppeteer who succeeded in becoming a campaigner, and won the Golkar Party in the campaign destination, was rewarded by the authorities, including luxury cars and given the opportunity for the Hajj. With this incentive, the ruler can dictate, control, and foster puppeteer and puppet art, in accordance with the policies proclaimed along with the objectives of state practice (Hadiz, in Sutiyono, 2009: 192). Based on this, it can be assumed that government intervention in the arts is a form of cultural hegemony, which aims to preserve power. The puppet show also functions as a generator of the spirit of the colonial struggle and campaign media in the new order.

CONCLUSION

The meaning of puppets for puppeteers varies according to the puppeteer's communication experience that interacts with stakeholders (family, puppet show teams, parties, legislative candidates). The meaning formed is the intersubjective meaning of this because the meaning formed is not only based on the puppeteer's own communication experience, but also there is interaction with stakeholders so that the meaning is formed based on joint actions with stakeholders.

The meaning of puppets for puppet puppeteers is formed as follows:

* Puppets are symbolic and philosophical objects
* Puppets are a source of income
* Puppet is a culture
* Puppet is a multi art and total theater
* Puppet is a stage teacher in terms of religion, life and education
* Puppet as a mediator for political parties

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