



The Development of Creative Industry in the Javanese Leather Puppet Performance

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ARTICLE INFO	ABSTRACT
<p>Keywords: <i>Leather Puppets, Performance, Multiplier Effects, Cultural Carnival, Cultural Capital, and Creative Industries.</i></p> <p>How to cite: Murdowo, D. A. M., Satiyoko, Y. A., Sumiyardana, K., Basori., Wewekang, N. D., & Yono, S. 2024. <i>The Development of Creative Industry in the Javanese Leather Puppet Performance</i>. ETNOSIA: Jurnal Etnografi Indonesia, 9(2): 214-230.</p> <p>DOI: 10.31947/etnosia.v9i2.37150</p> <p>Article history: Received: September 10, 2024 Revised: December 31, 2024 Approved: December 31, 2024</p>	<p>Leather puppets performances have been carried out for generations in Pandanan Village, Klaten Regency as a ritual to repel disease outbreaks. Regular performances are held every month of Sura, but leather puppet performance ia also held every Friday <i>Pon</i> night. Local people are involved as ritual performers, spectators, and traders in the leather puppet performance. Along with suggestion of UNESCO to develop economy based on local culture, the leather puppets performance is developed in any creative industries. This study aims to explore leather puppet performance and the strategies for vitalizing the potential of leather puppets into the creative industry. Using qualitative approach, this study was conducted in Padanan village, Kabupaten Klaten, Central Java, Indonesia. Data collection methods include observation and interview. Those who participated in this study consists of village head, local figures, <i>dalang</i> (puppeteer), <i>pengrawit</i> (gamelan players), souvenir sellers, and spectators. The result shows that leather puppets performance that has changed their function from ritual tradition to repel disease outbreaks into tradition to “asking blessed” by the puppeters (<i>dalang</i>), and finally it turns to traditional performance that brings not only culture entertainment but also creating market economy. This situation is potential to develop creative economy based on local culture by developing creative industries as stated by UNESCO in order to enhance local economy.</p>

1. Introduction

Leather puppet (*wayang kulit*) is one of the important heritages of Javanese culture that has developed over the centuries. Leather puppet is not just a

performing art, but also has deep spiritual, philosophical, and educational values. Puppet is not only for entertainment, but also a means of moral and spiritual education (Sungaidi, 2019:181-200). Leather puppet performance often conveys ethical messages, virtuous teachings, and social criticism that are relevant to people's lives (Purwanto, 2018:1-30). For the Javanese people, leather puppet is a picture of the journey of human life in the world. The depiction of good human characters and bad human characters is found in the play, as well as the depiction of the cause-effect and the solution of the question of life in the world. Each character in leather puppet has deep philosophical values and symbolism (Setiawan, 2020: 37--56). Characters such as Semar, Arjuna, and Krishna not only become characters in the story, but also symbolize certain traits that are idealized in Javanese society, such as wisdom, loyalty, and heroism.

The early history of puppet in Java can be traced to the influence of Indian culture that entered the archipelago through trade and the spread of Hinduism and Buddhism around the 1st to 6th centuries AD. The great epochs from India, the Ramayana and the Mahabharata, are the basis of stories in puppet shows (Awalin, 2019: 77--89). The oldest known leather puppet in Java is called *wayang purwa*. The word "*purwa*" means "beginning" or "origin", which indicates that this puppet is considered the most ancient and fundamental form of puppetry. Stories from the Ramayana and Mahabharata are played in the form of puppets. During the time of the Hindu-Buddhist kingdoms in Java, such as the Ancient Mataram and Majapahit Kingdoms, leather puppet flourished as a medium to convey religious, moral, and wisdom values to the people. Javanese kings often used leather puppet performance to teach Hinduism and Buddhism, as well as to cultivate people's loyalty to the kingdom. When Islam began to enter and spread in Java in the 14th and 15th centuries, leather puppets underwent adaptation and transformation. Sunan Kalijaga, one of the Wali Songo, is known as a figure who uses leather puppet as a medium for Islamic *dakwah* (teachings). He created the story of *wayang gedhog* and *wayang menak*, which incorporated elements of Islam into traditional stories (Laki, 2021: 123-141; Widoyo, 2021: 125-130; Vindalia et al., 2022: 17-25).

The art of puppetry was originally purely for the sake of religious rituals and has a close relationship with traditional values (Huda, 2023:1-14; Yunita, 2020: 83-95). In its development, leather puppet in addition to being a religious ritual is also a means of entertainment (Awalin, 2019:77-89) used as a tool for self-expression, entertainment (Hakim & Kusumastiti, 2022:103-112) and a tourist attraction (Masunah et al., 2021: 89-100; Nasri et al., 2023: 171-184). The function of today's leather puppet, apart from being a counter balance to these factors, has been used as a booster for the community's economy (Warsina, et al., 2021).

As a tradition, leather puppet has a function as a means of religious rituals related to traditional values. However, along with the development of the times and the flow of globalization, leather puppet has changed into an entertainment attraction or spectacle and tourist attraction for the community. In terms of art, leather puppet functions as a tool to express oneself and unite oneself with the universe. As a performance full of life values, puppet has a source of plays from various literature to describe the flow of the performance. Leather puppet has

become an identity for the state of Indonesia as well as a cultural heritage, which should be preserved and preserved so that it does not become extinct. The shift in the function of leather puppet performance is indeed inevitable considering the increasingly rapid flow of globalization supported by the digitization era. This development allows the existence of puppets to change their function (Sapphira, 2023: 75-92). Changes in function do not need to be addressed with excessive concerns, because every shift can be an opportunity for progress, one of which is for the cultural tourism industry sector. The development of the puppet function from a religious ritual to an entertainment function can be developed to boost the economy of the local community. However, not all leather puppet performances change their full function, but there is a harmonious combination of ritual and entertainment. Rituals focus on the value of the rite to be achieved, while entertainment provides useful entertainment. This has an impact on the community's love for puppets and the development of the community's economy.

Pandanan Village, Soropaten, Klaten Regency, is one of the villages rich in tradition and culture, including the puppet ritual which has an important function in the spiritual and social life of the local community. This village reflects the rich Javanese culture that continues to be maintained and preserved by its residents. Pandanan Village, like many villages in Java, has a strong ancestral tradition, certain rituals are performed to protect the village from disasters, including disease outbreaks. Leather puppet has long been an important medium in spiritual ceremonies in Javanese culture. In the belief of the people of Pandanan Village, disease outbreaks are considered disturbances from evil spirits or supernatural forces that disturb the balance of nature (Subagya, 2022:25-40). To drive away the plague, the community performs rituals to repel reinforcements, one of which is through a puppet show. In some stories and legends, leather puppet is able to calm evil spirits and restore the balance of nature. Dalang (puppeteer) are not only considered artists, but also as spiritual figures who are able to communicate with the supernatural world (Habibi, 2023: 130-142; Wardhani et al., 2021: 93-100). Leather puppet in plague-rejecting rituals often features stories from epics such as the Ramayana or Mahabharata, which depict the struggle between good and evil. Figures such as Hanoman or Semar are often used as symbols of power to ward off evil spirits and plagues. The ritual of leather puppet performance to reject the plague is usually carried out in times of crisis, such as when there is an outbreak of disease that hits the village. This ceremony is often performed at night, in the hope that evil spirits can be expelled before dawn. This ritual involves the entire village community gathering in a specific place, usually in a village hall or shrine. The puppeteer will start the show with special spells and stories that have been chosen to ward off the plague. The community participates with prayers and offerings.

The puppet show in Pandanan as a literary performance contains cultural and religious values. The stories presented are adjusted to the demand for God Almighty. Puppet characters describe the conditions and social attitudes that exist in the social life of the community. This is what attracts people to love puppet performances and is used as a religious ritual. Stories and puppet

characters are representative of the atmosphere and inner state that occurs in society (Ardiyasa & Sati, 2018).

Leather puppet which is staged regularly in the end not only function as ritual, religious, and entertainment for the community, but also function as a driver of the economic pace based on the creative industry of the people of Pandanan Village, even Klaten Regency as a whole. The leather puppet performance-based creative industry has positive implications for the benefit of the community, namely the development of the creative economy. Community involvement, community creation, and innovation are open potentials to be developed (Sa'adah et al., 2022: 597-606). The development of a creative industry based on leather puppet performance literature in Pandanan Village, Klaten is part of the mainstream of culture-based creative economy development, as echoed by the Ministry of Tourism and Creative Economy and UNESCO (UNDP, 2013).

This article discusses some of the functions of leather puppet performances in Pandanan Village, Soropaten, Klaten Regency. Other functions that can still be observed, which can be summarised as religious functions, social functions, and economic functions. To improve these functions, it is necessary to develop this puppet show. However, there is always a way to develop a culture-based creative economy such as the leather puppet show in Pandanan Village, Soropaten, Klaten Regency.

Some research on the development of a culture-based creative economy is a reference in this article. There are several articles that discuss traditions in Pandanan Village, including (Silotika et al., 2017: 89-102; Subagya, 2022: 25-40). Silotika et.al, (2017) discusses one of the stories that is famous at in Pandanan Village, namely the Story of Kyai Karsoredjo de Pandanan Village. He discusses from the point of view of literary sociology. Kyai Karsoredjo is a spiritual figure who is a reference and role model for the residents of Pandanan and its surroundings. According to Pandanan residents, Kyai Karsoredjo has a qualified mind and body to overcome problems in Pandanan Village and its surroundings. Meanwhile, Subagya (2022) discussed the ritual and mystical value of puppet performances in Klaten, precisely in Polanhardjo District. Through his research, he concluded that leather puppets and puppeteers still have a strong existence, have a special place in the lives of the Klaten people. Religious values are also discussed by Budhi et al. (2022: 77-88). He discussed the religious values transmitted to educational values in schools. Other research more sees puppets as an aesthetic performance (Akbar et al. 2021: 11-21 and Sunardi et al. 2023: 1-10). They adapted leather puppets into visual forms. Akbar et.al (2021) revealed the concept of unifying puppets as traditional culture with comics and films as modern cultural products that give birth to new puppet creations with sources adapted from the superhero character "Avenger". Wayang Avenger is made based on the aesthetics of superhero character adaptively but still maintains the craft of puppets. What can be seen from the puppet character is the inlay and traditional attributes of the superhero. The inlay and various attributes in puppet attributes are an adaptation effort to achieve a new aesthetic, namely hope. The presentation of *Wayang Kreasi* (creation puppet) Avenger is a form of fusion between traditional culture and modern culture. This development reflects the

interaction between traditional heritage and contemporary cultural phenomena, which ultimately results in aesthetic adaptations in puppetry. Meanwhile, (Sunardi et al., 2023: 1-10) discusses the new tendencies carried out by puppeteers in performing puppets. The development of discourse in the environment apparently makes the puppeteers have to make innovations in each of their performances so that the puppets they present to the audience remain interesting and not boring.

The existing literature mostly discuss productivity, economy, and creative industries related to leather puppets (Warsina et al., 2021; Suprihono et al. 2022; Abas (2023); Purbasari & Carrollina, 2023; and Satyawati, 2024). Warsina et al. (2021) focus more on the development of a puppet model for the creative industry. This research establishes the factors that affect the success of puppet shows. These factors include (a) individual traits influencing innovative behavior; (b) the individual's personality has no impact on innovative behavior; (c) innovative behaviour influences the success of the show; and (d) old age lowers success rates. The study shows empirical evidence that characteristics and behaviors are factors that drive the success of leather puppet shows. This research uses WarpPLS 5.0 software as a tool for data analysis. Suprihono et al. (2022) examined media and technology interventions in the development of traditional culture (in this case, puppet shows). According to them, the success of the revitalization of puppets as a relationship of investor power in shifting the function of puppets as a medium of public entertainment. The study indicates that digital content marketing has an effect on consumer trust, but this influence does not show a significant influence on the growth of participation and consumer value. Therefore, it is recommended to maximize consumer participation and consumer value with relevant components, maintain consumer trust at an acceptable level and develop strategies to improve consumer confidence variables. Others deal with the development of the puppet creative industry (Abas, 2023 and Satyawati, 2024). Satyawati (2024) discusses more on the production side of leather puppet in the Sidowarno area, Wonosari, Klaten. The people in the village depend on the craft of making puppets. Meanwhile, Abas (2023) discusses the creative economy more in terms of opportunities that may be developed from puppet shows. These opportunities can be present from puppet shows, education and training of puppeteers and puppet nayaga, puppet exports, to collaborative production of digital puppet shows.

The research above has proven empirically that leather puppets has various manifestation in the field of economy and culture. Particularly in Padanan village as the periodic cultural event occurs, it can be enriched culturally and educationally by making the festival series concerning about the existence of leather puppet performance in Padanan Village, Klaten. Therefore, the potential aspects to develop leather puppet festival is a strategy to develop creative economy based on local culture heritage, leather puppets.

2. Method

This research was carried out using ethnographic methods with *a culture studies perspective* to explain the power relations between the parties involved. The research was conducted in Pandanan village at 20-27 July 2023, in Javanese

calender dated 1-8 Sura 2023, and continue to observe leather puppet performance in Pandanan every Friday Pon until August 2024.

Data collection methods include interview and observation. Observation was conducted to examine the series activities before, during, and the time of leather puppet performance in Pandanan Village, Klaten. Interview was conducted to explore the history of the leather puppet performance and expectation for attracting performance, creative music performance, chance of creating and selling souvenirs product based on leather puppet, and expectation in developing series of leather puppet performance.

Informants were recruited using purposive sampling. There are seven informants who get involved in this study. They consist of a puppeteer, two gamelan players (*pengrawit*), two product sellers (UMKM), and another two spectators.

Table 1. Research Informants

No.	Name	Age	Sex	Status/job
1.	Ki Sularsa	69 years	Male	Pappeteer
2.	Suaryono	48 years	Male	Gamelan player (<i>pengrawit</i>)
3.	Slamet Widodo	50 years	Male	Gamelan player
4.	Sri Nugroho	56 years	Male	Product seller
5.	Dyah Suci	51 years	Female	Product seller
6.	Suyami	59 years	Female	Spectators
7.	Sri Wigati	49 years	Female	Spectators

In this study we used thematic method of analysis to identify and interpret patterns or themes in a data set (Elliot 2018). We start by examining the interview transcripts and notes from observation to identify themes, and we found the history, the belief, the tradition, multiplier effects of the leather puppet performance for local residents, customary carnival, cultural capital, and UMKM.¹ This is followed by an interpretation of the research findings before making conclusion.

The ethical issues in this research consist of consent to participate, consent to be interviewed, consent to include the informants' name, consent to be recorded, and consent to use the name of the research venue. Informants agreed to participate in the study as well as to be interviewed and recorded during the interview section. They are also willing to have their real names and the name of the village used in this article as long as the name of the village, street, neighbourhood unit (RT), and community unit (RW) stay confidential.

¹ UMKM is a productive business owned by individuals or business entities that meet the criteria for being a micro-enterprise.

3. Result and Discussion

• Leather Puppet Performance

The puppet performance in Pandanan village cannot be separated from a community leader named Kyai Karsoredjo. This figure is the one who started the puppet show every Sura month *in* Pandanan. Kyai Karsoredjo is a spiritual figure who is a reference and role model for the residents of Pandanan and its surroundings. According to Pandanan residents, Kyai Karsoredjo has a qualified mind and body to overcome problems in Pandanan and its surroundings. When residents experienced a long drought, Kyai Karsoredjo was asked to overcome it by asking God to send rain. Likewise, when the residents of Pandanan and its surroundings experienced an outbreak of bubonic plague, Kyai Karsoredjo managed to relieve it with religious ceremonies through puppet performances. Starting from this bubonic plague outbreak, the puppet show was carried out in Pandanan (Silotika et al., 2017).

During the Netherlands colonial rule, Karanganom District was included in the area guarded by the Netherlands army because there was a sugar factory. Therefore, the Netherlands colonizers also guarded the areas under the Karanganom sub-district, including Pandanan Village. In the era of the Netherlands colonialism, Pandanan was attacked by *bubonic plague* which was very worrying. The victims died very much, approximately forty people at that time (Silotika et al., 2017). The Netherlands government then conducted a study that concluded there was an outbreak of *bubonic plague*, then separated healthy citizens in army barracks.

Pandanan residents with their local knowledge, beliefs, and wisdom made various efforts to end the outbreak. *Tirakatan*,² like the Javanese, they do it in order to get guidance from God to end the outbreak of the disease suffered (Wardhani et al., 2021). In the end, Kyai Karsoredjo with his scholarly nature got God's guidance. According to him, Pandanan village must be cleaned with religious ritual ceremonies and in the ritual, there must be a puppet performance by taking the play Bharatayudha. According to Kyai Karsoredjo's instructions, the puppet show will be held on Wednesday, 8 Sura year Be 1856 (Javanese calendar) or Wednesday, July 29, 2026 (Bureau of Cooperation and Public Relations, 2023). After the village cleaning ritual, the disease outbreak gradually disappeared and *bubonic plague* has been ended. The event fostered the trust and confidence of the residents of Pandanan, if the village cleaning ritual and the puppet show brought safety benefits to all residents (Mulasno, 2013; Susilawati et al., 2024). Over time, the cleanliness of the village and the puppet show became a custom that must be maintained, preserved and must be carried out every month of the eighth day of the Sura.

Leather puppet performances are believed to be a means of asking God, meaning that the puppet show has been legitimized as part of religious rituals. A ritual to ask God for safety, health, and peace for the citizens. The existence of puppet

² *Tirakatan* is a tradition that is carried out by gathering people in one place to hold a joint prayer addressed to the heroes and predecessors who fought for Indonesian independence.

performances in Pandanan village has no other function except for the clean religious ritual of the village. No additional elements or shifts in the function of puppetry have been found.

In 1936, leather puppet performances had undergone changes, namely the number of performances. Ki Sularsa (puppeteer) explained, "the performances now become fewer. At the beginning it was for repel disease or outbreak, but as the time goes people way of thinking about outbreak has changed. It, furthermore, changed the number of leather puppet performances. On the other side the spectators decreased from time to time. I don't know, maybe the performance needs to be more attractive."

At first it was staged only when holding a village cleaning ritual ceremony every 8th of the month of Sura. This means that the performance of leather puppets is carried out once a year, namely on the 8th of the month of *Sura*.³ In accordance with the intention of cleaning the village, holding a puppet show is intended to clean all negative, dirty, elements in the village.

In addition, the two gamelan players stated following the statement of the puppeteer. Sumaryono said, "I follow the wayang team. If the team starts to perform, I join. Now, the frequency of performance is fewer." Similar to Sumaryono, Slamet Widodo also said, "We are member of team. When puppeteer has a job, I join. But sometimes I am not asked to play, because of the limited fund for the performance. I and Sumaryono hope the leather puppet performance will be more interesting for pepole to watch. May it perform in any ocssion for tourism."

Pandanan residents have an idea that puppet performances should not only be held in the month of *Sura*, but also on Friday nights. This is based on the belief of Pandanan residents that every puppeteer who performs puppets in the village cleaning ritual will become a famous puppeteer. Therefore, puppet puppets will also be better staged every Friday *Pon*⁴ night as well as commemorating the birth of Kyai Karsoredjo (Silotika et al., 2017). In the end, the puppet show is held every Sura month on the 8th and every Friday night. In the performance every Friday night *Pon*, in terms of play, it is different from the performance of each Sura.

The story of leather puppet is free to be chosen except for the episode of Bharatayudha⁵ which is special in the month of Sura. The performance every Friday night *Pon* still has a function as a means of ritual, only the request is different. If the puppet shows every *Sura* month is intended for a ritual to ask for safety, health, and get rid of all negative things from the village, then the puppet show every Friday *Pon* night is intended to pray for the puppeteer to get blessings so that he becomes a reliable and qualified puppeteer. Puppet performances in Pandanan both in the month of Sura and every Friday night *Pon* began to be looked at by the public as entertainment.

³ *Sura* is the first month in the Javanese calendar.

⁴ *Pon* with the name *pancawara*, a week consisting of five days and is used in Javanese and Balinese culture. The *Pon* market day is related to yellow colour and its position is in the west.

⁵ Bharatayudha is a big war between members of the Bharata families.

- **Multiplier Effects of Leather Puppet Performance**

The presence of leather puppet performances, which is interpreted as cultural tourism, does not only rely on ritual ceremonies, but also influences other fields. The economic field, the arts field, and others grew or emerged along with the puppet show. This appearance adds benefits to the community. The economy of residents has improved with the emergence of food and beverage supply stalls, residents can also open stalls to sell something, MSMEs can introduce and sell their products directly to the audience, motorcycle storage services can also enjoy the lively puppet performance, and so on. Many things can be synergized with puppet performances so that they have a beneficial impact on the surrounding community.

The potential of the residents of Pandanan village and its surroundings can be raised and managed properly. When the local potential of culture, particularly leather puppet can be developed, it becomes an advantage for the surrounding residents. The development of the potential of the residents of Pandanan and its surroundings is very important in improving the economy of the people of Pandanan and its surroundings. It is unfortunate if the existing potential cannot be managed and collaborated with puppet performances to advance the economy of Pandanan residents. Dealing with the raising of local resident economy, UMKM holds strategic role for accomodating any creative industries based on local culture, particularly leather puppet Pandanan. Dyah Suci (souvenir seller) stated that "It is open for more creation of local products to sell in the festival. So far, the local product comes from local residents and some from out of Klaten region. I hope people here are able to make souvenirs based on the form of leather puppet. So, they can get money from this festival."

UMKM in Pandanan village and its surroundings must participate in utilizing puppet shows, the products of the surrounding community can be accommodated and exhibited and sold to visitors. Agricultural products, handicrafts, arts, and others are assets of the original products of the surrounding community that can be sold to the community through UMKM. The moment of the puppet show can be the first door to introduce the original products of the Pandanan community and its surroundings to the public. By getting to know the original products of the surrounding community, visitors can follow up with subsequent transactions.

Additionally, Sri Nugroho (culinary seller) stated that: "The potency of people here is good in making any kinds of food. They can make any food that is used for ritual, such as *nasi gurih* (savory rice), *ayam ungkeb* (spicy boiled chicken), spicy boiled egg, and so on." The statement of the two UMKM doer reflect the potency of local people in creating creative industrie, such as souvenir or even culinary based on leather puppet.

The sellers take advantage of the puppet show by holding their ware/merchandise on the stalls on the side of the road. Various merchandise was offered to visitors to the leather puppet show, hoping that the merchandise would sell. Regardless of whether the merchandise sells or not, the leather

puppet show has become a vehicle for peddling goods, which means that the puppet show has shown its economic function. The surrounding community also seeks fortune by selling their merchandise to visitors. This has been done at the Pandanan leather puppet show, both the puppet show dated 8 Muharram (*Suro*)⁶ and the leather puppet show every Friday night *Pon*.

- **Cultural Carnival**

Cultural carnival is one of the local traditions and cultures whose existence will enrich national culture. The purpose of the carnival is to express gratitude to God for providing prosperity and peace while preserving culture. This event is also used as a tool to maintain local wisdom and meet cultures in the village. The implementation of the carnival is very interesting to see and observe. In the cultural traditional carnival, residents wear traditional clothes and bring cultural objects with distinctive features, such as puppets, keris, and traditional musical instruments. This carnival is accompanied by apem mountains, produce, jathilan, reog, and *drum band* parade walked around Pandanan Hamlet for two kilometers. Apart from the importance and necessity of the carnival to maintain local wisdom, this cultural carnival clearly creates opportunities to improve the economy of the local community.

The participation of the art community cultural carnival in Pandanan also took part in enlivening the puppet performance event (see **Figure 1** below). In addition, the participation in the art community carnival also introduced the existence of its community to the audience. Of course, this opens opportunities for collaboration with various parties to perform or be displayed by the art community in certain events. Thus, economically affecting the welfare of the community. The effect of economy is also stated by Dyah Suci, "during this event. I got much money from my product selling." The economy affects also stated by Sri Wigati, a visitor and spectator of carnival and leather puppet that "I spent a lot of money in this event. I bought some souvenirs and culinary. I and my family were happy to be involved in the event in Pandanan Village." The similar statement also stated by Suyami, another visitor and spectator of the cultural event that "I like to be here, many cultural views can be seen. It is better to make more souvenirs of wayang, t-shirt, key holder, or any kind of product that remind the visitor about the leather puppet in Pandanan Village."

⁶ *Suro* is the first month in the Javanese calendar.

Figure 1. Cultural carnival *gunungan* of harvest⁷



Source: Personal documentation

The cultural procession before the wayang kulit performance is also very potential to be developed into a creative industry. On the way around, the carnival can offer products from the surrounding community. Handicrafts in Pandanan and its surroundings, such as furniture, souvenirs, building replicas, traditional herbal medicine home industry, and *gemblong cothot* food, need to be given space and promotion so that the products produced by residents can be known which ultimately sell in the market (Sapphira, 2023). Thus, the positive influence is significantly benefited by local residents. The creative industry can grow which is finally able to revive the economy of citizens and indirectly open their own jobs.

The effect of puppet performances on the creative economy of residents is the direct effect in the form of direct sales that can be ensured in the month of Sura and on the Friday night Pon when the performance takes place. Residents with their creativity sell various things such as culinary, clothes, motorcycle storage services that directly interact with buyers without intermediaries. There are also orders for goods such as souvenirs, traditional herbal medicine, through UMKM, but still in relatively small amounts. The following is a table of the effects of puppet performances found in or occurring in the residents of Pandanan and its surroundings.

Tabel 2. The Effect of Leather Puppet Performances on the Creative Industry of Padanan Residents

No.	Effect type	Effect model	Form effect
1.	Direct benefits	Fixed alternative income. In certain months and certain days, the 8th of Sura and every Friday night Pon.	Selling every Sura month and Friday night Pon when the puppet show.
2.	Indirect benefits	Growing service providers, such as souvenir making, culinary, and traditional	Ordering souvenir making, ordering culinary and traditional herbal medicine,

⁷ [Warga Pandanan Karangonom gelar Tradisi Adat Budaya Suro | Klaten](#), accessed on 2 September 2024.

herbal medicine, art groups (reog, jathilan).	ordering art groups (reog, jathilan) for performances.
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The table explains that the leather puppet performance brings direct benefits (effect type) and also creates an effect model for local residents in the form of a fixed alternative income, besides farmers, on the 8th of the month of Sura and every Friday night Pon. This means that every 8th of the month of Sura and every Friday night Pon, residents have a fixed income because when there is a puppet performance, people can have direct benefit to the local economy. In addition, puppet performance also has an indirect benefit effect type in the form of an effect model, namely the growth of service providers, such as making souvenirs, culinary, and traditional herbal medicine, art groups (*reog, jathilan*). The form of the effect model is in the form of ordering souvenirs, ordering culinary and traditional herbal medicine, ordering art groups (*reog, jathilan*) for performances.

• **Cultural Capital and UMKM**

Carnaval and UMKM which has been participating in enlivening the leather puppet performance procession in Pandanan Village is a potential capital for the development of the creative industry. MSMEs as the vanguard of the development of the creative industry are expected to be able to realize the vision and mission launched by UNESCO in the development of a creative economy based on local culture (Yusmanto et al., 2023).

The embodiment of the local culture-based creative economy development program is carried out through the activation of cultural, tourism, government, and local communities. The government through MSMEs has the authority and flexibility to prepare a program for study, research, coaching, and development (creation and innovation) of Leather puppet based MSME products. The community as a community that has this culture must be involved in the rotation of innovation, creation, and economic development activities. Thus, the revitalization of cultural and literary joints in Pandanan Village that has been available so far will become more functional for the development of a puppet-based creative industry. Some of the potentials that can be developed from puppet in Pandanan Village can be seen in Table 3 as follows:

Table 3. Revitalization of the Potential of Leather Puppet as a Creative Industry UMKM of Pandanan Village

No.	Creation
1.	Souvenirs in the form of fashion products with the theme of Pandanan puppet creations
2.	Souvenirs in the form of craft products in the form of puppet creations
3.	Souvenirs in the form of culinary products from Pandanan leather puppet
4.	Souvenir of illustrated storybook from creation story of Padanan leather puppets
5.	Animation products of puppet creation Pandanan
6.	Pandanan puppet creation short film products

7. Compact Pandanan *pakeliran* puppet film products (short duration)

8. Development of a cultural carnival into a Cultural Festival in Pandanan Village

Leather puppet performances can be a unique tourist attraction, encouraging tourists to visit cultural and artistic sites, as well as boosting the local economy. Local communities need to be encouraged to be able to invest in the products they market, derivative products such as miniature puppets, posters, and souvenir items related to puppet performances can be sold to increase income. Local communities also need to take a role in Leather puppet performances, from the organization of performances, promotion and marketing to the involvement of artisans and audiences. It is intended to foster a sense of belonging and preserve traditions. That this puppet show is a common property, carried out together, to get benefits together. By utilizing the potential possessed by the Pandanan community, be it the MSME community, the youth community, or the traditional community in the Leather puppet performance, what happens is not only the preservation of traditional arts and culture but also strengthens the local economy and opens new opportunities in the creative industry.

4. Conclusion

The puppet shows in Sri Sidomulyo hall, Pandanan Village, Klaten Regency on the village certain date, namely the eight month of *Sura* is a religious and ritual performance. The performance has a religious function as a request to God for a certain purpose. Ritually, the performance is believed to provide "blessings" to puppeteers, who come from various regions around Klaten Regency. The puppet show is held every Friday night. Socio-culturally, the puppet show was carried out with a traditional procession carried out by the local community. The procession involved the local community as traditional actors, spectators, and industrial business actors. Along with the development of the times echoed by Unesco and the Ministry of Tourism and Creative Economy, which mainstreams the development of a creative economy based on local culture. The development is also a strategy to improve the economy for the local community. The strategy is to recognize the potential for development and realize it through eight existing creative industry sub-sectors, namely fashion, crafts, culinary, storybooks, animation, short films, solid music, and cultural festivals.

Leather puppet in Pandanan Village performance is really old cultural heritage that existed so far. It means the heritage remains to follow the advance of time. Its existence and performance really stimulate potential effects for people and their welfare. The nowadays era that trigger the local culture as basic of creative economy is answered by the activities, events, festival of cultural custom in Pandanan Village, Klaten by the core of leather puppet performance. It is unavoidable that the people components; puppeteer, gamelan players, UMKM (vendor, souvenir sellers), and visitor/spectator hope to develop this event to be more attracting and making money based on cultural heritage event. Therefore, this research concludes that leather puppet *Padanan*, in Kabupaten Klaten is opened to be developed by creating creative industries based on leather puppet.

Hopefully, the existence of the cultural heritage can make economic development for the residents around the leather puppet existence as local cultural heritage.

Conflicts of Interest

The authors declare that there is no conflict of interest.

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