

Suluk pedalangan literature in a semiotic perspective

Sukisno*

Universitas Negeri Yogyakarta, Indonesia

*Corresponding Author; Email: sukisno@uny.ac.id

ABSTRACT

Suluk pedalangan is a form of Javanese literary work, a type of poetry sung by a *dalang* (puppeteer) in a *wayang kulit* (shadow puppet) performance. Semiotically, *Suluk* functions to explain the characterization of scenes whether they are grand, tense, sad, or happy in accordance with the *pathet* (arrangement of notes) in *karawitan* (traditional Javanese *gamelan* music). This research aims to identify and understand the characteristics of *suluk* from a semiotic perspective. The method used is descriptive qualitative. The data source is *Suluk Pedalangan* which was collected by Padmosoekotjo (1978). The results of the research show that the *suluk pedalangan* texts use the Old Javanese language *krama alus* and *krama madya*. The results of the research show that the *sulukan* in *wayang kulit* performances has the characteristics of being one of the puppetry literature performed (sung) by puppeteers adapted to the *pathet* and time. When sung by the puppeteer, the sequence of *sulukan* is adjusted to the time, rhythm (*pathet*), and *kempyung* note sequence (beating two notes together with a distance of two notes). Semiotically, the meaning and function of *sulukan* in setting the atmosphere hold an important position, broadly serving to intensify, embellish, enhance, and shape the atmosphere in various scenes. Textually, *sulukan* basically refers to the scenes presented. However, if you do not know the meaning of the words, symbols and figures of speech used in *sulukan*, the aesthetic value and dramatic atmosphere of the scenes presented in *wayang kulit* performances will be less meaningful. Philosophically, the meaning of *sulukan* in relation to the sequence of *kempyung* notes and the time they are expressed symbolizes the journey of a human life, from birth, childhood, adolescence, adulthood, and old age.

Keywords: Puppetry literature, semiotics, *sulukan*, *wayang*

Article history

Submitted:
6 January 2024

Accepted:
26 March 2024

Published:
27 March 2024

Citation (APA Style):

Sukisno, S. (2024). *Suluk* puppetry literature in a semiotic perspective. *LITERA*, 23(1), 118-125. <https://doi.org/10.21831/ltr.v23i1.71764>.

INTRODUCTION

Suluk pedalangan is one of the important elements in shadow puppet performances performed by a puppeteer. *Suluk pedalangan* is a form of traditional art of *wayang kulit purwa*, which is aesthetic in nature from its use of language and philosophical meaning (Hadiprayitno, 2009; Djoharnurani, 1991). Apart from having the function of creating a certain atmosphere in each scene, *sulukan* also functions to support and add to the dramatic atmosphere, intensify, embellish, enhance, and shape the atmosphere in the scene (Murtiyoso, 1982/1983:25; Sudarko, 2013).

As one of the components of shadow puppet performances, *sulukan* is a type of *wayang* literature. *Wayang* literature is a type of Old Javanese literature that displays the stories of *wayang* characters originating from the *Ramayana*, *Mahabharata*, and *Pustaka Raja Purwa* (Sulaksono, 2014). *Wayang* literature consists of various types. Among other things, it takes the form of poetry (*tembang macapat*), prose, standard *pedalangan* which contains complete puppetry texts consisting of puppeteer narratives, *wayang* character dialogue, *sulukan*, and accompanying pieces accompanied by *sasmita-sasmita gendhing* (Sulaksono, 2014).

Sulukan is a poem sung by a puppeteer to help create a certain atmospheric effect in a shadow puppet performance. *Sulukan* is also interpreted as a song or ballad expressed by the puppeteer when he starts narrating a certain play. Often the tunes of these songs contain magic (Murtiyoso, 1982/3; Poerwadarminta, 1951). Textually, *sulukan* takes the form of poetry. Therefore, *sulukan* can be categorized as a type of puppetry literature. Puppetry literature in *wayang kulit* is a performing art

performed by a puppeteer who uses re-enactment or vocabulary. *Dalang* vocabulary is used in several categories such as telling the situation in a scene or *janturan*, *sulukan* which is performed with songs with a *slendro* or *pelog* note (*pathetan*, *sendon*, *ada-ada*, and *kombangan*), and dialogue between characters with various characters (Sutarno, 2011).

Suluk expressed by a puppeteer is a form of Javanese literary work which is part of theatrical expression and has characteristics of poetic expression that emphasizes its aesthetic value. The beauty of *suluk* is reflected in the use of language style. The language used in *wayang*, especially *suluk* literature, is mostly Old Javanese so it tends to be different from everyday language. That is why *suluk* is beautiful. Apart from that, *suluk* songs are accompanied by meaningful expressions written in the noble Javanese style or *lungit*. Writings that are concise, beautiful, and full of meaning in *Suluk* language are called *Suluk* literature. One of the *suluk* literature comes from *Kakawin Bharatayuda* by Empu Sedah and Empu Panuluh during the reign of King Jayabaya of the Panjalu Kingdom (Kediri) in 1157. Apart from that, there is also *suluk* literature which comes from the *Ramayana epic* by Valmiki (Sulaksono, 2014; Santosa, Kustiyanti, & Sudirga, 2016).

The *sulukan* language most widely used today is not everyday Javanese but a mixture of High Javanese (*Krama*), Javanese literature, and *Kawi*. Javanese literature, as used in *Sulukan* and many other forms of literature, differs from spoken Javanese in three important ways. First, grammatical rules have been made more flexible in relation to factors such as word order, known as *Baliswara*. Second, many ancient words and phrases are used to create an atmosphere of "wisdom." Third, usual rules at the linguistic level are applied to allow the poet to choose between *ngoko*, *krama*, *krama inggil*, or even the *Kawi* version of a word to fit the context, creating a juxtaposition of speech levels that is unimaginable in normal discourse (Saryono, 2019; Suwarta, 2019). The *sulukan* language which is related to literature is a delivery through *sulukan* (Fitra, 2006).

Apart from that, the *sulukan* language also pays attention to the aspect of sound which includes the initial sound which in Javanese language is called *purwokanti*, which includes *guru swara*, *guru literature* and *lumakshita* (Dhita, 2015). In *sulukan*, language styles function as decoration in *sulukan*, the ability to use language styles, diction, and sound aspects of *suluk* to see the events and characters played in *wayang kulit* performances. In *sulukan*, besides the language style, there is also *pathet* (Suroto, 2013). The term *pathet* relates to the structure of *wayang* performances in general, and also regarding the accompanying music which is an integral part of *wayang* performances (Subroto, 2013). As part of the structure of *wayang* performances, *Pathet* displays a performance structure that rotates from the beginning, the middle, and the back which is often called *purwa*, *middle*, and *wusana*. *Sulukan* in puppetry uses *pathet* as a change of atmosphere or scene. *Pathet* is a form of symbolization of noble moral teachings found in *wayang kulit* performances about the description of important phases in human life (Subroto, 2013). Puppetry begins with a sense of calm and peace and authority and returns to a peaceful state with various situations and conditions (Amir, 1991; Subroto, 2013). *Pathet* is actually a sequence of *kempyung* notes to determine the atmosphere in the presentation of *gending*, or *sulukan*. There are three atmospheres in *sulukan*, namely *pathet enem*, *sanga*, and *manyura*. These *pathet* names are signs, signifiers, and signifiers in *pakeliran* related to time. In this way, *pathet* functions as a stage in a *wayang kulit* performance or as a form of dividing scenes in a *wayang* performance. In addition, *pathet* is used as a reference for *garap* in *gending pakeliran* (Subroto, 2013). *Pathet* in *pakeliran* or shadow puppet performances is divided into three times, philosophy, and semiotic reading. Soetarno et al (2007) argue that *wayang* performances start from *pathet enem* around 21.00–24.00; *pathet sanga* around 00.00–03.00; *pathet manyura* around 03.00.

In its development, in line with the times, there have been several changes regarding the length of time for shadow puppet performances, from what was originally an all-night performance to a time-condensed *wayang* performance, better known as *wayang madya ratri* (midnight) which means ending at 24.00. This change also has implications for the length and shortness of the *sulukan* (Handoyo, 2014).

Even though *sulukan* has a very important position and function in shadow puppet performances, not much research has studied *sulukan*. Several previous studies include those conducted by Suwatno (2017), Dhita, (2014), Djoharnurani (1991), Hadiprayitno (2009), Dewi (2021), and Homsatun (2014). The results of Suwatno's (2017) research on the form and function of *suluk* in the Javanese language, concluded that *suluk* is grouped into three parts, namely *pathetan*,

sendon, and *ada-ada*. In *wayang* performances that last all night there are several types of *suluk* played by puppeteers, especially at certain times. Several types of *suluk* are *Suluk Abimanyu*, *Suluk Irim-Irim*, *Suluk Jingking*, *Suluk Plencung*, and *Suluk Tlutur*. Dhita's research (2014) limited it to the *suluk* used in the play *Salya Autumn*. Djoharnurani (1991) limited his study to the *sulukan* language in the *ruwatan wayang* performance staged by Ki Cermotanoyo and Ki Cermosugito from a sociolinguistic perspective. Hadiprayitno (2009) further studied the philosophy of the beauty of the Yogyakarta style *suluk wayang kulit purwa* to understand the concept of *suluk* as a path to nobility and national morality. Dewi's research (2021) specifically examines the characteristics of *suluk* and *janturan* language in East Javanese *wayang purwa* performances with the play *Resa Saputra* by Ki Dalang Bambang Sugia. Homsatun (2014) examines Ki Seno Nugriho's *sulukan* style in the play *Retno Sentiko*.

In contrast to several previous studies, this research examines the characteristics of *suluk* from a semiotic perspective, without limiting it to certain plays. Understanding the meaning and function of *sulukan* semiotically is important to better understand the characteristics, philosophical meaning, and aesthetic function of *sulukan* in a *wayang* performance.

Based on this background, this research aims to identify and understand the characteristics of *suluk* from a semiotic perspective, with a focus on (1) the characteristics, philosophical meaning, and aesthetic function of *sulukan* in a *wayang kulit* performance. Theoretically, the results of this research are expected to contribute to the development of the literary art of puppetry. Apart from that, practically this research activity is expected to be one of the activities that contributes to the preservation of traditional works of art, in particular, *sulukan* which is a type of poetry in puppetry literature.

Semiotics is a perspective in literary science that understands literary phenomena as a sign system (Riffaterre, 1978; Riffaterre, 1985; Berger, 2014). In a semiotic perspective, literary works are a secondary sign system that uses language as a primary sign system (Teeuw, 1984; Riffaterre, 1978). As a secondary sign system, the meaning of literary works is not expressed directly, but indirectly through figurative language, indices, icons, and symbols (Riffaterre, 1978; Pradopo, 1997). To understand the meaning conveyed indirectly, which Riffaterre (1978) calls the incontinuity of expression, researchers must carry out two stages of reading literary works. The first stage, the heuristic stage, understands the meaning of each word, phrase, and sentence used in the poem, followed by the hermeneutic reading stage, namely uncovering the meaning by interpreting words, phrases, sentences, literary, and cultural codes used to express meaning indirectly (Riffaterre, 1978).

METHOD

This research is a qualitative descriptive research using a semiotic approach. The data source is *Suluk Pedalangan* collected by Padmosoekotjo (1975) which comes from *Kakawin Bharatayudha* and *Kakawin Ramayana*. In this collection of *suluk* there are ten *sulukan* texts written in Javanese script, accompanied by transcripts of Latin letters and brief explanations of their meanings in Indonesian. From these data sources, the textual elements of *sulukan* which consist of words, phrases, idioms, figurative language, and poetry used to express *sulukan* are studied. Next, the data is interpreted using a semiotic approach to find the meaning of the *sulukan*. In accordance with Riffaterre's semiotic approach, the *sulukan* text which is the data source is read heuristically by understanding the referential meaning of words, phrases, idioms, figurative language, followed by hermeneutic reading to understand the connotative and symbolic meaning, as well as the aesthetic function of *sulukan* in a *wayang kulit* performance.

RESULTS AND DISCUSSION

Results

Of the ten *sulukan pedalang* texts contained in *Suluk Pedalangan* (Padmosoekotjo (1975), six texts were selected as samples. Textually, the *sulukan pedalangan* has the characteristics of a beautiful Old Javanese word choice, containing connotative and symbolic meanings. When sung by the puppeteer, the order of the *sulukan* is adjusted accordingly with the time, rhythm (*pathet*), and sequence of *kempyung notes* (beating two *notes* together with a distance of two notes).

Table 1. Characteristics of Sulukan based on Pathet, Time, and Meaning

No	Sulkan	Pathet	Time	Meaning
1	<i>Leng leng ramya nikang sasangka kumenyar, mangrengga rum ning puri, mangkin tanpa siring, halep ikang umah mas, lwir murub ing langit tekwan sarwa manik, tawingnya sinawung, saksat sekar ning suji, unguan Banuwati yanamrem mwang nata Duryudana</i>	<i>Slendro pathet Enem</i>	21.00 – 24.00	Describing a scene of extraordinary beauty, the light of the moon enhances the splendor and elegance of everything within the palace, making it unrivaled. The beauty of the house, adorned with various jewels, shines like gold, illuminating the sky. The curtains, layered like arranged flowers, add to the charm. This is the retreat where Dewi Banowati converses.
2	<i>Dwan sembah nireng hulun, kapurba risang murbengrat, yeka kang asung mring wadu, mawèh boga sawegung, masih ring delahan, gwan kanang amujwenga, ring jeng nataningrat, dhutengrat kotama manggiha nugraha, tarlen siswa sagotra kang wus minulya.</i>	<i>Slendro pathet Enem</i>	21.00 – 24.00	Describing a place of worship as a symbol of devotion to someone who has surrendered to the power of the Lord of the Universe for themselves, someone who gives to their servants and sustains everything.
3	<i>Lengeng gati nikang hawan saba-saba, nikeng Hastina. samantara tekeng tegal kuru nararya Kresna lakunira, sirang Parasurama, Kanwa Janaka adulur Narada, kapanggih ika ,milu ri karya sang Bhupati.</i>	<i>Ada-ada girisa slendro pathet Enem</i>	21.00 – 24.00	Describing the beautiful and pleasant road conditions from the meeting area of the keraton to Hastina. The journey to the Kuru field (Tegal Kuru) includes Prabu Kresna, Sang Parasurama (Resi Parasurama or Ramabargawa), Resi Kanwa, Prabu Janaka (Raja Mantili), and Bathara Narada. They meet at the Kuru field to assist Prabu Kresna in his duties.
4	<i>Sangsaya dalu araras, abyor kang lintang kumedhap, titi sonya tengah wèngi, lumrang gandhane puspita, karengnyan ing pudyanira, sang dwijawara mbrengengeng, lir swarane madubranta, manungsung sarining kembang.</i>	<i>Slendro Pathet Sanga</i>	24.00 – 03.00	Interpreting the night as a sign of its growing beauty: the twinkling starlight, the stillness of midnight, the faint scent of flowers. The murmur of prayers, priests chanting softly like insects, gathering the essence of the flowers.
5	<i>Dhedhep tidhem prabawaning ratri, sasadhara wus manjêr kawuryan, tan kuciwa memandise, menggep sri nateng dalu, siniwaka sanggya pradasih, aglar ning cakrawala, winulat anglangut, prandene paksa kebekan, saking kehe tranggana kang sumiwi, warata tanpa sela.</i>	<i>Slendro Pathet Sanga</i>	24.00 – 03.00	Describing a scene filled with silence and tranquility at night. The moon shines in the sky; its beauty is not perfect but not disappointing either, like a king surrounded by his subjects. It stretches widely across the sky, appearing boundless, and although it seems full, countless stars surround it evenly without a break.
6	<i>Meh rahina semu bang Hyang Aruna, kadi netrane ogha rapuh, sabdane kukila ring kanigara, saketer kکیدungan ningkung, lir wuwusing winipanca, papetoking ayam wana ring pagagan, merak anguwuh, bremara ngrabasa kusuma ring parahasyan arum.</i>	<i>Slendro pathet Manyura</i>	03.00 – 06.00	Having the meaning of a sign: As dawn approaches, the sun casts a reddish hue, like sore eyes. The chirping of the engkuk bird in the Kanigara tree sounds like the sighs of someone in love, akin to the melody of the Indian flute, winipanca. The crowing of jungle fowl in the field, the call of peacocks, and the bees spoiling the honey are like fragrant flowers in a room, appearing beautiful.

Table 2. Philosophy and Meaning of *Suluk* based on *Pathet*, *Kempyung* Notes Sequence

No	<i>Pathet</i>	Time	Tonic-fundamental notes	Accompanying Notes	<i>Sirikan</i> Notes	<i>Kempyung adu manis</i>	<i>Kempyung salah gumun</i>	Philosophy	Semiotic Meanings
1	<i>Pathet Enem</i>	21.00-24.00	Note 2	Notes 3 and 5	Note 1	Notes 2 and 6	Notes 3 and 6	Like a child from birth to adolescence	1. A great sense of curiosity, 2. The beginning of problems
2	<i>Pathet Sanga</i>	24.00-03.00	Note 1	Notes 5 and 2	Note 3	Notes 1 and 5	Notes 2 and 5	Adolescence to adulthood	1. Seeking a stable life, solving problems
3	<i>Pathet manyura</i>	03.00-06.00	Note 6	Notes 2 and 6	Note 5	Notes 6 and 2	Notes 6 and 3	Adulthood to old age	1. Organizing life in old age until the end, to resolve problems
4	<i>Pathet galong</i>	03.00-06.00	Note 3	Notes 1 and 6	Note 2	Notes 3 and i	Notes 3 and 1	Adulthood to old age	1. Organizing life in old age until the end, to resolve problems

Discussion

Characteristics of Suluk based on Pathet, Time, and Semiotic Meaning

From the six *suluk* texts studied, it appears that the characteristics of the *suluk* sung by the puppeteer are adapted to the *pathet* and time. *Suluk* is divided into three parts, namely *pathetan*, *ada-ada*, and *sendhon*. All three have *pathet* in *gamelan* tunings, namely *slendro pathet nem*, *sanga*, and *manyura*.

Pathetan Slendro Pathet Enem

The *suluk slendro pathet enem* appears in the *suluk* texts number 1 and 2. In the *suluk* there are three *pathets*, namely *pathet nem*, *sanga*, and *manyura*. *Pathet nem ageng* in the scene of *Jejer Negara Astina* has the meaning of moonlight as an object of aesthetic value. Semiotically, the moon is a sign of the light of beauty. This is clearly written in the *suluk pathet nem ageng*: *Lêng lêng ranya nikang sasangka kumênjar, mangrênga rum ning puri, mangkin tanpa siring, halêp ikang umah mas, lwir murub ing langit, têkwan sarwa manik, tawingnya sinawung, saksat sêkar ning suji, unguan Banuwati yanamrêm mwanng nata Duryudana*.

The *suluk* literature described above conveys a very beautiful and enchanting scene: The light of the moon illuminates the beauty and elegance of everything within the palace, making it incomparable. The house's beauty, like gold adorned with various jewels, shines as if radiating towards the sky. The layered curtains resemble arranged flowers. This is the retreat where Dewi Banowati converses with Prabu Duryudana.

Suluk literature that glorifies the name of God as stated in the writings of *suluk pathet nem ageng*: *Gwan (ungguan) sembah nireng hulun, kapurba risang murbengrat, yeka kang asung mring wadu, mawèh boga sawegung, masih ring delahan, gwan (ungguan) kanang amujwengwang, ring jeng nataningrat, dutengrat hutama manggiha nugraha, tarlen siswa sagotra kang huwus minulya*.

The underlying meaning in the literature above is a semiotic representation of a place of worship as a symbol of devotion to someone who has merged into the power of the Lord of the Universe for themselves, someone who gives to their servants, sustains all life, and loves someone until the afterlife. There, I worship, none other than the supreme king who rules the world (God), the foremost messenger on earth who can receive blessings, and the revered disciples.

Pathetan Slendro Pathet Sanga

Sulukan slendro pathet sanga is *sulukan* number 4 and 5. *Sulukan Pathet Sanga Wantah* is written *Sangsaya dalu araras, abyor kang lintang kumedhap, titi sonya Tengah wêngi, lumrang gandhane puspita, karengnyan ing pudyanira, sang dwijawara mbrengengeng, lir swarane madubrantana, manungsi sarining kembang*, which describes the atmosphere of the night as a sign that the night is getting more beautiful, radiating from the twinkling light of the stars, the silence of midnight, the faint scent of flowers. Chanting prayers, the priest with a voice murmuring like an insect collecting the juice of the flower.

Apart from the *pathet sanga wantah sulukan* above, there are several other *sulukan* which have the same meaning and signs such as *Dhedhep tidhem prabawaning ratri, sasadhara wus manjêr kawuryan, tan kuciwa memandise, mengep sri nateng dalu, siniwaka sanggaya pradasih, aglar ning horizon, winulat anglangut, prandene forced kebekan, so kehe tranggana kang sumiwi, warata without interruption*.

The *sulukan* literature conveys the meaning of the silent and serene night atmosphere. The moon has already cast its light in the sky, its beauty neither perfect nor disappointing, like a king of the night surrounded by his subjects. It stretches widely across the sky, appearing boundless, and although it seems full, the countless stars surrounding it are evenly distributed without interruption.

Pathetan Slendro Pathet Manyura

Sulukan slendro pathet manyura is the sixth *sulukan*. In the *suluk pathet manyura wantah*, it is written: *Meh rahino semu bang Hyang Aruno, kadi netrane ugha rapuh, sabdane kukilo ring kanigoro saketer, kékidunganingkung, lir wuwusing winipanca, papetok ing ayam wana ring pagagan, merak manguwuh, bremara ngrabasa kusuma arum*. This *sulukan* symbolizes the moments before dawn, with the reddish hue of the rising sun resembling sore eyes, the chirping of the engkuk bird in the Kanigara tree sounding like the sighs of someone in love, akin to the melody of the Indian flute, winipanca. The crowing of jungle fowl in the fields, the calling of peacocks, and the bees spoiling the honey are like fragrant flowers in a room, appearing beautiful.

Ada-ada Slendro Pathet Enem (which includes ada-ada girisa)

Sulukan ada-ada slendro pathet enem is the third *sulukan*. *Lêngêng gati nikang hawan sabhasabha, nikang Hastina. samantara tekeng tegal Kuru nararya Kresnalakunira, sirang Parasurama, Kanwa Janaka adular Narada, kapanggih irikang tegal, milu ri by the Bhupati*. The *sulukan* depicts the beautiful and pleasant condition of the road from the palace meeting area to Hastina. Towards the Kuru fields (Tegal Kuru), the journey of Prabu Kresna, Sang Parasurama (Resi Parasurama or Ramabargawa) Resi Kanwa, Prabu Janaka (Raja Mantili) along with Bathara Narada, met in the Kuru fields, helping Prabu Kresna in his duties.

Different *sulukan* literature is still in the *ada-ada girisa* category, such as *Aglar ingkang samya sèba, pindha robing kang samodra, abra busananing wadya, pindha panjrahing puspita, têtindhing pra prawira, rêkyana patih sudira, tidhêm kang samya suméwa, rumahab nilingkên sabdasaiyêg saêka praya, siyaga ngayahi karya, pakaryan ayahan praja*. Everyone faced uniformly, like the rising tide of the ocean. The warriors' shining armor looked like scattered flowers. The leader of the warriors, the brave and bold Raden Patih, stood out. In silence, all who were present turned to listen attentively to the words (commands). They shared one thought, one goal, and one intention, to prepare themselves to complete the tasks and duties required for the nation.

The Philosophy and Meaning of Sulukan based on Pathet and the Sequence of Kempyung Notes

Sulukan pathet enem is sung between 21.00-24.00 with the tonic note 2, complementary notes 2 and 3, *sirikan* 1, *kempyung Manis* notes 2 and 6, and *kempyung salah gumun* notes 3 and 5. Semiotically, *suluk pathet enem* narrates the journey of a child from birth to adolescence, symbolized by the time of a *wayang* performance from the evening (21.00) until midnight (24.00). At this age, people are intellectually and emotionally overwhelmed by curiosity about many things and begin to face various problems in their lives (Hadiprayitno, 2009; Sulaksono, 2013).

Sulukan pathet sanga is sung between 24.00-03.00 with the tonic note 1, complementary notes 5 and 2, *sirikan* 3, *kempyung Manis* notes 1 and 5, and *kempyung salah gumun* notes 2 and 5. Semiotically, *suluk pathet sanga* narrates the journey of a person from adolescence to adulthood, symbolized by the

time from midnight until dawn. This period is marked by the character seeking a stable life and beginning to solve life's problems. (Hadiprayitno, 2009; Sulaksono, 2013).

Sulukan pathet manyura is sung between 03.00-06.00, which symbolizes the journey of adult human life until old age, when humans begin to organize their lives in old age until the end of life, and resolve the problems they face (Hadiprayitno, 2009; Sulaksono, 2013). The tonic note used is 6, with complementary notes 2 and 6, the *sirikan* note 5, the *kempyung manis* notes 6 and 2, and the *kempyung salah gumun* notes 6 and 3.

Sulukan pathet galong uses the fundamental note 3, with complementary notes 1 and 6, the *sirikan* note 2, the *kempyung manis* notes 3 and 1, and the *kempyung salah gumun* notes 3 and 1. This *sulukan* is sung between the early morning hours and dawn (03.00-06.00), symbolizing the journey of a person from adulthood to old age. During this period, individuals begin to organize their lives in old age until the end, to resolve the problems they face throughout their life's journey (Hadiprayitno, 2009; Sulaksono, 2013).

CONCLUSION

The research results show that the atmosphere created by *sulukan* in *wayang kulit* performances has characteristics that make it a distinctive part of *wayang* literature, sung by the *dalang* (puppeteer) according to the *pathet* (the arrangement of notes) and time. *Sulukan* in *wayang kulit* is divided into three parts: *pathetan*, *ada-ada*, and *sendhon*. Each of these has a *pathet* in the *gamelan* tuning system: *slendro pathet nem*, *sanga*, and *manyura*. *Sulukan* has strong distinctive features, creating the specific atmosphere needed in each scene. Therefore, the accurate selection of *sulukan* greatly supports and enhances the dramatic atmosphere depending on the scenes presented in the performance. Semiotically, the meaning and function of *sulukan* in creating the atmosphere are crucial, generally serving to intensify, embellish, enhance, and shape the mood in various scenes. Textually, *sulukan* essentially refers to the scenes presented. However, if the meanings of the words, symbols, and metaphors used in the *sulukan* are not understood, the aesthetic value and dramatic atmosphere of the scenes presented in the *wayang kulit* performance will be less appreciated. Philosophically, the meaning of *sulukan* in *wayang kulit*, in relation to the sequence of *kempyung* notes and the time it is expressed, symbolizes the journey of a human being from birth, through childhood, adolescence, adulthood, and old age.

REFERENCES

- Amir, H. 1991. *Nilai-nilai etis dalam wayang*. Jakarta; Pustaka Sinar Harapan.
- Berger, A. A. (2014). Semiotics and society. *Society*, 51, 22-26. <https://link.springer.com/article/10.1007/s12115-013-9731-4>.
- Dewi, P. (2021). Karakteristik bahasa suluk dan janturan dalam pagelaran wayang purwa Jawa Timuran lakon Resa Saputra oleh Ki Dalang Bambang Sugia. *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*, 7(2), 548-562.
- Dhita, B. R. (2014). *Kajian stilistika sastra suluk pedalangan Ki Seno Nugroho lakon salya gugur* (Doctoral Dissertation, Universitas Gadjah Mada). https://etd.repository.ugm.ac.id/home/detail_pencarian/72592.
- Djoharnurani, S. (1991). Bahasa suluk pedalangan (sebuah tinjauan sosio-linguistik). <http://digilib.isi.ac.id/3198/>.
- Handoyo, C. B. (2014). Pertunjukan wayang "pakeliran padat" sebagai lternatif membangkitkan rasa menyukai wayang dan musik gamelan. *Imaji*, 12(1).62- 70. <https://journal.uny.ac.id/index.php/imaji/article/view/3149/3103>.
- Hadiprayitno, K. (2009). Perlunya belajar wayang dalam kehidupan budaya Jawa. *Keanekaragaman Budaya*, IV(7), 523-530. <https://core.ac.uk/download/pdf/227150524.pdf#page=31>.
- Hadiprayitno, K. (2009). *Filsafat keindahan suluk wayang kulit purwa gaya Yogyakarta: Pemahaman konsep suluk sebagai jalan ke arah keluhuran budi dan moralitas bangsa*. <http://digilib.isi.ac.id/1688/>.
- Homsatun, E. (2014). Analisis semiotik dalam suluk pakeliran lakon Retno Sentiko oleh Ki Seno Nugroho. *Aditya-Pendidikan Bahasa dan Sastra Jawa*, 5(1), 9-15. <https://garuda.kemdikbud.go.id/journal/view/616>.
- Murtiyoso, B. (1982/1983). *Pengetahuan pedhalangan*. Surakarta: ISI Surakarta
- Murtiyoso, B., dkk (2007). *Teori pedalangan*. Surakarta: ISI Surakarta.

- Padmosoekotjo, S. (1978). *Suluk pedhalangan*. Citra Jaya Murti.
- Pradopo, R. D. (1997). *Prinsip-prinsip kritik sastra*. Yogyakarta: Gadjah Mada University Press.
- Riffaterre, M. (1978). *Semiotics of poetry*. Indiana University Press.
- Riffaterre, M. (1985). The interpretant in literary semiotics. *American Journal of Semiotics*, 3(4), 41. <https://www.jstor.org/stable/40320122>.
- Santosa, H., Kustiyanti, D., & Sudirga, I. (2016). Traces of musical instruments in kakawin bharatayudha. E. *Journal of Cultural Studies*, 9. <https://jurnal.harianregional.com/ecs/id-35695>
- Saryono, G. W. (2019). *Simbolisasi bahasa pada sulukan pewayangan yang dituturkan dalang wayang kulit kajian: etnolinguistik* (Doctoral dissertation, Universitas Airlangga).
- Sastroamidjojo, S. (1964). *Renungan tentang pertunjukan wayang kulit*, Jakarta: Kinta
- Solichin & Suyanto. (2014). *Cakrawala wayang Indonesia*: Yayasan Sena Wangi.
- Subroto, D. E. (2013). Kajian stilistika teks bahasa pedalangan wayang purwa gaya Surakarta. *Jurnal Bahasa dan Seni*, 41(2), 143-158. <https://journal2.um.ac.id/index.php/jbs/article/view/105>.
- Sulaksono, D. (2013). Filosofi pertunjukan Wayang purwa. *IBDA: Jurnal Kajian Islam Dan Budaya*, 11(2), 238-246. <https://ejournal.uinsaizu.ac.id/index.php/ibda/article/view/82>.
- Sutarno (2011-16.). Gaya pedalangan wayang kulit purwa jawa serta perubahannya. *Mudra*, 2(1), <https://jurnal.isi-dps.ac.id/index.php/mudra/article/view/1583>.
- Suwatno, E. (2017). Wacana suluk pedalangan dalam bahasa Jawa berdasarkan bentuk dan fungsinya [suluk pedalangan discourse in Javanese language based on forms and functions]. *Totobuang*, 5(1), 45-55. <https://totobuang.kemdikbud.go.id/jurnal/index.php/totobuang/article/view/50>.
- Teeuw, A. (1983). *Membaca dan menilai karya sastra*. Jakarta: Gramedia.
- Tinarbuko. S. (2008). *Semiotika komunikasi visual*. Yogyakarta: Jalasutra