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

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 kumbangan), 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 (Subroto, 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,
several types of suluk played by puppeteers, especially at certain times. Several types of suluk are Suluk Abimanyu, Suluk Irim-Irim, Suluk Jingking, Suluk Plencing, 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 Sapattra 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; Rifaterre, 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 pedalangan 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

<table>
<thead>
<tr>
<th>No</th>
<th>Sulukan</th>
<th>Pathet</th>
<th>Time</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Leng leng ramya nikang sasangka kumenyar, manggrenga rum ning puri, mangkin tanpa siring, halep ikang umah mas, iwir murub ing languan tekwan sarwa manik, tavingnyu sinauung, saksat sekar ning suji, ungwan Banuwati yanamrem mwang nata Duryudana</td>
<td>Slendro pathet Enem</td>
<td>21.00 – 24.00</td>
<td>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.</td>
</tr>
<tr>
<td>2</td>
<td>Dwan sembah nireng halun, kapurba risang marbengrat, yeka kang asung mring wadu, mwoveh boga savewung, masih ring delahan, ywan kanang amujwenga, ring jeng nataningrat, dhutengrat kotama mangghiha nugraha, tarlen siswa sagotra kang wus minulya.</td>
<td>Slendro pathet Enem</td>
<td>21.00 – 24.00</td>
<td>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.</td>
</tr>
<tr>
<td>3</td>
<td>Lengeng gati nikang hawan saba-saba, nikeng Hastina. samantara tekeng tegal kuru nararya Kresna lakarina, sirang Parasurama, Kanwa Janaka adulur Narada, kapanggih ika milu ri karya sang Bhupati.</td>
<td>Ada-ada girisa slendro pathet Enem</td>
<td>21.00 – 24.00</td>
<td>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.</td>
</tr>
<tr>
<td>4</td>
<td>Sangsaya dula araras, abyor kang lintang kemudhap, titi sonya tengah wêngi, lumrang gandhane puspita, karengyan ing pudyaniara, sang dwijawara mbrengengeng, lil swarane madubranta, manangsumg surining kembang.</td>
<td>Slendro Pathet Sanga</td>
<td>24.00 – 03.00</td>
<td>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.</td>
</tr>
<tr>
<td>5</td>
<td>Dhedhep tidhem prabawaning ratri, sasadhara wus manjêr kawuryan, tan kuciwa memanise, menggep sri nateng dulu, siniwaka sanggya pradasih, aglar ning cakrawala, winulat anglangut, prandene paksa kehekan, saking kehe tranggana kang sumiwi, warata tanpa selo.</td>
<td>Slendro Pathet Sanga</td>
<td>24.00 – 03.00</td>
<td>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.</td>
</tr>
<tr>
<td>6</td>
<td>Meh rahina semu bang Hyang Aruna, kadi netrane ogha rapuh, sabdane kukila ring kanigara, saketer kekidungan ningkang, lir wawusing winipanca, papetoking ayan wana ring pajegean, merak anguvuh, bremara nyahasa kusuwa ring parahasyan arum.</td>
<td>Slendro pathet Manyura</td>
<td>03.00 – 06.00</td>
<td>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.</td>
</tr>
</tbody>
</table>
Table 2. Philosophy and Meaning of Sulukan based on Pathet, Kempyung Notes Sequence

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

Discussion

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

From the six sulukan texts studied, it appears that the characteristics of the sulukan sung by the puppeteer are adapted to the pathet and time. Sulukan 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 sulukan slendro pathet enem appears in the sulukan texts number 1 and 2. In the sulukan 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 sulukan pathet nem ageng:

Lêng lêng ramya nikang sasangka kumênyar, mangrêngga rum ning puri, mangkin tanpa siring, halêp ikang umah mas, lwir murub ing langit, têkwan sarwa manik, tawingnya sinawung, saksat sêkar ning suji, ungwan Banuwati yanamrêm mwang nata Duryudana.

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, karengkyan ing pudyânira, sang dwijawara mBrengengeng, lir swarane madubranta, manungsun sarining kemhang, 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 manjèr kawuryan, tan kuciwa menanise, mengep sri nateng dalu, siniwaka sanggya pradasih, aglar ning horizon, winulat anleggut, prandene forced kebekekan, 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 sulukan pathet manyura wantah, it is written: Meh rahino semu bang Hyang Aruno, kadi netrane igha rapuh, sabdane kakilo ring kanigoro saketer, kekidunganingkang, lir wuwasing winipanca, papetok ing ayam wana ring pagagan, merak manguwuh, bremera 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. Lengeng gati nikang hawan sabhasabha, nikang Hastina, samantara tekeng tegal Kuru nararya Kresnalakunira, sirang Parasurama, Kanwa Janaka adulur Narada, kapaggih 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 sêba, pindha robing kang samodra, abra busananing wadya, pindha panjrahing puspita, teêndihing pra prawira, rékyna patih sudira, tidheëm kang samya suméwa, rumahab nilingkën 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 galang* 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**

Sastroamidjojo, S. (1964). Renungan tentang pertunjukan wayang kulit, Jakarta: Kinta