

The East Java Shadow Puppet with Lamongan Style

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Abstract

This study aims to describe the origins of East Java shadow puppet with Lamongan style. To describe the origins of East Java shadow puppet with Lamongan style, it requires a deep exploration of kinds of staging or performances from East Java shadow puppet with Lamongan styles. It is needed as a means of understanding of shadow puppet history in East Java. This research is a qualitative research. The source of data is active puppeteer with Lamongan style and his theatrical performances. Besides the puppeteer, data sources are also taken from community leaders who have wide knowledge and insight about East Java shadow puppet in Lamongan region. The research data is in the form of stagings, shadow puppet forms, stories, descriptions of some puppeteer and public figures related to East Java shadow puppet performance with Lamongan styles. Data collection techniques used are observation and interview. While data analysis used in this research is descriptive technique. The results of the research showed that the origins of East Java shadow puppet with Lamongan styles is a combination of two versions of shadow puppet, they are the style of Central Java and East Java. It can be seen from the performances. The performance of East Java shadow puppet with Lamongan styles used form and language from Central Java style. Meanwhile the musical accompaniment of shadow puppet used East Java style with long-sized kendhang that sounds dong ... dong ... dong. The distribution of pathet followed East Java style as well.

Keyword: language, physical form of shadow puppet, pathet

Introduction

The art of East Java shadow puppet is like a pearl scattered but it has not got proper attention. Its identity is still unclear. There has been no attempt to document, introduce, or even foster it in the direction of better development. Ironically, East Java shadow puppet has become the identity of East Java people. Based on preliminary observations, East Java shadow puppet, commonly called *cek dong* shadow puppet has variety of styles. There are East Java shadow puppet with Porong styles, Mojokerto styles, Malang styles, Surabaya styles, Jombang styles, and Lamongan styles. Each of these styles has peculiarities. The variety of style provides uniqueness that has the potential to become local tourist assets.

With regard to the implementation of contextual learning at schools and colleges, regional cultural assets play an important role in developing curriculum and material exploration based on socio-cultural context. Shadow puppet has the potential to enrich the substance of curriculum and teaching materials at schools and colleges. Meanwhile, learning materials about shadow puppet at school nowadays are still oriented to shadow puppet with the style of Central Java. The standard language of Central Java has a very significant constraint in the appreciation of shadow puppet literature at schools. These difficulties resulted in the absence of interest in the introduction and students' appreciation at school towards the noble values of their culture. In universities, especially in the majors of Sendratasik and Regional Language Education of UNESA, the lecture materials are still oriented to the style of Central Java performances. The specificity of the materials given by lecturers at universities may be followed and practiced by students when they become teachers. From these conditions, East Java shadow puppet should be immediately excavated to be identified, classified, and traced from its history. Clear identity will be the foundation of coaching and implementation in the substance of teaching materials in college curriculum. Although there are not many researches dealing with East Java shadow puppet, some researches have been done by several researchers at the universities. Lamongan style as one of styles in East Java shadow puppet has uniqueness. How the origins of shadow puppet create the uniqueness is a question that will be answered in this article.

Theoretical Review

A. Shadow puppetas One of Folklores

Shadow puppetis a traditional Java art that is very old and popular. Shadow puppetis very popular since the era of the old islamic religous leader (*Wali*). It was used as means of spreading religious teaching that was very relevant at that time. Because of its popularity, there was assumption that shadow puppetwas the creation of the *Wali*. However, when it is observed further, actually the shadow puppethasalready existed beforethe *Wali* came to the land of Java. This can be seen from the shadow puppetstory that originally came from India. While the influence of India has existed long before Islam entered the land of Java.

Among the regional arts in East Java, shadow puppetis one of the most prominent regional arts. Shadow puppetis used as a means of entertainment and ritual means in various events and celebrations. Being able to present the shadow puppetentertainment in the ordinary and ritual occasions is a very high prestige in Java society. Indeed, compared to other regional arts, shadow puppetperformances require more funds. In addition, the noble teaching which is contained in it is still a role model in the life of Java society.

Talking about shadow puppetis closely related topuppeteer, according to Ras (1985:4), though he is only an uneducated villager, puppeteer is considered as a literary artist by his audience. In one night, he performs drama performance alone. In addition to narrative elements, he also uses ancient poetry likesuluk, *tembang macapat*, and stereotype dialogues. *Shadow puppet* is one form of people's theatrical performances. According to Danandjaja, people theatre, including shadow puppet, is incorporated as oral folklore (1984: 22). As a form of folklores, shadow puppethas the characteristics as expressed by Danandjaya (1984: 3-4), namely: (1) The spreadis usually done orally; (2) traditional; (3) in the form of versions; (4) anonymous; (5) usually has formula and pattern form; (6) has benefits in collective life; (7) pralogical; (8) belongs together of a particular collective; (9) innocent and as it is.

More specifically, as one of the oral folklore forms, Suripan Sadi Hutomo classifies the art of shadow puppetas oral literature which is half of oral (1991: 60). Oral literature is a literature that includes the expression of literary of particular people that is disseminated and inherited orally (word from mouth to mouth) (Hutomo 1991: 1). The classification done by Hutomo is more appropriate to include the art of shadow puppetas a half-spoken oral literature. Half-spoken oral literature is included as half-spoken folklore groups.

B. Puppeteer as an Active Support

A culture has a support group. According to the concept of Von Sedow (1948), in the culture of a nation there is something called activeand passive bearers tradition. They have meaning as an active cultural bearer and a passive cultural bearer. The active cultural bearers are the ones who actively receive and develop cultural heritage, while passive cultural bearers are the ones who passively receive cultural heritage (Hutomo 1987:11).

Puppeteer of shadow puppet as an active cultural supporter has a very big role in the effort of preserving shadow puppetarts. In their hands, the art will remain alive. In addition to their roles as conservationists, they also act as developers and reformers, as Adre Harjana states that oral literature has a different critique tradition than written literature (1994:11). In the art of shadow puppet, puppeteer plays a double role, as narrators and as critics. Because of hiscreativity, shadow puppetart can develop to follow the development of era. For example, we call Dalang Joko Edan. He has acted as a critic, that is, developing the shadow puppetart in such a way so that it can attract young people's attention. The role of this active supporter is very big and the task is very heavy. In addition to taking an active role as a conservationist, he must also work hard to develop it, so that it is not abandoned by his supporters.

C. Style and Pattern of Shadow Puppet

Shadow puppethas multiple versions/styles or *gagrak*. If they are observed, the version or *gagrak* is largely distinguished according to the language or local dialect used, except the Yogyakarta and Surakarta versions. Both are not distinguished by language, but by shadow puppet style. The shadow puppetversion of Surakarta develops shadow puppet style that tends to be dynamic, while the Yogyakarta version preserves the Mataraman shadow puppet, without making any changes. According to Nugroho (2001: 9) it is already an agreement of two great kings in Central Java, namely Sunan Paku Buwono III and Sri Sultan HB I that Sunan Paku Buwono supported Sri Sultan HB I who wanted to preserve the style of Mataraman shadow puppetthat was firm, and contained the values of struggle. Meanwhile he developed a new style that was more dynamic, attractive, and interpretative.

The term of pattern here is distinguished by style, version, or *gagrak*. The pattern relates to the form of *sunggingan* or *tatahan* of shadow puppet. Surely, the pattern of shadow puppet from Surakarta is constantly experiencing significant growth, both size and decoration. Shadow puppet in East Java, as mentioned earlier, uses two versions, namely the Central Java and East Java versions. The Central Java version includes two versions, that is, the Yogyakarta and Surakarta versions. Both versions are called Central Java versions. Both use the same dialect that is the *Keraton* Java language in Central Java, which is touted as the standard Java language. Between the two versions that live in East Java (the Central and East Java versions), they have some differences. The main difference lies in the language used. The style of shadow puppet from Central Java uses Java language with Central Java dialect or standard Java language, while style of Wayang from East Java uses East Java dialect or Surabaya dialect. Other particular characteristics will be described below.

D. General Characteristics of East Java Shadow puppet

East Java shadow puppet has special characteristics. The characteristics are related to musical accompaniment, shape of shadow puppet, scene arrangement, language and puppeteer performances.

The East Java musical instruments consist of a set of Java musical instruments called *Gamelan*. The instrument consists of: *bonang babak*, *bonang penerus*, *gambang*, *slenthem*, *kempul*, *kenong*, *saron*, *siter*, *rebab*, *demung*, *gender*, *kendhang*, and *gong*. East Java *Kendhang* differs from that of Central Java. East Java *Kendhang* is longer and bigger, so if it is hit, it will sound *dong ... dong ... dong*. Based on the sound of *kendhang*, Wayang from East Java is also called *cek dong* shadow puppet. *Cek* comes from the sound of *kecrek*, some metal plates touched with the feet that will sound *crek...crek.....crek...* then followed by the sound of *kendhang dongdongdong* (Susilo, 2001:38).

East Java shadow puppet performance never missed with *Remo* dance. *Remo* dance is a typical dance of East Java. The dance is always adorn the staging of East Java style, such as *Ludruk* art. *Remo* dance is presented at the beginning of the performance before the shadow puppet begins. *Remo* dance is danced by male and female *Remo* dancers. In addition to *Remo* dance, it is also presented *gendhing-gendhing lancaran* and *ladrang*.

The shape of East Java shadow puppet is small. It develops the shape of Surakarta shadow puppet that is smaller in size than that of Yogyakarta size. Similarly with the characters, East Java shadow puppet has typical characters such as *Besut*, *Klamatdarum*, *Pak Mujeni*, and *Pak Mundu*. The characters are not found in Central Java Wayang, either Surakarta or Yogyakarta.

The language of East Java shadow puppet, as has been discussed, uses the Surabayanese dialect and its surroundings or *Gerbangkertasila*, namely Gresik, Jombang, Mojokerto, Sidoarjo, and Lamongan. Typical East Java vocabularies are *koen*, *barek*, *arek*, *embong*, *logor*, *molih*, *ndhok*, and so on. While the narration or *Dalang's* vocal is in the form of a beautiful language. The prominent feature of vocal East Java shadow puppet lies in the tone used, which tends to be high (Parwoto, 1985:46).

The *Dalang* of East Java shadow puppet wears typical East Java clothes during performance. Generally, they wear East Java *blangkon*, under-long cloth or *sewek*, *topbeskap*, but not wearing a *keris*. The puppeteer of East Java shadow puppet has a distinctive appearance, special from East Java.

In addition to these differences, within the body of East Java shadow puppet, there is more varied versions or styles. As has been described that East Java shadow puppet has at least 6 styles, namely styles of Porong, Malang, Surabaya, Lamongan, Jombang, and Mojokerto. Although the six styles tied in the form of East Java shadow puppet have the main characteristics of East Java dialect, they still have many uniqueness. In this study, it is investigated those six styles. The research is conducted in two stages.

Research Methods

The research conducted is using qualitative research model. According to Idrus (2007:14), qualitative research is a research procedure that produces descriptive data in the form of written and oral words about people or behavior observed. Therefore, the nature of qualitative research is descriptive, which describes deeply about the situation or process being researched. This deep description, by James Danandjaja (1990:99), is also referred to as a deep understanding or *verstehen*. The qualitative research model in the field of folklore according to Danandjaja (1990:89) is also called ethnography. It is further explained by Spradly (1997:11) that with the ethnography, researchers are trying to describe the culture either implicitly or explicitly revealed through words, behavior, and various artifacts.

Sources of research data, according to Idrus (2007: 36), are people who are considered to know about the phenomenon studied and they are selected based on the criteria agreed by the researchers themselves, so the number is limited. Based on the initial observation done, the data source in this research is some puppeteer of East Java shadow puppet who live in Lamongan.

It has been also explained by Idrus (2007:36) that qualitative research does not demand a lot of subjects, but people who really know about the phenomenon being studied. In line with that opinion, the data source in this study is the senior puppeteer in the area studied. Not all senior puppeteer in the region will be the source of data in this study. The senior puppeteer is puppeteer who acts as a forerunner or developer of East Java Wayang in his region. Determination of data sources from senior puppeteer will be consulted to the Lamongan *Pepadi*. Ki Hartono as a puppeteer senior of Lamongan styles is the main data source in this research.

Sources of research data are also taken from community leaders in the field of Eastern Java shadow puppet. The knowledge and ideas of these figures will clarify the causes of various styles in the body of East Java shadow puppet, especially Lamongan.

The data of the study consists of 4 things, which are described as follows.

- a. Shadow puppet performances with of East Java shadow puppet on Lamongan styles. From the side of the performances, it is obtained data about *suluk*, *antawecana*, language, *sabetan*, musical accompaniment, and the arrangement of the scene.
- b. The story (set of actors) which is owned by puppeteer of East Java Lamongan styles.
- c. The information from the puppeteer is related to the creative process, the learning how to become puppeteer, the ideas related to the development of East Java Lamongan styles.
- d. Information from community figures in the field of shadow puppet related to the development history of East Java shadow puppet on Lamongan styles

Data collection techniques used were interview, observation and documentation. According to Danandjaja, to be able to conduct good and free interviews and observations, we must create a free and close state between researchers and informants (1990:99; Sudikan, 2001:86). While the documents according to Sunarto (2001: 155) include material documents and written records. Documents may include biographies, autobiographies, diaries, letters, including drawings and artworks. So, as Spradly (1997:11) has pointed out, besides observation and interviews, data collection is also done by documentation, that is, by observing various cultural artifacts.

According to Hasan (1990:16), the results of data analysis in qualitative research are in the form of description of the phenomenon. Data analysis is done simultaneously, along with data collection or after some data collected (Hasan, 1990:16; Huda, 1990:91; Miles, 1992:73). The method used in data analysis in this research is descriptive analysis method guided by stylistics theory. In accordance with the opinion of Idrus (2007:120) that descriptive method is used to make a description of something objectively in a descriptive situation. While the analysis model used as suggested by Miles and Huberman (2007) is an interactive analysis model. The interactive model consists of three parts, namely data reduction, data presentation, and conclusion

The data collected from interviews, observations, and checking documents related to the puppeteer and the performances of East Java shadow puppet has not been ready-used data to be served, but it needs to be reduced. The data needs to be marked and selected which one is developed or which one is removed because it is not needed. The data is then presented with various quotations required. The process of drawing conclusions takes place since the time of data collection and reduction. But the conclusion is not final yet. Conclusions will be perfected by the verification process, that is, by remembering the previous findings and by cross checking with other findings.

Discussions

This section will describe a brief history of the formation of East Java shadow puppet and the history of a senior puppeteer who currently develops Lamongan styles.

1. Brief History of the Formation of Lamongan Styles

The origins of East Java shadow puppet Lamongan styles cannot be separated with the history of the formation of East Java shadow puppet in general. East Java shadow puppet Lamongan styles still have characteristics like that owned by East Java shadow puppet, that is, using the accompaniment of East Java *Gendhing-Gendhing* and a beat that is called *cekdong*.

The term *cekdong* relates to the process of onomatopoeia, that is, using a typical EastJava*kendhang* so that when it is beaten, it will sound *dong ... dong ... dong ...*. The sound is different from the sound produced by typical *kendhang* from Central Java which has short-sized Shadow puppet.

Some puppeteer of Lamongan style also admit that Lamongan style has the same origin as the EastJava shadow puppet in general. East Java shadow puppet, according to Ki Yohan Susilo (interview 15 March 2015), a puppeteer from Sidoarjo, comes from a senior puppeteer named Ki Gunarso who is domiciled in Waru Sidoarjo. Ki Gunarso has many students, but the students who have a strong influence in the development of EastJava shadow puppet in Gerbangkertasusila are three people, namely Ki Sutomo, Ki Sulaiman, and Ki Pit Asmoro.

The three students, after finishing their study of being puppeteer or *nyantrik*, developed their talents of being puppeteer to different areas. Ki Sutomo developed EastJava Wayang to the northern part of Sidoarjo and Surabaya. Ki Sutomo's puppeteer act style is famous which is called Surabaya styles. Ki Sutomo has many students scattered to the west of Sidoarjo, that is Krian, with Ki Sutrisno. Unfortunately, puppeteer with Surabaya style is getting rare. Ki Sutrisno as a senior puppeteer also has not been actively performing and has no students.

Ki Sulaiman developed the EastJava shadow puppet to the south, that is, Porong. The influence of Ki Sulaiman reached Malang. Cassettes and CDs of Ki Sulaiman, even though he had already passed a way, was scattered to the territory of Malang. Ki Sulaiman is famous for his Porong styles because he lives in Porong. Ki Sulaiman also has many students, even more students than his two companions. It is proved by the splendor of Porong styles which develops to Surabaya, Sidoarjo, Porong, Malang, even Mojokerto and Jombang. The students of Ki Sulaiman are still active and mostly young, such as Ki Yohan Susilo.

Ki Pit Asmoro develops Wayang arts to Trowulan region, where it is originated. Some senior puppeteer such as Ki Pitoyo, Ki Suwoto, Ki Sihab, Ki Wardoyo and Panjak Sukar (interview 15-20 April 2015) call Ki Pit Asmoro as the forerunner of Trowulan styles. Ki Suwoto (interview April 15, 2015) confirmed that Ki Pit Asmoro as his grandfather. His father, Ki Safi'i, is a student of Ki Pit Asmoro. Their close relationship in shadow puppet arts makes their family getting closer, although in fact they have no blood relation.

Ki Pit Asmoro is also a legendary figure in EastJava shadow puppet in Trowulan as well as Ki Sulaiman in Porong. The greatness of his name made his residence, Trowulan, was appointed as the style name of the shadow puppete was engaged in. Ki Pit Asmoro has already died long but his name remains immortalized by the community and the developers of shadow puppet of Trowulan as the main character of the founder of Trowulan styles. East Java shadow puppet with Lamongan styles, according to Ki Hartono (interview 3 September 2016) oriented to Ki Sulaiman from Porong. Ki Sulaiman with his Porong styles is very famous in East Java. Porong styles can penetrate all areas of East Java, ranging from Malang, Porong, Sidoarjo, Mojokerto, Jombang, Gresik, Surabaya, and Lamongan. In those areas, the existence of puppeteer is developing with Porong styles. For example, in Mojokerto, which is famous with Trowulan styles, there are still some puppeteer who, although not many, run Porong styles. Similarly in Lamongan, there is Suwadiono puppeteer (interview 4 September 2016) who comes from Tikung, runs Porong styles.

Such Porong styles, by Ki Hartono, are mixed with the style of Central Java. Such mixing forms Lamongan styles. Lamongan styles take some things from the shadow puppet styles of Central Java, that is, in terms of shadow puppet characters and language. While other elements, such as *pathet*, musical accompaniment, and Dalang's vocalis using EastJava style in general.

The characters of *punakawan* shadow puppet Lamongan styles consist of *Limbuk*, *Cangik*, *Petruk*, *Gareng*, *Semar*, and *Bagong*. This is different from EastJava shadow puppet in general either Surabaya, Porong or Trowulan. Some figures of *punakawan* in EastJava shadow puppet are Ki Mundhu, Klamatdarum and Besut. Moreover, the pattern of East Java shadow puppet Lamongan style, in general, follows Central Java styles, precisely Surakarta style, not Yogyakarta style. The language used by East Java shadow puppet is different from that used by Central Java style. The language of Central Java uses the standard Javanese language, that is, Javanese language of Surakarta and Ngayogyakarta. The Javanese language of these two regions is considered as standard language. While the language of East Java, especially Gerbangkertasusila region is the dialect of East Java language. The dialect East Java language is characterized by both vocabulary and intonation. According to Darni's observation (2011: 4), the language of the East Java dialect has a distinctive vocabularies such as *koen*, *arek*, *embong*, etc. East Java shadow puppet with Lamongan style uses Central Java language either in dialogue among characters, monologue of puppeteer, or *dhagelan* (jokes) *punakawan*.

East Javashadow puppet Lamongan style is using *pathet* typical from East Java. According Susilo (2016: 325) Java puppet East Java *pathet* Lamongan style begins with ten *pathet* with *gendhing Gandakusuma laras slendro*. Starting the presence of guests in the scene of *jejer*, it is used *pathet wolu* with *gendhing krucilan laras slendro*. After the scene of *gara gara* until *begal* blind war, there is a *pathet sanga*. *Pathet manyura* takes place at the end of war or *brubuh war*, continued with closing *gendhing*, signal that the show is finished. The vocal of Lamongan's puppeteer is different from East Java shadow puppet in general. Lamongan Dalang does not use *pelungan* (poetry containing philosophical life) presented at the beginning of the show as done by Trowulan and Porong styles. Puppeteer of Lamongan's style directly uses *kombangan (slendro pathet 10)*

2. Ki Hartono, Senior Puppeteer of Lamongan Styles

Ki Hartono is domiciled in Kaliwates village, Kembangbau sub-district, Lamongan. Ki Hartono is originally from Kembangbau who was born in 1964. Ki Hartono does not have blood of puppeteer but the interest and love of shadow puppet already owned by his grandfather. The grandfather named Ki Japar gave Ki Hartono a set of gamelan to run his profession. Ki Hartono learned as a puppeteer since 1984. At that time he was 20 years old, graduated from high school. The choice of learning being a puppeteer at that time was based on the intention to earn a living, because he did not have a bloodline of artists, especially puppeteer. His views and the family considered that being a puppeteer was a mild livelihood but earned a considerable wage. Overnight, by performing activities of puppeteer, one can earn enough money for a living with family in a few days.

Departing from the intention, Ki Hartono began to reach his goal by learning being a puppeteer to Waras puppeteer who lived in the district of Pucuk, Lamongan. Ki Hartono studied with Ki Waras for 2 years. The hard work of learning for 2 years brings encouraging results. Ki Hartono got a performance after graduating from Ki Waras. He received his first performance in circumcision ceremony in his own village. But Ki Hartono did not stop learning. He continued studying the skill of puppeteer to different puppeteer, namely Ki Subroto from Ngrambe. Study time with Ki Subroto is longer, that is for 14 years. During his study, Ki Hartono often followed Ki Subroto's performances as a learning process. Once in a while, he also got performances independently. Ki Hartono also studied karawitan from a teacher. He studied from a head of PRRI Bojonegoro named Ki Anwar. Ki Hartono studied karawitan for two years. A puppeteer must master the kerawitan. A puppeteer is the controller of all-night shadow puppet performance. Without mastering the kerawitan, song or Javanese *gendhing* that accompany the shadow puppet, it is impossible to hold a performance of shadow puppet harmoniously. The puppeteer is required to be able to sing and play the Javanese *gendhing*, to start and give a signal to the kerawitan group.

After 16 years of learning, Ki Hartono is getting more famous. He often presents a theatrical performance. Not less than 70 times performances in one year he received. Ki Hartono has experienced performances throughout the Lamongan region and even outside the Lamongan region. He is also invited to perform in the areas of Jombang, Mojokerto, Gresik, and Surabaya. Ki Hartono is also a puppeteer figure who has high courage. He has dared to perform stories and carry out *Ruwatan* since 1987, three years after he was able to perform his own shadow puppet. His age is still young that is 23 years. The success does not make Ki Hartono stop learning. He continues learning to create good Javanese sentences to increase the aesthetics of shadow puppet performances. The softness of the puppeteer's language in shadow puppet performances will add a special attraction for the audience.

Ki Hartono's shadow puppet performance is not different from any typical East Javashadow puppet performance. The performance starts around 21:00. The performance begins with a typical Javanese dance namely *Remo* dance. After *Remo* dance, it is followed by *Campursari* song (a traditional mixed songs), a performance of popular modern Javanese songs. The performance of *Campursari* songs ended at around 11:00. Sometimes, based on the requests, entertainment is added with comedies. Ki Hartono really emphasises on the quality. He brought a group of comedians from Jombang. After the entertainment performance ends the shadow puppet performance begins, and it ends until around 04.00 am when the dawn call to prayer arrives. Now, shadow puppet performance finishes before the sun rises because the audience that most are Muslims have to worship dawn worship. The musical accompaniment of shadow puppet Lamongan style according to Ki Hartono has characteristics of East Java, that is, the use of *gendhing-gendhing krucilan*. While the Wayang Central-Java style is marked with the use of *gendhing-gendhing srepeg* and *sampak*. The number of *niyaga* or Ki Hartono's Karawitan drummer is 16 people. All of these *niyaga* have a strong commitment to Ki Hartono. This is because Ki Hartono is very concerned about the welfare of the performers of Karawitan.

He gives high wages to gamelan drummers and Karawitan performers. Ki Hartono pursues a variety of strategies to make shadow puppet art survive in the era of globalization. Firstly, he tried to improve his competency by continuously learning to make his sentences approaching the Surakarta language or standardized Javanese language. Secondly, Ki Hartono tried to provide good welfare for his art group. Besides providing high wages to the *niyaga*, he also gave high wages to the singers and his *Sinden*. *Sinden* in particular, should be taken care in order not to move joining other groups. This often happens because shadow puppet performances can coincide in different places, while the number of good *Sinden* is limited. So giving high rates to the *Sinden* is not only an effort to improve the welfare, but also as a strategy to attract the interest of the group of *Sinden* not to move to other puppeteer. Thirdly, Ki Hartono promoted for free, by distributing recordings to the public. The recording is expected to attract the public interest to invite him to perform shadow puppet for the intentions of performing the rituals of Java society.

Ki Hartono who is currently a senior puppeteer Lamongan styles already has *cantrik* or pupils who later continue and develop the art of East Java shadow puppet with Lamongan styles. There are two students who are now studying to him. The two students are very distant at the age. The elderly student is 50 years old, while the young student is 12 years old. Among the two students, the young student shows more interest and ability. It is expected that from the young student, he can develop East Java shadow puppet with Lamongan styles in the future. Ki Hartono's puppeteer performance has specificity, that is, able to distinguish with other puppeteer performances in Lamongan. The specificity lies in the lighting. Ki Hartono uses colorful lights to match with the stage condition or the ongoing story. For example, when there is a war story, the red and yellow lights dominate and the twinkles of lights support the atmosphere of rowdy and intricate wars. Similarly, when two male and female characters are in romance, the green or blue lights support the mood of those in bloom.

3. The Spread of East Java Shadow Puppet with Lamongan Styles

East Java shadow puppet Lamongan styles as described in the previous section are a mixture of two styles, namely East Java and Central Java. The combination gives a picture that in Lamongan, it lives two styles of shadow puppet, namely Central Java and East Java. Central Java shadow puppet that gives color to Lamongan styles is shadow puppet Surakarta style. While the East Java shadow puppet that gives color to the Lamongan styles is the Porong style, not the Trowulan style, the area close to Lamongan. This seems to be due to the popularity of the Porong styles that dominates the entire East Java style.

Such combination is not found in East Java shadow puppet style that is still popular today, that is, Porong and Trowulan styles. This is typical for East Java shadow puppet Lamongan styles. East Java shadow puppet Lamongan styles triumphed in Lamongan region. Lamongan styles was built by the senior puppeteer who already died. They are Ki Mat, Ki Subroto, Ki Waras, Ki Kasiran, and Ki Saean. Currently Lamongan styles are continued by more than 10 the young puppeteer. They are scattered in almost every sub-district in Lamongan.

Puppeteer with Lamongan styles, like Ki Hartono not only performs in Lamongan, but also performs in areas outside Lamongan. Ki Hartono stage area reached Surabaya, Mojokerto, Jombang, and Gresik. Several times, the performance also arrived in Blitar and Kediri. In Lamongan, it does not only live East Java shadow puppet Lamongan styles but also live Porong styles. From these three styles, Lamongan style is the most popular version of shadow puppet performances. The popularity can be seen from the number of responses received by Ki Hartono. In the midst of globalization that marginalizes traditional art today, shadow puppet performance is a very monumental event. The flood of entertainment through modern media such as VCDs, movie theaters mushrooming the city, and the growing high memory gadget crush the traditional art from the heart and attention of the people.

Closing

Lamongan style when it is compared to other style in East Java is the most narrow-style spread. There is no puppeteer outside Lamongan is willing to spread or use Lamongan styles. On the other hand, style outside Lamongan, such as Porong style is spread by puppeteer who live in Lamongan. Trowulan style also develops into Jombang by Ki Rohman who is domiciled in Mojoagung. Likewise, shadow puppet with Central Java style also lives in Lamongan. Some Lamongan puppeteer perform shadow puppet with Central Java styles. Ki Hartono is a senior puppeteer and consistent with Lamongan styles. Style of shadow puppet from East Java and Central Java is successfully combined to obtain a typical form of Lamongan styles. Ki Hartono is currently the only senior puppeteer with Lamongan styles.

His creativity in the field of staging, with the development of lighting, does not shift the originality of the styles conducted. His interest in shadow puppet, especially Lamongan styles is continuously nurtured by learning from more senior puppeteer.

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