

## DALANG AND SINDEN AS A FORM OF “*LORO-LORO NING TUNGGAL*” IN WAYANG GOLEK PURWA PERFORMANCES

Marsel Ridky Maulana<sup>1</sup>, Diynan Prayuga Sutisna<sup>2</sup>, Raffa Arya Saputra<sup>3</sup>  
Music Art Education, Faculty of Art and Design Education, University of  
Education Indonesia <sup>123</sup>

E-mail: [ridkymarsel@gmail.com](mailto:ridkymarsel@gmail.com)<sup>1</sup>

**Abstract:** *Wayang Golek Purwa is a performing art that uses wooden puppets as the main media. This performance combines various elements, such as play and arrangement, which include language, sound, form, and movement. The relationship between the two not only represents a unity, but also reflects the philosophy of “Loro-Loro Ning Tunggal”, which describes two entities that are united. This research aims to analyze the relationship between the puppeteer and sinden and explore the application of this philosophy in Wayang Golek performance art. The method used in this research is a literature study, namely by tracing classical literature sources that discuss the role of puppeteers and sinden as a unit in Purwa Wayang Golek performances. The results show that the philosophy of “Loro-Loro Ning Tunggal” is the basis for collaboration that produces harmony in artistic expression, both in the technical and aesthetic dimensions. The concept also reflects cultural values, such as cooperation, mutual respect, and balance, which are relevant not only in art, but also in the lives of its supporting communities. This study makes an important contribution in enriching the understanding of traditional art through cultural and philosophical perspectives.*

**Keywords:** *Dalang, Sinden, Tradition, Padalangan, Wayang Golek Purwa*

**Abstrak:** Wayang Golek Purwa adalah seni pertunjukan yang menggunakan boneka kayu sebagai media utama. Pertunjukan ini menggabungkan berbagai unsur, seperti lakon dan garapan, yang meliputi bahasa, suara, rupa, dan gerak. Hubungan antara keduanya tidak hanya merepresentasikan satu kesatuan, tetapi juga mencerminkan filosofi “*Loro-Loro Ning Tunggal*”, yang menggambarkan dua entitas yang bersatu. Penelitian ini bertujuan untuk menganalisis hubungan antara dalang dan sinden serta mengeksplorasi penerapan filosofi tersebut dalam seni pertunjukan Wayang Golek. Metode yang digunakan dalam penelitian ini adalah studi literatur, yaitu dengan menelusuri sumber-sumber pustaka klasik yang membahas peran dalang dan sinden sebagai satu kesatuan dalam pertunjukan Wayang Golek Purwa. Hasil penelitian menunjukkan bahwa filosofi “*Loro-Loro Ning Tunggal*” menjadi landasan kolaborasi yang menghasilkan keselarasan dalam ekspresi seni, baik pada dimensi teknis maupun estetis. Konsep ini juga merefleksikan nilai-nilai budaya, seperti kerja sama, saling menghormati, dan keseimbangan, yang relevan tidak hanya dalam seni, tetapi juga dalam kehidupan masyarakat pendukungnya. Kajian ini memberikan kontribusi penting dalam memperkaya pemahaman seni tradisional melalui perspektif budaya dan filosofis.

**Kata Kunci :** *Dalang, Sinden, Tradisi, Padalangan, Wayang Golek Purwa*

---

## INTRODUCTION

Wayang Golek Purwa is one of the traditional Sundanese performing arts heritages that has strong cultural roots in West Java society (Atik Soepandi, 1978; M. A Salmun, 1961; Solichin, 2010). The art uses wooden puppets as the main medium to convey stories that contain moral, social, and spiritual values (Cahya, 2017; Azis et al., 2020; Halimah et al., 2020).

Wayang Golek Purwa's journey across time and space has made it a popular performing art in West Java (Rianta, 2013; Soepandi et al., 1998). This art has received wide appreciation from various levels of society, ranging from the lower, middle and upper social classes, which makes it a traditional art that is popular and remains relevant today (Farida & Zakiah, 2022; Nezha, 2014). Today, the existence of wayang golek performance art is not only limited to the needs of traditional celebrations, but has penetrated into a more elevated realm, such as art appreciation events, festivals, and television

broadcasts (Eyl et al., 2019; Suprihono et al., 2022).

The puppeteer is known as the central figure in wayang performances, acting as a storyteller, singer, gamelan rhythm leader, as well as giving life to the puppets. In general, *dalang* is an individual who conveys teaching values and stories through puppet shows, which are combined with music and songs, with gamelan as the main accompaniment that strengthens the atmosphere of the show (Lestari, 2014; Nadia Oktaviani et al., 2023). One of the art elements integrated in wayang golek performances is *sekar kepesinden* or *sinden*-style vocal art, performed by vocal artists, known as *juru sinden* or *pasinden* (Asriningsih et al., 2020; Rina Dewi Anggana, 2022). The interrelationship between the role of *sinden* and the presentation of wayang golek reflects the synergy of aesthetics and tradition in maintaining the appeal of the performance (Sudarsono, 2022).

According to M. A Salmun, (1961) in his book explains:

*“Aya hiji hal anu ku urang heunteu kaci dipopohokeun patali jeung padalangan nyaeta kalungguhan dalang jeung juru sinden dina sabot ngawayang. Upama pikeun jaman kiwari aya nu nganggap yen juru sinden teh ngan saka dar papaes wungkul atawa hiasan bae, eta anggapan dina jaman ayeuna mah kaliru. Sabab dina padalangan modern nu publican geus rea tanjakannana lir ibarat juru sinden teh lengeun kenca, ari dalang lengeun katuhu mun dibandingkeun kana anggota awak mah, estuning ngawangun “Loro-Loro ning Tunggal”.*

(There is one thing that we should not forget about the world of puppetry, and that is the position of the puppeteer and the juru sinden in a wayang performance. If some people nowadays think that the juru sinden is just a decoration or a complement, they are wrong. In the modern world of puppetry, where the audience is now more diverse, the role of the *juru sinden* is like the left hand, while the *dalang* is the right hand, if likened to a body part. Both form the concept of “*Loro-Loro Ning*

*Tunggal*” (two entities that merge with complementary roles.) (M. A Salmun, 1961).

In Wayang Golek performances, the puppeteer processes the dialog and theatrical scenes of the play (Foley, 2001; Santoso & Setyawan, 2019). On the other hand, *sekar kepesinden* presents songs that support the atmosphere of the scene or emphasize the character of the puppet character performed by the dalang (Marsel Ridky Maulana, 2024). In addition, the presence of *sekar kepesinden* as an interlude also plays an important role in preventing the performance from becoming monotonous, as the songs serve as an entertainment aspect for the audience (Krismayanty et al., 2024).

There are several previous studies on wayang golek purwa performances. The study conducted by Masyuning, (2020) entitled “Penertiban Sinden Pada Pertunjukan Wayang Golek: Keresahan Bagi Dalang Jawa Barat”, in the period 1959-1964, the art of performing wayang golék in West Java

experienced significant dynamics due to the dominance of sindén, which initially acted as accompaniment, but then became the center of attention of the audience, thus shifting the authority of the puppeteer. This research uses a literature review method by exploring historical data, official documents, and secondary literature to identify the cause-and-effect relationship of sindén domination. This approach helps analyze the phenomenon within the social, cultural and political context of its time. The vocal excellence, visual appeal and popularity of sindén created unrest, not only among dalang, but also at the government level, who were concerned about the cultural and moral impact of the phenomenon. The sindén's symbolic position over the dalang, both physically and in public attention, provoked strong reactions, including the organization of the Padalangan Seminar in February 1964 in Bandung. This seminar produced an important agreement that reaffirmed the role of the dalang as the center of the performance while regulating the

sindén's position to be in line with the traditional cultural order. This intervention not only responded to the unrest of the performers, but also became a strategic step in maintaining the harmony of the traditional art of wayang golék in the midst of complex social changes.

Meanwhile, research conducted by Akbar et al., (2023) with the title “The Dynamics of Sundanese Music: Wayang Golek Performance Strategies in Maintaining the Purity of Lagu Gede”, examines the preservation strategy of “Lagu Gede” in wayang golek performances as an important aspect of Sundanese musical art in the midst of modernization dynamics. Wayang golek, which is known as a noble art, not only represents aesthetic values, but also functions as a medium for conveying social and philosophical values. This research uses a qualitative approach with a descriptive-explorative method. Data were collected through literature study, interviews with puppeteers and musical artists, document analysis, and field observations in Sundanese musical

studios. The data analysis approach follows the Miles and Huberman model, including collection, reduction, data presentation, and conclusion drawing. This stage was designed to ensure scientific validity in understanding the complexity of *Lagu Gede* as part of the wayang golek tradition. The research found that the artist's creativity in combining musical innovations such as the use of multi-*laras*, *laras* and dynamic rhythmic patterns succeeded in maintaining the continuity of *Lagu Gede* without ignoring traditional rules (*tetekon*). This transformation not only maintains the authenticity of the tradition, but also enriches the aesthetic value and relevance of karawitan art in the context of modern culture. Thus, *Lagu Gede* remains a living symbol of cultural heritage, adaptive and able to answer the challenges of the times.

The unity between *dalang* and *sinden* in Wayang Golek Purwa performances, especially in the world of *padalangan* in West Java, is an interesting phenomenon to be traced and studied. This phenomenon is

important to be recorded, described, and written down in the form of scientific writing, because it reflects the dynamics of change that represent the dynamism of traditional performing arts. The relationship between *dalang* and *sinden* shows an ongoing dialectical process, both between them and with the supporting community, from the past to the present.

The purpose of this research is to reveal the phenomenon of *dalang* and *sinden* as “*loro-loro ning tunggal*” in Sundanese wayang golek purwa performances, and to provide an understanding to the public regarding the relationship between *sinden/pasinden* and *dalang* in Wayang Golek Purwa performances.

## **METHOD**

This research uses the literature study method to analyze the philosophy of “*Loro-Loro Ning Tunggal*” in the context of collaboration between *dalang* and *sinden* in Wayang Golek Purwa performances. The literature study approach was chosen because it provides an opportunity for in-depth exploration of relevant written

sources, including the books *Padalangan* and *Padalangan di Pasoendan* by M. A. Salmun, *Djaja Swara Soenda* by Moech. A. Afandie, *Dari Ronggeng sampai Juru Kawih* by K. S. Kost, scientific journal articles, as well as previous research (Habsy, 2017).

The research process began with the collection of literature containing information related to the history, function, and dynamics of the role of puppeteers and sinden in Wayang Golek performance art. The literature analyzed includes works that discuss Sundanese cultural philosophy, especially the concept of “Loro-Loro Ning Tunggal”, as well as publications on traditional Indonesian performing arts (Long & Fan, 2023).

The next stage is a critical analysis of the data obtained. The data is analyzed to identify the pattern of relationship between the puppeteer and sinden, including how the philosophy is implemented in performance practice (Ardiyasa & Sati, 2018). The results of this analysis are synthesized to develop arguments that strengthen the

relevance of the concept of “Loro-Loro Ning Tunggal” as a unity in the art of Wayang Golek Purwa.

With the literature study method, this research is expected to provide a comprehensive description of the puppeteer and sinden as “Loro-Loro ning Tunggal” in wayang golek purwa performances as traditional art and contribute to the knowledge and understanding of Indonesian culture (Salley et al., n.d.).

## RESULT AND DISCUSSIONS

### **The Beginning of Dalang and Sinden Collaboration in Wayang Golek Purwa**

In the beginning, Wayang Golek performances did not involve sinden or pasinden. All aspects of the performance that play a central role are fully controlled by the dalang. In the tradition of the past, the dalang is often referred to as *juru barata*, an artist who shows his expertise in front of the audience by presenting the play of Barata's descendants (M. A Salmun, 1961). Like a *juru pantun*, the dalang not only acts as a narrator, but also sings, creates dialogue between puppet characters,

chants *kakawen*, jokes, and in the early stages may even play his own musical instruments (M. A Salmun, 1948).

The absence of *sinden* in Wayang Golek performances lasted until 1930. At the end of that decade, Wayang Golek Purwa performances in West Java began to involve *pasinden* (then known as *ronggeng*). According to Kost in his book, *Dari Ronggeng sampai Juru Kawih* (1978), the first puppeteers to integrate *sekar kepesindenan* elements in Wayang Golek performances were Suwanda and Kayat (Kost, 1978). This opinion is still ambiguous, the ambiguity of information regarding the *dalang* who first used *pasinden* in the Wayang Golek troupe is still a matter of debate. Some sources mention more than one *dalang*'s name as the main figure in this innovation, which causes uncertainty. Ideally, there should be one puppeteer who is widely recognized as the pioneer in integrating *kepesindenan* sings into Wayang Golek performances.

In the book *Daya Swara Soenda* (1949) by Moech A.

Affandie, it is mentioned that *Dalang Baradja* was the first to include *ronggeng* or *pasinden* in Wayang Golek performances, with a *pasinden* named Nyi Arwat (Affandie, 1949). This book, published about ten years after *ronggeng* is believed to have become part of Wayang Golek performance art, provides a significant historical reference.

Similar information is also cited by Salmun in his book *Padalangan*, which corroborates the information about *Dalang Baradja*'s role as a pioneer of *pasinden* integration in Wayang Golek. As such, these literatures provide an important basis for tracing the early history of collaboration between *dalang* and *pasinden* in this traditional art form.

The above explanation can be synthesized through situational analysis that the existence of *pasinden* in Wayang Golek Purwa performances was first pioneered by *Dalang Baradja*. Meanwhile, Suwanda and Kayat acted as followers who helped popularize and disseminate the use of *pasinden* in

Wayang Golek performances through the troupes they managed.

The popularity of these two puppeteers significantly increased the interest of the West Javanese public in Wayang Golek, especially as the show was combined with elements from other musical genres, such as *ronggeng* and *sekar kepesindenan*. Since then, Wayang Golek Purwa entities in West Java have always included *pasinden* in every performance until today. The causal relationship between *Dalang Baradja*, *Suwanda* and *Kayat* reflects the process of socialization and consensus on the use of *pasinden* as an integral aspect of Wayang Golek Purwa performance art.

### ***“Loro-Loro ning Tunggal” Dalang and Sinden***

After *sinden* or *pasinden* was accepted as an integral part of Wayang Golek performances, the role of the *sinden* became increasingly important and crucial in its development. In fact, *sinden* functions as a balancing factor that supports the puppeteer in creating unity and harmony in the performance.

Moech A. Affandie argued that the relationship between the puppeteer and *sinden* forms a unity of work “*loro-loro ning tunggal*” (Affandie, 1949), which illustrates the existence of a mutually beneficial relationship between the two (symbiotic mutualism). Through this relationship, a *dwi tunggal* is formed that plays a role in creating a beautiful and harmonious Wayang Golek performance.

Salmun even analogized the relationship with two limbs: the right hand representing the puppeteer, and the left hand representing the *sinden* (M. A Salmun, 1961). The cooperation between the two resulted in tremendous success in front of audiences and contributed to the establishment of a skyrocketing professionalism as a *Padalangan* artist in West Java.

Along with the increasing popularity of the collaboration between *dalang* and *sinden* in Wayang Golek performances in West Java, the term “*ronggeng*” which was previously often used to refer to *sinden* began to be eliminated and



replaced with the term “juru sinden” or “pasinden” (Affandie, 1949).

The term “ronggeng” had negative connotations at the time, which Affandie explains as follows: “Since then, the term ronggeng has been replaced by the term juru sinden or pasinden, because the term is derogatory, similar to the way the colonizers called the indigenous people *inlander* (a derogatory connotation and used to distinguish).”

In addition to the sinden who collaborate with the dalang in the unity of “dwi tunggal” in Wayang Golek performances, there are also sinden with free status. Sinden with free status can be chosen by any dalang to support the performance. Salmun noted several sinden with free status, including: Nyi Atjah, Nyi Acih, Nyi Oyeh, Nyi Rohanah, Nyi Idas, Nyi Wasil, Nyi Dasimah, Nyi Kartini, Nyi Ene, Nyi Suki, Nyi Asmara, and Nyi lting (M. A Salmun, 1961).

The dalang and sinden pairing, as an idealized pairing that reached the peak of popularity in the

years 1940-1948, is recorded by Affandie in the following table:

**Table 1.** Dalang and Sinden Couple in 1940 (Affandie, 1949).

DALANG	SINDEN
Partasuwanda	Nyi Arnesah
Sukatma (Bandung)	Nyi Iti
Sukatma (Cipatat)	Nyi Ayat
Emon (Sukajadi)	Nyi Oyeh
Takrim	Nyi Kasiyah
Entah	Nyi Warnasari
Taryat (Gandasoli)	Nyi Euis
Atmaja (Cigebar)	Nyi Dasima
Elan (Gede Bage)	Nyi Emeh Sukarmuda



**Figure 1.** Dalang Partasuwanda with signature Sinden Nyi Arnesah (Sudarsono, 2022).

This is evident in the wayang golek performance art, where the puppeteer often works with a special sinden who consistently accompanies each performance. This collaboration aims to create harmony in the performance, where the dalang and sinden understand each other's roles. The ability to complement each other

allows them to produce a cohesive and high-quality performance. This tradition has been going on since ancient times and continues to be passed down until the modern era, especially in the wayang golek tradition maintained by the Giri Harja Dynasty.

The Giri Harja dynasty is known as one of the guardians of the distinctive wayang golek art tradition. Each dalang from generation to generation usually has a characteristic sinden who always performs together in every performance. A number of dalang from the Giri Harja dynasty, who are the main reference in the padalangan tradition, are known to have special sinden partners who play an important role in the performance. Some of these collaborations between dalang and sinden have become iconic in the development of Wayang Golek Purwa. These pairs not only strengthen the aesthetic aspects of the performance, but also make a significant contribution to the preservation and innovation of the padalangan tradition, as part of this study the author provides examples

of several dalang and sinden pairs in Padepokan Dinasti Giri Harja, which include: Dalang Ade Kosasih Sunarya, from Padepokan Kesenian Giri Harja 2, is known to have a prominent characteristic, both in terms of live wayang golek performances and from various audio-video recordings. The sinden who always accompanies puppeteer Ade Kosasih Sunarya is named Ai Supartini. The same thing is also seen in his younger brother, puppeteer Asep Sunandar Sunarya, from Padepokan Kesenian Giri Harja 3, a typical sinden who always accompanies him, named Neni Hayati. Both sinden play an important role in accompanying each dalang, both in the performance of art and in the process of documenting their work. Through the development of padalangan art, this tradition of collaboration between dalang and sinden continues to be passed on to the next generation.



**Figure 2.** Asep Sunandar Sunarya with his signature Sinden Neni Hayati

In the present era, several puppeteers and sinden couples from the Giriharja Dynasty who are actively working include: Dalang Deden Kosasih Sunarya, from the Putra Giri Harja 2 Arts Padepokan, known for having a distinctive sinden who stands out in his performances, he is always accompanied by a sinden named Euis Setiawati. As for the puppeteer Dadan Sunandar Sunarya, Putra Giri Harja 3, who has a typical sinden named Ucu Hayati. In addition, dalang Yogaswara Sunandar Sunarya, from Padepokan Kesenian Giri Harja 3 Putra as well as the younger brother of Dadan Sunandar Sunarya, is also characterized by his permanent sinden named Masyuning.



**Figure 3.** Dadan Sunandar Sunarya with his signature Sinden Ucu Hayati

The concept of “Loro-loro Ning Tunggal” is still relevant today and is often applied in Wayang Golek Purwa performances. This is reflected in the many puppeteers who maintain their characteristics through the presence of sinden who always accompanies them, making sinden an integral aspect of every performance. The collaboration between dalang and sinden not only enriches the aesthetic dimension of wayang golek performances, but also creates a collaboration that allows both to understand each other's style, potential and limitations. Thus, it creates a harmonious performance that has high artistic value. This phenomenon remains relevant and inspiring, as well as being a bridge that connects the cultural values of the past with the development of modern performing arts.



**Figure 4.** Yogaswara Sunandar Sunarya with his signature Sinden Masyuning

As explained earlier, the role of the puppeteer and sinden in interpreting the concept of “Loro-oro Ning Tunggal” shows that both have a very important role as a central aspect of the golek purwa puppet show. Sinden plays a crucial role in supporting various aspects of the puppet show, for example in the scene of *mentangkeun panah*, sinden assists the puppeteer in the *kakawen* section. The puppeteer starts the scene with the characteristic *cempala* and *kecrek*, which then continues until the *goongan* section, which is then continued by the sinden until the last *goongan*. The *rumpaka* text used in the process is as follows:

**Dalang:** *Lan Pekang Prang Wejenang*

**Sinden:** *Gandrung.. Arjuna Mesat Gegaman... Napsu Na Ka Gila-Gila...*



**Figure 5.** The scene of the puppet *mentangkeun panah*

In addition to the above phenomenon, nowadays in wayang golek performances the role of composers in creating and arranging wayang golek music features a distinctive dialog pattern between the dalang and sinden. This dialog often takes the form of muttering to each other in certain parts, apart from the *kakawen* section which is started by the puppeteer and continued by the sinden. As in the performance of Padepokan Seni Giri Harja 3 Putra led by dalang Yogaswara Sunandar Sunarya, there is a unique and varied form of dialogue between sinden and dalang in the *murwa* or opening section. In this section, the dalang utters several sentences which are then responded to by the sinden, creating interesting dynamics and variations. The following is a fragment of the text/*rumpaka* used by sinden and dalang in the performance.

**Table 2.** Dalang and sinden dialog patterns during the *Murwa* section

<b>Dalang</b>	<i>Nyalindung abdi ka Allah</i> <i>Tina pirang-pirang godaan setan nu dilaknat</i>
<b>Sinden</b>	<i>Ya solawat solawatan</i> <i>Ya barokatan barokatan</i> <i>Waala Ali Wasohbih</i>
<b>Dalang</b>	<i>Kalayan nyebat asma nu kagungan</i> <i>Nu kagungan sipat murah</i> <i>Lan sipat asih</i>
<b>Sinden</b>	<i>Welas kagungan Manten-Na</i> <i>Asih kagungan Anjeun-Na</i> <i>Ku ngutus Nabi-Nabi-Na</i>
<b>Dalang</b>	<i>Sadaya puji kagungan Allah</i> <i>Pangeran nu murbeng sadaya alam</i> <i>Kagusti abdi ibadah</i> <i>Kagusti abdi neda pitulung</i>
<b>Sinden</b>	<i>Mugi Gusti maha suci</i> <i>Nangtayungan ka umat-Na</i>
<b>Dalang</b>	<i>Anu kagungan dinten pangbalesan</i> <i>Mugi Gusti anu suci</i> <i>Ka abdi sadaya maparin jalan nu sampurna</i> <i>Nalika maparin nikmat ka jalma anu</i>
<b>Sinden</b>	<i>Urang wajib tumarima</i> <i>Kana papasten anu tumiba</i> <i>Anging ku kersa Anjeun-Na</i>

The fragment of text above describes the interactive and varied form of dialog in the *murwa* section

of the wayang golek performance by Padepokan Seni Giriharja 3 Putra. This pattern shows the uniqueness of traditional art presentation, especially in processing music as a medium of communication between the dalang and sinden.

The phenomenon of *Loro-loro ning Tunggal* is not only seen in the aspect of *mentangkeun panah*, *murwa* and *kakawen* scenes, but is also found when the puppeteer dances the wayang (ibingan wayang). In this section, the puppeteer dances the puppets accompanied by a sinden who sings, with gamelan accompaniment as a supporting aspect. This part can be referred to as a form of “Loro-loro ning Tunggal”, because the song or *rumpaka* sung by the sinden adjusts to the puppet character being danced by the puppeteer. For example, when the puppeteer dances the *Gatotkaca* character, the sinden automatically sings a song that describes the *Gatotkaca* story. Here is an example of the lyrics/*rumpaka* sung by sinden.

*Gatotkaca Pringgandani*

*Bebenteng Amarta Pura*

*Tega Pati Lali Jiwa*

*Keur Kapentingan Nagara*

*Putra Bima lan Arimbi*

*Gagah Sakti Mandraguna*

*Henteu Ringrang Hanteu  
Gimir*

*Wani Tarung Korban Jiwa*

*Satria Gagah Pertentang*

*Tigin Yakin Ka Dirina*

*Estu Henteu Ngijjing Silah*

*Dina Lakuning Bebela*

Thus, it can be seen that sinden and dalang have a close relationship in creating artistic harmony that strengthens the aesthetic value of wayang performances, especially through collaboration in the aspects of *kakawen* and *ibingan wayang*. Here the author only explains the important aspects that occur in the phenomenon of “Loro-loro ning Tunggal”, actually there are many other phenomena that occur

regarding this matter in wayang golek purwa performances.

The existence of the dalang as the center of wayang golek performance art is an irreplaceable aspect. However, along with the times, there is an integration between the dalang and sinden which is now an integral part of the performance. This collaboration not only enriches the aesthetic aspects, but also strengthens the narrative and musical dimensions of wayang golek purwa. The concept of “Loro-Loro ning Tunggal”, which describes the harmonious unity between the dalang and sinden, is one of the cultural innovations that remains relevant today. As the narrator and main actor, the dalang directs the story and interacts with the audience through dialogue and humor. On the other hand, the presence of sinden as a supporting aspect strengthens the harmony of storytelling through *haleuang* (singing), and musical accompaniment, thus building a deep emotional atmosphere for the audience (Sudarsono, 2022).

This phenomenon shows how traditional values are combined with

innovation through creative collaboration. The collaboration between dalang and sinden not only maintains the relevance of wayang golek art in the modern era, but also creates an art form that continues to evolve. In Wayang Golek Purwa performances, sinden plays a role in emphasizing the puppeteer's messages, both in terms of story and musical atmosphere, such as in the *kakawen* or *ibingan wayang* section. This collaboration results in a complete performance structure, where each aspect complements the other to provide a deep aesthetic experience for the audience.

This research has an urgency to preserve the art of Wayang Golek Purwa which is threatened by social and cultural changes. By emphasizing the importance of collaboration between dalang and sinden as an important element in creating artistic unity, this research contributes to the conservation of Sundanese traditional arts as intangible cultural heritage. The concept of “Loro-Loro ning Tunggal” can be an inspiration for the development of performing arts,

including adaptation to the global context. The harmonious collaboration between dalang and sinden proves that tradition and innovation can go hand in hand. This research also provides a theoretical and practical basis for arts and cultural education, especially in introducing the art of wayang golek to the younger generation. The concept of collaboration between dalang and sinden can be used as an example in building cooperation between different aspects of art to create quality works.

The results of this research can be used as a reference for policy makers to support the preservation and development of traditional arts, such as organizing cultural festivals, funding traditional arts, and local culture-based education. Through this research, it is hoped that the art of Wayang Golek Purwa is not only known as a cultural heritage, but also a medium that is able to integrate tradition and innovation in facing the challenges of modernization. The concept of “Loro-Loro ning Tunggal” explored in this research has great potential to inspire artists

and educators in developing relevant and sustainable traditional arts.

## CONCLUSIONS

This research emphasizes the importance of the concept of “*Loro-Loro Ning Tunggal*” as the basis for harmonious collaboration between the puppeteer and sinden in Wayang Golek Purwa performance art. This concept reflects a complementary unity between the two central roles that not only enriches the aesthetic aspects, but also strengthens the narrative and musicality of the performance. This synergistic relationship shows that tradition and innovation can go hand in hand, making wayang golek art remain relevant in the midst of social and cultural changes. The puppeteer acts as the main narrator and driver of the story, while the sinden supports the narrative through *haleuang* (singing), which is able to create a deep emotional atmosphere for the audience. This philosophy reflects the values of cooperation, balance and mutual respect, which remain relevant in the context of performing arts today. The contributions of this research include the preservation of

Sundanese traditional arts as intangible cultural heritage, the strengthening of local cultural values, and inspiration for the development of performing arts at the global level. The results of this research are also an important reference for art education, cultural preservation policies, and the development of traditional arts based on creative collaboration. Thus, this research opens up opportunities to make Wayang Golek Purwa a medium for integrating tradition and innovation in facing the challenges of modernization.

## REFERENCES

- Halimah, L., Arifin, R. R. M., Yuliatiningsih, M. S., Abdillah, F., & Sutini, A. (2020). Storytelling through “Wayang Golek” puppet show: Practical ways in incorporating character education in early childhood. *Cogent Education*, 7(1).  
<https://doi.org/10.1080/2331186X.2020.1794495>
- Kost, K. S. (1978). *Dari Ronggeng Sampai Juru Kawih*. Buletin Kebudayaan Jawa Barat Kawit No.16. tahun 1978.
- Krismayanty, M., Wastap, J. B., & Saleh, S. (2024). The Role of Sinden in Wayang Golek: Functions And Challenges. *PANTUN: Jurnal Ilmiah Seni*



- Budaya*, 9(1), 74.  
<https://doi.org/10.26742/pantun.v9i1.3262>
- Lestari, W. (2014). the Philosophy of Puppet Characters Bathara in Murwakala Play for the Value of Leadership Ethics. *Harmonia: Journal of Arts Research and Education*, 14(1), 8–15.  
<https://doi.org/10.15294/harmonia.v14i1.2785>
- Long, Y., & Fan, C. (2023). Belief in Drama: A Study of the Religious Factors in Ancient Chinese Puppet Dramas. *Religions*, 14(7).  
<https://doi.org/10.3390/rel14070857>
- M. A Salmun. (1948). *Padalangan Di Pasoendan*. Djakarta Bale Poestaka 1948.  
<https://balaiyanpus.jogjaprovo.go.id/opac/detail-opac?id=46606>
- M. A Salmun. (1961). *Padalangan*. Balai Pustaka, 1961.  
[https://books.google.co.id/books?id=My4wAAAAMAAJ&hl=id&source=gbs\\_book\\_other\\_versions](https://books.google.co.id/books?id=My4wAAAAMAAJ&hl=id&source=gbs_book_other_versions)
- Marsel Ridky Maulana, I. G. (2024). The Role of Sekar Gending “Kawitan” in Wayang Golek Purwa Performance. *Virtuoso Jurnal Pengkajian Dan Penciptaan Musik*, Vol 7 No.(Wayang Golek), 77–90.  
<https://doi.org/https://doi.org/10.26740/vt.v1n1.p77-90>
- Masyuning. (2020). Penertiban Sindén Pada Pertunjukan Wayang Golék: Keresahan Bagi Dalang Di Jawa Barat. *PARAGUNA: Jurnal Ilmu Pengetahuan, Pemikiran, Dan Kajian Tentang Seni Karawitan*, 5(2).  
<http://dx.doi.org/10.31227/osf.io/nzxv6>
- Nadia Oktaviani, Dian Nuzulia Armariena, & Noviati. (2023). Pengaruh Media Pembelajaran Hand Puppet (Boneka Tangan) Sebagai Motivasi Keterampilan Ber cerita Siswa Sd Negeri Palembang. *Didaktik : Jurnal Ilmiah PGSD STKIP Subang*, 9(3), 1350–1359.  
<https://doi.org/10.36989/didaktik.v9i3.1437>
- Nezha, R. (2014). *Peran Seniman dan Penonton. No. 1* (201(ECF Filsafat Seni), 1–203.
- Rianta, J. (2013). *Wayang Golek Garap Padat*. 11(1), 32–41.
- Rina Dewi Anggana. (2022). *KOMPARASI SÉNGGOL SEKAR KAPASINDÉNAN*. 9.
- Salley, R., Sumadi, A., & Triharini, M. (n.d.). Bentuk Fisik Angklung Sebagai Perwujudan Kosmologi dan Makna Sosial. *Tonika : Jurnal Penelitian Dan Pengkajian Seni*, 7(2), 79–102.  
<https://doi.org/10.37368/tonika.v7i2.767>
- Santoso, T., & Setyawan, B. (2019). *Wayang Golek Menak: Wayang Puppet Show as Visualization Media of Javanese Literature*.  
<https://doi.org/10.4108/eai.27-4-2019.2286930>
- Soepandi, A., Sukanda, E., & R, U. K. (1998). *Ragam cipta: mengenal seni pertunjukan daerah Jawa Barat*. Beringin Sakti.  
<https://books.google.co.id/books?id=R8dkAAAAMAAJ>
- Solichin. (2010). *Wayang : Masterpiece Seni Budaya Dunia*. Sinergi Persadatama

- Foundation, 2010.  
[https://books.google.co.id/books/about/Wayang.html?id=iNK\\_ZwEACAAJ&redir\\_esc=y](https://books.google.co.id/books/about/Wayang.html?id=iNK_ZwEACAAJ&redir_esc=y)
- Sudarsono, T. (2022). *Pasinden : Awal Kehadirannya Dalam Pertunjukan Wayang Golek*. 32–47.
- Suprihono, A. E., Raharjo, T., Handoko, S., Setiana, & Mallaleng, H. R. (2022). Transmedia effects on business, aesthetics and production of a traditional cultural product on the example of shadow puppet shows in Indonesia. *Economic Annals-XXI*, 199(9–10), 48–57. <https://doi.org/10.21003/ea.V199-06>