

Esthetics of Lakon *Ketoprak* in Java Philosophy

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Abstract—This study aims to describe the content of aesthetic values of *Ketoprak* in Javanese philosophy. The material object is the *Ketoprak Senapati Pinilih* by Bondan Nusantara and its formal object is a philosophy of beauty or aesthetics. This study uses a qualitative method. *Ketoprak* act is an integral part of the art of *Ketoprak*. The aesthetics of the *Ketoprak Senapati Pinilih* approached by Javanese philosophy called *Kawruh Joged Mataram, Joged Mataram, or Joged Philosophy in Mataram*. Data were analyzed qualitatively descriptive, and then analyze with *Verstehen* method, interpretation, language analysis, and hermeneutics. In the *Ketoprak Senapati Pinilih* contained aesthetic values of Javanese philosophy i.e. *sawiji* or *nyawiji* which meaning full concentration, *greget* which meaning spirit, leisure which meaning self-confidence, and *ora mingkuh* which meaning discipline.

Keywords—aesthetics, *Ketoprak* act, Javanese philosophy

I. INTRODUCTION

Javanese culture has many values. These values are the essence of the work of the Javanese culture [1, 2]. It is a 'local genius' and at the same time the 'local wisdom' of the Indonesian people, especially the Javanese people. Therefore, this research is expected to provide input for the revitalization of Javanese culture. On the other hand, there are demands for modernization in various fields of life. In revitalized the values of character, carried out the development of Javanese cultural values so as not to disappear because of the penetration of foreign cultures. For this reason, research on the aesthetic values contained in the *Ketoprak* act in Javanese culture it is felt very urgent.

Art is an expression types within the scope of culture because culture many other elements are also an expression of culture, such as traditions, language, philosophy, and others. In general, the art has elements of universal humane, yes KNI shows the same values for humans because art can be used as a tool, a media of communication between individuals and groups of society in overall [3, 4].

Hundreds of *Ketoprak* actor have been produced by Bondan Nusantara, the author of the most productive *Ketoprak* in Yogyakarta. The performance depart and return to four sources, namely (1) history; (2) chronicle; (3) legend; and (4) *carangan*. For this study, 4 Bonds from 4 sources were prepared by Bondan Nusantara, namely: (1) Merdika Apa Mati (history); (2) Rara Mangli (*babad*); (3) Bandung Bondowoso (legend); and (4) Selected Senapati (*carangan*). From fourth of the performance, then selected one at random (as a material object of this study), namely *Senapati Pinilih*. This *Senapati Pinilih* will be approached with a

philosophical perspective, namely aesthetics in Javanese culture.

This study has two objectives i.e.: (1) To formulate the building structure of the *Ketoprak Senapati Pinilih*. (2) To study deeply Javanese aesthetic values which contained in the *Ketoprak Senapati Pinilih*.

The rest of this paper is organized as follow: Section II describes literature review. Section III presents the theoretical background. Section IV describes research method. Section V presents the obtained result and following by discussion. Finally, Section VI concludes this work.

II. LITERATURE REVIEW

Ketoprak is essentially drama/theatre. Some elements, namely the structure of the story, dialogue, acting, blocking, fashion, makeup, and musical accompaniment, filled with Javanese tradition. Hence, *Ketoprak* not including modern drama [5].

Ketoprak art is part of drama / theatre. So, in *Ketoprak* the concepts of dramaturgy also apply, which named, the theory on legal issues and drama conventions. *Dramaturgi* contains formulas, commonly called dramaturgy formulas. Formula that includes 4 M, namely: Imagine (M1), Write (M2), Act (M3), and Watch (M4) [3]. Imagine (the idea) is intended by the author / writer to imagine the story because it has inspirations or ideas. Jot (story) intended author / writer compose a story based on the idea before or writes the right story / stories / acts. Act of action is meant the actors / players act the story by acting on stage (stage) certain. Witness (audience) for the purpose of viewers watched the staged story above the stage.

Ketoprak has taken root in the hearts of the people, especially in the people of Special Region of Yogyakarta, Central Java, East Java, and several other regions in Indonesia who speak Javanese. That fact is proof that the presence of *Ketoprak* is still useful for his life. Human values and social values are also always a message in *Ketoprak*. Therefore, *Ketoprak* also explores the world of philosophy [6]. *Ketoprak* is a form of theatre that has acted with the main elements of dialogue, song, and slapstick [7]. *Ketoprak* is a Javanese tradition because of *Ketoprak* present in Javanese society more than three generations ago. However, this does not mean that *Ketoprak* always present in its fixed form since its birth [8].

Ketoprak was performed in the form of drama performances accompanied by gamelan and performed on stage with playing time of around 4-6 hours. In the dialog the players use dialogue using Javanese. The introduction to communication between the groups of *Ketoprak* has three levels, namely: (a) for the discussion of the king / queen

figure in the royal environment (in Javanese high level language) ;(b) to communicate the king / queen with servants or *punggawa* (with Javanese low level language), to communicate servants or retainers with the king / queen (in Javanese high level language) ; (c) to communicate with fellow leaders or courtiers ordinary people (with low Javanese language) [9].

Ketoprak is a folk theatre that presents stories or acts that develop in society, certainly with moral spells. Many cultural values that presented in *Ketoprak*. *Ketoprak* also describes heroic spirit/ figure virtue reliably in any event [9]. *Ketoprak* Senapati *Pinilih* is worth exploring and studied to be appointed aesthetic values contained in the symbols.

III. THEORETICAL BACKGROUND

Philosophy is a universal science that seeks to listen carefully to all facts and investigate the basic causes of everything, so as to achieve the final and absolute cause of all that exists [10]. Bertrand Russell also mentions that philosophy is an attempt to answer the ultimate questions critically.

One branch of philosophy is aesthetics , which in Greek is called aesthesis which means absorption, perception, experience, feeling, or scenery [11]. Aesthetics is a branch of philosophy that examines the problems of beauty, rules, and the nature of beauty. Testing of beauty is done by involving human feelings and thoughts, environmental influences, traditions, and appreciation of beauty [12].

Aesthetics is the study of everything that related to beauty. For example, what is the meaning of 'beautiful', what creates a sense of beauty, what causes one thing to be beautiful and the other does not, what causes one person to feel beautiful is not beautiful by others, is it beautiful lies in the goods or beautiful objects themselves or only on human perception [13]. Aesthetics has many meanings, each person has a different understanding between one and the other, since everyone has a vote, and different sense. Aesthetics questions the nature of the beauty of nature and works of art, while philosophers of art question only art works or art objects, or artefact, which is called art [14].

In "Western" thinking, Monroe Beardsley in *Aesthetics: Problems in the Philosophy of Criticism* explains three characteristics that are good or beautiful characteristics of aesthetic objects , namely:

- Unity (Unity); object aesthetic that arranged in a manner well or perfect its shape;
- Hassle (Complexity); form aesthetics or creation the art in question not simple once, but rich will fill in or interlocking elements opposite or even containing subtle differences;
- Seriousness (Intensity); something object good aesthetics should have something quality certain that stands out and not just like that something empty. Not to be question quality what they contain (for example, atmosphere gloomy or happy, nature soft or rude) as long as is something intensive [15].

In "Eastern" thinking, in Javanese culture (in Indonesia), there is a so-called *Kawruh Joged Mataram*, *Mataram Joged Science*, or *Joged Mataram Philosophy* [15], namely: *sawiji*, *greget*, looser, and misbehaving .

- *Sawiji* referred as total concentration, but not raises tension soul. A artists, artists, or theatre players should is located in situation in where all over his death centered on role in bring her, but not then become forget self. Something happened on around it, it doesn't will disperse concentration.
- *Greget* referred as dynamics or spirit in soul someone. Spirit this not may release so only, but should like to channelled to reasonable direction. Emotions that come out should be controlled, so that not rough form that arises. *Greget* is disposition from artists or performers or theatres, so that it cannot trained by others, just help distribute it to right direction. For example, to channel "dynamics in" (inner dynamic) of the character he brought. In fact, someone has *greget*, expression from" motion in "his soul is still visible even though the person is not is being doing art activities.
- *Sungguh* is believe on yourself or self-confidence , but not pointing on arrogance. Believe on self-own very important for artists, artists, or theatre actors . When it's been performing on stage, that person should be trust himself that what is expressed is well and others can enjoy it as well. A theatrical behaviour must afford merged with the art that is being expressed, with a mission want to convey something that to the audience. Attitude like that must be truly believed, set up the artist has trust on self-own.
- *Ora mingkuh*; has the meaning of persistent , close what is already to be his ability with full of responsibility answer. Determination of heart also means loyalty and bravery face up what situation even with sacrifice.

Anisafitri in [5] confirms that in the *Kawruh Joged Mataram* as mentioned above proposed by GBPH Suryobrongto, includes four elements, namely: *sawiji* or *nyawiji* (meaning full concentration , if not controlled, someone it would be unconcerned with their surroundings), *greget* (Meaning spirit, but if unchecked would be rude), *sungguh* (That is confident, but if excessive would be arrogant) and *ora mingkuh* (meaning discipline, but if unchecked will become rigid or fanatical).

If the four elements combined into one, then they can be applied as a nature of everyday life in general and will be acquired meaning and guidance to achieve the goal.

Kawruh Joged Mataram or *Mataram Joged Science* or *Joged Mataram Philosophy* which finally gave four analytical blades, namely *sawiji*, *greget*, loosening, and this affair was then used to dissect the material object of this research.

IV. RESEARCH METHODS

Aesthetic Research in *Ketoprak* in Javanese Philosophy This uses a qualitative approach because it emphasizes the quality aspect naturally and involves understanding concepts, values, and characteristics inherent in the object. The data form is descriptive data in the form of words, notes relating to meaning, value, and understanding [16]. *Kajian* philosophy through empirical and transcendental method according to the research data assessing sensory experience with how to examine and present the knowledge *Ketoprak*

correctly. The data needed in this study were captured or collected using three techniques, namely:

a) *Observation*

Techniques of observation done by look at audio-visual recording performances *Ketoprak Senapati Pinilih* by Bondan Nusantara work.

b) *In-depth Interview Technique (In-depth Interview)*

The in-depth interview technique was conducted by interviewing Bondan Nusantara as the author of the *Ketoprak Senapati Pinilih* .

c) *Documentation Technique*

Documentation techniques were carried out to explore data about *Ketoprak* which has been documented, in this case in the form of printed goods (clipping and magazines).

After collecting data, organizing and processing data is carried out through the following stages.

a) *Data reduction*

Data this study is verbal form, in a long descriptions - width, and data results. The data is then selected and reduced without changing the essence of its meaning, and its meaning is determined according to the characteristics of formal philosophical objects.

b) *Data classification*

After reduce the data and then do the classification data. Data classification is done by grouping data based on formal research objects, namely the values of beauty or aesthetics .

c) *Display data*

In organizing research data corresponding to this study, also done by creating networks or schematization related to the data context. The data analysis is done by using elemental methods as follows.

- **Verstehen Method (Understanding)**, the process of analysis is carried out to capture symbolic understanding of the elements of meaning found from verbal data. Verstehen is a research method with objects of religious values / human culture, symbols, thoughts, meanings, and even social phenomena that are of a dual nature [16].
- **Interpretation Method** , the analysis process is carried out by interpreting, including explaining, revealing, or translating. The application of the interpretation method is carried out by introducing external factors, meaning attempts to express the meaning of the object in relation to factors from outside the object. Analysis of interpretation is done to show meaning, express, and express the essence of philosophical thought objectively. If needed, it can manifest as a diversion of language [16]. The process of interpretation is to make a meaning contained in reality as an object of research that is difficult to be captured and understood to be able to be captured and understood [17].
- **Language Analysis Method**, the process of analysis is carried out by expressing the meaning contained in verbal expressions, which departs from the analogy and is broken down into analyses, from expressions that are still

unclear to become clearer and more explicit. This is done considering the research data are mostly in the form of verbal data [18].

- **Hermeneutic Method**, which is a method for capturing essential meanings according to the context in the present [19], interpreting the structure of reality, values, and meanings to the extent revealed in experience. In this case, intended to find and find the essential meaning contained in the object of research in the form of *Ketoprak*. For data in the form of verbal data hermeneutical analysis carried out with the first stage capturing semantic meaning, then the meaning of depth or deep structure , then found the essential meaning or deepest essence. For nonverbal data, namely symbols or nonverbal expressions, by giving meaning at the level of phenomenological reflection, which is to uncover critically and fundamentally about cultural phenomena, namely the *Ketoprak*. In the beginning, it was captured by the cultural phenomenon in the form of symbols, then it was interpreted at the symbolic literal stage, then the meaning of the symbolic reflexive level, and finally found meaning at the essential stage or the essence of the deepest meaning. The hermeneutic method is very relevant for interpreting various symptoms, events, symbols, values contained in other language or cultural expressions, which arise in the phenomena of human life [19].

V. RESULTS AND DISCUSSION

A. *Structure Ketoprak Senapati Pinilih*

Ketoprak is a popular traditional theatre that raises stories of heroism and the life of the royal family, stories or plays that are developed in the community, life stories that happened in the days of empire in advance, and also legends that exist in society. Embellished with messages of morality, a spirit of heroism and virtue, there are many cultural values in *Ketoprak*. *Ketoprak* is drama / theatre traditional populace with some elements covered by Javanese traditions . These elements are the act structure, dialogue, acting, blocking, fashion, makeup, as well as sounds that are born by traditional musical instruments.

Ketoprak Senapati Pinilih was written by Bondan Nusantara, with a synopsis as follows:

Prabu Tropong Bang whose magically powerful from Kadipaten of Nusa Barong intends to seize and control the Mentar Arum Palace under Dyah Ayu Widyaringtyas. Regarding Mentar Arum not having Senapati Agung, Dyah Ayu Widyaringtyas sent several prisoners to quell Prabu Tropong Bang's evil intentions. However, all the envoys could be defeated by Prabu Tropong Bang. For this reason, Dyah Ayu Widyaringtyas decided to have Senapati Agung by way of sayembara menthang langkap. The competition was initially won by Swaladara who succeeded in winning the trap. Swaladara is a cantile from Pertapan Sida Asih the care of the Receipt of Teachings of Wirangrong, is actually the son of Senapati Mentar Arum who was killed by Prabu Tropong Bang's father.

Even though he arrived late, because he showed good behavior and courtesy, Singanebak's teachings from Guwa Ganjur (disguise from Prabu Tropong Bang) were permitted

to join the competition which was actually won by Swaladara. Singanebak's teachings were not only able to support him, but more than that, he managed to break the traps used for the contest.

Immediately, Ajar Singanebak admitted that he was Prabu Tropong Bang from Nusa Barong who wanted him to be handed over the Mentar Arum. Dyah Ayu Widyingtyas immediately ordered Swaladara to arrest Prabu Tropong Bang. In the battle Prabu Tropong Bang was defeated by Swaladara. Finally, Dyah Ayu Widyingtyas named Swaladara as the Great Deputy Mentar Arum and forgave the mistakes of Prabu Tropong Bang, and invited him to build two kingdoms together.

The Senapati *Pinilih*, like the existing *Ketoprak*, is indeed written in Javanese. However, the idioms used are Javanese idioms that are widely used for everyday communication. The effectiveness of this form of communication is supported by the use of code here and there, sometimes inserted with words or sentences in Indonesian, in English, which in fact is able to support the melting of the atmosphere of the drama scene and supporting the nuances humour built by act of Senapati *Pinilih*.

In these events of the act are compiled by the author into a logical-organic structure based on the law of causality or causation, so that it becomes a building for unconventional conflict, plot, or flashback, so that the reader is interesting and not boring or audience.

Storyline, plot, or dramatic conflict built in the act Senapati *Pinilih* are packaged in conventional, i.e. using the technique of flashback or backtrack and deny anti-climax elements. Senapati *Pinilih*'s act did not start the show with a scene of rent or ceremony, but a battle on the battlefield. This packaging is enough to bring a strong impression on the minds of readers or viewers. Likewise, the elimination of anti-climactic elements after climax and direct resolution make the end of the story still in a tense atmosphere by climax, because of the chance of tension because anti-climactic elements become non-existent.

The sincerity or intensity in the act of *Senapati Pinilih* is built when the author of this act composes a structure or sequence of stories dynamically, not monotonously. The varied dynamics and will make concentration or attention of the reader or viewer can be sustained throughout the act progresses. Scriptwriter blends the colors with the humour seriously proportionately and effectively.

B. *Aesthetics Ketoprak Senapati Pinilih*

In the art of *Ketoprak* in it is found the aesthetic concept of a "spectacle, order, and guidance", intended *Ketoprak* is a spectacle, which is packed with order, is expected to be a guide. A art show is a structure. The structure by the creator or the creator is packed with order. Order as an aesthetic concept in Javanese culture is in the form of *sawiji*, greedy, free, and mischievous. Aesthetic packaging is expected to be a guide. Guidance is the submission of moral values and moral of Java through its story, characters of living actor in the show, which was delivered in such a way, so the depth of thought connoisseurs are able to absorb premises well. With that, it is hoped that all the results of life and thought

can become guidelines and references for living in a society that is more qualified and virtuous.

The aesthetic values contained in the *Ketoprak Senapati Pinilih* by Bondan Nusantara were dissected using philosophy in Javanese culture, namely *sawiji*, *greget*, loathing, and affection. *Sawiji* or *nyawiji* (Meaning concentration), *greget* (Meaning spirit), *sengguh* (meaning self-confidence), and o affair (meaning discipline).

Sawiji or *Nyawiji* in the Senapati *Pinilih* was built on the theme of the act carried by the author. The central theme of this act is that people who become leaders must be elected, must come from the community / people, must understand the community / people / subjects they will lead, and must proceed from the bottom. Act who want to in the title is a act about a leader, in this case Swaladara (protagonist), who had to start from the bottom. Leaders should live being surrounded people first, then have to devote itself to the larger interests, for example be *senapati* or defend countries are. The leader in Javanese understanding is the person chosen, not the person who chooses himself, in other words the person must be elected or called. The lead symbol as depicted in this act seems to have the attitude of *sawiji* or *nyawiji*, meaning that it is always able to concentrate fully, he always cares about the circumstances or life around him. And, it was very expressed when the leader in this act appeared because of "chosen", not a leader who "chose himself". Such culture in this act must be visualized or symbolized by the actors in this theatre.

Lost interest in the act of Senapati *Pinilih* looks at actor protagonist (*Swaladara*), mother, grandparent *Resi*, the soldier, and all subjects that have always shown a high spirit in building the country as well as in the defense of the country when there is interference coming (Tropong Bang). Their militancy is sufficiently tested and can be used as an example, both by the artists themselves and their appreciators. Such expressions must be able to be realized or formalized by the perpetrators of the *Ketoprak* tradition theatre itself. However, when the value of the lost interest applied to the antagonist (King Tropong Bang), application to be counter-productive, because thanks to the spirit of it is done without control by Tropong Bang, which happened just for the sake of roughness roughness.

Sengguh in the *Ketoprak Senapati Pinilih* was beautifully manifested by the protagonist (Swaladara), seen in how Swaladara was able to manage his confidence, both when facing internal problems in sultan palace, and when facing external problems, namely when facing rebels Prabu Tropong Bang. Value *sengguh* aesthetically depicted by the author. However, when the unwilling value is applied to the antagonist (Prabu Tropong Bang), it will be seen how Prabu Tropong Bang's arrogance is described to show his invincible power. In fact, all the supernatural powers in the human world certainly have limits.

The act of Senapati *Pinilih Ketoprak* is indicated by the presence or an awakening to a strong discipline by various elements of the system in the Kingdom Mentar Arum, so the palace was actually able to achieve glory and peace. Beginning with a violent scene (fighting in the Nusa Barong area), entering into a situation of security, tranquility, peace, but serious (in Mentar Arum), returning to a violent and

violent situation (another battle in the area of *Mentar Arum*), returns to a soothing atmosphere (*Pertapan Sida Asih*), then enters into a harsh and arrogant atmosphere (*Kraton Nusabarong*), returns to an atmosphere full of humor and *gecul* (*Kepatihan*), and finally the story ends with the defeat of the Antagonist (Prabu *Tropong Bang*) in the hands of the protagonist (*Swaladara*) and the coronation of *Swaladara* became *Mentar Arum's Kraton War Warrior*.

The aesthetic building in *Senapati Pinilih* is also quite interesting, which is a dialogue between groups that is not carried out as dialogue in general, but rather delivered in the form of songs (Javanese songs), in this case *Pangkur*. In the dialogue the song *Pangkur* 1 on (stanza) was developed by 3 characters in a row: 4 lines (lines) developed by *Widyaringtyas*, 1 array (lines) developed by *Patih Singa-Singa*, and 2 lines (lines) last developed by *Kembang Orange* and *Flower Jenar*. With the inclusion of song elements there feels a conventional nuance that strengthens the written *Ketoprak*.

VI. CONCLUSION AND FUTURE WORK

The central theme of this act is that people who become leaders must be elected, must come from the community / people, must understand the community / people / subjects they will lead, and must proceed from the bottom. Act the one who wants to be a degree is the story of the leader, in this case *Swaladara*, who has to start from the bottom. *Senapati Pinilih's* act appears on the storyline. The flow of stories, plots, or dramatic conflicts that were built in the act of *Senapati Pinilih* are packaged in conventional, i.e. using the technique of flashback or backtrack and deny anti-climax elements. The *Senapati Pinilih* was awakened when the author of this act arranged the structure or sequence of the story dynamically, not monotonously.

The aesthetic values contained in the *Ketoprak Senapati Pinilih* by *Bondan Nusantara* were dissected using philosophy in Javanese culture, namely *sawiji*, *greget*, loathing, and affection. *Sawiji* or *nyawiji* (concentration), *greget* (spirit), *sungguh* (self-confidence), and affair (discipline).

Sawiji or *Nyawiji* in the *Senapati Pinilih* was built on the theme of the act carried by the author. The central theme of this act is that people who become leaders must be elected, must come from the community / people, must understand the community / people / subjects they will lead, and must proceed from the bottom.

Greget in the act of *Senapati Pinilih* looks at actor protagonist (*Swaladara*), mother, grandparent of *Resi*, the soldier, and all subjects that have always shown a high spirit in building the country as well as in the defense of the country when there is interference coming (*Tropong Bang*).

Sungguh in the *Ketoprak Senapati Pinilih* was beautifully manifested by the protagonist (*Swaladara*), seen in how *Swaladara* was able to manage his confidence, both when facing internal problems in *Kepatihan* and in the Palace, and when facing external problems, namely when facing rebels *Prabu Tropong Bang*.

This affair in the *Ketoprak Senapati Pinilih* was demonstrated by the existence or the establishment of strong discipline by various elements of the system in the *Mentar*

Arum Palace, so that the palace really was able to achieve glory and peace. Beginning with a violent scene (fighting in the *Nusa Barong* area), entering into a situation of security, tranquillity, peace, but serious (in *Mentar Arum*), returning to a violent and violent situation (another battle in the area of *Mentar Arum*), returns to a soothing atmosphere (*Pertapan Sida Asih*), then enters into a harsh and arrogant atmosphere (*Kraton Nusabarong*), returns to an atmosphere full of humour and *gecul* (*Kepatihan*), and finally the story ends with the defeat of the Antagonist (*Prabu Tropong Bang*) in the hands of the protagonist (*Swaladara*) and the coronation of *Swaladara* became *Mentar Arum's Kraton War Warrior*.

A. Suggestions

The writer of *Ketoprak* must strive for the meaning of his art being created right to be communicative so that the message was able to influence the attitudes and behavior of readers / viewers. To be able to reach the broadest audience, it is also necessary to promote the *Ketoprak* drama publishing program, considering that it is also a way to realize the inheritance of national cultural values.

It is needed to be disseminated to the public, either directly by government, or by supporting community *Ketoprak* Javanese culture by way of watching the show or enjoying the *Ketoprak* written by somebody. It flows to find solutions for art practitioners of *Ketoprak*, namely to get new enlightenment or insight in order to empower human resources to write acts. You must think about that *Ketoprak* can make the audience have a viewpoint which is good and which is bad. The horizon will be used or not, fully the right of the audience or audience. However, *Ketoprak* artists have an obligation to convey the message of aesthetic values.

This research is just trying to reach the aesthetic dimension only. For this reason, the next researchers are expected to immediately conduct a study of this act of *Senapati Pinilih* from another dimension.

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