

Semiotic Analysis of Roland Barthes in the *Wayang Kekayon Khalifah Paraga Hudzaifah bin Yaman*

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Abstract: This research aims to explain the denotative and connotative meaning of the signs contained in the *Wayang Kekayon Khalifah paraga Hudzaifah bin Yaman*. Therefore, a qualitative approach is needed in this research. Data was obtained through interpretation of text and images on the *wayang* appearance. Furthermore, Barthes' theory about the relationship between signifier and signified called "staggered systems" is applied in this case. According to Barthes, the two levels are denotation and connotation. Connotation is defined as the meaning attributed to an image beyond the obvious level of denotation. Meanwhile, denotation is defined as the first and simplest level of meaning of an image. The results of this research show the connotative meaning through the text and images contained in the *Wayang Kekayon Khalifah paraga Hudzaifah bin Yaman*. The findings of this research are, firstly, images and text as signs contain two meanings (connotative and denotative) in referring to certain objects. Second, the connotative meaning of the sign is analogous to the denotative meaning. Third, signs in the form of visuals are more dominant than signs that appear in text.

Keywords: Wayang Kekayon Khalifah, paraga Hudzaifah bin Yaman, denotation, connotation

Introduction

Puppet art is one of the arts that has received a lot of attention as a study material for academics.¹ This culture has developed from time to time until now. It even extends to various countries in the world.² There *wayang Kelantan*.³ There *Nang Talung*,⁴

Karagoz,⁵ and *Khayāl al-Zīl*.⁶ Including in Indonesia which has more diverse forms.⁷ Wayang art has a

<https://www.taylorfrancis.com/chapters/edit/10.4324/978100325136-1-12/thai-theatre-interplay-perfection-imperfection-sirithorn-siriwan-sarawanee-sukhumvada>; Irving Chan Johnson and Darryl Lim, "Curating Shadows: Malayan Shadow Puppets in Singapore's Asian Civilisations Museum," *Journal of the Malaysian Branch of the Royal Asiatic Society* 95, no. 1 (2022): 51–88.

¹ Sutrisno Setya Hartana. "Origins, Journeys, Encounters: A Cultural Analysis of Wayang Performances in North America". Dissertation. Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy In Interdisciplinary Studies, in the Department of Art History and Visual Studies University of Victoria (2017).

² Dharsono. *Seni Lukis Wayang*. (Surakarta: ISI Press, 2012).

³ Osnes, Mary Beth. 2010. *The Shadow Puppet Theatre of Malaysia*. Jefferson, North California: McFarland & Company, Inc

⁴ *Thai Theatre and the Interplay of Perfection and Imperfection, Imperfectionist Aesthetics in Art and Everyday Life* (Routledge, 2022), accessed January 8, 2023,

⁵ Peter O'Connor, *Insights in Applied Theatre: The Early Days and Onwards* (Intellect Books, 2022), chaps. 18-Educational and Critical Dimensions in Turkish Shadow Theatre: The Karagöz Theatre of Anatolia.

⁶ Nargis Abdel Ghafar Bazheir, "The Stages of the Play's Development from Ancient Arab Times," *Journal of Positive School Psychology* 6, no. 10 (November 6, 2022): 2804–2812; "Arab Theatre and Plays: Developmental Stages and Challenges," *ARTSEDUCA*, no. 34 (2023): 167–176.

⁷ Sena Wangi. *Ensiklopedi Wayang Indonesia*. (Jakarta: Sena Wangi Sekretariat Nasional Pewayangan Indonesia, 1999).

very complete artistic unity (fine art, craft art, sound art, literary art, theater art, music art and so on). So this art gives satisfaction to the audience.⁸ There are values conveyed in an entertainment format using song texts, for example.⁹ In fact, various values, understandings, concepts, thoughts, views and ideas can enter through wayang art. Although the values are hidden in the form of metaphorical images.¹⁰

Wayang are usually in visual form. Visual form is something that attracts attention. The visual forms displayed in *wayang* include colors, shape symbols and ornaments. This shape is not only decorative but also has an implied meaning in it. There are meanings that represent *wayang* visuals, namely denotative and connotative meanings. Denotative meaning is a meaning that does not contain other meanings. Connotative meaning is an additional meaning, there is a sense value contained in it. These two meanings, namely denotative and connotative, are manifested in text and images.

In order to explain the description of connotation in semiotics, the two meanings must be separated first. This is because the second level semiotic framework is based on denotative meaning. As an example of an image, the meaning is conveyed thoroughly. Meanwhile, connotative meaning is created from the components of the image.¹¹ Furthermore, these two meanings are actually terms that describe the relationship between the signifier and the connotation that exists in it. There is a broader insight made between two types of meaning, namely implied meaning (denotative) and connotative meaning. Denotative meaning is more about a precise and reasonable description of a sign.

This research aims to determine text and images as signs that contain connotative and denotative meanings found in the *Wayang Kekayon Khalifah paraga Hudzaifah bin Yaman*. The connotative meaning obtained is more dominant in comparison than the denotative meaning. Using qualitative and descriptive methods to present an analysis. Meaning is formed by denotation and connotation, referring to certain objects. A connotative meaning of a sign is made metaphorical by using a denotative meaning. There will be more connotative meanings compared to denotative meanings. Researchers will use qualitative and descriptive methods to present the analysis.

Meaning is manifested in the terms denotation and connotation. Denotation is defined as the first and simplest level meaning of an image. Connotational meaning is the meaning that can be distributed in images and text beyond the level of denotation. For example, *Wayang Kekayon Khalifah paraga Hudzaifah bin Yaman* is a *wayang* that contains denotative and connotative meanings through its text and images. The author describes Hudzaifah bin Yaman as a friend of the Prophet Muhammad who was tasked with being an ambassador to investigate enemy troops during the Khandhaq war/Ahzab war. Although in the end there was no war. Hudzaifah bin Yaman was able to sneak into the enemy troops safely and was able to find out the secrets of what the enemy troops were going to do. To find out more about denotative and connotative meaning, this research focuses on the form of text and image interpretation in *Wayang Kekayon Khalifah paraga Hudzaifah bin Yaman*.

Wayang Kekayon Khalifah is a *wayang* creation that presents visualizations and stories of the Companions of the Prophet Muhammad SAW by presenting character traits in the form of mountains, symbols and calligraphy. The source of the story is taken from the stories of the Companions of the Prophet Muhammad SAW which are found in the Sirah Nabawiyah, Tarikh Khulafah and the Companions Sirah. So the figures presented include the Khulafaurasyidin (Abu Bakar As-siddiq, Umar bin Khatthab, Uthman bin Affan, and Ali bin Abi Talib). There were also other

⁸ Sumarsam. *Memaknai Wayang dan Gamelan: Temu Silang Jawa, Islam, dan Global* (Yogyakarta: Gading, 2018), hlm. 9.

⁹ Abdul Munif, *Merekonstruksi Teori Pendidikan dalam Budaya Jawa* (Yogyakarta: Pascasarjana Fakultas Ilmu Tarbiyah dan Keguruan (FITK) Universitas Islam Negeri (UIN) Sunan Kalijaga, 2018).

¹⁰ Lutfianto. "Religious Values in the Performance of Wayang Kekayon Khalifah Yogyakarta." In *Prosiding Internasional: 4th International Fikrah Annual Conference "Contemporary Islam: Religion in the Humanity Context,"* 129–140. Kudus: IAIN Kudus Press, 2020. Accessed January 8, 2023. <http://repository.iainkudus.ac.id/4872/>.

¹¹ Chandler, D. (2007). *The Basics Semiotics*, Second Edition. London and New York: Routledge Taylor and Francis Group.

Companions, namely Thalhah bin Ubaidillah, Azzubair bin Awwam, Abdurrahman bin Auf, Saad bin Abi Waqash, Sa'id bin Zaid, Abu Ubaidah bin Ibnul Jarrah and others. Puppet creations that contain certain text and visual symbols depict the character of each character.¹²

This wayang creation displays fine arts, literary arts and performing arts to convey Islamic messages. There are supporting elements for wayang in the form of design, story and media, which are packaged with order and guidance. So that religious messages through local wayang wisdom can be conveyed well.¹³

So the content of this wayang includes four aspects, namely *first* on the basis of Islamic Religious Education material which includes the spiritual dimension, cultural dimension and philosophical dimension. *Second*, on the basis of the concept of not violating Islamic fiqh, namely a form that eliminates the physical form of the character. Third, there is no mixing of men and women in the performance. Fourth, there are stages in the story (opening, middle and ending).¹⁴ Therefore, this research aims to analyze and dig deeper into the implied and explicit meanings through verbal and visual signs in the *Wayang Kekayon Khalifah Paraga Hudzaifah bin Yaman* using a semiotic theory approach.

Materials and Methods

This research uses qualitative research with descriptive analysis methods. Descriptive qualitative research can be used by researchers to analyze a process of meaning, interpretation and understanding of certain words (verbal) or images

(visual). The researcher analyzed the implied and explicit meaning of the visual and verbal signs contained in the *Wayang Kekayon Khalifah paraga Hudzaifah bin Yaman* using Roland Barthes' semiotic theory as an analytical tool. Semiotics is the science that studies signs. Saussure's theory, which states that semiotics is divided into two parts, signifier and signified, this started the creation of a theory developed by Roland Barthes. He developed this semiotic theory until it became known as "two orders of signification", namely (denotation, connotation) and myth. The data in this research was taken from *Wayang Kekayon Khalifah paraga Hudzaifah bin Yaman*. The verbal and visual signs contained in the wayang are interpreted according to the signified and signified (denotative meaning) to find metaphorical elements that build connotative meaning.

This research uses data collection techniques by observation and literature study. Researchers used observation techniques by directly observing the *Wayang Kekayon Khalifah paraga Hudzaifah bin Yaman*. The library study technique is carried out by studying several scientific sources (such as books, journals, theses, websites) related to research. Primary data was obtained directly from *Wayang Kekayon Khalifah paraga Hudzaifah bin Yaman*. Secondary data is taken from books, journals, theses and websites that are related to the research object.

Meanwhile, in analyzing, this research uses qualitative data analysis using three activities simultaneously. First, data reduction refers to selecting words or images that have denotative and connotative meanings. Second, analyze the data display so that an organized collection of information allows for verbal and visual analysis. Third, describe the results in writing so that conclusions can be drawn regarding the research results.¹⁵

The following are the steps taken in this research:

1. Identify the signifier and signified in Wayang Kekayon Khalifah paraga Hudzaifah bin Yaman (denotation).
2. Identify the signifier and signified in the second stage (connotation).
3. Identifying Myths.

¹² Monika Devi. "Wayang Kekayon Khalifah Yogyakarta" Skripsi Program Studi Pendidikan Kriya Jurusan Pendidikan Seni Rupa Fakultas Bahasa dan Seni Universitas Negeri Yogyakarta (2018).

¹³ Lutfianto, Lutfianto, and Junaidi Junaidi. "Form, Materiality, and Symbolism in Non-Arabic Muslim Arts: A Case Study from Indonesian Wayang Performance". *ESENSIA: Jurnal Ilmu-Ilmu Ushuluddin* 23, no. 2 (January 21, 2023). Accessed March 28, 2023. <https://ejournal.uin-suka.ac.id/ushuluddin/esensia/article/view/3212>.

¹⁴ Tatik Khalifah. "Pendidikan Agama Islam Berbasis Budaya Local (Studi Nilai-Nilai PAI dalam Wayang Kekayon Khalifah Mulabukaning Dakwah Rasul Karya Ki Lutfi Caritagama)". Skripsi Jurusan Pendidikan Agama Islam Fakultas Tarbiyah dan Keguruan Universitas Islam Negeri Sunan Kalijaga Yogyakarta (2019)

¹⁵Huberman, A. M. (1984). Drawing valid meaning from qualitative data: Toward a shared craft. *Educational researcher*, 13(5), 20-30.

4. Explain the meanings of the visuals of Wayang Kekayon Khalifah paraga Hudzaifah bin Yaman.
5. Make conclusions

Results and Discussion

This research uses the Semiotics theory initiated by Roland Barthes. Semiotics itself is the science of signs.¹⁶ There is a discussion of several figures about semiotics. So that semiotics becomes a science that develops not only regarding signs but also expands into the fields of art and design. Two experts who developed the theory of semiotics were Ferdinand de Saussure and Charles Sanders Peirce.¹⁷ Meanwhile, Roland Barthes developed the semiotic theory introduced by Ferdinand de Saussure. Saussure proposed the division of semiotics into two parts, namely the signifier and the signified. Roland Barthes mentioned and added that these theories are classified into denotation, connotation and myth. This explanation will become clearer in the following table.

1. Signifier	2. Signified
3. denotatif sign	
4. connotative signifier	5. Connotative signified
6. Connotative sign	

Table 1. Roland Barthes' division of semiotics

Denotation contains literal meaning, namely the primary meaning of a word. The meaning is the equivalent meaning in the dictionary. Denotative meaning does not contain other or hidden meanings.¹⁸ Connotation is the second level of meaning that gives rise to implicit interpretation. So it has an uncertain meaning. It also contains metaphors that are connected to a person's feelings and beliefs. Meanwhile, myths are meanings that emerge differently due to the influence of socio-

¹⁶Tinarbuko, S (2003). "Semiotika Analisis Tanda pada Karya Desain Komunikasi Visual". Jurnal Desain Komunikasi Visual Nirmana. Vol 5, No 1.

¹⁷Pradoko, A (2015). "Semiotika Guna Penelitian Objek Kebudayaan Material Seni". Jurnal Seni dan Pendidikan Seni Imaj. Vol 13, No 2.

¹⁸Seba, N. G., & Prihandini, A. (2021). Analisis Makna Denotasi Pada Fitur "Mendengarkan Secara Offline" di Aplikasi Spotify. Mahadaya Jurnal Bahasa, Sastra, dan Budaya, 1(2), 161-164

cultural life in society.¹⁹ Therefore, verbal and visual signs have implicit and explicit meanings. This meaning is important in communication. Community life (Javanese) still uses wayang media which contains information in the form of messages to be conveyed to the public. Information that uses elements of beauty that attract attention. The wayang (Kekayon Khalifah) is made using verbal and visual signs to attract audiences by including denotative and connotative meanings.

Based on the results of data analysis, researchers found three verbal and visual signs. Each sign is analyzed denotatively and then interpreted into connotative meaning. This interpretation is with the help of the interaction of denotative meaning with the relevant cultural context.



Figure 1. Puppet Kekayon Caliph Paraga Hudzaifah bin Yaman

In simple terms, the research results are illustrated in the following table:

No	Signifier	Signifie
	Visual Analysis 	Showing the dominance of the Kawung batik motif throughout the mountain
	Analisa Visual	Displays an image of a burning fire in the middle of the image.

¹⁹Dewi, k (2020). "Makna Semiotik Hinakazari dalam Budaya Jepang". Skripsi Universitas Jendral Sudirman.

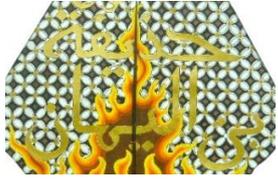
		
	Analisa Visual	Shows an object, namely a blindfold
		
	Verbal Analysis	Displays a verbal text, namely the phrase "The enemy of hypocrisy ('aduwwunifaq) - Friend of openness (shodiqul ablution)"
		عدو النفاق وصديق الوضوح
	Analisis Verbal	Displays a verbal text, namely the phrase "Hudzaifah bin Yaman"
		

Table 2. Analysis of Verbal and Visual Language Signs in the Wayang Kekayon Khalifah paraga Hudzaifah bin Yaman.

The explanation of visual and verbal denotative and connotative meanings is as follows:

No	Visual or Verbal	denotative	connotative
1	Kawung Motif (Visual)	The motif of one of the batiks is oval-shaped like a fro-fro. Used to make drinks (kolak)	Compote drink comes from the Arabic word "Kholoqa-Kholiq", which means creator. Metaphorically, the fruit of the palm fruit which is made into compote is interpreted as the creator (a substance that is purified from a creature) or there must be a creature's closeness to its creator.
2	Fire (Visual)	Fire to burn	The burning fire burned whatever was

			nearby. Metaphorically, a flame shows a burning enthusiasm to carry out a task or responsibility
3	Blindfold (Visual)	Blindfold or mask to cover the face so that people don't recognize it	Blindfold or mask to cover the face. Metaphorically, to disguise or hide one's personality from others in order to carry out a secret mission.
4	Displays a verbal text, namely the phrase "Hudzaifah bin Yaman"	An inscription reads Hudzaifah bin Yaman	The writing is golden yellow in quite large font. Metaphorically, this article contains the meaning of one of the Companions of the Prophet Muhammad who carried out a secret mission to sneak into enemy troops to find out the condition of the enemy troops.
5	Displays a verbal text, namely the phrase "The enemy of hypocrisy ('aduwwunifaq) - Friend of openness (shodiqul ablution)"	A phrase written on the top side.	A phrase written to indicate a person's identity is written beneath it. The writing "The enemy of hypocrisy ('aduwwunifaq) - The friend of openness (shodiqul wudhuh)" this writing emphasizes the identity, nature or character of the name written beneath it.

Table 3. Denotative and connotative meaning Wayang Kekayon Khalifah paraga Hudzaifah bin Yaman

Discussion

After analyzing the visual and verbal signs as well as denotative first level language signs and connotative second level language signs from the verbal and visual texts in *Wayang Kekayon Khalifah paraga Hudzaifah bin Yaman*, the researcher obtained the following analysis results:

1. Kawung batik motif

There is a visual sign in the form of a kawung batik motif. Denotative first level linguistic sign analysis of the Kawung batik motif is one type of batik motif in Yogyakarta, the motif is round and oval like fruit and fruit. In Javanese (Yogyakarta) society, fruit and fronds are used to make kolak drinks. This drink is usually drunk to break the fast in the month of

Ramadan. Next, analyze the second level of connotative language signs, namely the fruit of the palm fruit used in compote drinks. The word "kolak" comes from the Arabic "kholaqa" or "khaliq" which is interpreted as "creator". If used metaphorically, drinking kolak can be interpreted as drinking it to quench thirst after a day of fasting (fasting people when it is time to break their fast will immediately approach drinking kolak). So in this case it is connected with the intention of getting closer to the Almighty Creator. Or in other words, as a form of closeness to the Almighty.

2. Red burning fire

There is a visual sign in the form of a red burning fire. First level denotative language sign analysis of a burning fire is a fire that burns everything around it. In the KBBI dictionary, red is defined as a basic color similar to the color of blood. Next, analyze the second level of connotative language signs, namely the color of burning fire is red as a symbol of burning human blood, which means blazing enthusiasm. This means a burning spirit or a spirit in which there is no longer any doubt. Metaphorically, the flame shows a burning enthusiasm to carry out duties or responsibilities.

3. There is a verbal sign in the form of the text "Hudzaifah bin Yaman".

The first level of denotative linguistic sign analysis of the text "Hudzaifah bin Yaman" is the naming of the overall form and is visible in letters that are quite large and bold. Furthermore, analysis of the second level of connotative language signs, namely the text "Hudzaifah bin Yaman" looks like the name of one of the Companions of the Prophet Muhammad who was good at keeping secrets and carrying out the task of finding enemy secrets by sneaking among the enemy troops.

4. 'Aduwwunifaq and shodiqul wudhuh

There is a verbal sign in the form of the text 'Aduwwunifaq which means enemy of hypocrisy and shodiqul wudhuh which means friend of culture. Denotative first level language sign analysis of the texts 'aduwwunifaq and shodiqul wudhuh are phrases written on the top side of medium size. Next, analyze the

second level of connotative language signs, namely the text 'Aduwwunifaq and shodiqul wudhuh, a tagline written to show the identity of Hudzaifah bin Yaman. Namely, that this character has the characteristics of being hostile to hypocrisy and being a friend of openness. On the one hand, this phrase can make people curious about how wayang paraga makers add touches to their writing. This is also done to emphasize the identity of the character you want to present. So art lovers will take the message from this phrase.

Researchers found that images and texts contain first and second level language signs, namely denotative and connotative in referring to certain objects. The connotative meaning was found to be more dominant than the denotative meaning.

Conclusions

Wayang Kekayon Khalifah paraga Hudzaifah bin Zaman. with simple visuals or illustrations but behind that there is another meaning that describes the shape of the story as a whole. The choice of colors and simple visuals has a mark that can make an impressive first impression. This looks light and easy for readers to accept. Starting from a kawung batik motif which covers all parts, it can be interpreted as a symbol of things close to the Almighty. Furthermore, the symbolism of burning fire gives a strong sense of spirit as the nature of fire burns. The blindfold is a symbol of not being known by others, or of carrying out a secret mission. Other parts found in the Wayang Kekayon Khalifah paraga Hudzaifah bin Yaman are several verbal signs in the form of the text "Hudzaifah bin Yaman", which can be interpreted as the title or heading of the wayang character and another text reads "'Aduwwunifaq dan shodiqul wudhuh" which can be interpreted as a phrase that refers to the nature or character of a character. This also aims to ensure that the character has a prominent character like that. So it will attract the interest of art lovers. It is hoped that the results of this research can become a reference and illustration for research on the analysis of visual

and verbal signs using Barthes' theory. This is useful for researchers and designers of traditional wayang artwork in accordance with existing principles. Researchers also hope that there will be development of this research, especially related to visual analysis of wayang and other traditional works.

Researchers found that visual signs are more dominant than verbal signs in Wayang Kekayon Khalifah paraga Hudzaifah bin Yaman. Readers can see examples and understand the differences between first and second language signs, namely denotative and connotative through Barthes' theory. So that readers know the true meaning of Wayang Kekayon Khalifah paraga Hudzaifah bin Yaman.

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