



The Story Formula on Contemporary Puppet Art of Cilikmen in Pacitan Regency, East Java Province

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Abstract. The story formula was developed by the puppeteers of today in the puppet plays they perform. The formula consists of conventions and inventions. Both are a pattern that is always present in an artwork. The convention is a general pattern known to both artworks. The art of puppetry has developed according to the times so that it is not known as a fixed and static art. The art of puppetry has become a popular art even in a traditional context. The art has changed according to the tastes of the people of the current era and remains a popular art with all its forms of adaptation. Wayang Cilikmen with all its characteristics is a contemporary art and can be categorized as a product of popular culture. The purpose of the study is to examine whether Wayang Cilikmen contains a formula following modern popular culture performances. Wayang Cilikmen contains plays that can be categorized into different genres of stories. In the story, some conventions and inventions demonstrate Wayang Cilikman as a contemporary art that "dares" to break the boundaries of established tradition. Data was taken from Wayang Cilikmen performances both directly and through the Sanggar Unggul Pamenang YouTube channel which was collected by observing the performance location, recording performances, and interviews with informants consisting of puppeteers, artists, and audiences. Data collection is done by observation, recording/documentation, and interviews. Data in this study is analyzed with formula analysis techniques presented by Cawelty. The research finds that the plays of Wayang Cilikmen can be categorized into various genres, such as melodrama, adventure, and tragedy. Since Wayang Cilikmen are developed from the traditional performance, the puppeteer still follows the conventions aimed at legitimizing the true wayang. Following the tradition of folk culture, the performance also acts as a medium for addressing modern life issues to create a sense of closeness to the audience. It also tends to employ parody in a way that challenges the endurance of tradition.

Keywords: Art, Cilikmen, Contemporary, Convention, and Innovation.

1. Introduction

Art has existed for hundreds of years so it seems inseparable from society. Wayang Kulit Purwa is a well-known art and is considered fair by the people of the archipelago. Art has existed for hundreds of years so it seems inseparable from society. Therefore, Wayang Kulit Purwa inspired the emergence of other arts, both painting, sculpture,

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literature, and contemporary performing arts. One of the contemporary performing arts inspired by its creation by Wayang Kulit Purwa is the contemporary art of Wayang Cilikmen [1]

The existence of Wayang Cilikmen is not caused by a puppeteer who only follows the wishes of the audience. Wayang Cilikmen emerged because the puppeteer responded to the challenges of globalization and modernity to the existence of traditional arts. Wayang Cilikmen as a contemporary work of art whose creative process is rooted in tradition also deserves appreciation because this art also has the same role as other arts in society. In addition, a work of art born through the artist's creativity, taste, and *karsa* is the result of a real and committed cultural project. Art always has a wide power because it can not only achieve aesthetic satisfaction but also have an impact on the realm/aspect of life [2].

Wayang Cilikmen has a compulsive elemental character compared to Wayang Kulit Purwa. Wayang Cilikmen is known and loved by the public through live performances and also through YouTube media. That is an indicator that Wayang Cilikmen can be categorized as art within the scope of popular culture. Popular culture is a style, idea, or idea as well as perspective and attitude that has a very convincing difference from the mainstream culture often called (high culture)[3]. Popular culture is synonymous with culture that was born and known by the media. The media has an important role in shaping the culture that is presented to the public so that the public accepts and enjoys it. Popular culture also refers to intellectual practices, so it can be in the form of performing arts, poetry, novels, ballet, opera, and painting. Pop culture has distinctive characteristics, including (1). Many people like it. 2. Low-grade type of work. 3. Works done to please people. 4. A culture that is indeed created by people for themselves [4].

The construction of Wayang Cilikmen consists of several building elements. Because as a performing art, play is an important thing in the art of Wayang Cilikmen. The puppeteer has the authority to perform different plays in each performance. The different plays in each performance open up opportunities to conduct genre studies. Genre or commonly known as formula analysis. Genre is generally understood as, grouping, type, or class. In the current era, the term genre is attached to words that are synonymous with art and culture. In its use, the terms music genre, film genre, puppet genre, drama genre, literary genre, and book genre can be found. Although it is generally known that the genre is easy to define, it must go through a research process. Even the grouping can be subjective, depending on the angle used in the research. Determining genres requires logical understanding and sociological and psychological assumptions to form an acceptable genre [5].

The formula theory put forward by Cawelti is actually about popular literature. However, the study of Wayang Cilikmen uses a concept developed by Cawelti. Cawelti's theory is suitable to be applied because of the problem, in this study even though Wayang Cilikmen is an art that is rooted in the tradition of Wayang Kulit Purwa, the story has the characteristics of a story that exists in popular literature. In addition, Wayang Cilikmen as part of folk culture also has a closeness to the audience, which is part of modern society. Therefore, it is necessary to reveal the existence of modern popular culture elements in Wayang Cilikmen to build closeness with the community.

The discussion of the formula in Wayang Cilikmen begins with determining the genre first. By knowing the genre, you will be able to more clearly search for conventions and inventions. Based on the formula theory conveyed by Cawelti, the various stories in Wayang Cilikmen have various genres, namely melodrama, adventure, and tragedy. The melodrama genre can be found in the play *Pergiwo Ijab*. The adventurer genre is shown by the play *Ciptoning*, and the tragedy genre can be revealed through the play *Golo Terbakar*.

2. The Story Formula by Cawelti

Genre is a universal pattern and the formula is a system of cultural conventions or can be inferred from cultural patterns [6]. By using formulas, the uniqueness of individual artists' works with the relevant artistic context can be revealed. Genre theory is not only in charge of analyzing but also looking critically [7]

Research on popular fiction genres is done by looking at elements or elements of popular fiction. However, it is different from the elements of literary works. Elements in the context of popular literature are called formulas. In general, a literary formula is a structure of narrative or dramatic conventions used in various individual works [8].

Dynamism in the form of developing, changing, and independent of other formulas can be referred to as cultural evolution shaped by audiences. In addition, change occurs because every cultural product is influenced by two important elements, namely convention and invention. All cultural products are made up of a combination of two types of elements: convention and invention. Conventions can be recognized by their elements, namely repetitive plots, stereotypical characters, and acceptable ideas. The invention can be examined from the emergence of the unique imagination of its creator such as new types of characters, ideas, and narrative forms [6].

3. The Various Story Genres

There are several genres of stories including melodrama, adventure, and tragedy. The melodrama genre is synonymous with stories of sadness. Five important elements in melodrama. (1) the use of dramatic use of the shortest route (2) to arrive at a complete state, (3) the state in which virtue prevails and evil is defeated, and (4) throughout the game creates emotions for the audience through the sharing of images, meanings, and values, and (5) for a wide and inexperienced audience [9].

The adventure genre can be interpreted as a fictional story a work that tells the adventures of a hero individually or in a group to overcome difficulties and dangers and complete several important missions even to gain magic (Cawelti, 1976). Therefore, the adventure genre is supported by a story formula that generally contains the struggle to achieve life goals which is full of trials and challenges. In the adventure formula, heroes can work together to fight enemies and achieve certain missions. When the hero faces obstacles and dangers on the way, the hero must continue to fight against the enemy to achieve a certain mission and gain victory.

There are three elements structured in the adventure formula. The three structures are (1) heroes are groups or individuals who travel and fight enemies; (2) there is a dangerous obstacle that prevents the hero or hero from achieving his goal; and (3) victory for efforts made [10]. In general, in the adventurer formula story, there is also a pattern of heroes having victory after successfully fighting enemies / happy ending. The hero's journey is an important aspect of the adventure formula because it is the main element that drives the story. The hero will go through the stages of the journey to reach a certain goal, the hero also builds the adventure formula in the story. This character is designed to be the good guy in the story.

In the story of tragedy in general, the fall of the story character is told which represents goodness by visible evil. They face misfortune in the form of bad luck or bad luck. Tragedy is also known as a drama that tells the story of grief, which is a drama that features a character who is overwhelmed with sadness, and gloom and involved in a critical situation because something is not favorable to him. This situation seems to lead the character to despair and destruction. In addition, it can also be stated as a serious story, presenting a conflict between the main character (protagonist) and an extraordinary force, which ends in catastrophe or sadness [11].

Tragedy stories have different characteristics from other genres. The characteristics of tragedy stories include 1) the story is serious; 2) there are heroic/heroic/protagonist figures; 3) incidents contained in tragedies are connected normatively/logically; 4) arousing emotions in the form of pity, sadness, suffering, or even tragic events (death); 5) Tragedy scripts have poetic language, or beautified, 6) Tragedy stories always end in sadness. The peak of this sadness is pursued by the tragedy drama so that the audience can reflect at the end of the story; 7) The character in a tragedy drama is usually presented with a perfect, dashing figure and has a charming posture but there is a flaw (seen in terms of normative value) in his soul or desire that causes suffering at the end of the story [12]. In general, tragedy is also called a grief drama. The main perpetrator in a tragedy drama from the beginning to the end of the show always meets failure in fighting for his fate. The tragedy drama ends with deep grief for what happened to the perpetrator (sad ending).

4. Research Method

This research includes qualitative research. The research data is in the form of words, sentences, and discourses related to the existence of popular cultural elements of Wayang Cilikmen which includes genres and formulas. Data was taken from Wayang Cilikmen performances both directly and through the Sanggar Unggul Pamenang YouTube channel which was collected by observing the performance location, recording performances, and interviews with informants consisting of puppeteers, artists, and audiences. Data collection is done by observation, recording/documentation, and interviews. Data in this study is analyzed with formula analysis techniques presented by Cawelty. The data collected was analyzed using content/content analysis techniques. The content analysis technique is carried out by identifying the story of Wayang Cilikmen which is followed by interpreting the formula and genre objectively, generally, and systematically so that the answer to the research problem is obtained. The data analysis steps are 1) choosing the play Wayang Cilikmen as research data. 2) classify the formula contained in the play in Wayang Cilikmen. 3) determine the genre of each play in Wayang Cilikmen that is used as data. 4) Draw the formula conclusion for each play in Wayang Cilikmen.

5. Discussion

5.1 Story Formula in The Melodrama Genre on Contemporary Puppet Art of Cilikmen

Stories are an important element in the performing arts of Wayang Cilikmen. Even the stories that are performed in the play Wayang Cilikmen are very varied. The existence of stories can be used by Ki Fajar Arianto as a puppeteer to create a fictitious reality which is an alternative to the real reality for its connoisseurs. Stories can also bring the audience into the imagination as if they are facing and experiencing the reality of life at the same time. The stories visualized in the play Wayang Cilikmen are of various genres so that there is always a fresh impression offered by Wayang Cilikmen. This is also one of the factors that make Wayang Cilikmen appreciated by the people of Pacitan Regency.

The various genres of stories in the play Wayang Cilikmen promise a different way of presentation by Ki Fajar Arianto as the puppeteer when narrating these stories. In addition, because the creation of Wayang Cilikmen is based on the tradition of Wayang Puwa, Ki Fajar Arianto, there are two possibilities in telling the story of his plays, namely there are elements that are preserved from Wayang Purwa and there are elements that are created. In addition to being influenced by the tradition of puppet puppetry, Ki Fajar Arianto as a contemporary is also influenced by the understanding of today's story patterns in the context of popular literature. Therefore, the story in the play Wayang Cilikmen can be observed in the story formula in the context of genre studies. The formula consists of conventions and inventions. Both are a pattern that is always present in a work of art. Convention is a general pattern that is already known by creators and connoisseurs of artworks. The pattern contains favorite plots, metaphors, stereotypical characters, and generally accepted ideas. The invention is more specific in a work of art in which there are new characters, ideas, and forms of art in general [3].

The uniqueness of Wayang Cilikmen makes Wayang Cilikmen a contemporary art. The phenomenon of contemporary puppetry includes (1) complex musical intersections, (2) radical adaptations of classical puppet stories to overcome contemporary problems, (3) the expansion of comic interlude conventions in scenes due to being the focus of the performance, (4) the adaptation of Javanese wisdom to new settings, and (5) adaptations of productions, which have been presented in very diverse contexts [13].

The play Pergiwo Ijab tells the story of a triangular romance involving Lesmana (Putra Duryudana), Gatutkaca (Putra Bima), and Pergiwa (Putri Permadi). It began with Lesmana's meeting with Princess Banowati. At the meeting, Lesmana conveyed to her heart that she was in love with Pergiwa, who is also Permadi's daughter. Hearing this, Putri Banowati was surprised and seemed to believe. Furthermore, Putri Banowati reported to the elders of Astina, including Patih Sengkuni, that Lesmana would rather choose to die if she could not marry Pergiwa. Hearing this, Patih Sengkuni agreed and was ready to separate Pergiwa from Gatutkaca so that Lesmana could edit Pergiwa. The play titled Pergiwo Ijab is proof of the melodrama genre of Wayang Cilikmen.

The melodrama genre in Wayang Cilikmen is characterized by a conflict between good and bad. In addition, the characters in Wayang Cilikmen have stronger characters or emotions than ordinary people. Ki Fajar Arianto as the puppeteer can show the complexity of happy and sad events in the story to be able to express moral messages for the audience. In other words, melodrama seeks to evoke emotions of terror, astonishment, hatred, a sense of power, sentimentality, erotic gratification of a group, and the like but fails due to the lack of universality to evoke reflective emotions of admiration.

In the play Pergiwo Ijab, there is also a side that arouses hatred and on the other side happiness, namely when Patih Sengkuni can separate Pergiwa from Gatutkaca so that Pergiwa is empowered by Lesmana by slandering Gatutkaca a dangerous infectious disease. Patih Sengkuni

with all his behavior, in the context of Pergiwa Ijab, is a central figure who can move the story as well as show clearly the opposition between good and bad. In addition, Patih Sengkuni's cunning also caused a sentimental atmosphere when Pergiwa almost believed in Patih Sengkuni's slander against Gatutkaca so Pergiwa changed his attitude when he met Gatutkaca.

Patih Sengkuni's cunning could not defeat Pergiwa's noble intention as well as his holy love for Gatutkaca. Patih Sengkuni and Bala Kurawa as antagonists can be defeated by Antasena as a representation of the Pandavas as well as the protagonist's side. The goal of Patih Sengkuni and Bala Kurawa to match Pergiwa with Lesmana failed. In other words, the play Pergiwa Ijab closes with a pleasant ending, namely Pergiwa was successfully married by Gatutkaca.



Picture. Scene in the play Pergiwa Ijab

Wayang Cilikmen in the melodrama genre is supported by a story formula consisting of conventions and inventions. Conventions are elements known by Ki Fajar Arianto as the puppeteer and connoisseur/audience of Wayang Cilikmen. Conventions start from favorite plots, stereotypical characters, accepted ideas, typical metaphors, and other linguistic elements. The invention is an element that can only be imagined by the creator as a new element, either in a figure, idea, or linguistic form. The convention referred to in Wayang Cilikmen is not only a convention of the melodrama genre but also associated with elements of tradition in Wayang Kulit Purwa.

The invention has been seen in the title, namely Pergiwa Ijab. The series of two words in the title is no longer unusual when associated with the traditional structure that has been in place. In the tradition of Wayang Kulit Purwa, the story that contains the marriage between Gatutkaca and Pergiwa is titled Gatutkaca Krama which means Gatutkaca marriage. None of the puppeteers used Pergiwa Ijab to title the marriage story between Gatutkaca and Pergiwa except Ki Fajar Arianto. The selection of the title Pergiwa Ijab is a form of new meaning for Wayang Kulit Purwa. The appearance of female Pergiwa characters in the title is a form of recognition of the equality of position between women and men. In addition, it is also a recognition of the existence of women. The choice of the word Pergiwa Ijab is also a form of strategy so that the current generation can more easily accept and understand what will be told in Wayang Cilikmen.

5.2 Story Formula in The Adventure Genre on Contemporary Puppet Art of Cilikmen

In the adventurer genre, there is always the presence of heroes. In the play Ciptoning in Wayang Cilikmen, the story character as a hero is Raden Arjuna. The Ciptoning play began with a meeting between Raden Arjuna and the punakawa, believed Semar, Gareng, Petruk, and Bagong. At the meeting, Raden Janaka expressed his concern over the problem of misery in the community. Raden Janaka has a strong desire to overcome this problem. Semar advised Raden Janaka to make a journey and ascetic in the Mintaraga Cave. Based on the advice of the Semar, Raden Janaka traveled and intended to take refuge in Mintaraga Cave to get inner peace. Raden Arjuna gets various trials when he is going to Mintaraga Cave. He had to fight various giants. Thanks to his magic and chivalrous spirit, Raden Arjuna was able to overcome all the obstacles he faced. After

completing his asceticism, Raden Arjuna received a gift in the form of a Pasopati weapon from Bethara Guru. These weapons can be used as a means to prosper the community and maintain peace. Before leaving the Suralaya scene, Raden Arjuna also had time to defeat Prabu Natakawaca who caused trouble. Prabu Natakawaca can be defeated by Raden Arjuna with the weapon of Pasopati. Finally, Raden Arjuna and the Punakawan returned home happy, grateful, and peaceful.



Picture. Scene in the Ciptoning Play by Ki Fajar Arianto

The convention as a reinforcement that the play Ciptoning in Wayang Cilikmen is in the adventure genre is marked by the existence of patterns of adventure stories embraced by Ki Fajar Arianto in telling the story of the play Ciptoning. The adventure of Raden Janaka and the four Punakawan began with a departure to Mintaraga Cave by first passing through the wilderness. On the journey, they also had to face the obstacles of the giants who wanted to thwart Raden Janaka to reach his destination. After departure, the next plot is Raden Janaka as a hero, his journey is filled with difficulties and wars. These difficulties and wars can always be overcome and won by Raden Janaka. This is a means to affirm that the hero has strengths, magic, and a formidable character so that he is worthy of being a central figure in the play Ciptoning. In addition, it is also an important part of delivering the hero to the next phase in the adventure process. Raden Janaka received grace and recognition from other parties, in this context, it was from Bathara Guru, a sign that he was legally a hero. In addition, the goal desired by the hero is achieved and ends happily.

Ki Fajar Arianto as the puppeteer of Wayang Cilikmen concocted the story of the play Ciptoning differently. Ki Fajar Arianto made the meaning of the word Ciptoning more profane by connecting the name of Mr. Sucipto who responded to it. With a humor/banyolan style, Ki Fajar Arianto, through the character of Semar, stated that Ciptoning has the meaning of creating *kecik ning*. This meaning does not follow the meaning of Ciptoning in the tradition of Wayang Kulit Purwa which is the balance of knowledge (knowledge) born and mind, namely having more (qualified) abilities in terms of physical processing and inner knowledge, namely having a high sense of *manembah* (*batine cakot* with God's command).

5.3 Story Formula in The Tragedy Genre on Contemporary Puppet Art of Cilikmen

The play Bale Kebakar in Wayang Cilikmen tells the story of Patih Sengkuni's desire to get rid of the Pandavas because it is considered an obstacle to realizing the happiness of his nephews, the Kurawas. The story begins with the gathering of the Quarwa by Patih Sengkuni for a meeting. In the meeting, Patih Sengkuni conveyed to the Kurawa that the Kurawa could not be happy and noble because they were hindered by the Pendawa. Patih Sengkuni has prepared a trick to get rid of the Pandavas, namely by inviting the Pandavas to come to a house that has been prepared with flammable materials under the pretext of being invited to bond the sense of kinship by eating and drinking together. The house is called Bale Sigolo-Golo Patih Sengkuni Plan, after the Pandavas

are full, drunk, and asleep, Bale will be burned with the aim that the Pandavas will all die and the clippings of the Kurawas will be lost.

The tragedy genre can also be found in Wayang Cilikmen. This can be seen in the play Golo Kebakar. Tragedy is a story that tells the story of a fall caused by the crime of another party and proven to be unlucky that befell a person or group. The tragedy is dominated by stories with sorrowful nuances so that tragedy is also known as story sorrow. The tragedy depicts a deeply sad event about the sadness of human life with the hope that the audience can look at life optimistically. Tragedy as a mental process is needed as an inner enlightenment which will eventually become human thought. Tragedy is a genre of drama that has an impact on the audience so that they have a sense of emotion, excitement, and horror, the audience also experiences spiritual and emotional experiences. In general, tragic stories can make the audience think and learn about the essential meaning of life [14]. Tragedy not only has a moral and mentalistic effect but is also educational.

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The convention was still attended by Ki Fajar Arianto in the play Bale Kebakar. This can be seen in the names of the story characters who still use the names of the characters in Wayang Kulit Purwa. This is shown by the presence of figures named Patih Sengkuni, Aswatama, Dursasana, Durmagati, Hanoman, Punakawan, and Pandavas. The characters are also attached to the characteristics found in Wayang Kulit Purwa. Patih Sengkuni in the play Bale Kebakar as a character with a cunning character, full of trickery, but has a sincere and extraordinary affection for his nephew, Para Kurawa. Likewise, the character of the Aswatama character. Aswatama figures are also characterized as courageous, clever, and proficient in warrior sports. In the characters of Dursasana, Durmagati, Punakawan, Hanoman, and also the Pandavas by Ki Fajar Arianto, characters that are almost similar to the characters in Wayang Kulit Purwa are pinned. Ki Fajar Arianto's goal is to maintain the character and name of the character of the story of Wayang Kulit Purwa in the play Bale Kebakar as a form of Ki Fajar Arianto's effort to bring Wayang Kulit Purwa into the contemporary space and time so that Wayang Cilikmen can be accepted as a contemporary art that does not leave traditional art as its root.

In the play Bale Kebakar, there is a criticism of modern human behavior today. Modern humans are based on materialism and positivism. The impulse of material fulfillment has defeated the basic human need to attain a higher meaning of life; which goes beyond profane everyday consciousness, namely the motive of achieving the wholeness or integration of the soul or spiritual motive. This is due to a view of life that is based only on pure rationality and only limits life to things that are possible and are also considered not important. Such a paradigm of life ultimately raises humanism problems, such as the emergence of antisocial humans, poverty almost occurring at all levels of world society, consumerist lifestyles, environmental damage, and humans becoming alienated or alienated. Modern humans are driven by lust or desire to increase material achievement in life but are not followed by an improvement in the quality of life, because life is felt empty [15].

The invention used by Ki Fajar Arianto in the play Bale Kebakar can be seen in the storyline of the play. The play Bale Kebakar played by Ki Fajar Arianto is related to the play Bale Sigala-Gala in Wayang Kulit Purwa. The Bale Sigala-Gala play has become a tradition in Wayang Kulit Purwa. This play was performed by several prominent puppeteers such as Ki Anom Suroto, Ki

Manteb Soedarsono, and Ki Seno Nugroho. In terms of storyline, the story of Bale Sigala-Gala begins with the Ngastina line, which is attended by elders such as Resi Bisma, Sengkuni, and Durna led by Prabu Narpati Destrarata. In the row, it discussed the graduation of Sukalima students consisting of Kurawa and Pandavas led by Durna.

The invention can also be revealed at the end of the story of Bale Kebakar. There is a clear difference in this part, namely in the tradition of Wayang Kulit Purwa, the Pandavas and Dewi Kunthi survived the Bale disaster which burned because Bima managed to get the five of them out of the blaze at the guidance of God Antaboga who transformed into Garangan Putih. However, in Bale Kebakar the story ends with the death of the Pandavas and Dewi Kunthi. At the end of the performance, Ki Fajar Arianto played the character of Patih Sengkun with words that emphasized that the Pandavas had died.

6. Conclusion

Based on the research carried out, it can be concluded that Wayang Cilikmen is an innovative and creative contemporary art whose elements tend to follow the formula of popular literature. Wayang Cilikmen has melodrama, adventure, and tragedy genres. The genre in Wayang Cilikmen is a strategy by Ki Fajar Arianto so that Wayang Cilikmen is accepted by the public because it shows different genres. In addition, Dalang Wayang Cilikmen still follows several rules according to tradition included in the convention which generally aims to obtain legality that the art created can be called puppet art. Even as a medium of transmission of the problems of modern life, on the side of discovery, it also seems vulgar to parody the durability of tradition. Ki Fajar Arianto as the puppeteer and creator of Wayang Cilikmen uses inventions to actualize his creative power freely and even uses it to reverse, update, and refresh the traditional arts that are the basis for the creation of Wayang Cilikmen.

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