

Understanding the Esthetic Concept of *Suluk Wayang Kulit Parwa* Yogyakarta Style

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Abstract

This analysis is focused on the *sulukan* in the *wayang* of Yogyakarta tradition, particularly in the *Joged Mataraman*. This forms the material object, the formal object being the aesthetics within the show. The *Joged Mataraman* contains characteristics namely *sawiji*, *greded*, *sengguh*, *ora mingkuh*, the implementation of which are *wiraga*, *wirama* and *wirasa*. The basic idea of these is the conviction of the unity of man and God. This study of *sulukan wayang* is aimed to understand, (a) the *sulukan wayang*; (b) the categories of *sulukan*; and (c) the essence of its aesthetics and ethics, and (d) the relevance of aesthetics to the morality of the people. The results show that the aesthetics and ethics have their own pattern in explaining the main characters in the *wayang* and their function is to mark the ambience of the scene and to direct the gamelan musicians. The composition of the *sulukan* is based on special metrics, namely *kakawin*, *kidung*, and *macapat*. Based on these metrics there are still found other special metrics. In the actual performance the *sulukan wayang* communicates moral teaching, namely the keeping of promises, the ethics of leadership, the pursuit of perfection. As morality is deemed most necessary in the character building to be performed in all social strata throughout the country.

Keywords: Sulukan, aesthetics ethics, and national morality