Dance in the *Dalang*'s Hands: Embodied Dance Knowledge in *Kiprah Wayang Kulit*

Sigid Ariyanto
Faculty of Languages and Arts, Universitas Negeri Semarang, Indonesia
dalangrembang@students.unnes.ac.id

Abstract

Dance knowledge plays an important role in shaping movement in *Wayang Kulit*, particularly in *kiprah*, a dance-like movement sequence performed by *Wayang* Kulit characters. Although a *dalang* does not dance directly with his own visible body, he embodies and translates his understanding of movement through his hands into the *Wayang Kulit characters'* movements. This study examines how embodied dance knowledge informs the practice of *kiprah* in *Wayang Kulit*, focusing on the relationship between the dalang's bodily experience, hand movements, *sabet* (*Wayang Kulit* movement), and rhythm. Using a qualitative approach, the study draws on the researcher's experience as a dalang and his previous experience in Javanese dance. *The researcher uses Kiprah Boma as the primary case to examine* how dance knowledge is applied in *Wayang Kulit* movement. Data are derived from audiovisual documentation, movement observation, and reflective analysis of the researcher's performance practice. The analysis focuses on selected movement motifs and examines how knowledge of rhythm, accentuation, movement quality, character, and the relationship between movement and *kendang* (drumming) is embodied in the dalang's manipulation of the *Wayang Kulit*. Rather than treating the dalang's hands merely as a technical means of controlling the *Wayang Kulit*, this study considers them as a medium through which embodied dance knowledge is translated into *Wayang Kulit* movement. The study highlights the significance of dance experience as embodied movement knowledge in sabet practice and its potential relevance to teaching and learning *Wayang Kulit* movement.

Keywords: *Wayang Kulit*, *kiprah, sabet, embodied dance knowledge, dalang.*

Corresponding Author:
Sigid Ariyanto
Faculty of Languages and Arts, Universitas Negeri Semarang, Indonesia
dalangrembang@students.unnes.ac.id

INTRODUCTION

Wayang Kulit is a complex Javanese performing art that integrates movement, music, dramatic action, visual form, and literary expression within a single performance. Within this performance structure, the *dalang* plays a central role in animating *Wayang Kulit* characters through movement. The art of *Wayang Kulit* movement is commonly referred to as *sabet* or *sabetan*, encompassing various actions such as walking, dancing, flying, and fighting. These movements are not arbitrary but are shaped by conventions related to character, age, social status, *wanda*, and dramatic expression, while also considering the principles of *wiraga*, *wirasa*, and *wirama* (Darmoko, 2004).

Dance becomes particularly visible in *kiprah*, where a *Wayang Kulit* character performs a structured sequence of movements within the *Wayang Kulit* performance. In this context, the *Wayang Kulit* appears as a dancing body, although the dalang physically produces its movement. This relationship is significant because movement in *Wayang Kulit* cannot be separated from its rhythmic and musical environment. Studies of *kendang* in *Wayang Kulit* demonstrate that drumming patterns can be adapted and developed to the specific performance needs of the *Wayang Kulit* context, indicating a close interaction between musical structure and performative action (Saepudin & Setiawan, 2019).

The relationship between dance and *Wayang Kulit* movement can also be considered through the principles of *wiraga*, *wirasa*, and *wirama*. These principles indicate that *Wayang Kulit* movement involves not only the visible correctness of an action, but also appropriate expression and rhythm. Therefore, *Wayang Kulit* movement cannot be understood as mechanical manipulation alone. It involves artistic decisions concerning how a character walks, dances, responds, and expresses a particular dramatic condition. These principles connect the dalang's understanding of movement to broader concepts of bodily and rhythmic organization in performing arts practices (Darmoko, 2004).

From the perspective of dance studies, movement knowledge is not limited to the ability to verbally describe or memorize movement forms. Knowledge can also be generated through bodily experience and artistic practice. Pakes (2003) discusses this issue through the epistemology of dance practice as research, examining how artistic practice can constitute knowledge and how knowledge generated through dance can be understood within research. This perspective provides a useful conceptual foundation for the present study because it enables the dalang's previous experience of dance to be considered not simply as biographical background, but as a potential source of embodied dance knowledge (Pakes, 2003).

In the researcher's practice, experience in Javanese dance contributes to movement understanding when performing *kiprah* as a dalang. Knowledge of rhythm, timing, accentuation, movement sequence, and character is not necessarily recalled as a set of verbal instructions during performance. Rather, it has become part of the researcher's accumulated bodily and artistic experience. This paper positions the researcher as a *practitioner-researcher*, whose artistic practice becomes both the object of reflection and a means of generating knowledge. This approach aligns with practice-based research in the creative arts, where creative practice is embedded in the research process and can contribute to forms of knowledge that can be articulated and critically examined (Candy & Edmonds, 2018).

However, dance knowledge cannot simply be reproduced literally in a *Wayang Kulit* property. The *Wayang Kulit* has particular material and articulatory possibilities, and the dalang produces its

movement through manipulation. Consequently, the dalang must interpret movement based on the *Wayang Kulit*'s physical possibilities as well as the character being represented. Existing scholarship on *Wayang Kulit* movement similarly shows that sabetan follows conventions concerning a character's identity, age, classification, wanda, and emotional state. At the same time, *Wayang Kulit* movement continues to develop creatively and dynamically within performance practice (Darmoko, 2004).

Within this process, this study focuses on the dalang's hands as the immediate physical medium through which movement knowledge becomes visible as *Wayang Kulit* movement. The conceptual relationship proposed here is dance experience → embodied dance knowledge → dalang's hands → sabet → kiprah movement. The body is understood as the site where previous movement experience accumulates, while the hands articulate that experience through manipulating the *Wayang Kulit*. This proposition is not intended to separate bodily knowledge from cognitive processes, but rather to emphasize that artistic knowledge can emerge through and remain closely connected to the practice through which it is acquired and expressed (Pakes, 2003).

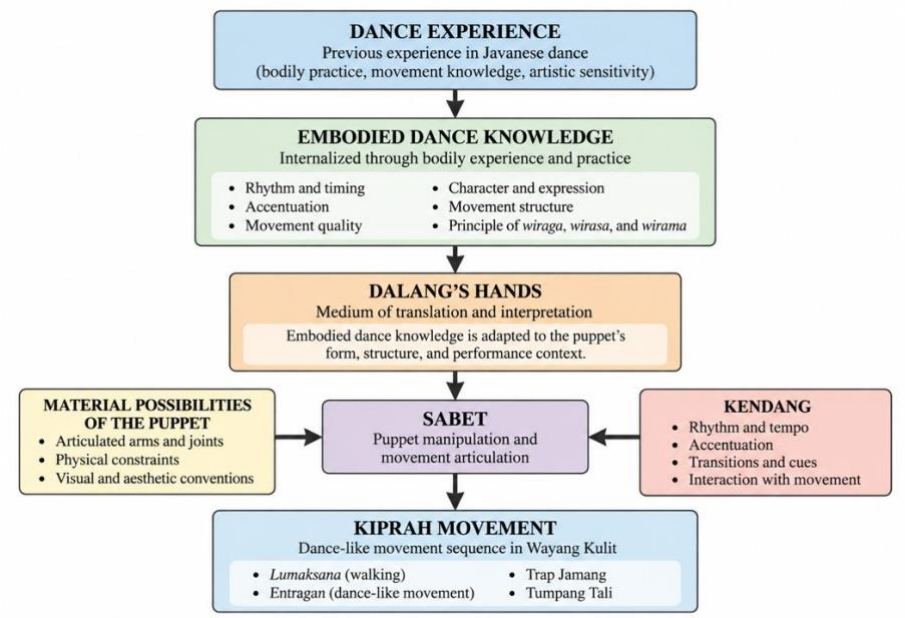


Figure 1. Conceptual framework of embodied dance knowledge in *kiprah Wayang Kulit*.

Based on this framework, the study focuses on *Kiprah* as performed by the researcher himself. Rather than claiming that all dalang must have formal dance experience, the study examines a specific practitioner case to understand how previous bodily experience of dance informs *sabet*. Selected movement motifs are examined in relation to rhythm, accentuation, movement quality, character, and interaction with *kendang*. Accordingly, the main question of this study is: How is embodied dance knowledge translated through the dalang's hands into kiprah movement in Wayang Kulit? By examining artistic practice from within the practitioner's experience, the study seeks to articulate knowledge that emerges through practice while making it available for critical reflection and discussion (Candy & Edmonds, 2018).

METHODS

This study employed a qualitative practice-led research approach to investigate how embodied dance knowledge is translated through the dalang's hands into *kiprah* movement in Wayang Kulit. Practice-led research was appropriate because the study examines artistic knowledge that emerges through performing, experiencing, and reflecting on creative practice. Rather than treating artistic practice merely as an object of observation, this approach recognizes practice as a means of generating and critically articulating knowledge (Candy & Edmonds, 2018).

The researcher was positioned as a *practitioner-researcher*, serving simultaneously as the dalang whose performance was examined and as the researcher reflecting on the artistic process. The researcher's previous experience in Javanese dance was treated as embodied knowledge relevant to performing *sabet*. This position enabled reflection on aspects of movement that may not be fully accessible through visual observation alone, particularly the bodily understanding of rhythm, timing, accentuation, movement quality, and character. This approach aligns with the view that knowledge in dance practice can be generated through bodily experience and practical engagement (Pakes, 2003).

The primary case of the study was *Kiprah Boma* performed by the researcher in a documented Wayang Kulit performance. The study did not attempt to examine all forms of *kiprah* or to generalize the researcher's experience to all dalang. Instead, selected movement motifs from *Kiprah Boma* were used as units of analysis. This case-based limitation allowed the study to focus specifically on the relationship between the researcher's dance experience, hand manipulation, *sabet*, and the resulting *Wayang Kulit* movement. Using the researcher's own creative practice as the primary site of inquiry aligns with practice-led research, in which practitioner experience can be systematically documented, reflected upon, and articulated as research knowledge (Smith & Dean, 2009).

Data were collected through audiovisual observation, movement analysis, performance documentation, and reflective practice. The audiovisual recording of *Kiprah Boma* was repeatedly observed to identify selected movement motifs and examine their visible characteristics. The analysis focused on movement form and direction, rhythm, accentuation, movement quality, character, and the relationship between movement and *kendang*. Reflective notes based on the researcher's experience performing the movements were used to identify how prior dance knowledge informed specific decisions in manipulating the *Wayang Kulit*. This combination of observation and practitioner reflection connected externally visible *Wayang Kulit* movement with the embodied knowledge involved in its production (Pakes, 2003).

The data were analyzed descriptively and interpretively through three stages. First, selected *kiprah* movement motifs were identified from the audiovisual documentation. Second, each motif was examined in terms of the visible *Wayang Kulit* movement, the dalang's hand manipulation, rhythmic and accentual organization, movement quality, character, and interaction with *kendang*. Third, the researcher reflected on which aspects of previous dance experience informed the production and organization of those movements. The analysis therefore followed the conceptual pathway dance experience → embodied dance knowledge → dalang's hands → sabet → kiprah movement. The purpose was not to demonstrate a literal transfer of dance movements into the *Wayang Kulit*, but to understand how embodied knowledge of movement was interpreted and rearticulated through the material and technical possibilities of *Wayang Kulit* (Candy & Edmonds, 2018).

To strengthen the credibility of the interpretation, the researcher cross-checked findings from practitioner reflection with audiovisual documentation and relevant literature on dance, *Wayang Kulit* movement, and practice-led research. The researcher therefore did not treat personal experience as sufficient evidence on its own, but examined it alongside observable movement in the recorded performance and relevant scholarly concepts. This reflective, evidence-based procedure matters in practitioner research because experiential knowledge must be critically articulated rather than reported as personal experience (Smith & Dean, 2009).

RESULTS AND DISCUSSION

Kiprah as an Embodied Movement Practice

The analysis of *Kiprah Boma* indicates that *kiprah* is not produced solely through the technical manipulation of the *Wayang Kulit*. In the researcher's practice, previous experience in Javanese dance contributes to the understanding of rhythm, timing, accentuation, movement quality, and character when performing *sabet*. This knowledge is not necessarily recalled consciously as a set of dance rules during the performance; rather, it operates as practical knowledge accumulated through bodily experience. This finding supports the concept of embodied knowledge proposed by Pakes (2003), in which knowledge generated through dance practice cannot always be separated from the bodily experience through which it is acquired.

The significance of dance experience in *kiprah* does not mean that dance movements are directly copied into *Wayang Kulit*. The *Wayang Kulit*'s material structure requires the dalang to reorganize movement according to its articulatory possibilities. Consequently, what is embodied from dance is not necessarily an identical visual form, but principles of movement such as rhythm, accent, timing, direction, energy, and character. This process corresponds with the principles of *wiraga*, *wirasa*, and *wirama* discussed in relation to *Wayang Kulit* movement, in which movement involves physical articulation, expressive quality, and rhythmic organization (Darmoko, 2004).

The Dalang's Hands as a Medium of Translation

A central finding of this study concerns the function of the dalang's hands. In *Kiprah Boma*, the hands are the immediate physical means through which the *Wayang Kulit* is animated, but their function extends beyond mechanical manipulation. The hands articulate decisions about when movement begins and ends, the direction of movement, the strength of an accent, transitions between movement motifs, and coordination with musical rhythm. From a practice-led research perspective, these decisions reveal forms of practitioner knowledge that become visible through artistic action rather than solely through verbal explanation (Candy & Edmonds, 2018).

The relationship identified through the researcher's practice can therefore be formulated as **dance experience → embodied dance knowledge → dalang's hands → sabet → kiprah movement**. In this formulation, the body is the site where previous movement experiences have accumulated, while the hands become the immediate medium through which that knowledge is articulated. The phrase **"the body knows, the hands translate, and the *Wayang Kulit* moves"** summarizes this relationship. "Knowing" in this context does not imply that bodily knowledge exists independently of cognition; rather, it emphasizes that movement knowledge is developed through repeated bodily practice and becomes available during artistic action (Pakes, 2003).

Embodied Dance Knowledge in Selected Kiprah Movements

Embodied dance knowledge becomes particularly visible when specific movement motifs in *kiprah* are examined. In the researcher's practice, previous experience in Javanese dance provides bodily references for recognizing and producing movement motifs such as *Trap Jamang* and *Tumpang Tali*. This knowledge is not recalled merely as verbal information or as a fixed sequence of movements. Rather, it operates as accumulated bodily experience involving movement configuration, rhythm, timing, accentuation, and character. This aligns with Pakes's (2003) view of dance practice as embodied knowledge, in which knowing is inseparable from bodily experience and artistic practice.

One example is the *Trap Jamang* motif. Figure 1 presents *Trap Jamang* as performed through two different performing bodies: the human body in Wayang Wong and the *Wayang Kulit* body in Wayang Kulit. Both images show a recognizable movement concept, particularly through the organization of the arms. However, the mechanisms that move are fundamentally different. In Wayang Wong, *Trap Jamang* is articulated directly through the dancer's bodily movement. In contrast, in Wayang Kulit, the *Wayang Kulit*'s articulated arms produce the movement, controlled by the dalang.



Wayang Wong (Rahwana) *Wayang Kulit (Boma)*

Figure 2. Trap Jamang *movement in two performing bodies: (a)* Trap Jamang *performed by a dancer in Wayang Wong; (b)* Trap Jamang *articulated through the Wayang Kulit by the dalang. Sources: Wayang Orang Sriwedari (2024) and Banna Channel (2026).*

The visual correspondence shown in Figure 2 should not be understood as evidence that the dancer's movement is literally copied into the *Wayang Kulit*. The human body and the *Wayang Kulit* possess different anatomical, material, and articulatory possibilities. The dalang therefore must reinterpret the movement according to the *Wayang Kulit*'s construction and the possibilities of *sabet*. In the researcher's practice, prior bodily familiarity with *Trap Jamang* provides a movement reference, while the hands translate this knowledge into *Wayang Kulit* manipulation. This process supports the proposition that dance knowledge in *sabet* operates through adaptation rather than direct imitation. *Wayang Kulit* movement itself is governed by considerations of character, movement appropriateness, rhythm, and expressive quality, indicating that *sabet* is more than the mechanical manipulation of a *Wayang Kulit* (Darmoko, 2004).

A similar process appears in the *Tumpang Tali* motif. Figure 3 shows *Tumpang Tali* in *Wayang Wong* and *Wayang Kulit*. The two images again reveal a recognizable gestural relationship, especially in the configuration and crossing of the upper limbs. In *Wayang Wong*, the motif is realized through the dancer's own joints, muscular control, posture, and bodily coordination. In *Wayang Kulit*, however, the dalang must construct the corresponding movement through the *Wayang Kulit*'s articulated arms, control rods, and central body support.



Wayang Wong (Rahwana) *Wayang Kulit (Boma)*

Figure 3. Tumpang Tali *movement in two performing bodies: (a)* Tumpang Tali *performed by a dancer in Wayang Wong; (b)* Tumpang Tali *articulated through the Wayang Kulit by the dalang. Sources: Wayang Orang Sriwedari (2024) and Banna Channel (2026).*

Tumpang Tali's significance for this study lies not only in the visual similarity between the two forms but also in the different processes required to produce the motif. The dancer performs the movement from within the body, whereas the dalang produces it through an external performing body, the *Wayang Kulit*. For the researcher, as a dalang with previous dance experience, knowledge of the movement therefore functions as an embodied reference rather than a rigid model to be reproduced. The *Wayang Kulit* requires the movement to be reorganized according to its own physical structure. The result is a recognizable movement motif expressed through a different material body.

The examples of *Trap Jamang* and *Tumpang Tali* demonstrate that embodied dance knowledge in *Wayang Kulit* operates through a process of translation and rearticulation. Previous dance experience provides the researcher with bodily knowledge of movement, but this knowledge must pass through the technical and material conditions of *Wayang Kulit* before becoming visible. The process may therefore be formulated as dance experience → embodied dance knowledge → dalang's hands → sabet → kiprah movement**.** The dalang's hands occupy a crucial position in this process because they connect previously acquired bodily knowledge with the *Wayang Kulit*'s articulated structure. In this sense, the hands do not merely operate the *Wayang Kulit*; they serve as the immediate physical medium through which embodied knowledge becomes visible movement.

This finding also clarifies embodiment in the present study. Embodied knowledge does not imply that the dalang mechanically remembers and reproduces every dance movement through the

hands. Instead, previous bodily experience provides a practical understanding of how movement is organized and felt. The *Wayang Kulit* then demands another level of interpretation because its body cannot reproduce all the possibilities of the human body. Consequently, *kiprah* emerges through negotiation between the dalang's embodied dance knowledge and the *Wayang Kulit*'s material possibilities. This relationship reflects the broader principle of practice-led research, in which artistic knowledge is generated and articulated through the interaction between bodily experience, material practice, and critical reflection (Candy & Edmonds, 2018).

Table 1. The Movement Analysis

Movement Motif	Aspect Observed in *Sabet*	Embodied Dance Knowledge Examined
Lumaksana	continuity, direction, transition	rhythm, timing, movement flow
Entragan	accentuation and articulation	accent, energy, tempo
Trap Jamang	movement form and character	articulation, character, movement quality
Tumpang Tali	coordination and movement sequence	coordination, rhythm, movement structure

Kendang and the Rhythmic Organization of Kiprah

The analysis also indicates that embodied dance knowledge in *kiprah* cannot be separated from musical sensitivity. In the researcher's practice, movement is organized in relation to *kendang*, particularly through timing, accents, transitions, and changes in movement quality. Thus, knowing how to move the *Wayang Kulit* also involves knowing when a movement should occur. Research on *kendang* in *Wayang Kulit* shows that the relationship between dalang and drummer involves adjusting *Wayang Kulit* movement to drumming patterns, supporting the importance of rhythmic coordination in performance (Saepudin & Setiawan, 2019).

This relationship becomes particularly important in live performance because movement and musical accompaniment are not always mechanically predetermined. Based on the researcher's practitioner reflection, the dalang may initiate a movement to which the drummer responds. In contrast, at other moments a rhythmic indication from the drummer may influence the dalang's subsequent movement. Therefore, *kiprah* can be understood as a negotiated temporal practice between *Wayang Kulit* movement and musical accompaniment. This observation is presented here specifically as a finding from the researcher's practice, while Saepudin and Setiawan (2019) provide a broader scholarly context for the relationship between *Wayang Kulit* movement and *kendang* in *Wayang Kulit* performance.

From Dance Experience to *Wayang Kulit* Movement

The findings suggest that the relationship between dance and *Wayang Kulit* should not be understood simply as a transfer of visible movement from a dancer to a *Wayang Kulit*. In the case examined here, previous dance experience gives the dalang a repertoire of embodied understandings of rhythm, timing, accentuation, energy, movement quality, and character. The dalang then interprets these understandings through the hands and adapts them to the *Wayang Kulit*'s physical possibilities. Embodied knowledge therefore operates as an intermediary between previous bodily experience and present artistic action (Pakes, 2003).

This distinction matters because it avoids suggesting that a dalang must reproduce dance movement accurately to perform effective *sabet*. Instead, the findings indicate that dance experience can provide a movement literacy through which the dalang understands how movement is structured

and given expressive quality. In *Kiprah Boma*, this literacy manifests in decisions about rhythm, articulation, transitions, character, and coordination with musical accompaniment. Artistic practice therefore becomes not merely an application of previously acquired knowledge but a site where knowledge is continually interpreted and reconstructed (Candy & Edmonds, 2018).

Implications for the Teaching of Sabet

The findings have potential implications for the teaching and learning of *sabet*. If *Wayang Kulit* movement is taught only as a sequence of technical procedures how to hold the *Wayang Kulit*, move its arms, change its position, or reproduce established motifs students may acquire technical competence without necessarily developing a deeper sensitivity to rhythm, energy, character, and movement quality. Findings from this practitioner case suggest that bodily engagement with movement may offer another pathway to understanding these qualities. This proposition is consistent with the broader understanding of dance practice as a form of embodied knowing rather than merely the reproduction of externally observable forms (Pakes, 2003).

This does not imply that every dalang must become a trained dancer. This study's evidence is limited to the researcher's own practice and therefore cannot support such a generalization. Instead, the educational implication is that dance experience may function as a form of embodied movement learning within dalang education. Exercises involving rhythm, movement quality, accentuation, character, and bodily coordination could potentially complement technical training in *sabet*. Further pedagogical research is needed to determine how to implement and evaluate such an approach systematically in dalang education (Candy & Edmonds, 2018).

Discussion: The Body Knows, the Hands Translate, the *Wayang Kulit* Moves

The principal contribution of this study can be summarized through the proposition: **the body knows, the hands translate, and the *Wayang Kulit* moves**. The researcher's previous experience of dance constitutes a reservoir of embodied movement knowledge; the hands mediate that knowledge through the technical and artistic processes of *sabet*; and the *Wayang Kulit* becomes the visible body through which the resulting movement is perceived. The process is therefore not a simple transfer from human dance to *Wayang Kulit* dance but an act of interpretation shaped by bodily memory, artistic decision-making, the material possibilities of the *Wayang Kulit* property, character, and musical interaction (Pakes, 2003).

This perspective also contributes more broadly to dance studies. Dance knowledge does not necessarily remain within the anatomical body through which it was initially learned. In this case, knowledge acquired through the human body is rearticulated through the hands and materialized in the movement of a non-human performing body: the *Wayang Kulit* property. *Kiprah* can therefore be understood as a site where embodied dance knowledge crosses between different performing bodies while being transformed by the material conditions of performance. This interpretation resonates with practice-based research perspectives that recognize artistic practice as a means of generating and articulating forms of knowledge that emerge through creative action (Candy & Edmonds, 2018).

CONCLUSION

This study demonstrates that *kiprah* in *Wayang Kulit* can be understood not only as a technical practice of *Wayang Kulit* manipulation but also as a manifestation of the dalang's embodied movement knowledge. Through the practice of *Kiprah Boma*, the researcher's previous experience in Javanese dance informs understanding of rhythm, timing, accentuation, movement quality, character, and coordination with *kendang*. However, this knowledge does not transfer literally from the human dancing body to *Wayang Kulit*. It is interpreted and adapted to *Wayang Kulit*'s material structure and movement possibilities through *sabet*.

The study highlights the dalang's hands as the immediate medium through which embodied dance knowledge becomes visible as *Wayang Kulit* movement. This relationship can be summarized as **dance experience → embodied dance knowledge → dalang's hands → sabet → kiprah movement**, or more simply: **the body knows, the hands translate, and the *Wayang Kulit* moves**. The findings suggest that dance experience can provide a form of embodied movement literacy for the dalang without implying that every dalang must be formally trained as a dancer. From an educational perspective, this study suggests that the teaching of *sabet* may benefit from greater attention to bodily experiences of rhythm, accentuation, movement quality, character, and musical interaction, alongside technical skills in *Wayang Kulit* manipulation. Since this study is based on the researcher's own practice of *Kiprah Boma*, further research involving other dalang, different *kiprah* practices, and pedagogical settings is needed to examine how embodied dance knowledge operates across broader *Wayang Kulit* practices.

REFERENCES

Berg, T. (2023). Kinesthetic dialogue: The "hands-off" transmission of embodied knowledge through silent dance pedagogy. *Journal of Dance Education, 23*(4), 287–298.

Candy, L., & Edmonds, E. A. (2018). Practice-based research in the creative arts: Foundations and futures from the front line. *Leonardo, 51*(1), 63-69.

Chappell, K., Craft, A., Rolfe, L., & Jobbins, V. (2009). Dance partners for creativity: Choreographing space for co-participative research into creativity and partnership in dance education. *Research in Dance Education, 10*(3), 177-197.

Darmoko. (2004). Seni gerak dalam pertunjukan wayang: Tinjauan estetika. *Makara Human Behavior Studies in Asia, 8*(2), 83-89. https://doi.org/10.7454/mssh.v8i2.93.

Eddy, M. (2009). A brief history of somatic practices and dance: Historical development of the field of somatic education and its relationship to dance. *Journal of Dance & Somatic Practices, 1*(1), 5-27.

Fraleigh, S. H. (1987). *Dance and the lived body: A descriptive aesthetics*. University of Pittsburgh Press.

Fraleigh, S. H., & Hanstein, P. (Eds.). (1999). *Researching dance: Evolving modes of inquiry*. University of Pittsburgh Press.

Haryadi, T., Irfansyah, & Santosa, I. (2013). Implementasi teknik sabetan melalui Kinect (Studi kasus pengenalan gerak Wayang Kulit tokoh Pandawa). *Techno.Com, 12*(1). https://doi.org/10.33633/tc.v12i1.786.

Hersapandi. (1999). *Wayang Wong Sriwedari: Dari seni istana menjadi seni komersial*. Yayasan untuk Indonesia.

Ismurdyahwati, I., & Srinarwati, D. R. (2024). Wayang Kulit 'Gara-Gara': pergelaran bayangan "Dewa Ruci" Ki Manteb Sudarsono: materi pendidikan karakter melalui 'gerak' bahasa rupa. *Panggung, 34*(4), 551-564.

Leonard, A. E., Hall, A. H., & Herro, D. (2016). Dancing literacy: Expanding children's and teachers' literacy repertoires through embodied knowing. *Journal of Early Childhood Literacy, 16*(3), 338-360.

McKechnie, S., & Stevens, C. (2009). Knowledge unspoken: Contemporary dance and the cycle of practice-led research, basic and applied research, and research-led practice. In H. Smith & R. T. Dean (Eds.), *Practice-led research, research-led practice in the creative arts* (pp. 84-103). Edinburgh University Press.

Murtiyoso, B. (1982). *Pengetahuan pedalangan*. Proyek Pengembangan IKI, Sub Proyek ASKI.

Murtiyoso, B., Sumanto, Suyanto, & Kuwato. (2007). *Teori pedalangan: Bunga rampai elemen-elemen dasar pakeliran*. ISI Press.

Nurzeto, A., & Pujiono, B. (2019). Estetika pertunjukan Wayang Kulit lakon *Tripama Kawedhar* sajian Cahyo Kuntadi. *Lakon: Jurnal Pengkajian & Penciptaan Wayang, 16*(2).

Pakes, A. (2003). Original embodied knowledge: The epistemology of the new in dance practice as research. *Research in Dance Education, 4*(2), 127-149.

Saepudin, A. (2019). Kendang Jaipong dalam iringan pakeliran Wayang Kulit di Sanggar Warga Laras pimpinan Seno Nugroho Yogyakarta, Indonesia. *Paraguna, 6*(1), 32-52.

Saepudin, A., & Setiawan, S. (2019). Perubahan motif kendangan Jaipong pada pertunjukan Wayang Kulit Ki Seno Nugroho. *Keteg: Jurnal Pengetahuan, Pemikiran dan Kajian Tentang Bunyi, 19*(2), 100-116.

Samsuri. (2013). Koreografi Wayang Wong "Rahwana Wirodha." *Panggung, 23*(3).

Smith, H., & Dean, R. T. (Eds.). (2009). *Practice-led research, research-led practice in the creative arts*. Edinburgh University Press. https://doi.org/10.1515/9780748636303.

Soetarno, Sunardi, & Sudarsono. (2007). *Estetika pedalangan*. ISI Press.

Stinson, S. W. (1995). Body of knowledge. *Educational Theory, 45*(1), 43–54. https://doi.org/10.1111/j.1741-5446.1995.00043.x.

Sunardi. (2013). *Nuksma dan mungguh: Konsep dasar estetika pertunjukan wayang*. ISI Press.

Tsouvala, M., & Magos, K. (2016). The dance of the magic dragon: Embodied knowledge in the context of transformative learning theory. *Research in Dance Education, 17*(1), 28-41.

Ulmer, J. B. (2015). Embodied writing: Choreographic composition as methodology. *Research in Dance Education, 16*(1), 33-50.

Varela, F. J., Thompson, E., & Rosch, E. (1991). *The embodied mind: Cognitive science and human experience*. MIT Press.

Audiovisual Sources:

Banna Channel. (2026, August 26). *Kiprah Boma – Ki Sigid Ariyanto* [Video]. YouTube. https://youtu.be/LYg2FQPuf8c?si=6tVqDZ_W58--RMfy

Wayang Orang Sriwedari. (2024, August 18). *KIPRAH RAHWANA SANG ANGKARA MURKA* [Video]. https://youtu.be/3CRu9FocZlc?si=V3dIDbxGKW5YfWXZ