

Accountability of Shadow Puppet Performances as Evidence of Surakarta's Local Wisdom: Perspective of Stakeholder Satisfaction

Djoko Suhardjanto¹, Supriyono², Aji Nusantara³, Wulan Suci Rachmadani⁴, Rizky Windar Amelia⁵, Nur Kabib⁶, Indrian Supheni⁷ and Kusumaningdiah Retno Setiorini⁸

Abstract

*This study explores how the accountability of shadow puppets in performances using the perspective of stakeholder theory is related to accountability, so that it can be in accordance with the principle of accountability, where in every organization and stakeholders get satisfaction as in stakeholder theory. Wayang performance as a noble value in the culture of local wisdom in Surakarta in particular, is expected to run sustainably and sustainably, namely by paying attention to the stakeholders in it, namely sinden, pins, niyaga, pangrawit and sound system workers, whether it has run well according to rights and obligations. The respondents selected include: sinden, pins, niyaga, pangrawit and sound system workers. The results of this research are formed from satisfaction outside finance, among others: developing a noble culture, harmonious *gayub* and *nerimo ing pandum* to become a strong foundation for art actors to maintain the wayang tradition in the midst of the onslaught of the era of globalization and modernization. Art actors, who in this case are stakeholders of puppet performances, uphold mutual cooperation, help each other and leave the results to the creator. The distribution of work responsibilities in wayang does not only depend on the puppeteer but can be transferred to pins and sinden, but for the distribution of honorarium the puppeteer plays a role and is fully responsible for his internal stakeholders such as pins, niyaga and sinden. The principle of loyalty is reflected in internal stakeholders in shadow puppets. Commitment, right promise is reflected in the sincerity of an artist in living the shadow puppet culture, this is what makes wayang performances have a high existence and are able to survive, sustainable in an era that is all digitalization.*

Keywords: *Accountability, Sinden, Pins, Niyaga, Pangrawit and Sound System Workers*

INTRODUCTION

Wayang kulit performances in Surakarta give the essence of extraordinary local wisdom to the city of Surakarta as an icon cultured city (Nusantara et al., 2020). Wayang kulit is a cultural relic that always grows and develops for people who love culture. Art actors are very important actors in preserving Wayang kulit culture (Kusbiyanto, 2015). The shape of shadow puppets itself is a human mimesis with a depiction of humans from the side and a front view with different human sizes in real reality. Wayang designated as Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO (Ahmadi, 2017).

Dalang is a key person as main player and figure who masters a variety of work consisting of “lakon”, “pathet manyura” then during the show was playing with; jejer, babak unjal, kondur kedhaton, gapuran, kedhatonan,

¹ Department of Accounting, Faculty of Economics and Business, Sebelas Maret University, Surakarta, Indonesia E-mail: djoko.suhardjanto@yahoo.com, Orcid ID: <https://orcid.org/0000-0002-5027-0311>

² Department of Accounting, Faculty of Economics and Business, Sebelas Maret University, Surakarta, Indonesia E-mail: supriyono60@staff.uns.ac.id

³ Department of Accounting, Faculty of Economics and Business, Sebelas Maret University, Surakarta, Indonesia E-mail: ajicahyanusantara@gmail.com, Orcid ID: <https://orcid.org/0000-0001-5304-7169>

⁴ Department of Accounting, Faculty of Economics and Business, Semarang State University, Indonesia. Email: wulansuci1986@mail.unnes.ac.id, Orcid ID: <http://orcid.org/0000-0002-1459-8272>

⁵ Department of Tax Management, Faculty of Economics, Widya Dharma University, Klaten, Indonesia. Email: kiky.windar@gmail.com, Orcid ID: <https://orcid.org/0000-0001-8140-7280>

⁶ Department of Sharia Accounting, Faculty of Economics and Business UIN Salatiga, Indonesia. Email: habibklaten@gmail.com, Orcid ID: <https://orcid.org/0000-002-3584-0136>

⁷ Accounting Study Program, Sekolah Tinggi Ilmu Ekonomi Nganjuk, Indonesia. Email: indriansupheni@stienganjuk.ac.id, Orcid ID: <https://orcid.org/0000-0001-7249-1783>

⁸ Department of Accounting, Faculty of Economic and Business, Alma Ata University. E-mail: k.retno.s@almaata.ac.id, Orcid ID: <https://orcid.org/0000-0001-8868-0941>

paseban jawi, budhalan prajurit, sabrangan, miji punggawa, budhalan sabrangan, prang gagal, magakan, budhalan, gara-gara, sanga sepisan, budhalan bambangan, alas-alasan prang kembang, sintren, prang sintren, manyura sepisan, prang manyura, manyura kalih, prang bubuh and tancep kayon (Junaidi & Sugiarto, 2018).

Wayang kulit performances are not just public entertainment. But also as a livelihood like a person is usually willing to spend his time and energy from morning to evening, sometimes even until night just to meet his needs. This is also reflected in the parties involved in shadow puppet performances. Wayang kulit performance is one type of traditional performance that uses shadow puppets to tell stories and legends. Wayang kulit performances are a rich and important cultural heritage in Indonesia. The show not only entertains, but also maintains traditions and cultural identity. For viewers, shadow puppet performances are an opportunity to engage in rich art and experience the magic of stories that live behind mysterious shadows.

The role of the puppeteer is the leading actor, but the existence of the puppeteer is determined by the role of the followers who have contributed to the realization of the performance, one of which is, sinden, pins, niyaga, pangrawit and sound system workers to manage the course of the performance can function properly. Stakeholder theory states that internal change has a significant role in performance management (Freeman, 1983). Sinden, pins, niyaga, pangrawit and sound system workers are internal change in supporting the mastermind who is likened to a manager, so that he can manage internal change well, namely maintaining the principle of accountability to achieve goals together. The mastermind in this case has dependence on stakeholders, namely sinden, pins, niyaga, pangrawit and sound system workers. This is confirmed by Näsı (1995) that the dependence of an entity is a perspective of dominance of stakeholders, especially during puppet performances.

Wayang kulit performance is an organization with the creation and scope of conceptualization of common goals and stake holder theory (Freeman, 1983). Stakeholders in organizing shadow puppet performances provide space for conflict due to ambiguous, unsupportive and marginal organizational management so that stakeholder satisfaction becomes a goal in an organization (Savage et al., 1991). This study seeks to explore the accountability of shadow puppets in performances using the perspective of stakeholder theory, where in every organization stakeholders get satisfaction as in theory. Wayang performance as a noble value in the culture of local wisdom in Surakarta in particular, is expected to run sustainably and sustainably, namely by paying attention to the stakeholders in it, namely sinden, pins, niyaga, pangrawit and sound system workers, whether it has run well according to rights and obligations. The hope is to be able to account/responsibility, so that it can be in accordance with the principle of accountability.

MATERIAL AND METHODS

This study adopts qualitative research with purposive sampling, namely selecting research participants intentionally or with a specific purpose. In this method, the researcher does not try to represent the population as a whole but selects participants who are considered to have knowledge, experience, or characteristics relevant to the research topic. The participants selected in this study are internal stakeholders involved in the Wayang Kulit Show conducted by famous puppeteers, sinden, peniti, niyaga, pangrawit and sound system workers who are stakeholders in realizing shadow puppet performances.

The analysis used is to use thematic analysis. Qualitative approaches are diverse and complex (Holloway & Todres, 2003). Thematic analysis is a basic method in qualitative analysis (Braun & Clarke, 2006). The analysis provides room for flexibility in qualitative research. Data search was conducted using semi-structured interviews conducted by presenting crews from shadow puppet performances. The data tabulation is carried out using audio data which is then transcribed and interpreted according to the respondents' answers.

Table 2.1 Profil Narasumber

Code	Gender	Age	Roles
Respondent 1	Man	30-60 Years	Peniti
Respondent 2	Man	30-60 Years	Niyaga
Respondent 3	Women	20-60 Years	Sinden
Respondent 4	Man	30-60 Years	Sound system

RESULT AND DISCUSSION

The finding of this study is that satisfaction for internal stakeholders in wayang performances still does not describe the satisfaction and form of economic prosperity of all parties in these stakeholders. Respondent 1 stated that work in puppet performances is only a form of side job and is an expression of art in applying the value of good puppet characters. So that the form of resignation which is typical of Javanese society is very close in doing work as a puppet show crew. Running selfless work is the strongest philosophy by giving up fortune already in control. This was revealed during an interview with respondent 1.

“untuk menghidupi keluarga memang tidak bisa. Maka dari itu kami menganggap pagelaran wayang hanya sebagai pekerjaan sampingan saja, dan juga kembali kepada personel. Nilai-nilai tokoh wayang yang baik sehingga kita menganggap segala sesuatu aktivitas tanpa pamrih begitu bu. Kerja dan kerja rejeki sudah ada yang mengatur”

The Wayang Kulit performance for the crew's survival turned out to have additional results called in Javanese "saweran". The economic addition of fans of the puppet show is managed by the team treasurer and is not a binding arrangement and Dalang did not ask for the extra money and left it to the discretion of the show crew. This was conveyed by respondent 1 regarding the additional money in a show given by fans to the show crew.

“selain dari bayaran tampil ini, kami juga mendapatkan saweran. Saweran tersebut tergantung siapa yang disawer. Klasifikasinya misal sinden bintang tamu atau sinden tim internal. Kalau sinden bintang tamu itu suka-suka nya sinden dan tidak pernah ada aturan yang mengikat mengenai itu. Namun apabila sinden dari internal maka biasanya dibagi-bagi kepada teman yang lain atau masuk kas. Dalang tidak meminta uang saweran”.

Accountability of wayang performances has responsibility in financial terms, which turns out that not only the puppeteer is appointed as the center of accountability, but can be accounted to the Dalang, Sinden and Peniti. Respondent 1 stated that as a stakeholder in the puppet show, that must have a side business to survive.

“Pertanggungjawaban tidak harus dalang namun bisa dilakukan oleh Dalang, sinden dan peniti”

“Ya termasuk pemikiran, oh ternyata tanggapan ini tidak selalu ada, kadang ada kadang tidak, kalau dibuat modal istri buka warung kelontong, mudahnya dimodali 5 juta kalau hanya buat makan sehari-hari hanya 2 bulan bisa habis. Tapi kalo dijadikan modal membuka warung kelontong, untuk makan setahun bisa. Kalau bahasanya dicakot alot”.

The actors of the puppet crew cannot rely on daily life with the response to the puppet show, it can be concluded from the perspective of Respondent 1 that the puppet response is only an art profession and not the main livelihood. In terms of stakeholder satisfaction, this theory can be attributed that the performance is an organization that does not pursue profit but as a noble culture and cultural arts that have been attached as stated by Freeman (1983) that the organization must have a conceptualization of common goals to achieve the sustainability of the organization.

Accountability from the side of Respondent 2 has a different perspective, but from the side of livelihood it is not much different from respondent 1. Wayang kulit performance is only a passion and carries out the philosophy of art life, namely gotong royong. Javanese artists in this case prioritize the principle of "trimo ing pandum" so that the organization can run even though it does not generate large profits. The statement can be seen from the results of the following interview below:

“Cukup atau tidak cukup tidak masalah, yang penting kita bisa jalan, sana juga bisa jalan. Saya lenggang waktu ya berangkat. Kalau seniman seperti saya itu kuncinya gotong-royong”

“ Maksudnya kan begini ya saya sudah berkorban petang jam nabuh, nanti dibayar segini, berarti ibaratnya berapapun yang dikasih ya sudahlah diterima saja”

The income received by the show crew is certainly influenced by the image of the mastermind, so it has its own class. Accountability of the capacity of the work received by the crew there is no difference between the Dalang who already has a high image and the Dalang who has an image that is not too well known in the community, but in terms of income the image of the puppeteer is influential in determining the amount of income obtained.

“Kalau kerjanya sama saja, kalau nominal dimasalab bayaran ya tetap besar yang dalang besar tapi kalo diliat kerjanya sama saja”

The revenue earned by the show crew is determined by the location during the performance. So that the costs incurred have differences between the location and the area that is the stage of the puppet show. The farther the location, the greater the income. This was expressed by Respondent 2 as follows:

“Ya lain, jauh dekat itu menjadi perhitungan, misalnya dari Semarang kan walaupun sudah disediakan dana untuk angkutan namun masih diberi uang makan”

The principle of belief becomes an important part of a performance. Professional ethics are very attached to the appearance of the show. The service provided by the crew to the mastermind is very maximum and pays attention to the same standards and does not pay attention to the size or size of the income obtained. The performance crew as revealed by Respondent 2 has a high level of professionalism and work ethic based on the principles of getting along well and mutual assistance. The crew acts accordingly in fulfilling their responsibilities towards themselves, in order to provide trust from the public and the quality of services provided to the community of art lovers, especially shadow puppets. This was disclosed by Respondent 2 in detail, as follows:

“Kepercayaan, memang saya ikutnya ini ke Pak Slang. Kalau saya sudah ada job lain Pak Slang main, saya tetep ke pak slang”

“Saya juga sama Bu, kalau saya pas tidak bebarengan dalang maksudnya jadi dalang saya disuruh bantu ya juga bantu, berangkat. Jadi seolah-olah seperti keru begitu”

“Kalau saya kan memang niyaganya Pak Slang jadi harus ikut. Komitmen saya ikut Pak Slang jadikan saya ikut Bos.”

The principle of crew loyalty is to provide a picture of loyalty and obedience to commitment in a shadow puppet show. A firm and unchanging commitment in supporting an organization is very inherent for art actors, especially shadow puppet performers. Inner sentiment continues attachment in an effort to keep promises, provide full support and maintain commitment, avoid things that violate the principle of loyalty can be reflected in the sincerity of the actors of shadow puppet art, so that puppet performances still survive today.

Respondent 3 gave equal loyalty in the show. The scope of the job can be seen from the statement of respondent 3. Giving maximum results is actually the expectation of all parties of the show crew, but it is clouded by a sense of loyalty and commitment as an art actor. Accountability is certainly different from others according to the division of labor of each mastermind.

Sinden is a woman who sings in a performance to accompany gamelan. Sinden must have a female gender. The performance carried out by sinden can reach 8-10 people, even for spectacular performances, it requires more sinden that accompanies Javanese gendhing, namely gamelan. For sinden has different responsibilities. This can be seen from the stake holder seen from the internal and external sides. External sindens that can be interpreted as "guest star sindens" have different honorarium responsibilities compared to internal sindens, which always participate in every performance organized by clients. Sinden from external stakeholders has responsibility from external parties, namely organizers or clients from outside, so that responsibility is separate from internal parties, namely Dalang who is the manager in staging shadow puppet performances.

Internal Sinden has direct responsibility to Dalang, so Dalang in this case is the center of responsibility that determines the size of the honorarium obtained by each sinden. The distribution of honor is different depending on the work ethic possessed and the talent possessed by sinden. The work ethic can be interpreted as the discipline of each sinden. And of course, sindens who have different skills, this is what distinguishes between the distribution of honorarium for each sinden. This was revealed in accordance with the results of the interview as follows:

“bintang tamu sinden dibayar oleh panitia mas, kalo saya sebagai sesepuh sinden disini saya dibayar langsung oleh Pak Dalang”

“masing-masing sinden A, B, C, D memiliki perbedaan pembayaran dan berdasarkan kepinteran dan rajinnya juga”

Respondent 4 has different characteristics compared to respondents 1, 2 and 3. Judging from the interview results, respondent 4 is an exbreeder or partner who supports puppet performances, namely sound systems in a performance and not as artists. It can be concluded that the sound system actors are external stakeholders

who support the performance. Forms of financial responsibility have different behavior compared to other respondents. For respondent 4, the motive of the puppet show is profit-seeking and there is price negotiation. This is different from other respondents with the principle of *trimo ing pandum* and as artists in the show. Responsibility for external actors The sound system has responsibility to the event organizer and does not negotiate with the mastermind.

“negonya langsung kepada vendor, sound sytem itu penting karena sound adalah kunci dari pagelaran”.

CONCLUSION

Internal stakeholders in wayang performances have satisfaction not from a financial aspect but because of the form of interpretation of artists who can develop noble culture in the context of Javanese society that has a noble philosophy of life, such as *guyub rukun* and *nerimo ing pandum* become a strong foundation for art actors to maintain puppet traditions amid the onslaught of the era of globalization and modernization. Art actors, who in this case are stakeholders of puppet performances, uphold mutual cooperation, help each other and leave the results to the creator.

The distribution of work responsibilities in wayang does not only depend on the puppeteer but can be transferred to pins and *sinden*, but for the distribution of honorarium the puppeteer plays a role and is fully responsible for his internal stakeholders such as pins, *niyaga* and *sinden*.

The principle of loyalty is reflected in internal stakeholders in shadow puppets. Commitment and right promise are reflected in the sincerity of an artist in living the shadow puppet culture, this is what makes wayang performances have a high existence and can survive, sustainable in an era that is all digitalization.

REFERENCES

- Ahmadi, A. (2017). The creativity of wayang kulit (shadow puppet) crafts in Surakarta. *Arts and Design Studies*, 58(1), 41–51. <https://core.ac.uk/download/pdf/234686253.pdf>
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101. <https://doi.org/10.1191/1478088706qp063oa>
- Carroll, A. B., & Näsi, J. (1997). Understanding Stakeholder Thinking: Themes from a Finnish Conference. *The Corporation and Its Stakeholders*, 6(1), 71–80. <https://doi.org/10.3138/9781442673496-006>
- Freeman, J. R. (1983). Granger Causality and the Times Series Analysis of Political Relationships. *American Journal of Political Science*, 27(2), 327. <https://doi.org/10.2307/2111021>
- Farooq, A. J., Akhtar, S., Hijazi, S. T., & Khan, M. B. (2010). Impact of advertisement on children behavior: Evidence from pakistan. *European Journal of Social Sciences*, 12(4), 663-670.
- Holloway, I., & Todres, L. (2003). The Status of Method: Flexibility, Consistency and Coherence. *Qualitative Research*, 3(3), 345–357. <https://doi.org/10.1177/1468794103033004>
- Junaidi, J., & Sugiarto, A. (2018). Hubungan Wayang dan Gending dalam Pakeliran Wayang Kulit Purwa Gaya Surakarta. *Wayang Nusantara: Journal of Puppetry*, 2(1), 19–27. <https://doi.org/10.24821/wayang.v2i1.2998>
- Kusbiyanto, M. (2015). UPAYA MENCEGAH HILANGNYA WAYANG KULIT SEBAGAI EKSPRESI BUDAYA WARISAN BUDAYA BANGSA. *Jurnal Hukum Dan Pembangunan*, 45(4), 589–606.
- Näsi, J. (1995). *Understanding Stakeholder Thinking: Symposium*. LSR-Publications.
- Nusantara, A. C., Pforr, C., & Volgger, M. (2020). Does host-guest interaction influence loyalty to the same shared AirBnB accommodation? CAUTHE 2022 Conference Online: Shaping the Next Normal in Tourism, Hospitality and Events: Proceedings of the 32nd Annual Conference., 2018–2021.
- Savage, G. T., Nix, T. W., Whitehead, C. J., & Blair, J. D. (1991). Strategies for assessing and managing organizational stakeholders. *Academy of Management Perspectives*, 5(2), 61–75. <https://doi.org/10.5465/ame.1991.4274682>
- Sultan, A. A., Alfaiza, S. A., & Riyadh, H. A. (2022). Impact of mass collaboration on knowledge sharing process using mediating role of innovation capability. *International journal of organizational analysis*, 30(5), 1085-1099.
- Sultan, A. A., & Noor, S. M. (2017). Absorptive capacity, civil conflict and e-commerce adoption among Iraqi firms. *Advanced Science Letters*, 23(8), 7992-7995.