Portrait of Pesinden Documentary Film: Role of Sinden in Puppet Show

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Received 2021-11-03; accepted 2021-03-07; published 2021-12-01

ABSTRACT

Portrait of Pesinden is a documentary film that attempts to show Sinden’s role and position in shadow puppets performances. The changes that occurred in the current Sinden made shadow puppets performances even more enjoyable. This matter is evidenced by the current function of Sinden singing and being an entertainment element. Occasionally it becomes the material for a joke at the moment when it is “limbukan” and “goro-goro”. The general findings show that the Sinden must appear with unusual make-up because the position of the Sinden is facing the audience. In addition, Sinden is an essential aspect of every shadow puppet show, and it cannot be separated. To sum up, this documentary film uses an expository style characterized by speaking directly to the audience via the on-screen. So, the documentary uses the narrative from the primary source or subject in conveying information or content in the film.

KEYWORDS

Documentary Film, Sinden; Shadow Puppets.

1. Introduction

Culture is part of us, and guides our values, beliefs, behavior, and interactions with others. According to Tylor, culture is a complex collection of knowledge, belief, art, law, morals, customs, and any other capabilities or habits acquired by humans as members of society (Rahayu and Iskandar 2021). In Indonesia, culture is very diverse and spread in various regions. One of the famous cultures in Indonesia and has been recognized by the world is Wayang art. There are various types of puppets such as Wayang golek, Wayang orang, and Wayang purwa (leather). Along with the development of the times, puppet shows are also more varied. Some ideas and innovations make Wayang shows more interesting. Currently, there is a contemporary Wayang performance model that comes out of the Wayang standard. Apart from that, there are still those who follow the Wayang standard, and combine it in a modern way. This is very reasonable because the audience has different characters and tastes, some have basic knowledge of Wayang, and some do not. The shadow puppet show is a collective performance that requires the cooperation of every player (Li and Cao 2021). In order for the show to run smoothly, compactly, and dynamically, each player must carry out his role well. The main elements of the players in the shadow puppet show include the puppeteer, niyaga, wiranggana. The dalang is the person who plays the Wayang, the leader of the puppet show. Niyaga is a gamelan musician or musician, while wiranggana is the same as Sinden.

Sinden comes from the word "pasindhian" (Setiawan 2020), meaning rich in songs or singing (singing songs). Sinden is also called waranggana, "wara" is female and "anggana" means alone. Sinden can sing or sing alone or in a group according to the gendhing presented in both klenengan and Wayang performances. The term Sinden is also used to refer to the same thing in several areas such as Banyumas, Yogyakarta, Sunda, East Java, and other areas related to Wayang and klenengan performances. Another understanding, Sinden comes from the words "sendu" and "ing" or nyelani (emotional) has the meaning of cutting or nyelani (Kusumaningrum 2019). Sinden is vocal material that makes aspects of working on instrumentals that contain elements that must be processed and translated through musical language (Cohen 2019).
Sinden is an important part of the Wayang kulit show (Gunawan 2019; Susilo, Kusuma, and Wirbowo 2021). Not only playing gamelan music that accompanies the puppeteer playing Wayang, but more than that. Besides singing (singing), Sinden can be an entertainer during limbukan and goro-goro scenes, for example dancing or being the subject of jokes by the dalang. In ancient times, the position of Sinden in Wayang kulit performances was behind the dalang, behind the gender player and in front of the dancer. Along with the development of the times the position and function of the Sinden have changed. Now the position of Sinden in Wayang kulit shows to the right of the dalang and always facing the audience (Obadiah 2021). Besides that, Sinden also turned his back on the Wayang side with more than two people.

The information above is interesting to be used as a topic for creating a documentary film. Documentary films are usually associated with facts and data on an event that occurred and are supported by the creativity of the maker. The film Nanook of the North by Robert J. Flaherty, which John Grierson criticized, was the beginning of the introduction of the term documentary. The documentary chronicles the life of the Eskimo family for more than fifteen years which has been documented and edited into a film. The origin of the film inspired many filmmakers to try to record the events around them based on facts and data. The elements contained in the documentary are reality (facts and data), film statements, subjective, storylines and dramatic elements, and television or film mediums (Yusanto et al. 2021). There are various styles of documentaries such as Direct Cinema, Expository, Cinema Variety, Observational, and others. One of them is the Expository documentary (Önen 2021) style using an interview form that allows other people (other than filmmakers) to provide comments, either directly or by voice-over (VO), and also use archival footage such as photos, film footage, and pictures. This paper significantly contributes to the essential Sinden aspect for every shadow puppet show based on documentary film. To present information or material in the film, the documentary employs the narrative from the primary source or topic.

2. Method

2.1. Interviewees

Table 1 shows the interviewee's short biography that contains name, age, role, and address as an informant for this research.

| Name             | Age | Role                      | Address     |
|------------------|-----|---------------------------|-------------|
| Ki Purbo Asmoro  | 59  | Dalang and Lecturer ay ISI Surakarta | Surakarta   |
| Rini Rahayu      | 53  | Pesinden and officer at ISI Surakarta | Surakarta   |
| Nyi Tugini       | 70  | Pesinden                  | Jajar, Surakarta |
| Rendra           | 34  | Pesinden                  | Surakarta   |

2.2. Documentary Film Singing Sinden Street

This documentary is the work of Herda Wahyu Tetuko which tells about a singer performing on the streets. Usually, Sinden performs on the street or performs on stage, either in Wayang kulit or in musical performances. But this documentary, however, focuses on the life of a Sinden who shows his singing skills by traveling around (singing on the streets). This is done in addition to the needs of daily life also more popularize Javanese art. Uniquely, the tools that are brought are a siter and a drum, equipped with a typical Sinden kebaya costume. The show looks so simple. The difference with the documentary film Portrait of Pesinden is that it discusses the development of Sinden in Wayang kulit shows in terms of their role or function.

2.3. Damar Kurung Masmundari

This documentary film, directed by Ahmad Munawir, tells of the Damar kurung art of Mbah Masmundari from Gresik. Damar kurung has become an icon in the Gresik area because the paintings or drawings have a unique children's style. This film presents facts ranging from the history of damar kurung, the process of making it to the opinions of collectors, humanists, and
academics. The expository style is used in this documentary, combined with the animated story of the damar brackets painting. This film has the same theme of culture and art as well as its documentary style. The difference is in the stories and issues raised.

3. Results and Discussion

The process of creating this Pesinden portrait documentary goes through stages like the creation or making of films in general, namely:

3.1. Pre production

The documentary film Portrait of Pesinden was initially carried out with research, both in the form of library research and direct field research. Library research is the process of searching for data related to the topic of the film. The research sources come from books, articles published in journals, articles on the internet, and/or e-books. On the other hand, field research is carried out by going directly to see the shadow puppet show, noting anything relevant to the topic of the film, and recording the images as footage of this documentary. Interviews with resource persons for film purposes were also conducted to the interviewees in Table 1.

3.2. Production

This stage is the process of taking pictures, both when watching a puppet show and during the interview (interview) process. The process of taking pictures took a long time, because they had to wait for the moment when there was a puppet show and the resource person’s free time. All production stages are carried out in the Solo area, Central Java. Whenever there is a moment related to Wayang and Sinden, images and sound are always recorded for image or stock footage during the editing process.

3.3. Post production

This stage is the process of combining images and sounds that the production stages have carried out. In addition to editing images in the form of videos, photos of documentation about ancient puppet shows are also inserted. This documentary was created using the expository style. Therefore, the editing technique or editing is a combination of the source image when talking with the footage related to the topic of the film. That is, images that support explanatory information from the source. The next stage after merging images is to include musical illustrations to add flavor to the film. The illustration of the music relates to the sound of the Javanese gamelan.

3.4. Movie Description

This Pesinden Portrait documentary uses expository style. The duration of the film itself is 14 minutes. Based on the segmentation of the story, this section describes the discussion of the contents of the documentary film Portrait of Pesinden.

3.4.1. Movie synopsis

Puppet performances or performances certainly do not escape what Sinden is. Sinden has a very important role in every performance. As time goes by, Sinden has developed, in the past Sinden was only one and sat behind the dalang, precisely between the gender and the drummer. Its function is to fill the gaps in the story by singing. Currently, the Sinden is to the right of the dalang, his back to the side of the puppet and facing the audience. The number is more than two and even now there are many with similar functions. The function of the Sinden increases, they become an important element as entertainers. Sometimes they also become comedians during limbukan and goro-goro. There are even spectators who are just waiting for the Sinden to appear. Generally, Sinden must appear with unusual make-up. Sinden is an important aspect in every Wayang kulit performance, and it cannot be separated.
### 3.4.2. Film Treatment

Film treatment contains information of visual, audio, and duration can be seen in Table 1.

#### Table 1. Film Treatment

| No. | Visual                                                                 | Audio                                                                 | Duration |
|-----|------------------------------------------------------------------------|----------------------------------------------------------------------|----------|
| 1   | BUMPER (Logo of Production house)                                      | Music instrumental opening Logo of Production house                   | 7 s      |
| 2   | Ext. / Night                                                           | The atmosphere of the surrounding environment with the sound of gamelan, music typical of Wayang kulit | 15 s     |
| 3   | Ext. / Day & Night                                                     | The atmosphere of the surrounding environment with the sound of gamelan, music typical of Wayang kulit | 60 s     |
| 4   | The puppeteer plays the puppets, and the atmosphere around the location at the shadow puppet show | Gamelan instrumental music and local atmosphere                       | 30 s     |
| 5   | Title Documenter                                                       | Music instrumental                                                   | 10 s     |
| 6   | Int. / Day                                                             | Opinion from experts                                                | 75 s     |
| 7   | The opinion of the resource person (Ki Purbo Asmoro) and the Tugini Sinden, photos of the Wayang performance are also shown (footage) | The atmosphere of the sound of Sinden and gamelan.                   | 30 s     |
| 8   | Ext. / Night                                                           | Surrounding atmosphere                                              | 20 s     |
| 9   | Int. / Day                                                             | Music instrumental / Atmosphere                                     | 10 s     |
| 10  | Ext. / Night                                                           | Music instrument adn atmosphere surrounding environment              | 45 s     |
| 11  | Ext. / Day & Night                                                     | The atmosphere of the surrounding environment                       | 45 s     |
| 12  | Int. / Day                                                             | Opinion from experts                                                | 60 s     |
| 13  | Ext. / Night Sinden performs nembang and rocking                       | The atmosphere of the sound of gamelan                              | 15 s     |
| 14  | Int. / Day The opinion of the expert, namely Rini Pujiastuti (Sinden)  | Opinion from experts                                                | 75 s     |
| 15  | Ext. / Night Preparation of Sinden and pengrawit                       | The atmosphere of the surrounding environment                       | 15 s     |
| 16  | Ext. Night Sinden is on stage                                         | The atmosphere of the surrounding environment and the sound of gamelan | 7 s      |
| 17  | Ext. Night The atmosphere where the puppet show is being held          | The atmosphere of the surrounding environment and the sound of gamelan | 10 s     |
| 18  | Int. / Day Opinion from Rini Pujiastuti (Sinden)                       | Opinion from experts                                                | 50 s     |
| 19  | Int. / Day Opinion from Sinden Tugini                                 | Opinion from experts                                                | 45 s     |
| 20  | Int. / Day Opinion from and Footage of photos Sinden Tugini           | Opinion from experts                                                | 75 s     |
| 21  | Footage of photos and videos of Wayang                                 | Music instrumental                                                  | 20 s     |
| 22  | Int. / Day Opinion from Ki Purbo Asmoro (Dalang)                       | Opinion from experts and Music instrumental                         | 30 s     |
| 23  | Credit title and footage of photos Wayang performing                   | Music instrumental of gamelan                                       | 25 s     |

**TOTAL DURATION**: 844 s
3.4.3. Visualization of the Pesinden Portrait Documentary Film

This section describes the division of the documentary film segment entitled Portrait of Pesinden.

Segment 1

In the first segment, information is presented about how Sinden is in a Wayang show. Before going into the speaker’s explanation about Sinden, pictures of the atmosphere around the time before the puppet show started. The picture is like the activity of people buying and selling Wayang and snacks. Sinden went up to the stage of the show and prepared before performing. Alternately, pictures are displayed between Sinden with explanations from sources. Other images such as Sinden singing and players playing gamelan. Figure 1 shows the sellers of Wayang kulit properties around the puppet show. Figure 2 shows a man who is choosing the Wayang kulit to buy. The picture shows gamelan musical instruments, the aim is to build an atmosphere to make it more felt by Wayang kulit performances. In Figure 3 the Sinden is singing before the shadow puppet show begins.

Fig. 1. A puppet seller selling his wares (Film scene: Portrait of Pesinden, 2018, TC. 00:20)

Fig. 2. Activities of residents who will buy Wayang (Film scene: Portrait of Pesinden, 2018, TC. 00:33)

Fig. 3. The Pesinden are singing before the puppet show starts. (Film : Portrait of Pesinden, 2018, TC. 00:47)

In figure 4, the resource person, Rini Rahayu, explains that Sinden is a female vocal or it could be a male vocal whose presentation accompanies the gamelan instrument. The existence of Sinden is very important in performances, whether it's Wayang kulit, musical, or gendhing klewang. If there is no Sinden then the show will not run. It was as if the Sinden had to be in every one of these shows. Figure 5, a Tugini source, said that the gamelan would not be complete without a Sinden.
Sinden uses wiraswara to accompany the gamelan, when Sinden sings it feels better and feels better. Figure 6 shows the Wayang kulit show has begun accompanied by gamelan instruments.

Figure 6. Shadow puppet show. (Film: Portrait of Pesinden, 2018, TC. 02:45)

Picture 7 sources said that the Sinden was very supportive of the atmosphere to accompany the shadow puppet scene. Ki Purbo Asmoro added that there was probably only one singer in the past and that too was old. The sitting position is close to the drummer and facing the dalang. In the past, there were no ideas for a Sinden as a female figure who could be enjoyed not only in terms of her voice but also her appearance. Sinden used to be limited to sound quality. Figure 8 shows the Sinden singing to fill the gap in the shadow puppet scene.

Segment 2

This segment tells about the development of Sinden from ancient times to today. The function of Sinden also becomes more varied in Wayang kulit performances. Sinden can stand up to entertain the audience or take to the stage everywhere. The Sinden shadow puppet show is also the
main focus. Because the shadow puppet audience has a different character. Some really like the story and philosophy of Wayang, some only watch the entertainment. For example, when the shadow puppet scene was taking place, they did not pay much attention to it, but when it was time for *limbukan* and *goro-goro*, the audience began to approach the stage.

The pictures 9-10 are video footage that appears where the source provides information related to *Sinden*. The resource person (Rini Rahayu) explained that the *Sinden* is part of the show that must be considered besides the *Wayang* itself. According to Rini, the average audience in the past was more about watching and living the *Wayang* stories, not the appearance of the *Sinden*. But now that has changed, because *Sinden* has also become an important element of *Wayang* performances. *Sinden* can be an element of entertainment for the audience.

![Fig. 9. The audience is getting closer to the stage watching the shadow puppet show. (Film : Portrait of Pesinden , 2018, TC. 05:02)](image)

![Fig. 10. When the *Sinden* sings to the shadow puppets. (Film: Portrait of Pesinden , 2018, TC. 05:33)](image)

After the interviewee's explanation, Figure 11 appears showing the puppeteer playing his puppet. This is intended to be connected with the information provided by the previous informants. Ki Purbo Asmoro (Figure 12) said that during the Ki Nartosabdo era, the position of the *Sinden* had been moved to the front and was to the right of the *dalang*, but still facing the *dalang*, as shown in Figure 13.

![Fig. 11. *Dalang* playing the puppet. (Film : Portrait of Pesinden , 2018, TC. 05:35)](image)

![Fig. 12. Interview with Ki Purbo Asmoro (Film : Portrait of Pesinden , 2018, TC. 05:50)](image)

![Fig. 13. *Sinden* photo footage still facing the mastermind. (Film: Pesinden Portrait, 2018, TC. 05:56)](image)
Ki Purbo Asmoro added that in this era of openness, it is only natural that ideas emerge that are outside the standard of Wayang kulit. The mastermind hoped that it and unexpectedly, there was a public or society that demanded and wanted it. Therefore, there are Sinden who are told to dance, stand up, or get off the stage (Figure 14). That's what the audience wants. According to him, the audience for Wayang is different, some are puppet-based and some are not. For example, watching Wayang is just to enjoy the entertainment, or coming during intermezzo. Figure 15 sources describe their experiences as a Sinden. Ki Nartosabdo has experienced a change in the position of Sinden. In her day, Ibu Tugini explained that there were three criteria for a Sinden, namely voice, intelligence, and appearance. Being a Sinden is not only about appearance and beauty, voice is an important part that a Sinden must own.

![Fig. 14. Sinden standing while entertaining the audience. (Film: Portrait of Pesinden, 2018, TC. 06:48)](image1)

![Fig. 15. Interview with Ibu Tugini. (Film : Portrait of Pesinden, 2018, TC. 08:20)](image2)

**Fig. 14. Sinden standing while entertaining the audience. (Film: Portrait of Pesinden, 2018, TC. 06:48)**

**Fig. 15. Interview with Ibu Tugini. (Film : Portrait of Pesinden, 2018, TC. 08:20)**

**Segment 3**

Segment 3 provides more information about the appearance of Sinden in Wayang performances. Sinden must appear ideally because many people see it. It is starting from the appearance of her clothes, make-up, headdresses to appearances on stage. Sinden is also used as a joke so that the atmosphere is not so standard and more enjoyable. All of this aims to make it look attractive.

Figure 16 shows the role of the Sinden on the stage of the shadow puppet show. The way Sinden sits is also arranged in such a way, not arbitrarily. The picture shows a narration from the informant explaining the information that the Sinden is sometimes asked to stand up by the dalang and the audience. Such a request must be obeyed by the Sinden because it is part of the show and is seen by many people. So it's because of the demands of the audience and the situation requires it. Sinden must maintain the values of Wayang kulit performances, because Wayang performances can be said to be guidance and spectacle.

![Fig. 16. Visual Sinden in a puppet show. (Film : Portrait of Pesinden, 2018, TC. 10:50-12:05)](image3)

**Fig. 16. Visual Sinden in a puppet show. (Film : Portrait of Pesinden, 2018, TC. 10:50-12:05)**

In closing this film, the resource person, Ki Purbo Asmoro (Figure 17), explained that the overall Wayang kulit performance has a kind of balance between the spectacle elements and the moral message in the artwork. Ki Purbo Asmoro emphasized that the presence of Sinden should not be dominant, because after all the show is a shadow puppet show.
The whole content of this film is to raise the figure of Sinden in a puppet show or performance. Sinden became one of the main elements in it. The appearance of Sinden images is mostly shown in films, because the main focus is on Sinden. Explanations from several sources are there to emphasize the position of Sinden in the film. The editing process carried out is a combination of a compilation of images from several recorded shadow puppet shows. Due to the use of expository style, the image changes from the source with the situation related to Sinden must be synchronized. Simply put, the narrative with the pictures must match.

The making of the Pesinden Portrait documentary must have experienced obstacles. This is natural because certain events or moments cannot be repeated. For example, the schedule for the shadow puppet show had to be changed. This has an impact on mood and other schedules as well. Other obstacles such as resource persons suddenly canceling the interview process and changing sources were also experienced. The treatment film also underwent changes as things were found that were even more interesting than the original design. The goal is to strengthen the information in the film so that the audience can accept it.

4. Conclusion

The documentary film Portrait of Pesinden explains the changes that occur in the position and function of the Sinden. In ancient times, the position of Sinden was behind the dalang and its function was only to accompany gamelan instruments at intervals of Wayang scenes. As time goes by, Wayang kulit shows continue to develop, so does the role of Sinden. The position of the Sinden changes to the right of the dalang, his back to the side of the puppet and always facing the audience. Now, its function is not only to be a gamelan accompaniment (developer) in Wayang kulit performances, but also an entertainer (both outwardly and in jokes). Sinden is an important aspect of Wayang kulit performances. It cannot be separated. This documentary uses an expository style with the form of an interview as the narration and there is footage in it. This film is expected to be a useful work for the community because it provides information about the role of Sinden in Wayang kulit performances.

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