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AN ANALYSIS OF THE PERFORMANCE FORM OF WAYANG KRUCIL IN THE “DAMAR WULAN” STORY WITH IN THE MENDHAK SANGGRING TRADITION IN TLEMANG VILLAGE, NGIMBANG DISTRICT, LAMONGAN REGENCY.

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Abstract:

This study aims to describe the performance form of wayang krucil in the *Damar Wulan* play within the Mendhak Sanggring tradition in Tlemang Village, Ngimbang District, Lamongan Regency. Wayang krucil is a traditional art form with significant historical and cultural value; however, its existence has gradually declined amid the development of modern culture. The Mendhak Sanggring tradition serves as a medium for preserving wayang krucil, which continues to be maintained by the people of Tlemang Village as part of their ritual practices and local cultural identity. This study employed a qualitative approach using descriptive methods. Data were collected through observation, interviews, and documentation. The sources of data included puppeteers (*dalang*), gamelan musicians (*pengrawit*), community leaders, and supporters of the Mendhak Sanggring tradition. Data analysis was carried out through data reduction, data presentation, and conclusion drawing.

The results of the study indicate that the performance form of wayang krucil in the *Damar Wulan* play within the Mendhak Sanggring tradition consists of several elements, including the storyline, puppeteer, puppets, gamelan musical accompaniment, songs, stage arrangement, costume design, and interaction with the audience. The *Damar Wulan* play was chosen because it reflects the values of heroism, loyalty, and struggle, which are relevant to the local community. The wayang krucil performance in the Mendhak Sanggring tradition functions not only as entertainment but also as a ritual medium, a form of cultural education, and an effort to preserve local traditional heritage. The continued existence of this performance demonstrates that the people of Tlemang Village still possess a strong collective awareness of preserving and maintaining traditional culture amid the challenges of modernization.

Keywords: performance form, wayang krucil, *Damar Wulan*, Mendhak Sanggring tradition, traditional culture.

1. INTRODUCTION

Wayang is one of Indonesia's traditional performing arts that serves aesthetic, social, educational, and ritual functions. In various



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regions, wayang performances have developed with distinct characteristics in accordance with the cultural context of their supporting communities. One type of wayang that developed in East Java is *Wayang Krucil* or *Wayang Klithik*, a form of puppet performance made of flat wooden figures that commonly presents Panji stories, *Damar Wulan*, Majapahit chronicles, and various local narratives (Bandem & Murgiyanto, 1996). Compared to *Wayang Kulit Purwa*, *Wayang Krucil* has a more limited geographical distribution, making it relatively less known and facing challenges in its preservation.

In Lamongan Regency, *Wayang Krucil* is still preserved as an important part of the Mendhak Sanggring Tradition, which is held annually by the community of Tlemang Village, Ngimbang District. This tradition is a form of respect for ancestors as well as an expression of gratitude for the community's safety, prosperity, and the continuity of village life. Within this traditional series of rituals, the *Wayang Krucil* performance is an inseparable component of the ceremonial procession. Based on interviews with the head of Tlemang Village and the *Wayang Krucil* puppeteer (*dalang*), the community believes that the performance of *Wayang Krucil* is a mandatory element of the Mendhak Sanggring tradition; therefore, replacing it with other forms of performance is believed to diminish the sacred value of the tradition.

The story consistently performed in this tradition is *Damar Wulan*. This narrative tells the struggle of Damar Wulan against Menak Jingga as a representation of the triumph of good over evil. In addition to its heroic values, the story also conveys moral messages regarding courage, loyalty, responsibility, and devotion to society (Endraswara, 2018). Within the context of Mendhak Sanggring, the presentation of the *Damar Wulan* narrative is not only interpreted as entertainment but also as a medium for cultural value transmission and the strengthening of community identity.

Various previous studies have examined *Wayang Krucil* from different perspectives. Irwanto (2019) highlights the marginalization of *Wayang Krucil* as a Panji cultural heritage in East Java, while Damayanti (2005) examines its function in the *Sedekah Bumi* ritual in Jombang Regency. Yuniarto (2020) discusses the social transformation and cultural identity of *Wayang Krucil* in rural East Java, whereas Suryani and Handoko (2020) explore strategies for revitalizing traditional arts in the era of globalization. On the other hand, studies on the Mendhak Sanggring Tradition have largely focused on ritual processes, symbolic values, and socio-cultural aspects of the community.

However, studies that specifically analyze the performance form of *Wayang Krucil* in the *Damar Wulan* narrative within the Mendhak Sanggring Tradition remain very limited. Most previous research treats *Wayang Krucil* merely as one component of ritual activities without providing an in-depth examination of its performance elements. In fact, performance form is a crucial aspect for understanding the relationship between presentation structure, social function, symbolic meaning, and the cultural context of its supporting community.

This study employs Richard Schechner's performance studies perspective (2003, 2004), which views performance as restored behavior, namely cultural behavior that is transmitted, reenacted, and continuously reproduced within society. From this perspective, *Wayang Krucil* is understood not only as an aesthetic performance but

also as a cultural practice that connects ritual aspects, entertainment, education, and the social identity of the community.

Based on this background, this study aims to describe the performance form of *Wayang Krucil* in the *Damar Wulan* narrative within the Mendhak Sanggring Tradition in Tlemang Village, Ngimbang District, Lamongan Regency. The results of this research are expected to enrich studies of traditional performing arts and serve as a form of scholarly documentation of the continuity of *Wayang Krucil* as a local cultural heritage.

2. METHOD

This study employed a qualitative approach with a descriptive method to describe the performance form of *Wayang Krucil* in the *Damar Wulan* story within the Mendhak Sanggring tradition in Tlemang Village, Ngimbang District, Lamongan Regency. A qualitative approach was selected because the study aims to gain an in-depth understanding of cultural phenomena based on their natural settings and the perspectives of the cultural practitioners involved (Sugiyono, 2017).

The research was conducted in Tlemang Village, Ngimbang District, Lamongan Regency, where the Mendhak Sanggring tradition continues to be preserved with *Wayang Krucil* performances as an integral part of its customary ritual series. The research participants consisted of the *Wayang Krucil* puppeteer (*dalang*), the village head, village officials, the traditional custodian (*juru kunci*), and community members involved in organizing the tradition.

The research data consisted of primary and secondary data. Primary data were collected through field observations, in-depth interviews with key informants, and documentation of the performances. Secondary data were obtained from village archives, performance documentation, scholarly articles, books, and previous studies related to *Wayang Krucil* and the Mendhak Sanggring tradition.

Data were collected using three techniques: observation, interviews, and documentation. Observation was conducted to directly examine the implementation of the tradition and the performance elements of *Wayang Krucil*. In-depth interviews were carried out with the informants to obtain information regarding the history, performance structure, functions, and cultural significance of *Wayang Krucil*. Documentation served as supporting data in the form of photographs, videos, archival records, and other relevant documents.

Data analysis followed the interactive model proposed by Miles and Huberman, which consists of three stages: data reduction, data display, and conclusion drawing (Sugiyono, 2017). Data reduction involved selecting information relevant to the research focus. The data were then presented in descriptive form to facilitate interpretation. The final stage involved drawing conclusions based on the relationships among the findings from observations, interviews, documentation, and the theoretical framework.

To ensure the trustworthiness of the data, this study employed both source triangulation and technique triangulation. Source triangulation was conducted by comparing information obtained from different informants, while technique triangulation involved comparing data collected through observation, interviews, and

documentation. These procedures were intended to ensure that the findings were valid, reliable, and accountable.

3. RESULTS AND DISCUSSION

3.1 Results

The Mendhak Sanggring Tradition is one of the traditional customs that continues to be preserved by the people of Tlemang Village, Ngimbang District, Lamongan Regency. The tradition is held annually on the 26th day of *Jumadil Awal* (Jumada al-Awwal) as a form of respect for the village's ancestors, who are believed to be the founders of the village, namely Mbah Raden Nurlali, also known as Buyut Terik. In addition to honoring the ancestors, the tradition is also interpreted as an expression of the community's gratitude to Almighty God for the safety, health, and agricultural harvests they have received throughout the year.

Based on field observations, the implementation of the tradition involves nearly all members of the village community. The activities begin with preparations for the ceremonial site, the cleaning of the ancestral graves, the preparation of ritual offerings (*sesaji*), and the performance of communal prayers. Upon the completion of these ritual activities, the community stages a *Wayang Krucil* performance as the main event, which has become an inseparable component of the tradition.

Interviews with the Head of Tlemang Village revealed that *Wayang Krucil* is not merely an additional form of entertainment but has become a customary requirement that has been passed down from generation to generation. Consequently, every Mendhak Sanggring celebration includes a *Wayang Krucil* performance, even when other forms of entertainment are also provided.

These findings indicate that the local community continues to uphold the cultural values embodied in *Wayang Krucil*. The continuity of this performance represents an important effort to preserve local cultural heritage amid the rapid development of modern forms of entertainment.

3.1 Performance Elements

Performance elements are the components that constitute and support the presentation of a performance, enabling it to be delivered as a complete artistic event to the audience. In performance studies, these elements are interconnected and function collectively to shape the structure, quality, function, and meaning of a performance. The integration of these elements creates a performance event that possesses not only aesthetic value but also social and cultural significance.

According to Richard Schechner in *Performance Theory* (2003), a *performance* is a consciously enacted activity presented before an audience that embodies cultural, social, and aesthetic meanings. The concept of performance is not limited to theater or stage arts but also encompasses rituals, traditional ceremonies, games, and various cultural practices within society. Therefore, the perspective of *Performance Theory* is highly relevant for analyzing the *Wayang Krucil* performance in the Mendhak Sanggring Tradition, as it represents a cultural practice that is performed repeatedly with a relatively stable structure while allowing for adaptations in response to the evolving social context of the community.

Schechner (2003) further explains that performance is a form of restored behavior, referring to behavior that is learned, repeated, and reconstructed from past experiences. This concept suggests that every cultural performance is organized according to patterns that have been transmitted from one generation to the next. In the context of the *Wayang Krucil* performance within the Mendhak Sanggring Tradition, the entire sequence of the performance—from preparation and presentation to its conclusion—reflects a cultural practice that continues to be preserved as an integral part of the cultural identity of the people of Tlemang Village.

3.2 Performance Time

Performance time is one of the essential elements of a performing art, as it relates to the schedule, duration, and cultural context in which the performance takes place. From Richard Schechner's perspective (2004), *performance time* is understood not merely as chronological time but also as a social and cultural construct that gives meaning to a performance event. Therefore, the timing of a performance is a crucial element that shapes the relationship between the performance, its performers, and the supporting community.

In the Mendhak Sanggring Tradition, the *Wayang Krucil* performance is held annually on the 26th and 27th of *Jumadil Awal* (Jumada al-Awwal) according to the Islamic (Hijri) calendar. The selection of these dates is based on a customary tradition that has been passed down from generation to generation and continues to be preserved by the people of Tlemang Village as a form of respect for Buyut Terik (Mbah Raden Nurlali). For the local community, these dates serve not only as markers for the annual celebration of the tradition but also as symbols of reverence for their ancestors and of their commitment to preserving their cultural heritage.

The series of activities begins on the 26th of *Jumadil Awal* with preparations for the traditional ceremony, including arranging the performance venue, preparing ritual offerings (*sesaji*), and carrying out various customary rituals led by the organizing committee, the traditional custodian (*jurukunci*), and members of the community. On the 27th of *Jumadil Awal*, the main ceremony of the Mendhak Sanggring Tradition is conducted, beginning with communal prayers and rituals honoring the ancestors, followed by the *Wayang Krucil* performance of the *Damar Wulan* story as an integral part of the entire ritual sequence.

The *Wayang Krucil* performance is presented in two sessions. The first session takes place on the evening of the 26th of *Jumadil Awal*, beginning at approximately 9:00 p.m. and continuing until around midnight. The choice of an evening performance is consistent with the tradition of Javanese puppet theater, which is generally performed at night because the atmosphere is considered more conducive to creating aesthetic appreciation and enhancing the sacred character of the performance. In addition, community members have usually completed their daily activities, allowing them to participate in the performance with greater attention and reverence.

The second session is held on the 27th of *Jumadil Awal*, from approximately 10:00 a.m. until 1:00 p.m., as a continuation of the previous night's performance. During this session, the *dalang* completes the *Damar Wulan* narrative until the conclusion of the story. This division of performance time demonstrates that the *Wayang Krucil* performance is not merely a form of entertainment but an integral component of the entire Mendhak Sanggring ritual.

From Richard Schechner's perspective (2004), the timing of the *Wayang Krucil* performance constitutes an essential aspect of the *performance event*, representing the relationship between performing arts, ritual, and the social life of the community. The annual repetition of the performance at the same designated time reflects the concept of *restored behavior*, namely cultural practices that are inherited, learned, and collectively maintained across generations. Thus, performance time functions not only as a chronological marker but also as a symbol of the continuity of tradition, cultural identity, and the commitment of the people of Tlemang Village to preserving their ancestral cultural heritage.

3.3 Narrative Structure

The narrative structure provides the framework that shapes the progression of the story in a performance. In a *Wayang Krucil* performance, the narrative structure serves as a guide for the *dalang* (puppeteer) in organizing the dramatic plot so that the story is presented in a coherent, engaging, and easily understood manner. According to Soedarsono (2002), the structure of a traditional performance consists of interconnected elements that together form a unified dramatic whole. In the *Damar Wulan* story, these elements include the plot, theme, and moral message, all of which contribute to the overall performance. The *Damar Wulan* story follows a linear plot, in which the narrative develops chronologically from the introduction of the characters, the emergence of conflict, the escalation of the conflict, the climax, and finally the resolution. The story begins with the Kingdom of Majapahit being threatened by Menak Jingga, the ruler of Blambangan, who demands that Queen Kencana Wungu accept his marriage proposal. Her refusal initiates the central conflict, which intensifies when Damar Wulan is appointed to confront Menak Jingga.

The conflict escalates as Damar Wulan encounters numerous obstacles, both from the Kingdom of Blambangan and from within Majapahit itself. Layang Seta and Layang Kumitir attempt to obstruct Damar Wulan's mission out of jealousy over the trust placed in him by Queen Kencana Wungu. Meanwhile, the assistance of Dewi Wahita and Dewi Puyengan becomes the turning point that enables Damar Wulan to discover Menak Jingga's weakness. With their help, he acquires the sacred weapon *Gada Wesi Kuning*, which ultimately enables him to defeat his enemy. The climax of the performance is marked by the battle between Damar Wulan and Menak Jingga. This scene constitutes the most dramatic part of the performance, combining dialogue, puppet manipulation (*sabetan*), the *dalang*'s narrative chanting (*sulukan*), and dynamic gamelan accompaniment. After Menak Jingga is defeated, the story concludes with Damar Wulan's return to Majapahit, where his services in saving the kingdom are officially recognized. This resolution emphasizes the triumph of justice over evil while restoring peace and stability to the Kingdom of Majapahit.

In addition to developing the dramatic plot, the *Damar Wulan* story conveys the themes of heroism, loyalty, courage, and devotion to the state. These values are reflected in the character of Damar Wulan, who remains humble, honest, and responsible despite facing numerous challenges. In contrast, Menak Jingga represents arrogance, ambition, and the abuse of power. The conflict between these two characters serves as a medium for conveying the moral message that honesty, patience, and courage ultimately lead to victory, whereas arrogance and injustice inevitably result in

destruction. From Richard Schechner's perspective (2004), the narrative structure should not be understood merely as the organization of a story but also as an integral component of *performance* that connects ritual, dramatic, and social dimensions within a unified performance event. The repeated presentation of the *Damar Wulan* story in every annual Mendhak Sanggring Tradition exemplifies restored behavior a cultural practice that is continuously transmitted, learned, and reenacted as a means of preserving the cultural values of the people of Tlemang Village.

3.4 Performance Setting

The *Wayang Krucil* performance in the Mendhak Sanggring Tradition is held at the burial site of Buyut Terik (Mbah Raden Nurlali) in Tlemang Village, Ngimbang District, Lamongan Regency. This location is chosen because of its historical and spiritual significance as the center of the community's annual traditional ceremony. Unlike *wayang* performances that are generally presented as entertainment, *Wayang Krucil* in the Mendhak Sanggring Tradition constitutes an inseparable part of the ritual honoring the ancestors. Therefore, the performance setting carries profound symbolic meaning.

The performance area consists of a *kelir* (puppet screen), a banana trunk (*gedebog pisang*) used to support the puppets, the *dalang*'s seat, a complete Javanese gamelan ensemble, the *sinden* (female vocalist), and the audience area surrounding the stage. This arrangement reflects the characteristics of an open folk performance, allowing direct interaction between the performers and the community. In addition to watching the performance, community members also participate in ritual activities, including communal prayers and customary ceremonies conducted before the performance begins.

From Richard Schechner's perspective, the performance setting constitutes an integral part of the *performance event*, functioning not only as a venue for the performance but also as a space for social and cultural interaction. The setting of the *Wayang Krucil* performance demonstrates the integration of ritual and entertainment functions, creating a meaningful performance experience for the community. The annual repetition of this performance reflects the concept of *restored behavior*, namely cultural practices that are inherited and continuously maintained as part of the cultural identity of the people of Tlemang Village.

3.5 Musical Accompaniment

Musical accompaniment is an essential element that creates the dramatic atmosphere of the *Wayang Krucil* performance. The performance is accompanied by a Javanese gamelan ensemble in the *slendro* tuning system, consisting of the *kendang*, *bonang barung*, *bonang penerus*, *demung*, *saron*, *peking*, *kenong*, *kethuk*, *kempul*, *gong*, *siter*, and *keprak*. All instruments are performed in coordination by the *pengrawit* (gamelan musicians) under the direction of the *dalang*. Each instrument serves a distinct function. The *kendang* regulates the tempo and dynamics of the performance, the *bonang* enriches the melodic texture, while the *demung* and *saron* perform the principal melody (*balungan*). The *gong*, *kenong*, and *kempul* mark the structural divisions of the *gending* (musical compositions). The *siter* produces a delicate musical atmosphere during emotional scenes, whereas the *keprak* functions as a communication device between the *dalang* and the *pengrawit* to coordinate scene transitions and tempo changes.

The music serves not only as accompaniment but also reinforces the characterization, creates dramatic atmosphere, and emphasizes changes in the storyline. The battle scene between Damar Wulan and Menak Jingga is accompanied by a fast tempo dominated by the *kendang* and *bonang*, creating a heroic atmosphere. In contrast, scenes depicting royal dialogue or moral advice are presented at a slower tempo, allowing the audience to better appreciate the narrative. According to Richard Schechner's theory, music is an integral component of the performance system that connects all elements of the *performance*. The gamelan accompaniment functions as a medium of communication among the *dalang*, the *pengrawit*, the *sinden*, and the audience, enabling all performance elements to function as a unified whole. The musical patterns that have been transmitted from generation to generation also demonstrate the continuity of *restored behavior* in the implementation of the Mendhak Sanggring Tradition.

3.6 Performers

The *Wayang Krucil* performance involves several participants, including the *dalang* (puppeteer), *pengrawit* (gamelan musicians), *sinden* (female vocalist), the traditional custodian (*juru kunci*), the organizing committee, and the local community as supporters of the tradition. Each participant fulfills a complementary role, enabling the entire performance to be carried out successfully.

The *dalang* serves as the central figure who directs the course of the performance. In addition to manipulating the puppets and delivering the dialogue, the *dalang* is responsible for controlling the storyline, signaling the *pengrawit*, and conveying moral messages through the *Damar Wulan* narrative. The *dalang*'s mastery of vocal techniques, puppet manipulation (*sabetan*), and communication with the musicians largely determines the overall quality of the performance.

The *pengrawit* are responsible for performing the gamelan music according to the development of the narrative, while the *sinden* performs traditional Javanese songs (*tembang*) that enhance the emotional atmosphere. Meanwhile, the *juru kunci* plays an important role in the ritual aspect of the tradition by leading the customary preparations, communal prayers, and the arrangement of ritual offerings (*sesaji*) before the performance begins. The people of Tlemang Village actively participate in the preparation, implementation, and conclusion of the tradition, making the performance a collective cultural activity.

From Richard Schechner's perspective, all of these participants are integral components of the *performance*, carrying out their respective roles according to inherited patterns of cultural behavior. The *Wayang Krucil* performance not only demonstrates the artistic skills of its performers but also reflects the strong social relationships among artists, customary leaders, and the local community. The involvement of all these elements reinforces the role of *Wayang Krucil* as a medium for cultural preservation and the transmission of cultural values to future generations.



Picture 1. The performance of Wayang Krucil

3.2 Discussion

3.2.1 Wayang Krucil Performance as a Performance Event

The findings of this study indicate that the *Wayang Krucil* performance possesses a well-defined performance structure involving various interconnected performance elements that collectively create a unified theatrical event. This finding is consistent with Soedarsono's (2002) view that a performing art consists of several inseparable components, including performers, venue, time, properties, musical accompaniment, and the audience.

In the *Wayang Krucil* performance in Tlemang Village, each element serves a distinct yet complementary function. The *dalang* (puppeteer) acts as the central figure of the performance, while the *pengrawit* (gamelan musicians) create the dramatic atmosphere through gamelan accompaniment. The audience, in turn, actively participates by responding to the unfolding performance. The interaction among these components demonstrates that *Wayang Krucil* is not merely a storytelling performance but also a process of cultural communication between the performers and the community.

3.2.2 Wayang Krucil as Restored Behavior

Richard Schechner (2003) defines performance as restored behavior, referring to cultural behaviors that are inherited, learned, and repeatedly reenacted in particular contexts. This concept is highly relevant to the findings of this study because the *Wayang Krucil* performance within the Mendhak Sanggring Tradition is presented annually following a relatively consistent performance pattern.

The consistent use of the *Damar Wulan* story, the established sequence of the performance, the traditional gamelan ensemble, and the fixed schedule of the event demonstrate that the people of Tlemang Village continue to preserve this performance pattern as an inherited cultural tradition. Thus, the performance does not merely reproduce an old story; rather, it serves as a medium for reproducing cultural values,

strengthening community identity, and ensuring the continuity of the tradition.

3.2.3 Ritual and Entertainment Functions

The findings reveal that *Wayang Krucil* serves two primary functions: ritual and entertainment. As an integral component of the Mendhak Sanggring ritual, the performance is believed to possess spiritual significance associated with honoring the ancestors. Consequently, the local community regards *Wayang Krucil* as an essential element that cannot be omitted from the traditional ceremony.

At the same time, the performance also functions as entertainment. The *dalang*'s dialogue, traditional Javanese songs (*tembang*), gamelan accompaniment, and humorous interactions create an engaging atmosphere for the audience. These findings support Schechner's concept that performance exists along a continuum between ritual and entertainment, allowing a single performance to simultaneously fulfill both functions.

3.2.4 Wayang Krucil as a Medium for Cultural Preservation

The continued performance of *Wayang Krucil* within the Mendhak Sanggring Tradition demonstrates the community's commitment to preserving its local cultural heritage. This commitment is reflected in the active participation of the village government, community leaders, the *dalang*, the *pengrawit*, and local residents in organizing and maintaining the annual tradition.

These findings are consistent with Koentjaraningrat's (2009) view that tradition constitutes a component of the cultural system transmitted from one generation to the next through continuously practiced social activities. Furthermore, this study reinforces previous research highlighting the role of traditional performing arts as a medium for cultural education, the strengthening of cultural identity, and the maintenance of social cohesion within the community.

4. CONCLUSION

This study demonstrates that *Wayang Krucil* in the *Damar Wulan* story, performed as part of the Mendhak Sanggring Tradition in Tlemang Village, Ngimbang District, Lamongan Regency, is a traditional performing art that serves aesthetic, social, educational, and spiritual functions. The performance constitutes an inseparable component of the Mendhak Sanggring Tradition, functioning as both a form of respect for the ancestors and an expression of the community's gratitude. The performance of *Wayang Krucil* consists of several essential elements, including the *dalang* (puppeteer), *pengrawit* (gamelan musicians), wooden puppets, gamelan accompaniment, narrative structure, performance space, and audience participation. Together, these elements form an integrated performance that not only provides entertainment but also conveys moral, historical, and cultural values to the community.

From the perspective of Richard Schechner's performance theory, *Wayang Krucil* can be understood as restored behavior, referring to cultural behavior that is inherited and repeatedly reenacted within a particular social context. The annual presentation of *Wayang Krucil* during the Mendhak Sanggring Tradition reflects a collective effort by

the people of Tlemang Village to preserve their cultural heritage. Therefore, *Wayang Krucil* functions not only as a form of entertainment but also as a symbol of cultural identity and a means of sustaining the continuity of local traditions amid ongoing social change. The findings of this study are expected to contribute to the development of research on traditional performing arts and to serve as a reference for local governments, artists, cultural practitioners, and the wider community in their efforts to preserve *Wayang Krucil* as a cultural heritage with significant historical, educational, and cultural value.

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The author hopes that the findings of this study will contribute to the advancement of performing arts studies, particularly in the preservation of *Wayang Krucil* within the Mendhak Sanggring Tradition as one of the cultural heritage traditions of Lamongan Regency.

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