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Creative Costume Design for the Character of Werkudara in the 10th Kresnayana Performance

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Abstract: Werkudara is a character from traditional Javanese wayang (shadow puppet) stories known for his strength, spirituality, and bravery. In the 10th Kresnayana Festival held in Blitar Regency, this character was featured as the central figure, with a costume that underwent a transformation from traditional forms to a more modern and symbolic style. This study aims to describe the form and creative aspects of Werkudara's costume design in the performance. A qualitative descriptive method was employed, using techniques such as observation, interviews, and documentation, with data analyzed through reduction, presentation, and conclusion drawing. Data validity was maintained through source and technique triangulation. The results show that Werkudara's costume design preserved distinctive elements of Javanese culture while being modified to enhance the visual appeal of the performance and the comfort of the performer. Innovations included the use of Balinese poleng cloth, a silver cloak, and a crown resembling the Gelung Minangkara style, symbolizing strength and renewal. Thus, Werkudara's costume in the 10th Kresnayana performance reflects both creative design and cultural preservation in a modern context].

Keywords: Costume, Werkudara, Kresnayana

1. INTRODUCTION

The Kresnayana Festival is a flagship performing arts product of Blitar Regency inspired by the reliefs of Penataran Temple, or Palah, which depict the story of Sri Kresna in the Mahabharata epic. Originating from the temple reliefs, the Kresnayana story has expanded to include various accounts of Sri Kresna's role in the Mahabharata, presented in a contemporary manner through themes relevant to current social conditions as a means of conveying criticism and moral messages. Its strengths lie in creative artistic development and the ease with which moral messages can be conveyed.

The costume of Werkudara in the 10th Kresnayana performance is a development of Javanese Wayang Orang and Indian Mahabharata costumes, forming a distinctive costume style for the Kresnayana Festival and harmonizing the character's visual appearance with the creative development of the performance. Stage costume refers to the clothing and accessories worn by a character while portraying a role in a performance (Wahyuni et al., 2023), through which the costume specifically communicates the character being portrayed. The costume of Werkudara has distinctive characteristics and strong symbolic



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meanings; therefore, in the Kresnayana performance, it continues to use the purwa wayang concept as its foundation while being adapted to the needs of the artistic development, thereby forming the distinctive costume style of Kresnayana. Considering the uniqueness of the artistic development that characterizes the Kresnayana performance, the researchers concluded that it was worthy of investigation.

This study aims to compare the costume of the character Werkudara in Conventional Wayang Orang with the creative costume design of the character Werkudara in the 10th Kresnayana performance.

Several previous studies are relevant to this research, including a study by Wardianto (2011) entitled "Makna Busana Raden Werkudara Wanda Mimis Wayang Kulit Purwa Gagrak Surakarta." This study emphasizes that Werkudara's costume is not merely decorative, but also represents moral and spiritual values in Javanese culture. The study also explains the names of Werkudara's costume accessories, which are relevant to the needs of the present research. The findings of this study can be used as a reference for examining the Creative Costume Design for the Character of Werkudara in the 10th Kresnayana performance.

The body of the article including the bibliography is written according to this template. The first line of each paragraph is written overhanging by a single tab (0.75 cm). Typing articles will be easier if you use Microsoft Word software. Use the Page Layout menu to specify the size of the paper used, i.e. A4, right, left, top and bottom margins or borders using the normal menu options (i.e. 1 inch = 2.54 cm). The spacing between the lines is single without any additional spacing between paragraphs. The font used is Century Gothic, size 10.

Overall, the body of the article is between 6000 and 7000 words, excluding abstracts and bibliographies. Writing systematics consists of introduction, method, results, discussion, and conclusion. The introduction contains reasons to conduct research supported by a (theoretical) literature review. The introduction is written about 20% of the body of the article. Then, the method contains a brief description of the research method used (about 10% of the body of the article). The next part is very important, namely about the results and discussion. This section is written about 65% of the overall content of the article and the discussion of the research results should refer to the results of previous research. The conclusion is written briefly (about 5% of the body of the article) to state a brief answer to the research problem.

2. METHOD

This study employed a qualitative method that analyzes a variable with a focus on detailed comparison in order to identify similarities and differences. According to Sugiyono (2017), comparative research is research that compares the values of one or more independent variables across two or more

populations, samples, or different periods. The data collected in the field are presented in narrative form to provide a detailed explanation.

The object of this study focuses on the costume of the character Werkudara in Conventional Wayang Orang and the creative costume design of Werkudara in the 10th Kresnayana performance. The research was conducted at the costume designer's residence, specifically in Sumberingin Village, Sanankulon District, Blitar Regency. The data sources consisted of primary and secondary sources. Primary data sources are information obtained directly from the main sources, supporting sources, or informants without intermediaries. The research informants were Dhimaz Anggoro Putro, S.Sn. (the costume designer for the Kresnayana performance), and Rama Andika Wisnu Prabowo (the performer portraying Werkudara). Secondary data sources served as complementary information and included documentation such as photographs, videos from the YouTube platform, and journal references.

The data collection techniques used in this study included interviews, observation, and documentation. The researcher used non-participant observation to examine the creativity of the costume design of Werkudara in Kresnayana. This technique enabled the researcher to focus on important details without disrupting the dynamics of the process, allowing the data to be recorded more accurately and systematically.

Interviews were conducted with various sources to obtain accurate and accountable data. These included Dhimaz Anggoro Putro, S.Sn., Rama Andika Wisnu Prabowo, and Galeh Robibinur, S.Sn., as practitioners of Wayang Orang arts.

In this study, documentation included both audio and visual materials, such as photographs and videos. Documentation was also obtained through a literature review of journals, books, and videos discussing Werkudara's costume design.

According to Muhadjir as cited in Rijali (2019), data analysis is the process of systematically searching for and organizing the results of observations, interviews, and documentation to deepen the researcher's understanding of the research being conducted. This study used three methods of data analysis: data reduction, data presentation, and conclusion drawing.

At the validation stage, this study employed triangulation by combining data from observations, interviews, and documentation to ensure the validity of the information. Triangulation included verification of data from various sources, techniques, and time periods in order to produce a stronger and more accurate analysis and a more comprehensive understanding. When discrepancies were found, the researcher conducted further verification with the informants. Interviews were rescheduled when disruptions occurred, and repeated checks were carried out to ensure that the data were accurate and consistent.

3. RESULTS AND DISCUSSION

3.1 *Creative Costume Design for the Character of Werkudara*

Creativity is the result of a process of seeking something that has not previously been discovered. Creativity does not merely involve creating new innovations or products; it can also be understood as an activity that provides new perspectives and generates multiple solutions to problems (Ramadhani, 2022). In addition, creativity is an important part of cognitive development because it enables abstract concepts to be explained and interpreted in unique ways. It involves curiosity-driven skills for exploring new ideas and finding original solutions (Rindiantika, 2021). Thus, during the creative process, the brain and mind are encouraged to imagine possibilities that will eventually result in a product or work.

Design is the process of planning and developing something with the aim of solving a problem or meeting a particular need. It involves creative thinking, analysis, and execution to produce something functional, aesthetic, and innovative. The same applies to the process of creating costume designs, which must be adapted to the character being portrayed so that the costume becomes a distinctive visual attraction (Azzarah, 2024). In the 10th Kresnayana performance, Werkudara's costume was specially designed without abandoning the philosophical meaning of Werkudara's costume in Javanese Wayang Orang, while still maintaining the character's authentic visual identity.

Werkudara is the second of the Pandavas in the Mahabharata epic. He has a large, tall physique and a fierce appearance. Werkudara is the son of Prabu Pandu and Dewi Kunthi and a disciple of Bathara Bayu. In Javanese wayang, Werkudara has a firm character and a strong spiritual outlook, which are explained through specific lakon or stories about Werkudara and through the philosophical meanings of the costume he wears.

Werkudara's costume is described in scripts as well as in oral traditions conveyed by purwa wayang puppeteers. One text describing Werkudara's costume appears in the lakon Wahyu Makutharama, composed by Ki Ng. Wignyosoetarno and summarized in the PDMn curriculum as a basic reference for presenting the story, particularly for contemporary puppeteers. The material can also be found on the YouTube channel of Ki Purbo Asmoro as one of the puppeteers who presents the story. This purwa text became the basis for Wayang Orang performances, as stated by Galeh Robibinur, a wayang orang dancer who frequently portrays Werkudara at a studio in Blitar City. According to Galeh, wayang orang is a dance-theatrical form based on purwa leather puppet performances; therefore, wayang orang costumes are designed to resemble purwa leather puppets. Galeh further explained that Werkudara has a distinctive costume because descriptions of his costume are highly detailed, and certain

lakon specifically describe its form, names, and philosophical meanings (interview with Galeh, 2025).

A compilation of data containing narratives about Werkudara's costume in the present day can be found in puppetry scripts, journals, articles, and YouTube videos such as Wahyu Makutharama Klasik Ki Purbo Asmoro, Wayang Knowledge Series #2: Bima, and Panyandra Werkudara - Ki Anom Suroso (Wayang Kedu).

3.2 Costume of the Character Werkudara in Conventional Wayang Orang

Based on the observations, the costume of the character Werkudara consists of:

- a) Gelung Minangkara Cinandi Rengga
The hair is arranged in an almost spiral shape resembling two intersecting circles, with the rear part of the gelung being larger and higher. In dance costumes, the gelung is simplified into a Kuluk, a practical head covering representing hair or a crown.
- b) Pupuk Mas rineka Jaroting Asem
A gold ornament in the form of a carved cluster resembling the roots of a tamarind tree, placed on the forehead. In dance costumes, Pupuk Mas is incorporated into the Jamang, which is part of the kuluk or crown.
- c) Sumping Pudhak Sinumpet
An ear ornament resembling an inverted pandan flower.
- d) Anting Anting Sesotya Maniking Warih
The earrings resemble drops of water. In dance costumes, the earrings are rarely worn because they are interpreted as being integrated into the sumping.
- e) Kelat Bahu Balibar Manggis
An armlet resembling a split mangosteen.
- f) Gelang Candra Kirana
A bracelet resembling the curve of moonlight.
- g) Kuku Pancanaka
A large and sharp thumbnail resembling the tip of an elephant tusk.
- h) Kalung Naga Banda
A necklace shaped like a snake coiling around the neck.
- i) Cindhe Paningset Bara Binelah Numpang Wentis
A belt/stagen/cloth used to secure the jarik cloth.
- j) Kampuh Poleng Bang Bintulu
The main cloth features a checkered pattern in white, black, red, and yellow.
- k) Celana Cinde Wilis
Knee-length trousers. In dance costumes, Cinde Wilis is adapted into black velvet trousers decorated with sequins and beads, and sometimes embroidery.
- l) Porong Nagaraja
A naga motif on the right and left thighs. In dance costumes, the naga motif is sewn onto the trousers using sequins and beads, and sometimes embroidery.



Figure 1. Werkudara in Wayang Orang

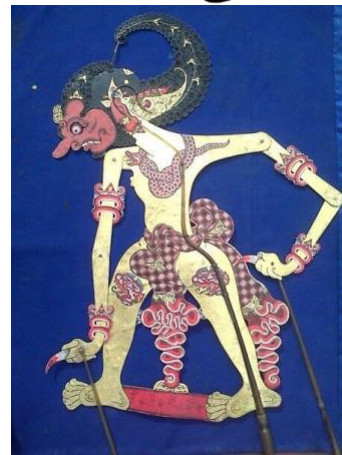


Figure 2. Werkudara in Wayang Kulit
Gagrak Cirebon

3.3 Costume of the Character Werkudara in the 10th Kresnayana Performance

The costume of the character Werkudara in the 10th Kresnayana performance was designed by Dhimaz Anggoro Putro, S.Sn. In an interview conducted on January 22, 2025, at his residence, Dhimaz explained that the costumes for the Kresnayana Festival combine Javanese wayang orang costume traditions with Indian Mahabharata costume elements, creatively adapted to establish a distinctive visual identity for the Kresnayana Festival.

The costume of the character Werkudara in the 10th Kresnayana performance adopts Javanese Wayang Orang costume elements developed with a visual appearance resembling the Indian Mahabharata. Dhimaz stated that Werkudara already has distinctive costume characteristics that are easily recognized, particularly by Javanese society; therefore, the creative process of designing Werkudara's costume could not be arbitrary.



Figure 3. Werkudara in the 10th Kresnayana Performance



Figure 4. Werkudara in the 10th Kresnayana Performance

The costume of Werkudara in the 10th Kresnayana performance can be described through the following design elements:

- m) a) Long paired hair
Creates a distinction from the Wayang Orang costume.
- n) b) Silver-colored cloak
A distinctive feature of the Kresnayana Festival costume is that each character wears an upper garment (vest, cloak, etc.) in a color that reflects the character. In the 10th Kresnayana Festival, Werkudara wears a silver-colored cloak that describes the properties of a hard metal and its ability to reflect physical attacks, related to Newton's Third Law of action and reaction.
- o) c) Jarik with a non-poleng pattern and a Kupu Tarung design
Based on the concept of visual acculturation with Indian Mahabharata costume, the design widens at the thighs and narrows toward the ankles.
- p) d) Long silver-colored trousers (Dhoti)
The trousers have a color matching the cloak, reinforcing the dominant color of the Werkudara character.
- q) e) Gelung Minangkara
The Gelung Minangkara worn by Werkudara in the 10th Kresnayana performance was specially designed to resemble a crown without eliminating the elements of the Gelung Minangkara (including Pupuk Mas Rineka Jaroting Asem). It is made of shaped and carved leather and applied directly to the head, unlike the practical kuluk, which resembles a hat.
- r) f) Gelang Candra Kirana transformed into a Poleng-patterned bracelet
The bracelet made of Poleng cloth adds an accent to Werkudara's costume, which is dominated by poleng elements.
- s) g) Balinese Poleng-patterned cloth
The Werkudara costume designer selected the distinctive Balinese poleng pattern because it was considered more harmonious and did not create a rigid or forced impression.
- t) h) Jarik design transformed into Kupu Tarung
The Kupu Tarung jarik model is consistent with the visual appearance and volume of Indian Mahabharata costumes.
- u) i) Bara Pedang Tumpuk and Rapek
Bara Pedang Tumpuk can cover the opening of the Kupu Tarung jarik design and serves as a replacement for the Supit Urang model combined with the Bara Binelah concept. Rapek is not only a replacement for Bara Binelah but also adds volume around the waist, creating a visually fuller and more expansive costume.

- v) j) Sumping Pudhak Sinumpet
Consistent with the conventional Werkudara costume,
together with Anting-Anting Sesotya Maniking Warih.
- w) k) Kuku Pancanaka
Consistent with the conventional Werkudara
costume.
- x) l) Kalung Nagabanda
Consistent with the conventional Werkudara
costume.

Creative development does not only involve adding and developing elements, but also reducing certain elements in relation to harmony, comfort, and the audience's viewing distance. The design of Werkudara's costume in the 10th Kresnayana performance reduces the Kelat Bahu Balibar Manggis and Cinde Cinde Wilis elements for the dancer's comfort and to emphasize the visual acculturation of Indian-style Mahabharata costume, which appears more voluminous in the lower part of the costume.

Creativity never ceases as long as the creator remains capable of creating. Dhimaz Anggoro stated that the Porong Nagaraja element was still being explored. The author found that the interpretation of Porong Nagaraja itself has several versions. In the Kedu Gagrag leather puppet tradition presented by Ki Anom Suroso, Porong Nagaraja is described as a raised tattoo depicting a dragon's head biting Werkudara's thigh. Meanwhile, in the Yasadipura text presented by Ki Purbo Asmoro, it is described as a trouser button (similar to a sandatan) featuring a dragon-head motif. In Javanese Wayang Orang costume, Porong Nagaraja takes the form of black velvet trousers with beads and sequins sewn into the shape of a dragon's head.

3.4 Comparative Study of Conventional Werkudara Costume and Werkudara Costume in the 10th Kresnayana Performance

This comparative study aims to analyze the innovations made between the costume of the character Werkudara in Conventional Wayang Orang and the costume of the character Werkudara in the 10th Kresnayana performance. This subsection discusses costume design elements in four categories: similarities, additions, developments, and reductions.

In depicting Werkudara's costume, the elements present in the conventional design remain necessary to maintain an identity that is familiar to the community, particularly within Javanese culture. The similarities in Werkudara's costume design in the 10th Kresnayana performance are reflected in the following elements:

- y) a) Kuku Pancanaka
- z) b) Kalung Naga Banda
- aa) c) Sumping Pudhak Sinumpet
- bb) d) Anting-Anting Sesotya Maniking Warih

Several basic elements of the Conventional Wayang Orang costume are retained in the 10th Kresnayana performance to preserve the authentic visual identity of Werkudara. This is important because Werkudara has distinctive costume characteristics that are easily recognized, especially by Javanese communities. 10 to preserve the authentic visual identity of Werkudara. This is important because Werkudara has distinctive costume characteristics that are easily recognized, especially by Javanese communities.

In addition to retaining the basic elements of the conventional Werkudara costume design, the costume designer for the 10th Kresnayana performance also introduced several innovations into the design elements. The author classifies this creative process into two categories: additions and developments.

a) Long paired hair

The hair, which was previously integrated with the crown, was added as a separate element in the 10th Kresnayana performance, creating a distinction from the conventional Wayang Orang costume.

b) Silver-colored cloak

This addition was made to emphasize the distinctive costume style of the Kresnayana Festival, in which each character wears a cloak in a color that reflects the character's traits.

c) Jarik with a non-poleng pattern and a Kupu Tarung design

The additional jarik widens at the thighs and narrows toward the ankles, emphasizing the concept of visual acculturation with Indian Mahabharata costume brought by the 10th Kresnayana performance.

In addition to additions, Werkudara's costume in the 10th Kresnayana performance also underwent several developments. According to Sugiyono (2010), development is a systematic process of improving and enhancing the quality of an existing product or a new product through stages of research and testing.

a) Gelung Minangkara element

The gelung in conventional wayang orang consists of hair arranged in a spiral resembling two circles. This element is retained in the 10th Kresnayana performance, including the Pupuk Mas Rineka Jaroting Asem element, but is specially designed to resemble a crown made of leather.

b) Gelang Candra Kirana transformed into a Poleng-patterned bracelet

The bracelet, which in conventional wayang orang resembles the curve of moonlight, is transformed into a bracelet made of Poleng cloth, adding an accent to Werkudara's costume, which is dominated by poleng elements.

- c) Kampuh Poleng Bang Bintulu replaced with Balinese Poleng-patterned cloth
The costume designer selected the distinctive Balinese poleng pattern because it was considered more harmonious and did not create a rigid or forced impression.
- d) Jarik design transformed into Kupu Tarung
The Kupu Tarung jarik model is consistent with the visual appearance and volume of Indian Mahabharata costume.
- e) Bara Binelah replaced by Bara Pedang Tumpuk and Rapek
Bara Pedang Tumpuk can cover the opening of the Kupu Tarung jarik model and replace the Supit Urang model. Rapek is added to increase volume around the waist, creating a visually fuller and more expansive costume.
- f) Long silver-colored trousers (Dhoti)
These trousers have a color matching the cloak, reinforcing the dominant color of the Werkudara character.

The addition and development of design elements in the costume of the 10th Kresnayana performance were carried out to emphasize the concept of acculturation with Indian Mahabharata. This is reflected in the adjustment of costume volume, which tends to widen in certain areas, such as around the ankles and the jarik. In addition, changes were also made based on the creator's creative process to establish a distinctive visual identity for the performance.

In addition to additions and developments, the creative process also includes the reduction of elements. The elements reduced in Werkudara's costume design in the 10th Kresnayana performance are:

- a) a) Kelat Bahu Balibar Manggis
This armlet, which in the conventional costume resembles a split mangosteen, was reduced for the dancer's comfort.
- b) b) Celana Cinde Wilis
These knee-length trousers were also reduced for the dancer's comfort and to clarify the visual accent of Indian-style Mahabharata costume acculturation, which appears more voluminous in the lower part of the costume.
- c) c) Porong Nagaraja
This motif, located on Werkudara's thigh, has been applied in various ways in different existing costume variations. The motif has not yet been incorporated into the costume design because the creator is still exploring suitable materials and design options.

The reduction of elements in Werkudara's costume in the 10th Kresnayana performance was carried out as part of the creative process to achieve harmony, dancer comfort,

and optimal viewing distance for the audience. Reduction also occurred because of limitations in the creative process, particularly in the thigh motif. The fact that the final form of this motif had not yet been realized in the 10th Kresnayana performance demonstrates the designer's care in refining the work. This shows that the decision to reduce elements was not merely a matter of elimination, but involved functional and aesthetic considerations to support the performance and its artistic vision.

The overall comparison of Werkudara's costume between the conventional form and the form used in the 10th Kresnayana performance is presented in the following table:

Table 1. Comparative Study Results of Conventional Werkudara Costume and Werkudara Costume in the 10th Kresnayana Performance

Design Element	Conventional	10th Kresnayana	Description
Crown/Headpiece	placed on the forehead. Incorporated into the Jamang (part of the kuluk or crown).	None modification	Similarity
Sumping Pudhak Ear Ornament	An invented pandan flower reseimbling drops of water. Rarely worn.	None modification	Similarity
Earrings on Dance Costumes	Because they are interpreted as being integrated into the sumping.	None modification	Similarity
Armlet	An armlet resembling a split mangosteen.	Reduced for dancer comfort and to emphasize the	Reduction

		acculturation accent of Mahabharata costume in the Indian style	
Bracelet	An armlet resembling a split mangosteen.	Reduced for dancer comfort and to emphasize the acculturation accent of Mahabharata costume in the Indian style	Reduction
A large thumbnail	Kuku pancanaka, a thumbnail and sharp like the tip of an elephant tusk.	None modification	Similarity
A necklace shaped like a snake that	Kalung Naga Banda, coils around the neck.	None modification	Similarity
Belt/ stagen Bara-bara	Cindhe Paningset Bara Binelah Numpang Wentis.	Bara Binelah replaced by Bara Pedang Tumpuk and Rapek to cover the opening of the Kupu Tarung jarik model and add volume around the waist.	Development
Main cloth with a checkered pattern in white	Kampuh Poleng Bang Bintulu, a	Kampuh Poleng Bang Bintulu	Development

	cloth with a black, red, and yellow.	replaced by cloth with a distinctive poleng pattern from Bali, selected because it more harmonious.	
Black Trousers	Cinde Wilis trousers, knee-length trousers. Adapted into made of velvet decorated with sequins and sometimes embroidery	Long trousers colored silver (Dhoti), with a color matching the cloak reinforcing the dominant color.	Development
Jarik Design	Porong Nagaraja, a naga motif on the thigh on both sides. In Supit Urang	Still being explored; still under exploration; the interpretation of character (hard and reflective of attacks). Jarik design transformed into Kupu Tarung, consistent with the visual appearance of Indian Mahabharata costume.	Reduction
Additional Jarik	No additional	Jarik with a non-poleng pattern	Addition

4. CONCLUSION

The costume design of Werkudara in the 10th Kresnayana performance is a development of Javanese

Wayang Orang costume and an acculturation of Indian Mahabharata costume, forming a distinctive costume style for the Kresnayana Festival and harmonizing the character's visual appearance with the creative development of the performance. The costume of Werkudara in Kresnayana is the result of a creative process involving well-founded ideas and concepts.

This creativity was realized through the addition, development, and reduction of costume elements for the character Werkudara in the 10th Kresnayana performance. The additions included long paired hair, a silver-colored cloak, and a jarik with a non-poleng pattern and Kupu Tarung design. The developments included changes to the Gelung Minangkara, Gelang Candra Kirana, Kampuh Poleng Bang Bintulu motif, Bara Binelah, trousers, and the Supit Urang jarik model into Kupu Tarung. The reductions included Kelat Bahu Balibar Manggis, Cinde Wilis trousers, and Porong Nagaraja.

The costume design of the character Werkudara in the 10th Kresnayana performance represents a carefully considered creative innovation. The designer successfully balanced the preservation of Werkudara's familiar visual identity within Javanese culture with the integration of new elements and developments to create a distinctive performance style that incorporates Indian Mahabharata acculturation.

This section contains the conclusions of the results of the research conducted. In order for this template to be applied in an orderly manner, the author can download the template and save the file on a personal computer by changing the file name, then overlay the text in this template with the author's article, preferably gradually, without removing the subtitles, without changing the formatting.

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