

## INTISARI

*Papermoon Puppet Theatre* dikenal dengan pertunjukan boneka nirkata (non-verbal) yang mengutamakan gerak, imaji, dan interaksi sensorik sebagai medium komunikasi utama. Keunikan dalam mentransformasi benda mati menjadi *living body* menimbulkan pertanyaan filosofis mengenai pembentukan komunikasi dan pengalaman estetis yang mendalam dalam keheningan. Penelitian ini, berjudul “Pertunjukan Teater Boneka Nirkata Karya *Papermoon Puppet Theatre* dalam Perspektif Fenomenologi Maurice Merleau-Ponty,” bertujuan menganalisis secara mendalam bagaimana pengalaman kebertubuhan (*embodiment*) pemain dan boneka, dalam kerangka fenomenologi Merleau-Ponty, berfungsi sebagai bahasa utama untuk membangun komunikasi estetis dan intersubjektivitas dengan penonton.

Penelitian ini menggunakan metode kualitatif deskriptif. Data dikumpulkan melalui studi pustaka Merleau-Ponty (*Fenomenologi Persepsi* dan *The Visible and the Invisible*), analisis pertunjukan Papermoon, serta wawancara mendalam untuk menangkap *lived-experience* pengkarya, pemain, dan penonton. Kerangka teori utama adalah Fenomenologi Persepsi, difokuskan pada konsep kunci: kebertubuhan (*embodiment*), tubuh-subjek (*corps-sujet*), intersubjektivitas, *flesh*, dan peristiwa *chiasm* (persilangan). Konsep-konsep ini membedah mekanisme pengalaman pra-reflektif yang terjadi di panggung Papermoon.

Hasil penelitian menunjukkan bahwa kebertubuhan (*embodiment*) adalah bahasa utama non-verbal, boneka berfungsi sebagai perpanjangan *corps-sujet* pemain untuk mentransmisikan intensi dan emosi. Tubuh pemain maupun penonton menjadi pusat pengalaman estetis yang bersifat pra-reflektif dan afektif. Puncak komunikasi estetis ini adalah peristiwa *chiasm*, momen intersubjektif transformatif yang menyatukan tubuh pemain, boneka, dan penonton dalam satu jaringan pengalaman (*flesh*). Pertunjukan Papermoon menyingkap bahwa makna ditemukan melalui partisipasi tubuh yang hidup dalam dunia yang dipertunjukkan, bukan hanya melalui kognisi.

**Kata Kunci:** *Papermoon Puppet Theatre*; Fenomenologi Persepsi; Kebertubuhan; Intersubjektivitas; *Chiasm*

## ABSTRACT

*Papermoon Puppet Theatre is known for its non-verbal puppet performances that prioritize movement, imagery, and sensory interaction as the main medium of communication, instead of verbal narrative. The unique ability to transform an inanimate object into a living body raises a philosophical question regarding the formation of deep communication and aesthetic experience in silence. This research, titled "The Performance of Non-verbal Puppet Theatre by Papermoon Puppet Theatre from the Perspective of Maurice Merleau-Ponty's Phenomenology," aims to deeply analyze how the experience of embodiment of the performer and the puppet, within Merleau-Ponty's phenomenological framework, functions as the primary language for constructing aesthetic communication and intersubjectivity with the audience.*

*This research employs a descriptive qualitative method. Data were collected through a literature study of Merleau-Ponty's works (Phenomenology of Perception and The Visible and the Invisible), analysis of Papermoon performance recordings, and in-depth interviews to capture the lived-experience of artists, performers, and spectators. The main theoretical framework is the Phenomenology of Perception, focusing on key concepts: embodiment, body-subject (corps-sujet), intersubjectivity, and the event of chiasm (intertwining). These concepts are utilized to dissect the mechanism of pre-reflective experience that takes place on the Papermoon stage.*

*The findings indicate that embodiment is the primary non-verbal language, where the puppet functions as an extension of the performer's corps-sujet to transmit intentions and emotions. The body, of both the performer and the spectator, becomes the center of the aesthetic experience, which is fundamentally pre-reflective and affective. The peak of this aesthetic communication is the event of chiasm, a transformative intersubjective moment that unifies the bodies of the performer, the puppet, and the audience within a single network of experience (flesh). Thus, Papermoon's performance reveals that meaning is discovered not merely through cognition, but through the participation of the living body in the world being presented.*

**Keywords:** Papermoon Puppet Theatre; Phenomenology of Perception; Embodiment; Intersubjectivity; Chiasm