

## INTISARI

Wayang Wahyu adalah wayang yang ceritanya bersumber dari Alkitab. Wayang Wahyu mempunyai kemiripan dengan Wayang Purwa yakni dalam hal unsur-unsur estetika pedalangan yang terdiri dari dalang, pemain gamelan, *pesindhen*, *penggerong*, *lakon*, *sanggit*, *catur*, *sabet*, *karawitan pakeliran*, peralatan, dan penonton. Kekhasan Wayang Wahyu terdapat pada fungsinya yaitu sebagai media penyampaian kisah Alkitab. Kisah Nabi Elia yang mempertobatkan raja Ahab disajikan oleh Ki Blacius Subono dalam lakon “Hana Caraka Nabi Elia.” Lakon ini menjadi kajian menarik dalam hal struktur *lakon* (alur cerita) dan *sanggit* (kreativitas dalang).

Tesis ini menjawab persoalan tentang bagaimana intertekstualitas struktur *lakon* dan mengapa dramatisasi diperlukan dalam *sanggit*. Kedua persoalan tersebut dianalisis dengan teori estetika pedalangan, estetika resepsi, dan alih wahana. Hasil penelitian menunjukkan bahwa intertekstualitas menentukan struktur lakon dan *sanggit* yang unik. Struktur lakonnya jelas dan logis serta mempunyai keunggulan *sanggit*, namun di dalamnya terdapat dramatisasi yang tidak sesuai dengan isi Alkitab. Dramatisasi diperlukan karena Wayang Wahyu harus menampung tiga *stakeholder* yakni Gereja, penonton, dan penanggap (pengundang).

*Kata kunci: estetika pedalangan, lakon, sanggit, resepsi, alih wahana.*

## ABSTRACT

*Wayang Wahyu* is a kind of *wayang* (puppet show) in which its story is based on The Bible. It resembles *Wayang Purwa* at some aspects, especially in *pedhalangan* (puppetry) aesthetics which consist of *dalang* (puppeteer), *gamelan* players, *pesindhen* (female singers who sing with gamelan), *penggerong* (a choir group who sings with gamelan), *lakon* (this term defines three aspects of a puppet show: title of story, plot of story, and message of story), *sanggit* (the way a puppeteer employs his creativity to deliver the story), *catur* (the way a puppeteer presents dialogs of puppet characters), *sabet* (the technical ways of how a puppeteer drives/plays the puppets), *karawitan pakeliran* (voices produced by both vocals and instruments which support a *wayang* show), equipments, and audience. The uniqueness of *Wayang Wahyu* is found in its function as a media to communicate Bible stories. A story from Prophet Elijah who converted King Ahab was performed by Ki Blacius Subono entitled “*Hana Caraka Nabi Elia*”. Two aspects in this story: structure of *lakon* (story plot) and *sanggit* (puppeteer’s creativity) are the interesting parts to inquire.

This study answered problems about how intertextuality of *lakon* was and why dramatization was needed in *sanggit*. Those two problems were analysed using theory of *pedhalangan* (puppetry) aesthetics, theory of reception aesthetics, and adaptation theory. The result of the study showed that intertextuality determined unique structure of *lakon* and *sanggit*. Structure of *lakon* was clear and logical; while structure of *sanggit* excellence. However, there were some irrelevance dramatizations to the Bible story. Nevertheless, dramatization was needed because *Wayang Wahyu* had to accomodate three stakeholder: Church, audience, and event initiator.

Keywords: puppetry aesthetics, *lakon* (story plot), *sanggit* (puppeteer’s creativity), reception, and adaptation.