

The Role of Sinden in Wayang Golek: Functions And Challenges

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ABSTRACT

In this era, the artists who preserve wayang golek are elderly. The urge need of the next generation to continue the journey of this art. Especially a *sinden*, in this art the role of *sinden* is very important even almost equivalent to the *dalang*. There are many young people who already have artist legality, whether academically or not. But rarely are they willing and able to be involved in the realm of *wayang golek*. This obstacle is related to the very high musical complexity. The focus of this research is to analyze the role of a *sinden* in *wayang golek* performances, both in terms of functions and challenges. The method in this research uses descriptive qualitative, with data collection techniques through literature and field study. Literature study is in the form of theses and dissertations. This technique to analyze previous studies related to the object of research. Field study techniques, namely data collection by means of observation, interviews, document collection, and triangulation. The position of *sinden* in this performance is very important, visual aesthetics and musicality of *sinden* are very influential on the success of a wayang performance. This is a big challenge for anyone who wants to become a wayang singer. Understanding Sundanese musical knowledge and *lakon* wayang is the main asset for a *sinden*. Also the risk of social pressure by facing society's negative paradigm towards the profession of *sinden*. This study explored more deeply the specific functions and challenges of *sinden* wayang golek, visually, musically and socially.

Keywords: *Sinden, Wayang Golek, Role of Sinden.*

INTRODUCTION

In this era of modernization, the survival of traditional arts is of utmost importance. The influence of outside culture on Indonesian culture is very pronounced, especially in the traditional arts sector. One of them is Wayang Golek. This art with the highest complexity must be able to compete with modern art that is minimalist and practical. The complexity of this art is in the performance component which uses a set of gamelan, *sinden*, and also *nayaga* / accompaniment which is not small in number. These things are certainly

a consideration for people in this minimalist era.

The crisis of the birth of a new generation of wayang golek *sinden* is increasingly visible and felt, a lot of wayang golek performances are accompanied by old artists. Although there are already several groups whose accompanists are young people, but more specifically the accompanists are not *sinden*. Until now, senior *sinden* still dominate wayang performances, because they have guaranteed experience and the material to be performed. This is actually a threat to the preservation of the art of wayang golek

itself. According to Yoga Agoy, a wayang practitioner, the role of sinden in wayang golek is almost equivalent to the role of the dalang (interview, February 4, 2024).

Regarding this, there are several scientific writings related to sinden. The paper discusses sinden in general, namely sinden as a singer in Sundanese music including: Devi (2023) in her writing discusses the Deconstruction of Sinden in Facing Negative Stereotypes of society. A study of a sinden who deconstructs her position in the eyes of society to be more positive by improving her own quality. One of them goes to school and is highly educated. In addition, Anjani (2022) wrote about Sundanese Sinden Stereotypes: Women's Justice in Art Expression. This paper discusses community stereotypes of sinden, almost the same as the previous paper, only what distinguishes this paper is more specific about Sundanese Sinden. In the sense that this paper discusses sinden in the Pasundan or Sundanese region.

Writings that specifically discuss the role of sinden in wayang are still counted as fingers, and even then it is not Wayang Golek but Wayang Kulit. When viewed in practice and also in essence, a sinden in wayang golek is very influential in function. That way the knowledge and even social challenges of a sinden are very tested. In previous studies, no one has revealed more specific and in-depth functions and challenges. Both from the point of view of his artistry and his social. Previous scientific writings, researchers make as a reference in order to become material for analysis. With the aim of avoiding plagiarism and is expected to perfect previous research.

In now reality, many things are considered by the younger generation to be interested and learn the art of wayang golek, especially becoming a sinden, including the case of the performance duration that

spends all night. Performances with a high level of complexity, skills and insight into Sundanese karawitan become the basic foundation to be able to follow this performance. These complexities are what make the younger generation choose not to touch the realm of this art, in addition to being musically complex but also risky to health. The author herself also experiences this case study as a young sinden in Wayang Golek, so it will be fascinating if the results of experiences and observations while working in the world of Wayang Golek can be written into reference material and knowledge. With the hope of opening the eyes of the younger generation to the understanding of this profession.

METHOD

This research uses qualitative research methods as a way of collecting data, analyzing and processing data. Qualitative research method is a method used to research natural objects, where the researcher as the key instrument is immersed directly into the object being researched (Sugiyono, 2020:09). According to Sugiyono, there are four types of data collection techniques in qualitative research methods, observation, interviews, documentation, and combined analysis.

A. Observation

According to Marshal (1995) that through observation, researchers study a behavior and the meaning attached to that behavior. Through observation, researchers will learn about behavior and the meaning of that behavior (Sugiyono, 2020:124). Observation is a research technique that involves observing an object directly. Researchers collected data using participant observation. That is, jumping straight into becoming a wayang golek singer and getting lost in the performance. Dress up,

sing, follow the habits of the wayang *sinden*. At that time, observations were made of the Giri Komara wayang group led by Dalang Apep AS Hudaya. With this technique, researchers will obtain further data and understanding regarding the functions and challenges of *sinden* wayang golek.

B. Interview

Interviews are a way of obtaining data by dealing directly, having conversations, both between individuals and individuals and groups (Ratna, 2016: 222). Interviews were conducted with several people and groups who could provide information regarding the role of *sinden* in wayang golek, including: various generations of wayang golek *sinden*, wayang golek *nayaga* groups, as well as wayang golek puppeteers. Researchers conducted interviews using two types of techniques, namely, in-depth interviews and focused interviews.

In-depth interviews, namely researchers dig up information in depth by understanding and being directly involved in the life of the informant. The questions will feel natural and seem like normal conversation. The informants in this interview were three *sinden* including Mrs. Masyuning, Nurul Cholidania, and Siti Nurajijah. Meanwhile, directed interviews are interviews with questions that have been previously prepared by the researcher. This technique seems more formal and rigid because the researcher is more focused on the list of questions. The informants in this interview were puppeteers and also wayang golek practitioners. Among them, Dalang Apep AS Hudaya, Yoga Agoy, and Lingga Angling.

C. Documentation

Documentation is data and information in the form of books, archives, written

numbers and images in the form of reports and information that can support research (Sugiyono, 2020:106). Data collection by collecting video documents of several *sinden* wayang golek figures including Idjah Hadijah and Cucu Setiawati. Scientific written documents regarding *sinden* and wayang golek, both in the form of books and scientific documents such as theses and dissertations.

D. Triangulation

Triangulation is defined as a data collection technique that combines various existing data collection techniques and data sources. Triangulation Technique uses different data collections to obtain data from the same source. Source triangulation to obtain data from different sources with the same technique (Sugiyono, 2020:134). In this method, researchers are looking for a deeper understanding of the data that has been found regarding the role of *sinden* in wayang golek.

This method is certainly a scalpel on how "The Role of *Sinden* in Wayang Golek" from the beginning of the practical and theoretical process, the process of complexity and complexity in learning to become a full *Sinden*. Donatus (199:2016) explains that this method refers to quality which means nature, quality, level and meaning. It is observed, described understood and interpreted.



Chart 1. Data Triangulation techniques

RESULT AND DISCUSSION

Wayang Golek is still one of the typical arts and is very popular with the public, especially in West Java. Wayang is derived from the word "wayangan" which means shade or shadow. While Golek is taken from Javanese which means "looking" as well as other meanings according to KBBI "Golek" means doll. So it can be interpreted that wayang art is formed through delusion or imagination visualized with objects made from natural materials such as animal skins, wood, leaves and so on. These materials are formed to resemble humans, animals, properties according to the needs of each story presented in the wayang performance.

Agisfi (83:2023) Mahabaratha and Ramayana stories are the topics of the Wayang performance because for Buddhism these stories are a source of moral teachings. The paradigm of society at that time considered wayang shows as a complete entertainment medium, both visually, musically and even literarily. Every story performed gives the meaning of moral education and the value of life, no wonder this art is very popular among the noble people to ordinary people.

In the 15th - 16th centuries AD the Hindu-Buddhist Majapahit kingdom collapsed, and was replaced by the Demak sultanate which embraced Islam. The establishment of the Demak kingdom marked the beginning of the spread of Islam in Java through the Wali Songo preaching organization (Vindalia: 20: 2022). This is very much related to the development of wayang golek in that century. The social conditions of Javanese society in that century were very thick with culture and tradition, making Sunan Kalijaga's opportunity to spread the teachings of Islam through an art form, namely Wayang. Sunan Kalijaga acted as a dalang who was very popular, the

wayang performance was modified in such a way as to incorporate da'wah - da'wah in it (Vindalia: 22: 2022). After the spread of Islam by Sunan Kalijaga, until now wayang stories with Islamic patterns have become standardized, this is related to the factors of Indonesian society, especially the Javanese region, which is predominantly Muslim.

According to Apep AS Hudaya, a Wayang Golek Dalang, the art of Wayang Golek, especially in West Java, began during the reign of Raden Aria Adipati Wiranatakusumah II (Regent of Bandung 1794-1829). At that time Dalem Wiranatakusumah II invited a shadow dalang from Tegal, Central Java, named Ki Dipa Gunapermana, to create Wayang Golek. Starting from the appearance and character of Javanese shadow wayang, the Sundanese Wayang Golek was successfully made by presenting a spectacle that was quite attractive and dynamic so that the art of Wayang Golek was more acceptable. Sundanese wayang that developed in the Bandung Regency government lasted until the reign of Raden Aria Adipati Wiranatakusumah IV. Starting in the 19th century, the art of wayang in West Java developed more rapidly until now (Interview, December 28, 2024).

The art of wayang golek has high complexity, both musically and as a whole performance. This art unites various types of art into one unit including Sundanese musical, visual arts, theater arts, and also literary arts. The musical arts in wayang golek include almost all musical arts present in wayang performances including kiliningan, jaipongan, pencak silat, kawih, and so on. Fine arts are applied to the appearance of properties such as *gugunungan* and wooden puppets carved with various wayang purwa characters. Theater art is very visible from the beginning to the end

of the form and character of each wayang played, expression, soulfulness, mastery of the story or play of a dalang. The last is the art of literature, every play performed uses Bahasa kiasan. If in Sundanese it is called Panca Curiga, namely Silib, Sindir, Siloka, Sasmita.

The musical element is the most important and distinctive support in wayang performances. People always flock to watch wayang because they are interested in the musical elements. If wayang golek is not accompanied by musical elements, then wayang golek is nothing but listening to a fairy tale (Natapradja 253: 2003). In contrast to today, people consider Wayang Golek performances as entertainment that fills their nostalgic space, especially among adults and the elderly. Even though people's interest in wayang golek performances is different, every era that passes, this art still has its own market. Both artists and the general public.

Lingga Angling, a practitioner and a dalang of wayang golek, said that all artists in the performance of wayang golek have their respective roles. In relation to wayang performances there are special provisions, for example song performances are based on certain performance conditions and time duration. Every song that is performed is usually planned and informed by lurah sekar (who organizes the arrangement on stage), but for the benchmark, the saron player gives the signal for the song to be played. So the saron player must master the entire play, plot, and the aspect of music. So many people say that wayang is the peak of an artist's creativity. Artists who have entered the area of wayang golek are considered true artists.

A. Sinden in Wayang Golek

In general, the term sinden is defined by the community as a traditional singer

with the gender of a woman. Sinden is given to a woman who sings accompanied by gamelan and also sings in wayang performances. Saraswati (in Anjani, 2022) says that the term sinden comes from the word "pashindian" which sings songs. It can also be called waranggana which is taken from "wara" which means woman and "anggana" which means alone. So it can be concluded that sinden in this sense is a female singer, explaining more towards gender. There is a reinforcing statement regarding the term sinden, namely the term sinden in karawitan is a . "Juru Kawih" (singer), this term is an important designation, becoming a title for someone who has understood the art of voice according to the karawitan standard (Natapradja, 253: 2003). In the context of Sundanese musical art, the term sinden gives a specific characteristic, namely female singers who only sing the Jaipongan, Kilingan and Wayang Golek types of art.

It is not certain when sinden were first included in wayang performances. However, in 1969 Ki Dalang Baradja was accompanied by a sinden in his wayang performances, namely Ibu Arwat. At the same time there was also a famous sinden, namely Ibu Mene from Ki Dalang Kayat's Wayang Golek group (M.A. Salmun in Natapradja 254: 2003). Apep As Hudaya said that the presence of sinden in wayang performances both in wayang golek and wayang kulit coincided with the emergence of the art itself. Sinden has an important role as a supporting factor in the integrity of a wayang performance. The history of the formation of wayang golek cannot be separated from wayang kulit as the basis of inspiration, the presence of sinden in wayang did not escape being initiated by wayang kulit. Supriyanto (170:2019) said the presence of sinden was marked by

the entry of electricity and loudspeaker technology in Malang. This technology is used in traditional performing arts communities including wayang. So in the 1960s, the emergence of teledok as a sinden in the wayang pakeliran art community.

In connection with the research on a sinden in wayang golek, researchers dug up information and experiences from three sinden. These four sinden are a wayang golek sinden, of course each sinden has different experiences, backgrounds, and ages, including:

1. Masyuning

Is a sinden who is senior. It has been 25 years of career in the realm of Wayang Golek. Masyuning is also the most legendary sinden puppeteer Abah Asep Sunandar Sunarya. After Abah Asep died, Masyuning remained loyal to the Giri Harja group by continuing his career with Abah Asep's son Yogaswara Sunandar Sunarya. Currently, at the age of 50, she is still active as a wayang golek sinden in the Giri Harja 3 Putra group. Masyuning is also a teaching staff, namely a special lecturer in Vocal Kepesindenan at ISBI. Bandung.

2. Nurul Cholidania

A multitalented sinden, one of the alumni of ISBI Bandung majoring in Karawitan. Nurul has many achievements in the field of traditional vocals, including: Tembang Sunda Cianjuran Champion by Damas 2023, Best Sinden in Binojakrama wayang golek 2021, also Kawih Wanda Anyar Champion 2023. Currently, Nurul is a sinden of Giri Harja with Dalang Dadan Sunandar Sunarya with the group Putra Giri Harja 3.

3. Sri Nur Ajijah

Young sinden who is an ISBI Bandung student majoring in Karawitan. Siti began to explore a career by applying her learning at the campus by joining the Giri Komara

puppet group led by Dalang Apep AS Hudaya.

Research conducted on the three sinden produced information related to the process of becoming a sinden. These sinden explain the theoretical and practical functions of a sinden in wayang golek, of course musical, psychological, and social challenges are included in the elements of the journey. The results of these conversations become material for analyzing the functions and challenges of a wayang golek sinden from different generations and backgrounds.

FUNCTION

A. Function Visually

The complexity of wayang golek performances certainly affects various aspects of its supporters, including sinden. In wayang golek performances, the role of sinden is very important, both aesthetically and musically. Aesthetically, the sinden provides visual and performative beauty on stage that attracts the audience of wayang golek. This is corroborated by Budiarti's (2013) statement that through the quality of character, charisma, virtuosity and attractiveness a sinden is able to animate a performance. the presence of sinden tends to be the focus of public attention.

Apep also mentioned that sinden is a "*Kembang panggung*" which in a sense is something that beautifies the stage atmosphere visually and also aura. Empirical reality shows that sinden has indeed become one of the main attractions in the hearts of the community in the past until now. A sinden has its own charm, in terms of visual appearance and the beauty of its voice. Like the phenomenon that occurred in 1950 until the beginning of the year in Masyuning's writing (2018), the puppet troupe experienced a situation where the popularity of sinden was able to defeat the dominance of the popularity of

a puppeteer. This phenomenon Masyuning knew from a padalangan seminar with a paper entitled “Kalungguhan Dalang Sareng Sinden” a comparison of the powerlessness of a puppeteer caused by the popularity of sinden who dominated at that time. This paper was written by a dalang named Elan Surawisastra.

B. Function Musically

Dalam hal Musically, the sinden function is very important and complicated. Analogized by M.A Salmun in his book if the dalang is the right hand of a wayang performance, then the sinden is his left hand. So you can imagine how important the sinden position is in the performance (op.cit, 253: 2003).

Lingga also said that there are several functions of sinden musically, in this case the role of sinden supports every atmosphere of the play by filling the gamelan accompaniment with songs, or in karawitan language called *lagu jalan*. Arkuh songs or songs with certain positions are filled with songs with lyrics adapted to the scene that is happening. For example, in the ibing Maktal scene with the song Gawil.

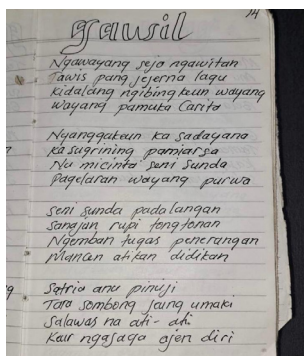


Figure 1. Gawil song lyrics Mayang (Source: Krismayanti, 2024)

The lyrics above describe the start of the wayang performance. There are also other gawil songs that are performed as accompaniment to a dance, so the lyrics are different from those of the previously mentioned gawil. Here’s an example:

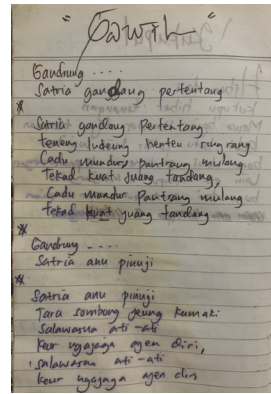


Figure 2. Gawil song lyrics Mayang (Source: Krismayanti, 2024)

The lyrics used by sinden in singing perceive the scenes and characters that are being played, so it felt and help the meaning that the dalang wants to convey to the audience. In accordance with its function that sinden is the most important supporter of atmosphere and story.

According to Masyuning, a sinden practitioner of wayang golek and a lecturer at ISBI Bandung, sinden has another role, besides singing *Lagu Jalan* with lyrics adapted to the scene and play. Sinden also performs kiliningan songs that are intact without being adjusted to the scene. In general, these songs are performed when the dalang is resting. Dalang signals the saron player to perform the whole song or the term in Karawitan called the finished song. In this moment, the audience and also the celebration figures who are present usually ask the sinden to perform the songs they want. This moment is included in the context of the usual kiliningan entertainment. The lyrics and music become the core life of the wayang performance, the ambience created is able to convey the story with a dramatic atmosphere and is well conveyed to the audience.

In the lyrics of the songs performed by sinden here is a delivery of advice, life guidance, aphorisms, and struggles that are worth listening to. With the aim of providing

moral education in society indirectly. The sinden's task is actually to convey the message of life for the community through the lyrics and strains of her voice (op.cit, 254: 2003).

CHALLENGES

A. Musically Challenging

According to several sinden in the newest generation, to become a sinden of wayang golek, one must be able to master the knowledge of Sundanese karawitan. One of them was explained by Nurul Chd (Nunu) sinden in the Putra Giriharja 3 wayang group, that a sinden must be able to fulfill the musical and emotional role of the wayang story. The trick is that each song sung is in accordance with the story presented, as well as being background music in a movie. Siti Nur Ajijah (a very young sinden in wayang golek) added that another challenge of being a wayang sinden is related to health conditions. Because this wayang performance is usually presented all night long from 9:00 p.m. to 4:00 a.m. in the morning. Resisting drowsiness and maintaining focus so that the show continues to run smoothly is quite a difficult challenge for people who do not have the intention and extraordinary affection for this art. Apep As Hudaya also mentioned that the artists who will survive in wayang golek are nu duriatan artists, meaning artists who have a special affection for the preservation of wayang golek art.

In addition to facing social challenges, a wayang golek sinden is faced with complex musical challenges. According to Masyuning, musically the most basic thing for a wayang sinden is to master the nyinden technique. One of them is the accuracy of the sound captured and produced, or sensitivity to the tones in Sundanese music. The tone in karawitan terms is called "Ttilaras" taken from the word "Titi"

which means ladder and "Laras" means tone. In Saepudin (2015:53) Sundanese karawitan has a master barrel, Salendro. Other tunes include Pelog, Madenda, and Mandalungan. These tunings form the basis of the theory in Sundanese karawitan.

Still related to titilaras, a sinden must understand the position or the arc of the song. In Sundanese karawitan there is something called "Patet" which is used as a benchmark. Patet according to Raden Machyar in (Sopandi, (2015:57) is patokaning raras (basic tone) and also as renaning raras (tonics) of a lagon. The term lagon here is defined as the location of patokaning raras and renaning laras in titilaras. There are five patets in Sundanese music including Nem, Loloran, Sanga, Singgul, and Manyuro. The five patets are summarized in a patet scheme that serves to facilitate, or can be referred to as a formula.

Tahapan Patet	Posisi				
	Patokaning Laras	Panglangen	Pangaget	Pangrena	Pancer
Nem	I	II	III	IV	V
Loloran	1	2	3	4	5
Manyuro	2	3	4	5	1
Sanga	3	4	5	1	2
Singgul	4	5	1	2	3
	5	1	2	3	4
	Nong	Nong	Get	Gong	Cer

Table 4. Sekar Gending Documentation

In wayang golek as a whole, only three patets are used: patet Nem, patet Sanga, and patet Manyuro. The use of patet is adjusted to the atmosphere of each scene (Natapradja 257:2003). This is the division of time and the patet used in the current wayang performance:

1. Act I at 9pm to 11pm uses Salendro Patet Nem.
2. Act II at 11 am to 2 am uses Salendro and Madenda Patet Mayuro tunes adapted to the scene.

3. Act III at 2 to 3 o'clock uses all the tunes in Patet Sanga. The barrel used is adjusted to the character of each scene.

When a sinden understands the titilaras that include patets, the creativity in the use of tunings presented in wayang performances will be more wild and diverse.

function in wayang performances. After both are mastered, the next level is the correct use of the tuning. This is related to the provisions in the wayang performance, one of which "time" determines what song will be performed and what barrel is used. This is useful for reading the situation and conditions of the dynamics of the performance and the audience. The graph of the wayang performance usually goes uphill, judging from the beginning of the songs performed - gede songs with the dominant salendro barrel. When it's late at night, the songs used are fresher in both tempo and singing. They also usually use several tunings.

In essence, a wayang golek sinden is required to be qualified in the knowledge of Sundanese musicianship in which there are various elements of art. So it is often said that the art of wayang golek is a highlight of the arts - the arts that exist in Sundanese music. A sinden who has been involved and entered into the realm of wayang golek, of course, has tested her knowledge and creativity in music.

B. Socially Challenging

The sinden profession in the eyes of some people is considered negative. Some of the factors are related to the appearance of a sinden who wears kebaya by emphasizing sensuality on her body. This is considered to attract attention and seduce the opposite sex. As discussed by Rosyandi in Anjani (05:2022) the labeling attached to the sinden then gradually turned into a stereotype that sinden are

seductive women and can satisfy men's sexual desires. The stereotypes attached to women who work as sinden make sinden or waranggana a marginalized group.

The challenge of being a sinden is very difficult, especially being a wayang golek sinden whose performances are performed at night. Public responses are one of the risks that a sinden must face. Meanwhile, in terms of performance, it is required to be professional, regardless of whether the artist is not in good condition. Budiarto in Anjani (04: 2022) states that one of the factors causing this is a patriarchal culture, from this culture and conditions arises the dominance of men over women, both in domestic life and in society. Patriarchy that is widespread in various societies puts women in a culturally and structurally unfavorable position.

Another factor when viewed from the reality of a sinden has its own charm and aura when on stage. Not just talking about the visuals of a sinden, but a melodious voice and qualified skills. This certainly makes the audience mesmerized and even has a deep impression on the overall sinden appearance. People who admire sinden are mostly men. Many are amazed by the charm of a sinden. This phenomenon is certainly very normal and natural for an artist who always appears with beauty. Things like this not only affect the views of the community, but also affect the social life of the sinden.

The life of a wayang golek sinden as an ordinary person is often not good. Many of the sinden have families that are not harmonious, divorced, even married several times. This has become an open secret to the artist environment. Researchers also know this phenomenon and try to analyze from several cases. The main factor in the loss of family harmony in a sinden is based on the

loss of a wife and mother figure. A wayang sinden usually starts the show at 9 pm to 4 am. Also, the places and events of wayang golek performances usually go to remote areas and have to travel several hours. It can be imagined that there is no time for a sinden to take care of her family, especially her husband and children. But this can be overcome when a sinden is married to a wayang artist as well, either the nayaga or the puppeteer.

This phenomenon has led to a certain analysis of a sinden. One of them is Jaeni (2011) who says that this phenomenon is a process of maturing of an artist. The courage to bear social risks when an artist achieves popularity. When an artist has the status of 'widow', her artistic surs shine even more in the eyes of her fans. As a widow they will experience the emptiness of life, when they will devote their activities and creativity to art. The stage seems to be their little world with all the joys and sorrows. Indeed, in reality, sinden - sinden who are widows are more focused on their artistic profession than their social life.

From this phenomenon, it does not make all sinden with high popularity have such a social life. There are also sinden maestros who are only married to one man and even those who are not married at all. Among them is Mrs. Idjah Hadijah, a sinden who is also the wife of a famous puppeteer in Karawang, Dalang Cecep Supriyadi. Mrs. Euis Komariah, a multitalented maestro and wife of Jaipongan maestro Gugum Gumbira. Also Mamah Yoyoh Supriyatin is a sinden maestro with the talent of playing kacapi and guitar, she has never been married.

So from several case studies that exist when becoming a wayang sinden, it has become a social risk that must be able to be faced.

CONCLUSION

Being a sinden there are many things that must be fought for and sacrificed. However, there are many positive findings in a traditional art that has an impact on life. Wayang golek provides many philosophies of life from various aspects of its supporters. The efforts of the younger generation who are aware of this, began to make movements in various ways, one of which is with research and studies. Providing knowledge and explanation of traditional arts with the aim that people are able to appreciate at least foster awareness to maintain and love.

Masyuning, one of the famous sinden in West Java, is an inspiration for many young artists, especially sinden who are just exploring the world of wayang golek. Her achievements as a wayang sinden since childhood led to a better life as a sinden, thanks to her skills and knowledge Masyuning became a Karawitan Lecturer with the specification of teaching vocal Kepesendenan. Case studies like this prove that a sinden is also able to balance a career with education and is able to have a bright future.

The connection with this research is to explain how extraordinary a sinden is, especially a sinden of wayang golek. Art has merged into her soul, no matter how complicated the process in art is not a barrier. With the belief and evidence that art is able to provide a decent life for the perpetrator. In addition to living and being lived by art, indirectly it is also one of the people who save the nation by maintaining and preserving traditional arts.

Sugesstion

In the research process regarding the Role of Sinden in Wayang Golek, researchers have explored as much information and data as possible. The results of this research

are presented by researchers in this article. The researcher realizes that there are still many shortcomings in this paper, therefore the researcher will provide several suggestions for future writers, including:

1. In studies and research related to sinden in wayang golek, there is still a lot of information and data that can be obtained. Banyak sudut pandang lain yang belum digali mengenai sinden wayang golek.
2. In presenting the research results, it is hoped that it will be more detailed and informative than the previous article.

The researcher hopes that the shortcomings in this paper can motivate future writers to do better.

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