

ETHNOGRAPHY OF CULTURAL COMMUNICATION WAYANG GOLEK MADE FROM WASTE IN BOGOR CITY, WEST JAVA

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Abstract

This research discusses the cultural communication of *wayang golek* performances made from waste in Bogor City, West Java. In the midst of the phenomenon of cultural degradation in big cities, Sanggar Edas Bogor City is still maintaining the existence of *wayang golek*, especially maintaining cultural preservation while caring for the environment. This research uses an ethnographic communication approach which consists of three stages, communicative situations, communicative events, and communicative actions. This research, which was conducted from 2023 to 2024, used descriptive qualitative research methods through observation data collection, interviews and documentation studies. The research results show that the three stages of the ethnographic communication study model, namely the communicative situation, explain that the conditions when communication occurs in a *wayang golek* performance are adjusted depending on the place, time or communication activities in a *wayang golek* performance. The second stage, namely communicative events, explains that communicative events include all of the components and complete devices, starting from the purpose of communication, common topics through messages related to awareness of environmental damage due to uncontrolled waste, involving participants who use the same language varieties, maintaining Sundanese language rules. the same way to interact in a *wayang golek* performance. And the third stage, namely communicative action, is the process of exchanging environmental messages, ideas and feelings between the *dalang* and the audience.

Keywords: *Communication Ethnography, Wayang Golek, Waste, Cultural Heritage, Environmental Awareness*

1. Introduction

There is something interesting in the city of Bogor with the existence of Sanggar Edas, which to this day still represents Sundanese culture through *wayang golek*. As is known, the city of Bogor is in an area where the population is already heterogeneous, the local community is assimilated by immigrants from the Bogor area and its surroundings (Jakarta, Depok, Bekasi, Tangerang, the borders of DKI Jakarta, West Java and Banten). Therefore, it is not surprising that society has different languages, ethnicities and cultures. Sanggar Edas is located in Kampung Wangun, Sindangsari Village, East Bogor District, Bogor City, founded on October 28 2008 and has become a special attraction, because the *wayang golek* is made from 5 waste materials which are reused.(*recycle*), such as Langgir Badong, Boboko Logor, *Wayang Hihid*, *Wayang Kaleng*, Awi Rangga.

Edas Art Village Studio innovates in making various *wayang* characters through empowering local communities and also practicing traditional arts taught by Ade Suarna, head of Sanggar Edas Bogor.



Figure 1.
Edas Art Village Gate, Bogor
made from woven bamboo waste

Wayang golek is a form of traditional performing art from West Java, Indonesia. *Wayang golek* uses wooden *wayang* called "*golek*" which are operated by *dalang* or movers. *Wayang golek* performances are usually accompanied by epic stories taken from various sources, including the Ramayana and Mahabharata, as well as other stories adapted from Javanese mythology and folklore. *Wayang golek* is considered to have a strong existence in West Javanese culture and has been an integral part of local people's lives for centuries. *Wayang golek* performances are not only entertainment, but also a means of conveying moral values, ethics and local wisdom to the audience. Apart from that, *wayang golek* also has an important role in maintaining and preserving Indonesia's cultural heritage. These values are socialized by puppetry artists and women who adhere to the *dalang* code of ethics. The code of ethics for puppetry is called "Sapta Sila of Honor for West Java Puppetry Artists" (Koentjaraningrat, 1990).

In recent years, *wayang golek* performances have experienced a decline in popularity among urban communities due to globalization and modernization, but many efforts are still being made to preserve and promote this art both at home and abroad. Through art festivals, performances and education, *wayang golek* will continue to live and develop as part of Indonesia's rich culture. As a form of traditional Sundanese art, *wayang golek* is an important cultural heritage that continues to be celebrated and preserved (Ma'ruf, 2018). The performances are always packaged as cultural tourism attractions, but face the challenges of modernization (Darsono, 2020). The art form of *wayang golek* has been revitalized by puppeteer or *dalang* Asep Sunandar Sunarya who creatively innovated to maintain its traditional essence (Muh, 2014). Several *wayang golek* performances are still held, such as cultural tourism attractions at Saung Angklung Udjo Bandung (Priyanto & Budiman, 2020), traditional craft arts can be developed with various strategies according to the goals to be achieved (Sudana, 2021). These studies collectively highlight the enduring significance and development of *wayang golek* presentations in Sundanese culture.

Refer to research (Imelda et al., 2022) Discussing the art of *wayang tin* at Sanggar Edas, Bogor City, is a form of social criticism. Sanggar Edas uses waste to convey environmental messages in social life. The aim of this research is to describe the process of how *wayang tin* is formed and the function and position of canned *wayang* art in the performing arts. The use of waste becomes something valuable by presenting *wayang* stories combined with dance movements containing social criticism about natural disasters. The art of *wayang tin* in a performance art functions as a means of entertainment, a means of social integration, a means of education, and a means of social criticism which serves as a reminder to society of the importance of protecting the environment and contains social values in society such as the value of togetherness and cooperation.

Cultural preservation as well as environmental concern is interesting to research from a communication perspective. Culture and communication are interrelated, so it is very easy to interpret communication as culture and culture as communication. Cultural communication is a way of conveying messages that come from an agreed cultural background. Individuals communicate with the aim of establishing relationships with the environment. The area has its own culture. Cultural communication can also be interpreted as the rules or way of life of a group of people who

have reached an agreement. Cultural similarities in perception usually lead to similar meanings of social facts or social events, with their different cultural backgrounds influencing individual communication practices and communication styles.

Through an ethnographic approach, cultural communication looks at how culture and communication interact with each other, how communication is carried out in a particular cultural context, including unique norms, values and communication practices. By understanding cultural communication in more depth, we can better understand how culture influences the way we communicate, and vice versa, how communication influences and shapes culture. Ethnography of communication can also help in analyzing cultural differences in communication, as well as understanding how communication can be a means of strengthening or destroying intercultural relationships. Cultural communication plays an important role in building cultural identity and maintaining traditions. This means that through communication, cultural values, norms and symbols can be maintained and preserved.

By studying cultural communication, we can understand how communication is used to build and strengthen cultural identity. Apart from that, cultural communication is also important in the context of globalization. In an increasingly connected world, we frequently interact with people from different cultures. Understanding cultural communication can help us communicate effectively with people from different cultural backgrounds.

In cultural communication research, the ethnographic approach to communication is relevant in this paper. This approach allows researchers to understand in depth communicative interactions in specific cultural contexts. By observing and analyzing communication patterns, the values, norms and symbols inherent in society can be revealed. Ethnography of communication also allows researchers to understand how communication is used to build cultural identity, maintain traditions, and overcome cultural differences that may arise. Thus, research on cultural communication through a communication ethnography approach provides in-depth insight into how communication and culture influence each other in *wayang golek* performances made from waste. This is important for understanding the complexities of intercultural communication and promoting better cross-cultural understanding.

Concern for the environment allows Sanggar Edas' creativity to package art from used goods into valuable performances. Ade Suarsa's utilization of canned waste produces canned *wayang* as an art form of procession that entertains and educates the public with the stories it tells and restores the value of local wisdom and culture with canned *wayang* games that are displayed.

This research aims to see the communicative situation, communicative events and communicative actions in waste-based *wayang golek* performances in the Edas Arts Village, Bogor City, amidst the phenomenon of local cultural degradation in urban areas.

2. Method

This research uses an ethnographic communication approach which consists of three stages, communicative situations, communicative events, and communicative acts. This research, which was conducted from 2023 to 2024, used descriptive qualitative research methods through observation data collection, interviews and documentation studies. The informants in the research consisted of the owner and manager of Sanggar Edas Bogor (Ade Suarna), Ki Dalang (Suwandi Sukryaputra), Ki Dalang Suwandi as the teller of the story (message) and the puppet performers and performers, as well as supporting informants for the audience of *wayang golek* performances, as part of triangulation data, the researcher interviewed an expert informant, an observer of Sundanese culture and an academic (Dr. Achdiat, M.Si).

This research uses a communication ethnography approach to analyze culture from a communication perspective which focuses on communicative behavior through the culture of *wayang golek* performances. The art of *wayang golek* is a folk theater performance art that is widely performed. Apart from functioning as a complement to the salvation or ruwatan ceremony, *wayang golek* art performances are also a spectacle and entertainment at certain events. *Wayang golek* performances are communicative activities related to culture, so they can be studied using communication ethnography. Thus, to describe, analyze and interpret communication activities based on components, namely: (1) Communication Situation, which is the context in which

communication occurs; (2) Communication Events, which represent a whole series of components in general, starting from the general purpose of communication, having the same general topic and where the participants usually use the same choice of language, maintain the same tone, and the same rules for interaction in the same setting. The same; (3) Communication Acts, are communication activities in the form of verbal and non-verbal.

This research uses an ethnographic approach which is part of qualitative research, because this method can be used to explain, describe and build relationships from the data found. This is in line with the aim of ethnographic communication studies, namely to analyze, explain and describe the communication behavior of a social group. In essence, ethnography is a knowledge base that includes ethnographic theory, research techniques and various cultural descriptions. Ethnography aims to build an organized understanding of each human culture and the perspective from which this culture is studied and researched with detailed explanations and insights into the application of cultural themes in the sphere of behavior and life in social groups.

Sanggar Edas is located in Wangun Village, Sindangsari Village, East Bogor District, Bogor City, founded on October 28 2008, has become a special attraction in Bogor City, namely using puppets made from waste materials, such as Langgir Badong, Boboko Logor, *Wayang Hihid*, Canned *Wayang*, Awi Rangga. Sanggar Edas innovates in making *wayang golek* with various characters and also to empower the local community so that people can practice traditional arts while being equipped with artistic and cultural knowledge through the formation of ethical attitudes.

Based on the statement of the head of Sanggar Edas, Ade Suarna, since its founding in 2008, Sanggar Edas has been called the pioneer of *wayang golek* made from waste at the national level and has received recognition from the City, Provincial and Central Governments, marked by the award of first place in preservation, development of art from a traditional perspective, Since then they declared the founding of Sanggar Edas. Through performances outside the city and highlighting the potential of the diversity of traditional arts, it was even used as a barometer for the "overtime" game with traditional music and art made from bamboo, until it finally won the national championship. However, the aim of establishing Sanggar Edas is not to focus solely on achieving achievement but rather on empowering the community by raising the name of the city of Bogor through traditional arts and environmental awareness.

3. Result and Discussion

Wayang golek is a traditional performing art from West Java, Indonesia, which uses wooden puppets to tell various stories. The concept of using waste as material to make *wayang golek* at Sanggar Edas Bogor is an interesting innovation to reduce waste and promote recycling practices. Using waste in making *wayang golek* can be part of environmental conservation efforts and also convey a message about the importance of protecting the environment. The creative process of creating puppet shows from waste can also be a medium for educating the public about the importance of recycling and sustainable waste management.

The waste used to make *wayang golek* varies, from wood waste, bamboo, cans, cardboard, used cloth, to plastic materials that can be recycled. By using waste as a basic material, apart from reducing the amount of waste that ends up in landfills, it can also provide added artistic and creative value to traditional art products such as the *wayang golek* Sanggar Edas Kota Bogor.



Figure 2.
Wayang Golek Made from Waste

Wayang golek made from waste from the city of Bogor is an example of creativity that combines traditional art with environmental awareness. *Wayang golek*, which is a form of traditional Indonesian art, uses wooden puppets to tell epic or mythological stories. In practice, artists or craftsmen use various types of waste. This process not only creates unique and interesting works of art, but also helps make people aware of the importance of waste management and environmental conservation. This innovation not only creates beautiful works of art, but also conveys a message about the importance of environmental conservation and creativity in overcoming the problem of environmental damage.

Ethnography of cultural communication in *wayang golek* performances made from waste is an interesting research topic. Ethnography of communication is an in-depth study of communication patterns in a culture or community, including how people interact, communicate messages, and how these messages are received and interpreted. Through a communication ethnography approach, this research can provide a deeper understanding of the relationship between cultural practices, communication, and environmental issues in the context of *wayang golek* performances.

3.1. Communication Ethnography

Communication and culture are closely related and cannot be separated from each other. Cultural influences that make people communicate. This is because culture can determine when, who communicates, what is communicated, the meaning of the message conveyed, and how to interpret a message conveyed. (Septianti et al., 2015) say that people view their world through categories, concepts and labels produced by their culture. Communication is tied to culture, ways of communicating, conditions of communication, language and language styles used, as well as non-verbal behavior, all of which are reactions to existing cultural functions. Various cultural perspectives influence people's social activities and communication behavior, including language, language style, nonverbal behavior, and communication conditions.

Ethnography is basically research that understands how people relate to each other, such as interacting and collaborating through phenomena in everyday life. Ethnography comes from the words ethno (nation) and graphy (describe), so ethnography is an attempt to describe culture or cultural aspects. Ethnography seeks to reveal socio-cultural meaning by presenting the stories of individuals, families, groups and community units through the procedures, habits and relationships between these individuals. Ethnography is important because it can construct reality. Apart from that, ethnography also explores cultural dynamics, how culture changes and develops, how culture can influence, how various beliefs interact, how culture is implemented, and how culture has an effect on a person's personality.

Communication ethnography is a study of communication patterns in a cultural community. Ethnography of communication (*ethnography of communication*) is an expansion of the speaking ethnography (Hymes, 1964). Communication ethnography is a study that focuses on the role of language in people's communicative behavior, namely how language is used in societies with different cultures. Ethnography of communication begins with the terms language and social interaction in the rules of qualitative communication research. His research follows the traditions of psychology, sociology, anthropology and linguistics. Ethnography of communication focuses on cultural codes and rituals. (Hymes, 1964) stated that ethnography is concerned with how to use situations, patterns and functions of speaking as an activity in itself.

The ethnographic study of communication, which was initiated by Hymes, has since expanded the study of how communication patterns develop in societies throughout the world. There are four assumptions about communication ethnography. First, communication between members of a culture creates a shared understanding of meaning by using shared codes. Second, there are rules and communication systems in which communicators are expected to coordinate their actions. Actions and meanings are specific in cultural community communication, the meaning of community communication has differences in the understanding of these actions or meanings. Fourth, apart from having a special attitude towards understanding actions and meaning, community communication also has a special attitude towards understanding codes, actions and meaning.

Dell Hymes (1962) stated that there are categories that can be used to compare the communication of different cultures. These categories are: (1) *ways of speaking*, researchers in this

category can look at community communication patterns; (2)*ideal of the fluent speaker*, researchers in this case can see everything that shows things that are worthy of being emulated by communicators; (3)*speech community*, researchers in this category can see the limits of community communication utterances; (4)*speech situation*, researchers in this category can see the state of community communication looking at a form of speech; (5)*speech event*, this category can look at the communication conditions of a community in considering communication utterances that are suitable for use by members of the cultural community; (6)*speech art*, researchers in this category can see one specific behavior that is defined as communication in a speech event; (7)*component of speech act*, researchers in this category can look at parts of speech acts; (8)*the rules of speaking in the community*, researchers in this category can look at the flow of guidelines for assessing communicative action; (9)*the function of speaking in the community*, researchers in this category can see the function of communication in a community. With the above understanding, it can be seen that communication ethnography plays a role in recognizing communication diversity. Apart from that, communication ethnography can also provide information about the identities used by members of cultural communities. Identity is created by the cultural community itself.

To analyze and describe communication, Dell Hymes argued that it is necessary to organize discrete units of communication activity that have known boundaries. The units of analysis are: (1) Communicative Situation, which is a condition where communication occurs, such as in ceremonies, classroom learning, hunting, fighting, cultural performances and so on. This communicative situation can remain the same or can change depending on the place, time, or communication activities of a community; (2) Communicative Events, which are a basic part of descriptive purposes. Communicative events include all of the components and complete devices, starting from the purpose of communication, general similarity of topics, and involving participants who generally use the same language varieties, maintain the same rules for interaction, and in the same setting. An event can end if there is a change in the main participants, such as a change in sitting position and a situation of silence; (3) Communicative Actions, generally continuous in nature and with a single interaction function, such as commands, requests, questions, or nonverbal behavior.

3.2. Wayang Golek

Wayang comes from the word *wayang* which means shadow, which has the meaning of showing a play through shadow. In the beginning, *wayang* was just the result of imagination or ideas drawn in a Tal leaf which then showed the results of the drawing through shadows. In addition to being known for *wayang kulit*, in West Java the most popular is *wayang golek*. The term *golek* can refer to two meanings, as a verb the word *golek* means "to search", as a noun *golek* means a wooden doll. Regarding *wayang golek*, there are two types of *wayang golek papak* (*capak*) and ancient *wayang golek* in the Sundanese region. *Wayang golek* shows have existed since the coronation of the Queen in the 16th century in Cirebon. *Wayang golek* continues to develop as entertainment and has important cultural value in the formation of the character and identity of the Indonesian nation and civilization.

The presence of *wayang golek* cannot be separated from the existence of *wayang kulit*. The spread of *wayang* in West Java began during the reign of Raden Patah from the Demak Kingdom, then spread by the Wali Songo. Including Sunan Gunung Jati who in 1568 took control of the government in the Cirebon Sultanate. He used shadow puppet performances as a medium for preaching to spread Islam. Around 1584 AD in Central Java, one of the Sunans from the Wali Songo Council created *Wayang Golek*, none other than Sunan Kudus who created the first *Wayang Golek*. In the course of history, *wayang golek* performances were first carried out by the nobility. In particular, the role of the rulers, especially the regents in West Java, had a big influence on the development of *wayang golek*. Initially, *wayang golek* performances were held by the priyayi (Sundanese nobility) in the Palace or R egency environment for personal and public purposes. The show takes place during the day. This puppet does not require screen. The shape resembles a doll made of wood (not leather like shadow puppets), like a *golek*. Therefore, it is still called *wayang golek*. There are three types of *wayang golek*, namely: *wayang golek cepak*, *wayang golek purwa*, *wayang golek menak*, and *wayang golek modern*. *Wayang golek papak* (*cepak*) is famous in Cirebon for its chronicles and legends and uses the Cirebon language. *Purwa wayang golek* with the story of

the Ramayana Mahabrata. The *wayang golek* is fun with the story of Amir Hamzah. Meanwhile, modern *wayang golek* is a new *wayang golek* creation that combines modern technology in performances such as smoke and colorful lighting.

In the context of *wayang golek* performances, using waste materials as raw materials for making *wayang* puppets can have a deep meaning. This can reflect awareness of environmental sustainability and creativity in utilizing existing resources: what is the shape of *wayang golek* puppets made from waste, whether the essence of the meaning of this form of *wayang golek* made from waste has changed or does it still have artistic and cultural value like other *wayang golek*, in words another is how the symbolic meaning is contained in the use of waste as material for making *wayang golek* puppets, how the symbolic meaning is conveyed to the audience through *wayang* performances; what is the communication pattern between the puppeteer (story teller), *wayang* puppets, and the audience, how the messages from the story conveyed by the puppeteer are interpreted by the audience; how the audience responds to the use of waste in the *wayang golek* performance, whether there is environmental awareness resulting from this performance; does the use of waste in *wayang golek* performances affect local traditions and culture; whether this triggers changes in the way society views waste and the environment, and so on, is interesting to study further.

3.3. Communicative Situation of Sanggar Edas Wayang Golek Performance, Bogor City

The communication situation in a *wayang golek* performance shows the conditions that occur during a *wayang golek* performance. For the community and *wayang golek* artists, *wayang golek* performances have an important meaning as an event that they always look forward to. The communication situation during a *wayang golek* performance is the interaction between the puppeteer and the audience through body language, puppet movements, voice and dialogue. The puppeteer communicates with the audience through the use of Sundanese "lemes" which is sometimes mixed with the Sundanese language that is used daily by the community. Dalang also uses voice intonation, facial expressions, and hand and body movements to express emotions and clarify the storyline to the audience. The audience can also respond in the form of applause or laughter as a form of interaction and appreciation for the *wayang golek* performance.

This is in line with what Ki Dalang Suwandi (one of the informants) said, that the community element as spectators here is very important, the audience gives energy to the puppeteer and receives the message from the story conveyed in the performance. Even before performing a *wayang golek* performance, there are usually things that are usually done or can be said to be rituals carried out by the dalang before going on stage to start the *wayang golek* performance, such as fasting, not eating one night before the performance, only drinking, smoking, just drinking. (*drinking coffee*) without intending to call things supernatural.

After the *wayang golek* performance begins, the audience is immediately immersed in the story line which is presented accompanied by traditional musical instruments as accompaniment to the *wayang golek* performance. They let themselves be immersed in the charm of the living wooden dolls, while enjoying every moment that tells an interesting and meaningful story. The musical instruments that accompany *wayang golek* performances also influence the continuity and smoothness of *wayang golek* performances, because traditional musical instruments provide additional magical effects in a performance, adding more depth to the story being told by the puppeteer, such as when he is sad, happy, or angry, the accompaniment The music here is very meaningful in conveying this to the audience. They enjoy every moment of an interesting and meaningful story. Thus, *wayang golek* performances are not just entertainment, but also carry moral messages and values that can inspire and move the emotions (affection side) of the audience. Even though the puppet shows are made from waste at Sanggar Edas, the communication situation in this *wayang golek* performance remains sacred, fun and lively.

Wayang golek performances using waste materials can be a medium for spreading environmental awareness among the people of Bogor and its surroundings. Communication between puppeteers (puppet performers), audiences, and event organizers can be used to highlight environmental issues such as recycling, waste management, and the importance of environmental

conservation. Through *wayang golek* performances that use waste materials, the audience can be invited to understand the concept of creativity and innovation in changing waste into items that have artistic value and new uses.

Communication between puppet performers and the audience can include stories about the importance of creativity in responding to environmental challenges. This performance can also be an opportunity to empower local communities, especially waste craftsmen, by giving them a medium or platform to exhibit works of art by expanding market reach. Communication between viewers and craftspeople can open up opportunities for collaboration and support. This communicative situation can be an opportunity to form a community that cares about the environment in the city of Bogor. Communication established between event participants can strengthen social ties and collaboration with other environmental activists which can inspire further action in society, such as environmental campaigns, recycling activities, or the establishment of a recycled art center. Thus, the *wayang golek* performance made from waste in the city of Bogor is not only an entertainment event, but also a communication channel that has an impact on building environmental awareness and empowering the community.

3.4. Communicative event of Sanggar Edas *Wayang Golek* Performance, Bogor City

Wayang golek performances tell epic stories from West Javanese mythology or folklore. The puppeteer, who is both the actor and the storyteller, uses vocal skills and skilled hand movements to bring the characters in the story to life. *Wayang golek* is also used in ritual ceremonies and always carries moral messages that are useful for life. In the context of a communicative event, showing a whole series of components in general, starting from the purpose of communication, having the same topic and where the participants use the same choice of language, maintain the same tone, and the same rules for interaction in the same setting during the *wayang golek* performance made from this waste.

The presence of *wayang* art made from waste in the city of Bogor can be a source of new appreciation and can have a positive influence on young artists in their work. Based on research (Imelda et al., 2022) The process of creating the art of tin puppets at Sanggar Edas is carried out in several steps, such as collecting used cans, sorting similar sizes, exploring the shape through drawing paper patterns, making patterns for the basic shape of tin puppets, cutting out parts of the can according to the shape, folding the ends of the can so that they are not sharp and dangerous, making decorative ornaments on cans, cutting off small ends of the can so that it looks like curly rolls, and the nailing process using ribettes to arrange the head, body, until it is exactly the same as making a normal puppet.

The Canned Puppets made by Ade Suarsa are a form of Sanggar Edas' contribution to consistent storage in the cultivated area with the results of recycling exploration by utilizing waste materials from various used cans. By creating new creative works that are rooted in tradition with adjustments to the times, it can be part of a form of social manifestation in the context of utilizing waste cans into more useful items with a touch of creative art and become a new type of *wayang* that can be played in various situations and various stories. .

Wayang art made from waste is created out of freedom that involves the emotions of the appreciator and the performer. The players dance with movements that follow the rhythm with the aim of getting saweran, so that the procession performance can attract attention and not be monotonous. The music in this art also adapts to tin materials which have been arranged based on the timbre or color of the sound that comes from the volume of water which is adjusted for the sound and arranged in position to be placed on a plank or standard made of small pieces of wood. In the art of *wayang* performance, music functions as an accompaniment to movements, accompaniment to songs, and to convey an illustration of the atmosphere.

Apart from helaran entertainment, canned puppet shows can be found at celebrations, august events, or certain events. With the existence of helaran performances, the art of *wayang* tin provides positive values such as the value of community togetherness, mutual cooperation, and cooperation in making the event a success, so that the social integrity of the community can be seen in the *wayang* art performance. Apart from that, the art of performing shadow puppets encourages society to be

better through messages conveyed regarding natural disasters caused by human activities, thus inviting people to protect nature.

3.5. Communicative Acts of Sanggar Edas *Wayang Golek* Performance, Bogor City

The final component of communication ethnography is communicative action. Communicative actions are the process of exchanging information, ideas and feelings between individuals and groups. Communicative actions can be carried out in various ways, both verbal and non-verbal. Communication involves the use of words and language, while non-verbal communication involves body language, facial expressions, and body movements.

The content of the story in the Sanggar Edas *wayang* performance is related to regret which causes sadness over the consequences of destroying nature, humans must rise up and not repeat the same mistakes. This puppet show made from waste is to convey a message to various groups that the phenomenon that is occurring is the work of humans. According to Ade Suarsa, the movements contained in this *wayang* art made from waste are traditional movements that have been combined with contemporary movements with the aim that this art can be presented to the millennial generation and foster a sense of love for Sundanese art and cultural heritage so that it can become an attraction. alone to learn it.

The communicative actions that take place in this *wayang* performance are two-way communication (*two way communication*), the puppeteer conveys verbal messages through Sundanese language which is easily understood by young people's language style regarding environmental issues and other social issues, the audience captures the message through non-verbal movements such as being carried away by emotions, laughing, frowning in disappointment, nodding their heads to express agreement with various behaviors not responsible for natural damage, and so on. The puppeteer tries to incorporate story ideas, narratives built through environmental messages into the *wayang golek* characters that are played so that the audience can feel what is being told, thereby building awareness to care for the environment.

4. Conclusion

Based on the research, it can be concluded that *wayang golek* performances made from waste provide an alternative two-way communication channel between the audience and the *wayang golek* puppeteers by highlighting the theme of preserving Sundanese arts and culture as well as building awareness of protecting the environment with a contemporary communication style, following the tastes of millennials who tend to be critical of various issues. environmental issues and other social issues. In this performance, interaction and understanding occurs between the audience and the puppeteer, communication involving the use of verbal and non-verbal language. On the verbal side, the puppeteer uses words and a mixture of Sundanese and Indonesian to convey the *wayang* story to the audience. Meanwhile, on the non-verbal side, communication involves body language, facial expressions and body movements, such as laughing, being surprised and moved, as well as being reinforced by the playing of the degung musical instrument which adds energy to the game in the *wayang golek* performance made from waste at Sanggar Edas, Bogor City. The author suggests continuing to preserve the culture of *wayang golek* art by involving the government in handling the preservation of this art culture, because apart from having benefits for recycling waste, this art is also able to improve the welfare of society in the economic sector.

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