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The Dalang's *Sanggit* Aesthetic of *wayang Potehi Gudo* Jombang East Java in *Sie Jin Kwie Ceng Tang* Story

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ABSTRACT

This research is aimed to reveal several phenomena about the appearance potehi puppetry script as the source of *lakon* for Gudo Jombang *potehi* puppetry performing art. This *potehi* puppetry script it's a comic printed and published by Keng Po address at Pintubesar number 86 Jakarta

Kota.

The source of *potehi* puppetry with *lakon* Sie Jin Kwie came from of comic texts are transformed by the dalang into the *wayang* performing art. The dalang make summarized aspect of the story in the text so that the story is not long and winded. The dalang aim the audience does not get bored. Mucic crews make *garap* on the *potehi* music, they mixed *potehi* music with Javanese music and lyric. The dalang aim for the audiences does not distance and feel not familiar with *potehi* puppet. For language use, the dalang uses Hokkien Chinese dialect and mixes it with Indonesian and Javanese language. The dalang's *sanggit* is expected to preserve the *potehi* puppet of Gudo, Jombang, East Java so that it does not extinct.

Key words : The dalang's *sanggit*. *Sie Jin Kwie Tjeng Tang Story*. Potehi pupperyt Gudo Jombang East Java.

1. Background

Potehi puppetry performing arts came to Indonesia brought by Chinese migrant centuries ago. Their arrival was in step by step because of many problems that occured in China, for example war as political reasons which caused them to run away and flee to other places or looking for money as economic reason. At first they lived in coastal areas in the community of Chinese migrant. Then made a settlement which we know as Chinatown. Eventually they intermarried with the local community, stay permanent in here and had childrens called Chinese Peranakan or *huaren*. Their culture has been acculturated with the local culture diversity in Indonesia. This wayang then spread to various cities in Java, including Gudo, Jombang, East Java. In the golden age, *potehi* puppetry was once a popular performing art, getting a good respons from the public and being eagerly awaited by the public for its performance. The fast rhytm of the music make moves the people to come and see. The story is a newly known story, base on a classic Chinese story, so that it makes people interested in watching it (Rosiana, 2018)

This was mainly due to the G 30 S/PKI political tergeting in Indonesia, followed by the issuance of the President's Instruction number 14/ 1967 prohibiting all things related to China in Indonesia, including wayang *potehi* Gudo Jombang performing arts. Potehi is not allowed to

perform in public. Special event are held behind closed doors in the temple. Previously the chairman of the event had to ask permission letter from the government. If permitted, holding performance is limited performed in the temple and watched by special their community only. Potehi puppetry performing art become static development or *mati suri* because they are not perform from 1965 until 1998 (33 years). Furthermore, the potehi puppetry performing art is in a period of receding. In New Orde era, *potehi* puppet had banned for perform in society forum approximately 33 years. Some regulations governing the existence of ethnic Chine in Indonesia, for example : (1) Presidential Instruction No 14/1967 about banned Chinese religious, belief and Chinese's culture in Indonesia; (2) Surat Edaran No. 06/Preskab/ 6/ 1967 about Chinese society in Indonesia have change they're Chinese name become Indonesian names; (3) Minister of Trade and Cooperative Decree No 286/1978 about concernring the prohibition of impoting, selling and using Chinese Language; (4) Surat Edaran SE.02/SE/ Directrate General/PPG/K/ 1998 about concerning the prohibition on publicizing and printing Chinese writing in Chinese literacy and advertising; (5) Minister of Housing Regulation No 455.2-360'1998 concerning the prohibition of land use to establish, expand and renew temples; (6) Keppres No 56/1996 dated 9 July 1996 concerning all regulation SKBRI were deleted. This happened due to the tragedy of the G 30 S/PKI on 30 September 1965 so tatt everything related China_include Potehi Puppet_ banned for perform. In reformation era 1998, Gus Dur or Presiden Abdurahman Wahid revoked the regulation and make to the growth and development of Chinese languages and culture including Potehi puppet in Indonesia. *Potehi* puppet performing art become facilities for messages about multicultural ideas, being togetherness so that there will not be inter ethnics division (Mastuti, 2014)

At 2000, Indonesia was in reformation period, Gus Dur revoked of the President's Decree number 14/ 1967 and published Decree number 60/2000 which stated that it was to restore the rights of the Chinese in Indonesia, including their arts and culture. Potehi puppet reappear, including in Gudo, Jombang, East Java. Potehi puppet in Gudo, Jombang united in the community or group called *fu he an*. Toni Harsono, a head of temple Hong San Kiong, Gudo, Jombang as coordinator *fu he an*. Harsono make network with all temples in Indonesia, become sponsorship and looking for sponsorship. Harsono also make potehi museum. Harsono aim dalang, his assistans and music crew had source of economic for his family and *potehi* puppet can be preserved (Mastuti. 2014)

They are coordinated in the *fu he an* group which accomodates the dalang, assistant of dalang and music crew. The dalang must be showing the interesting story, music, languages, perform with modification called *sanggit*. Dalang Widodo Santoso from *fu he an* group Gudo Jombang East Java do the *sanggit*. He has transformation the text *lakon* Sie Jin Kwie Ceng Tang. He changed the form of text script *lakon* Sie Jin Kwie Ceng Tang to *potehi* puppet performing art *lakon* Sie Jin Kwie We at Sanabudaya museum of Yogyakarta. He hope the *sanggit* can be socialitation the values in *lakon* Sie Jin Kwie especially heroism, natinalism, loyalty, defend the country, empathys, good attitude, trust and justice also how to find solutions to the problems. These values must socialitation to public as tools for make character building and harmony in the country.

2. Problems

Base on description about *potehi* puppet of Gudo Jombang East Java, the researchers foormulated the problems as follow:

- a. How description text script Sie Jin Kwie as the sources the *potehi* puppet Gudo, Jombang performing art?
- b. Why the dalang's do to *sanggit* of text are the sources for the story Sie Jin Kwie of the Gudo Jombang *potehi* puppet?
- c. How form of the dalang's *sanggit* in the story of Sie Jin Kwie of the Gudo Jombang *potehi* puppet?

3. Aims

- a. Described about text script Sie Jin Kwie as the sources the *potehi* puppet Gudo, Jombang performing art
- b. Described why the dalang's do to *sanggit* of text are the sources for the story Sie Jin Kwie of the Gudo Jombang *potehi* puppet
- c. Described form of the dalang's *sanggit* in the story of Sie Jin Kwie of the Gudo Jombang *potehi* puppet

4. Discussion

a. **Description Text Script Sie Djin Kwie**

Sie Djin Kwie's text is in the form of a picture story or comic. Published and printed by Keng Po having address at Pintubesar number 86 Jakarta (see attachment). This comic consists of two titles: Sie Djin Kwie Tjeng Tang and Sie Djin Kwie Tjeng Se. The title of Sie Djin Kwie Tjeng Tang consist of 26 series. Sie Djin Kwie Tjeng Tang tells of when he was young and fought to the east against Kolehok (Korea) and he won. Sie Djin Kwie Tjeng Se recounts when he attacked to the west, lost and died. He was succeeded by his son Shi Teng San. This story is adapted from one of the most popular Chinese stories. Size 29 x 22 cm. Each series consist 28 pages with illustrated and the covers fullcolour (see attachment).

The story is based on the history of Cina Dynasty during the Tang's dynasty under the reign of Emperor Thai Tjong (T'ai Tsung, 627-649 AD) there was a war between China and Kyaoli (Korea). Kyaoli once of them was among the 3 countries that were on the Korean peninsula at the time. Sie Djin Kwie (Hsieh Yen Kuei) is a mighty general who invaded the Kyaoli and he the winner of the war.

b. **The Reasons for the creation of the Dalang's *Sanggit***

Potehi puppet of Gudo, Jombang has been 33 years without perform then *fu he an* must be able to adapting to the milenial era. In milenial era young generation has different lifestyle when compared to the older generation. They used smartphoones in their daily activities. This was understood by the dalang *fu he an*, so that all performances at the temple and outside the temple were recorded in video form and uploaded to *youtube*. The group creates a channel and has a network to socialize recorded *potehi* performances. They cilaborated with local and central governments, in order to make *potehi* puppet performance at cultural festivals, temple birthdays and Chinese New Year Holidays (Imlek) market taste so that *potehi puppet* know again, is in demand, develops and does not extinct. The dalang used strategy and creativity in his *sanggit* on the stage. Creativity and modification to do as the strategy for socialitation the existence of *potehi* puppet

Potehi puppet has the values must be socialization. One of popular *lakon* the tittle is Sie Jin Kwie, it contains the values of nationalism, heroism, loyalty, and state defense. Effort to attract people

to know and want to watch *potehi* puppet. The tricks is to perform interesting performances and want to present new plays according to the tastes of the universe society called as market tastes.

If the *potehi* puppet recognized, it can be used as a means of society harmony, so that life will be harmonious.

c. The Dalang's *Sanggit Aesthetic*

The change of *lakon* Sie Djin Kwie Tjeng Tang text script form to performing art

(1) The change of form text script to performing art can see from dramatic structure in by Soediro Satoto consists of struktur thema, message, plot, characterization, setting, conflict and dialog the table :

Dramatic Structure	Text Script Sie Djin Kwie	Performing art <i>potehi</i> puppet Sie Djin Kwie
1. Thema	Heroism, loylity, national defense	Heroism, loyalty, national defense
2. Message	We must follow the good actions of Sie Djin Kwie of heroism, loyalty, national defense, good attitude, hardwork and his struggle	We must follow the good actions of Sie Djin Kwie of heroism, loyalty, national defense, good attitude, hardwork and his struggle
3. Plot	<p>a. The King Thong Tay Tjong Lie Sie Bien consulted with his ministers.</p> <p>b. Minister Kun Su Tjie Bouw Kong reported last night seeing red and black light in the air was a bad symbol that there would be war in the east area</p> <p>c. The King said he dreamed that he was attacked by a person make red and green robes carrying a machete</p>	<p>a. King Li Si Bin consulted with his minister about his dream last night. In his dream he attack by two persons, they are ridding horse and make red and green robes. Then come a person called Sie Djin Kwie make white robes saved him. Sie Djin Kwie into the dragon mouth's. King Li Si Bin want all minister looking for Sie Djin Kwie</p> <p>b. King Li SI Bin has angry because his military which bring tax item</p>

	<p>d. They are attack, seashore and was going to kill the king.</p> <p>e. Then came a swordman in white robes riding horse to help the king</p> <p>f. When he was asked gave his name and address, he is not answer, only said he came from Teng San Mountain</p> <p>g. Then came a dragon that opened its mouth. The swordsman entered the dragon's mouth. King Li Si Bin wake up</p> <p>h. Minister Kun Su Tjie Bouw Kong said the dream is nonsense and said the person in King's dream is Ho Tjong Hian his son in law.</p> <p>i. King Lie Sie Bin doubtfull</p> <p>j. Minister Kun Su Tjie Bouw Kong has tricks for become his son in law have the position as general of war</p> <p>k. King Li Si Bin has angry because his military which bring tax item tribute to the King snatched by robber his name Khay Souw Boen came from Kolekok kingdom</p> <p>l. King Li Sie Bin want attack Kolekok Kingdom</p> <p>m. King Li Sie Bin want Oet Tie</p>	<p>tribute to the King snatched by robber his name Khay Souw Boen came from Kolekok kingdom.</p> <p>c. King Li Sie Bin want attack Kolekok Kingdom. He want Oet Tie Kiong as a general of war. Oet Tie Kiong win and push. He need helped for the new general.</p> <p>d. Minister Kun Su Tjie Bouw Kong want his son in law Ho Tjong Hian as general. King Li Si Bin refused and want a minister open selection to looking for a new general of war</p> <p>e. Sie Djin Kwie registered but refused by Minister Kun Su Tjie Bouw Kong and the minister give position in the kitchen for Sie Djin Kwie</p> <p>f. King Li Si Bin saved Sie Djin Kwie and knew that his Minister Kun Su Tjie Bouw Kong lie. King Li Si Bin give punishment for his Minister Kun Su Tjie Bouw Kong and give reward to Sie Djin Kwie. Sie Djin Kwie crowned general of war and given the title as viceroy. Sie Djin Kwie go to Teng San mountain, pick up Li Kim Hwa (his wife). They were live happily in the</p>
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	<p>Kiong as a general of war</p> <p>n. Tjin Siok Po the old general sad</p> <p>o. King Li Sie Bin want Oet Tie Kiong and Tjin Siok Po competition bring a iron lion statue. Oet Tie Kiong the winner. Oet Tie Kiong choice as a general of war</p> <p>p. Oet Tie Kiong win then pus</p> <p>q. He need help from the military</p> <p>r. Minister Kun Su Tjie Bouw Kong want his son in law Ho Tjong Hian as general</p> <p>s. King Li Si Bin refused and want a minister open selection to looking for a new general of war</p> <p>t. The story about Sie Djin Kwie's daddy and mom in the village Thay pheng Tjung, Liong Boen Koan district, Shoa Shay Province. They are waiting for the children from her stomach. Then born the son, they give a name Sie Djin Kwie. Sie Djin Kwie spending his parent's money for practice kungfu. His parrents sick and died. Sie Djin Kwie follow his uncle and refused. Sie Djin Kwie hopeless and try comite suicide.</p> <p>u. Sie Djin Kwie was helped by Ong</p>	<p>palace</p>
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Bow Seng and become his best friend and finally permitted to looking for profession. Sie Djin Kwie follow anemer Tjioe and was taken as son in law. Become the husband for Tjioe's daughter Li Kim Hwa

v. The life of the poor Sie Dhin Kwie at Teng San montain, He looking for grouse bird in the forest to sell.

w. His bestfriend come and invite register to general in Li Si Bin's kingdom

x. Sie Djin Kwie registered but refused by Minister Kun Su Tjie Bouw Kong and the minister give position in the kitchen for Sie Djin Kwie

y. King Li Si Bin saved Sie Djin Kwie and knew that his Minister Kun Su Tjie Bouw Kong lie. King Li Si Bin give punishment for his Minister Kun Su Tjie Bouw Kong and give reward to Sie Djin Kwie. Sie Djin Kwie crowned general of war and given the tittle as viceroy. Sie Djin Kwie go to Teng San mountain, pick up Li Kim Hwa (his wife). They were live happily in the palace

4. Characterization	<p>King Li Sie Bin: great King</p> <p>Minister Kun Su Tjie Bouw Kong:cunning</p> <p>Oet Ti Kiong: smart, war strategies</p> <p>Sie Djin Kwie:smart, war strategies</p> <p>Li Kim Hwa:patient</p>	<p>King Li Sie Bin : great King</p> <p>Minister Kun Su Tjie Bouw Kong:cunning</p> <p>Oet Ti Kiong:smart, war strategies</p> <p>Sie Djin Kwie :war strategies</p> <p>Li Kim Hwa:patient</p>
5. Setting	<p>a) Thong Tya (the Li Sie Bin's Kingdom)</p> <p>b) Kolekok kingdom</p> <p>c) village Thay pheng Tjung, Liong Boen Koan district, Shoa Shay Province</p> <p>d) Teng San Mountain</p>	<p>a) Thong Tya (the Li Sie Bin's Kingdom)</p> <p>b) Kolekok kingdom</p> <p>c) Teng San Mountain</p>
6. Conflict	<p>a) King Li Sie Bin and King Kolekok</p> <p>b) Oet Tie Kiong and Tjin Siok Po</p> <p>c) Minister Kun Su Tjie Bouw Kong and Sie Djin Kwie</p>	<p>a) King Li Sie Bin and King Kolekok</p> <p>b) Oet Tie Kiong and Tjin Siok Po</p> <p>c) Minister Kun Su Tjie Bouw Kong and Sie Djin Kwie</p>
7. Dialog	<p>King Li Sie Bin : “aku pun mengimpi...”</p> <p>Minister Kun Su Tjie Bouw Kong: “apakah yang Baginda, impikan?”, tanya Tjie Bouw Kong</p>	<p>King Li Sie Bin: “Kapan kita pertama melakukan gerakan menyerang kerajaan Tiankolekok. Kedua, apa artinya mimpi Tim, yang bertemu panglima berwajah hijau yang mengejar Tim, mengayunkan goloknya. Saat Tim lari, justru kuda Tim terperosok.</p>

		<p>Saat Tim akan dibunuh dengan golok, datang pendekar berbaju putih, menolong Tim. Apa artinya?</p> <p>TjieBowKong:”SriPaduka, menurut saya, mimpi seorang raja, pasti suatu saat akan menjadi kenyataan. Tentang mimpi paduka, berarti kita harus berperang melawan Kolekok, kita tidak akan berhasil tanpa bantuan pendekar si baju putih Sie Djin Kwie”</p> <p>King Li Sie Bin : “di mana kita mencari pendekar Sie Djin Kwie?”</p> <p>Perintahkan Thio Shu Kwe untuk datang ke propinsi Lion Bung Kwan membuka pendaftaran kepada para pemuda yang bisa ilmu silat utuk mendaftar menjadi prajurit. Nanti Sie Djin Kwie akan mendaftar menjadi prajurit(T'ai Chiang Kun), dan kita bisa menemukan Sie Djin Kwie.</p> <p>“Terima kasih yang mulia Kao Shiang Kongcouw”</p>
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c.2. Modification with mixed languages use Chinese language Hokkian dialect, Indonesian language and Javanese language. That is can see in this dialog:

- Text Script Sie Djin Kwie

King Li Sie Bin : “**aku pun (Indonesia language) mengimpi...**” (**Javanese language**)

Minister Kun Su Tjie Bouw Kong: “apakah yang Baginda, impikan?”, tanya Tjie Bouw Kong

- Dialogue in *potehi* puppet performing art

King Li Sie Bin : “ **Tiem** (King Li Sie Bin called himself use Chinese language Hokkian dialect) said to himself “tidak habis pikir bahwa kerajaan Kolekok mengirim surat ancaman. Tiem butuh menghimpun kekuatan, Tiem mau bertanya mau bertanya kepada TjieBouwKong, minta pertimbangan, kapan Tiem harus bergerak, meninggalkan kota raja untuk menyerang kerajaan Kolekok. Tiem mau menanyakan mimpi saat tiem melihat pemandangan di gunung Hong Hong San diserang panglima berwajah bengis bermuka hijau naik kuda membawa golok panjang, mengejar mau membunuh Tiem”. “Tiem lalu memacu kuda Tim, tiba-tiba kuda Tim terperosok, waduh”. Tiba-tiba datang pendekar berbaju putih, menolong Tim, menyelamatkan Tim, dari panglima tersebut. Coba Tim mau membuka persidangan. Tim ingin bertanya kepada Tjie Bow Kong. Maka Tim minta, supaya Tjie Bow Kong, supaya masuk ke dalam istana, yaaaa”. Based on the dialogue, the dalang in the performing art *potehi* puppet (Widodo Santoso) use *sanggit* mixed Indonesian language and Chinese language Hokkian dialect.

Tjie Bow Kong: “Saya menghadap, semoga paduka panjang umur (**Indonesian language**)

Bangsoi bang bangshoiiii....” (**Chinese language Hokkian dialect**)

C.3 Modification with mixed music genre

Dalang Widodo Santoso came from *fu he an* group Gudo Jombang *potehi* puppet make the *sanggit*. In his perform he has used Chinese music and modification with Javanese song ‘*rek ayo rek*’ (see link: <https://hi-in.facebook.com/sonobudoyomuseum/videos/pentas-wayang-potehi-vol-2/494551455040738/>).

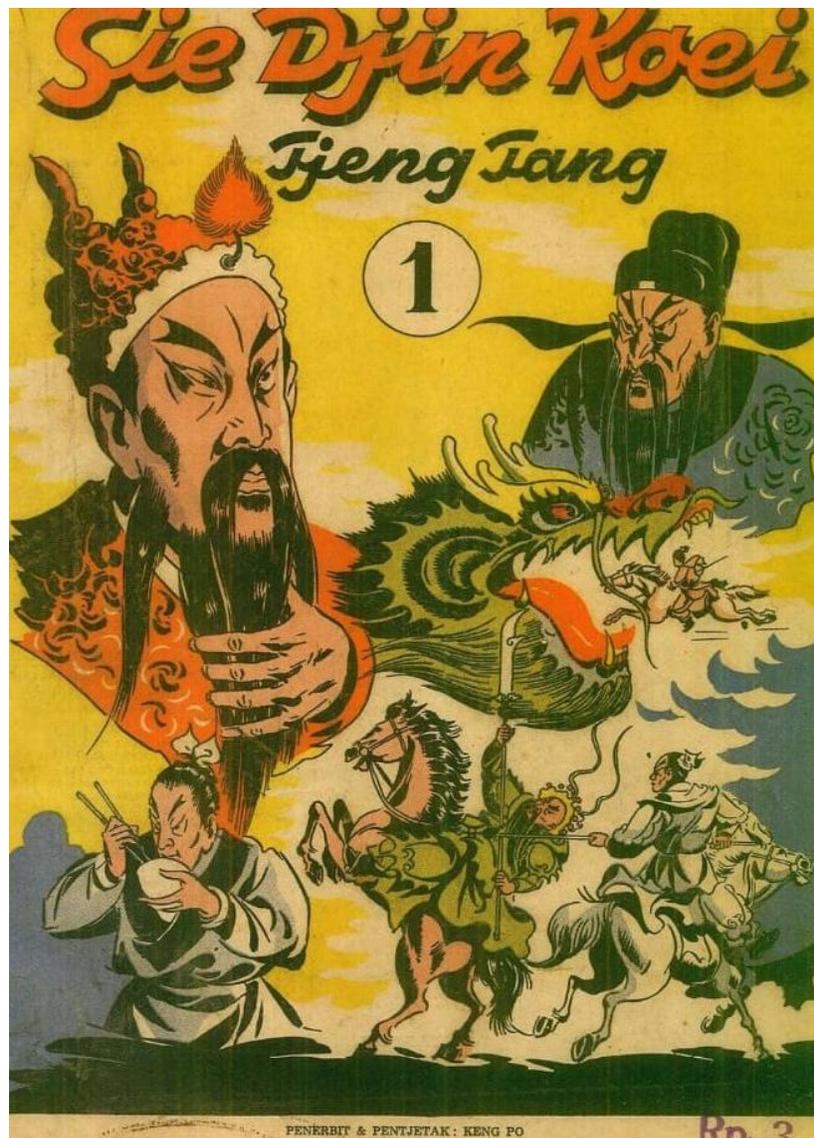
Also see link : <https://www.youtube.com/watch?v=52oc4fW8igM> and <https://www.youtube.com/watch?v=k0iTzgjNJw>

5. Conclusion

Conclusion my articles are : (1) Text *Sie Jin Kwie* has do the comic printed preservation and revitalitation as strategies existence *potehi* puppet performing arts of Gudo, Jombang; (2) The

dalang *sanggit's* also strategy applicative for existence *potehi* puppet performing arts of Gudo,Jombang; (3) The dalang's *sanggit* aesthetic to do with the change of form text script *Sie Jin Kwie* story to *Sie Jin Kwie performing art*; modification language with mixed the Hokkian Chinese dialect and Indonesian and Javanese languages; modification of *potehi* puppet music with mixed Chinese traditional music and Javanese traditional music and lyrics. These strategy as solution for prevent nation desintegration caused radicalisme, intolerance and ethnics sentiment.

ATTACHMENT



SIE DJIN KOEI TJENG TANG

tjerita bergambar klasik disadur dari salah satu tjerita Tiongkok jang paling terkenal.

ukuran: 29 × 22 cm
tebal: 28 halaman
dengan 26 seri gambar & gambar kulit berwarna

harga: Rp. 3.—
ongkos kirim: Rp. 0.50

pembelian 5 buku dari satu djilid bebas ongkos kirim — toko buku potongan b a g u s!

pesanan pada penerbitnja:

KENG PO (Bagian Penerbitan)

Pintubesar 86 — Djakarta-Kota.

Sie Djin Koei Tjeng Tang

(Sie Djin Koei menjerbu ke timur)
adalah tjerita Tiongkok kuno jang sangat terkenal dan berdasarakan sejarah.

Semasa dimasa Tjeng (Tang), dibawah pemerintahan Kaisar Thay Tjeng (Tai Tsung, 627-649 A.D.), terbitlah peperangan antara Tiongkok dan Kao-li, salah satu negara tua mesjua jang terdapat di semenanjung Korea dimasa itu.

Sie Djin Koei (Sien Yen-kuei) adalah seorang Djenderal jang gagah pembera dan tentara ekspedisi, jang menjerbu kenegera Kao-li dalam peperangan itu.

Ditabang mengutip
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Sie Djin Koei Tjeng Tang

RADIA TONG THAY TJONG
LIE SIE BIN BERMUSIA-
WARATAN DENGAN PARA
MENTERI, KUN-SUTIE BOU-
KONG MELAPORKAN, SE-
MALAM SAJA MELIHAT
SINAR MERAH DAN HITAM
DI UDARA, HAL INI ADA
SATU ALAMAT DJELLE K.
DI WILAJAH TIMUR AKAN
TIMBUL BINTANA PERANG.



"AKU PUN MENGIMPI..." DJAWAB RADIA "MUNGKIN
DJUGA ADA ALAMAT JANG SAMA TIDAK BAIKNIA!!"
"APAKAH JANG BAGINDA
IMPIKAN ?" TANJA
"BIEBOU KONG."



"SENDIRIAN AKU MENUN-
GANG KUDA, SELAGI ME-
MANDANG KEMAHJAN
ALAM JANG PERMEI..."



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