

# Leadership Value in the Wayang Performance of Tripama Play Presented by KI Sunarno Duta Dipraja

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## Abstract

This study aimed to uncover problems related to the value of leadership in the shadow puppet performance of the Tripama play, which was inspired by *Serat Tripama* by Sri Mangkunegara IV presented by Sunarno Dutadipraja. This research was to answer the formulation of the problem of the *singgit lakon* and the value of leadership in the Tripama play presented by Sunarno Dutadipraja. This problem was studied with the theory of *sanggit* and *garap* put forward by Sugeng Nugroho and the theory of leadership by Sheila Murray Bethel. This research was qualitative by collecting data through observation, literature study, and interviews. The results showed that the Tripama play presented by Sunarno Dutadipraja was included in *lakon baku* but was rarely performed by puppeteers. Tripama play has the values of leadership, self-sacrifice, firm, and sees the benefit of many people, prioritizes public interests rather than personal interests, and sees all problems or conditions from various factors so as not to harm many parties.

**Keyword:** Leadership Value, Tripama play, Sri Mangkunegara IV.

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## 1. Introduction

The development of science accompanied by the rapid advancement of technology, the history of human civilization has shown evidence that leadership determines an organization's success and sustainability (Arikunto, 1996, p.200). Whether it is strong or not, successful or not, the progress or decline of an organization is strongly influenced by leadership. However, what type of leadership is needed for the progress and success of an organization? Of course, ideal leadership is needed.

Ideal leadership is a dream or hope for every organization. This will bring blessings to all organization members within it (Northouse, P.G., 2013, p.120). A leader must have a mature leadership spirit, and a high sense of responsibility for every mandate and activity that has become his responsibility. The results of good leadership will affect many aspects, especially in the life of the wider community, which will affect the cultural development of a society. Therefore, leadership and culture will continue to coexist to harmonize life.

Leadership will affect the culture of society, which shapes the social aspects and habits of life in society (Usman, Husaini, 2013, p.29). From leadership, it creates a culture to produce arts such as batik, drawing, dance, wayang, and so on that will be close to people's lives. In ancient times, puppets were the closest to the community, popular, and deeply rooted. Wayang is a cultural product created for society's benefit both as a ritual and entertainment (Sutarno, 2000, p.12). The development of wayang follows developments and can be burdened with the values of goals to be conveyed by stakeholders or leaders with a clear vision and mission. It can be said that wayang is a means of conveying the program or goals of the leader.

The leader in wayang performances, especially the Javanese shadow puppet (wayang kulit), is very close to leadership. This is inscribed in the first sentence of *janturan jejer* uttered by the puppeteer, that is... *nalendra kang berbudi bawa leksana, seneng tetulung wong nandang kasangsaran, paring teken wong kalunyon, paring sandhang wong kawudhan, paring payung wong kang kepanasan.....* (a virtuous, authoritative king, does not deny what has been said or promised, likes to help people who are in need, gives sticks to people who will slip, gives clothes to people who are not wearing clothes, and gives shelter to people when the sun beating).

The sentence above explains that wayang kulit has values and hopes for leaders to have the above characteristics for the benefit of society. Likewise vice versa, because wayang is very close to people's lives, the hopes and values, or political messages of leaders contained in wayang can be recognized and captured by the community as a strong influence. This can be seen in various forms of wayang performances such as the *perang ampyak* scene which has a message that it is obligatory to work together for people's lives, *pocapan* after the *budhalan* scene, which depicts the community or disciplined soldiers in carrying out their duties, wearing clothes.

There is also the *jajanturan* scene at the *pertapan*. There is a picture of a society that is just, prosperous, free from crime and loves the environment. This makes people have an idea always to apply it in everyday life.

This situation has existed since the pre-independence era to post-independence Indonesia. During the colonial era, art, especially wayang, thrived. This was supported by the growth of *serat* (letter) telling about wayang from both the Mahabarata and the Ramayana, especially during the era of the Javanese kingdoms such as Kasunanan Surakarta, Pura Mangkunegaran, Kaultanan Jogjakarta, and Pura Pakualaman. The Javanese kingdom composed wayang stories with various values contained in them, the values in the *serat* were more about the struggle to foster unity and oneness to arouse enthusiasm against the colonists at that time, such as *Serat Tripama* made by Sri Mangkunegara IV to provide a sense of leadership in today's era. *Serat Tripama* is a letter (writing) that describes three wayang characters that every human being should emulate. The three figures are Patih Sumantri, Raden Kumbakarna, and Adipati Karna.

The world of conventional wayang kulit puppetry tells the stories of the three figures to the public separately because there are two different eras, namely the Ramayana and the Mahabharata. However, in the development of today's wayang performances, which recognize the Banjaran play, the three characters are performed in one night, which is divided into three sessions with three pathets; *Pathet Nem* for the character *Patih Sumantri*, *Pathet Sanga* for the character *Raden Kumbakarna*, and *Pahtet Manyura* for *Adipati Karna*. It is hoped that from these three figures the community will be able to take on the values of heroism and leadership in defending and loving their nation to be willing to sacrifice for the glory of their nation and country, as was presented by Ki Sunarno Dutadipraja.

Sunarno is a teacher and a respected puppeteer figure in the Solo Raya area. This is because he is one of the puppeteers with old blood from the puppeteers in Surakarta. In addition, he is a teacher at SMK Negeri 8 Surakarta, a senior high school for young puppeteers achieving puppetry education. From the background of a qualified puppeteer, he often presents unusual plays such as the Tripama play in the *Serat Tripama*. Therefore, this play is very interesting to discuss, including the form of *Serat Tripama* in the Tripama play by Sunarno Duto Diprojo and the leadership values in the presentation.

This research aimed to know the description of Tripama Play presented by Sunarno Dutadipraja, and to find out the leadership values of Tripama Play to reflect current life. In addition, this research has the benefit of being a reference for being a good leader and being responsible. In addition, this research is expected to be an alternative form of research on puppetry.

During the observation and preparation of this research, no one has discussed leadership in the Tripama play, whether presented by other puppeteers or Sunarno Dutadipraja. There is even very little research on the Tripama play. Therefore, this research is original, and there has been no discussion about the Tripama play presented by Sunarno Dutadipraja.

In order to make it easier to see the value of leadership in this presentation, the theory of opinion leadership from Sheila Murray Bethel is used in her book entitled: "Making A Difference" (2010), including 13 (thirteen) characteristics: a. Have a vision and mission; b. Have strategies and thoughts that can captivate others; c. Have ethics to build the trust of subordinates; d. Can create change for the future; e. Sensitive to create loyalty; f. Dare to take risks, g. Have the ability to make decisions; h. Can make wise decisions; i. Can communicate effectively; j. Can build a team; k. Have the courage to act; l. Have a strong commitment and m. Have an honest nature. Apart from that, in looking at the form of the presentation, Sunarno Duta Dipraja uses the *sanggit* theory put forward by Sugeng Nugroho:

*Sanggit* comes from the root word *anggit*, which means coral, composition, or design. Based on this etymology, *sanggit* is an idea or imagination about something that has never existed before. *Sanggit* can also mean someone's (puppeteer) interpretation of a work (puppetry) that appeared before. The idea or imagination is carried out in order to produce something completely new, while the interpretation is carried out in order to find new experiences that have not been done by previous puppeteers. In this second sense, the slightest change from existing puppetry works can be categorized as *sanggit* (Nugroho, 2012, p.99).

Based on the second definition, *sanggit* is "a person's (puppeteer) interpretation of a work (puppetry) that appeared before." This is to make it easier to map the form of *balungan* of tripama play he presents.

## 2. Form of Pakeliran Sunarno Dutadipraja

Sunarno Dutadipraja is a puppetry teacher from Surakarta teaching at SMK N 8 Surakarta (Vocational School). He has been active in the world of puppetry since he was born to become a teacher until now. His work in the world of puppetry has been recognized for a long time. Even some of the present-day puppeteers were taught by him while studying at SMK N 8 Surakarta. Therefore, puppetry is familiar with his works, including his work in performing the Tripama Play, which he took from the *Serat Tripama* by KGPA Mangkunegara IV. According to Sunarno, this play is one of the *ruwat* play developed by Sri Mangkunegara IV to *meruwat* (purify) soldiers or officials so that they have a soul and a sense of nationalism (December 2022). In addition, he added that this play

is often performed to increase the feeling of love for the country because the sense of nationalism towards the country is starting to fade.

The Tripama play performance, which he presented in 2019, at the Ibu Tien Suharta Jaten Monument, in Karanganyar Regency, Central Java. In order to understand Sunarno's performance, a table was made in the form of a mapping table for the sanggit play he presents in the show.

Table 1: (Dramatic Structure) Tripama Play *Sanggit* Served by Sunarno Duta Dipraja.

| NO | <i>Pathet</i>     | Summary of the play  |
|----|-------------------|--|
| 1  | <i>Pathet Nem</i> | <p>The play begins with the figure of Bambang Sumantri or Patih Suwondo. This story begins when Sumantri met his father, Begawan Suwandagni, and his younger brother named Suka Sarana (Sukrasana). Sumantri wished to devote his body and soul to his country, namely Maespati, led by Prabu Harjunasasrabahu. His father supported this by providing a chakra weapon to be given to the King. But his sister disagreed because he had a bad feeling. With the persistence of his determination, he still went even though his younger brother Sukasrana pushed him away with various tests such as tests of wealth, throne, women, and supernatural powers. Seeing his brother's determination, he watched over Sumatri from a distance.</p> <p>Arriving at Maespati, he met King Harjuna Sasrabahu, and he expressed his intention to serve him, but the King did not easily accept him to serve. As a form of test, he was tasked with winning a contest in Magada Country because King Harjuna Sasrabahu fell in love with Prabu Citragada's daughter, Dewi Citrawati.</p> <p>Sumantri left for Magada Country. Arriving there, he saw a big war, because Magada was surrounded by countries that wanted to marry Dewi Citrawati. Seeing that Magada was on the verge of collapse, Sumantri came with the Maespati banner to quell the enemy. With his intelligence and supernatural powers, Sumantri can beat all of them.</p> <p>The victory at Magada made King Citragada give gifts, then Sumantri explained the purpose of his arrival to propose Dewi Citrawati for King Harjunasasrabahu. Hearing this, the goddess did not easily accept Harjunasasrabahu's proposal, and gave a condition: she wanted to be married off to King Harjunasasra, with Sriwedari Park being moved to the Maespati Palace.</p> <p>Anxiety enveloped Sumantri when she heard Dewi Citrawati's request from heaven, her sister Sukrasana, helped her. He would move the Sriwedari Park with his supernatural powers. Then, he would find that the park was already in the Keputren Maespati.</p> <p>Sumantri agreed to the request and could be brought to Maespati Country. Once again, Citrawati asked Sumantri to promise that if he lied, he would not hesitate to take his life as a penance for his lie. Sumantri agreed to the promise.</p> <p>On her way, Dewi Citrawati incited Sumantri not to hand her over to Prabu Harjunasasra easily because he had defeated many kings in the battle at Magada. Therefore, he suggested to Sumantri to send a challenger's letter as redemption for the competition. Hearing this, Sumantri doubted but in his mind he confirmed the statement. Finally, he wrote a letter to Harjunasasrabahu. Arriving at Maespati, Sumantri immediately sent the letter.</p> <p>The letter was received by King Harjunasasrabahu, who accepted his challenge to compete. The competition was very fierce. Finally, Sumantri was forced to accidentally release the Chakra weapon his father had entrusted to give to Prabu Harjunasasrabahu. Seeing his weapon being thrown, Harjunasasrabahu finally turned into a giant. Seeing this, Sumantri apologized, and finally, the king forgave him and immediately gave the order to arrange the Sriwedari Park into the royal garden of Maespati.</p> <p>Sumantri begged her younger sister to help change the Kaputren Maespati to become Sriwedari Park. With her supernatural powers, Sukrasana could change the park in an instant. Yet, this incident was known to Dewi Citrawati, who finally begged King Harjunasasrabahu to kill the little giant. Sumantri must kill his sister.</p> <p>Sumantri told Sukrasana. His brother agreed to sacrifice his body and soul for his brother. But she advised that her brother would be picked up later as a warrior while defending the country. Finally, Sumantri became governor named Patih Suwondo.</p> <p>Finally, the incident of Harjunasasrabahu and Citrawati's wedding was heard in Alengka, that Ravana was late to propose to Citrawati. Hearing this marriage, he was angry and attacked Maespati.</p> <p>At the same time, Harjunasasra and Citrawati made love over Samudra, so their kingdom was entrusted to Sumantri. Ravana took advantage of the kingdom's vacancy, and Alengka soon attacked Maespati. The attack took place. Sumantri stood at the head to lead the army to defeat Alengka.</p> |

|   |                       |   |
|---|-----------------------|---|
|   |                       | <p>The war was won by Maespati and Sumantri was superior until finally Ravana was angry and went to war, with a strategy to challenge Prabu Harjunasasrabahu.</p> <p>Seeing that Ravana only wanted to challenge King Maespati to a duel, Sumantri changed himself to become Prabu Harjunasasrabahu to face Ravana. Finally, a war ensued, and he killed Sumantri with a bite, followed by Sumantri's body being split into two. At the same time, when Sumantri was bitten by Ravana, his spirit left with Sukrasana, so when his body was destroyed he felt no pain.</p>  |
| 2 | <i>Pathet Sanga</i>   | <p>The next play is to tell about Raden Kumbakarna. This story begins with a big battle between the soldiers of the Alengka Giant and the Ayodya Monkey. This was triggered because Ravana took Ramawijaya's wife, Dewi Sinta.</p> <p>Furthermore, the Alengka scene depicts that Ravana was getting angry because Alengka was made into a mess by a crushing defeat that made his uncle Patih Prahasta and his younger sister Dewi Sarpakenaka fall in the big battle.</p> <p>Ravana thought hard to be able to return to the situation. Finally, he listened to the request of his servant Kaladrubeksa to wake up his younger brother, Kumbakarna. But this was denied by Ravana. He explained that Kumbakarna was reluctant to interfere in this war because he felt that this was not a problem for the state or himself but it was a problem between Ravana and Ramawijaya.</p> <p>With the cunning of his servant in explaining the situation, Ravana agreed, so Indrajid and Kaladrubeksa departed. Arriving at Mount Mangleawan, Kumbakarna was awaited by his children, Aswani Kumba and Kumba-Kumba.</p> <p>The arrival of Indrajid and Kaladrubeksa resulted in a debate with the two children of Kumbakarna. Finally, the children of Kumbakarna died at the hands of Indrajid, who was accidentally possessed by Kaladrubeksa, so the two children's bodies split into two.</p> <p>Sensing the aura of war around him, Kumbakarna woke up and saw his son dead and his nephew covered in blood. This situation was used by Kaladrubeksa to incite Kumbakarna that Alengka had been ravaged, even the war reached this mountain until his children had just been killed by Ramawijaya and his soldiers who had entered the king's city.</p> <p>Hearing this, Kumbakarna was angry. In King's City, the chaotic state of the country was on fire. This situation further convinced Kumbakarna to step into the middle of the fight against the monkey army. Seeing Kumbakarna advancing, Ramawijaya met him, argued, and explained that Kumbakarna was actually only defending his nation which was trampled by Ramawijaya and his army. Furthermore, he felt that Ramawijaya stood in truth but sacrificed thousands of people to die because he only wanted to find his wife and the excuse of destroying anger.</p> <p>Kumbakarna explained that actually Ramawijaya stood as a mass killing machine for the Alengka dynasty, not to save people from insolence. Hearing this, Ramawijaya ordered his younger brother to face him with his ultimate arrow.</p> <p>However, at the same time, Ramawijaya ordered Anoman to suffocate Kumbakarna by inviting him to a duel until Kumbakarna's nose was broken. Then, Kumbakarna shot an arrow and finally died as a hero who selflessly defended the country .</p> |
| 3 | <i>Pathet Manyura</i> | <p>This play begins with the atmosphere of the Baratayuda war with depictions of the deaths of figures such as Bisma, Abimanyu, Gatotkaca, Dursasana, and Durna. Finally, he saw the shadow of his mother, Kunti. He was shocked and ran to meet Dewi Kunti.</p> <p>When he met her, Kunti begged Karna to renounce the war and support the Pandavas. Then he explained that he was in a position to liberate his younger siblings in order to get his rights as the heir to Negara Astina. Hearing his explanation made Kunti both sad and happy, but Karna promised that the Pandavas would win their way the next day.</p> <p>The next day, Karna met Duryudana to discuss the war. He used the same strategy as the Pandavas, namely Garuda Nglayang. Shakuni disagreed, arguing that the war would be futile. But Adipati Karna promised his success in a duel with Arjuna. Hearing this, Duryodhana felt sure that he would be victorious. Then, Karna asked Salya Raja Mandaraka to be his charioteer.</p> <p>In the position before going to war, Karna asked his wife's permission to bathe himself first with holy water. Still, it was strange that Karna took a bath surrounded by crows, and suddenly king Taksaka came who wanted to kill Arjuna. But, this situation was opposed by</p>  |

|  |  |  |
|--|--|--|
|  |  | <p>Karna. Taksaka was killed by Karna. He felt this as a hindrance to the glory of the Pandavas. The Baratayudha war began with Karna meeting Arjuna in this fight. Karna and Arjuna threw arrows at each other and fought with daggers, and in the end, Arjuna was defeated and then borrowed Krishna's clothes, similar to Karna's. In the last session, Karna lost by falling face down because of Arjuna's arrow, but that was when Arjuna threw Pasopati's arrow. Karna could have avoided it, but he remained in the initial position, which cut off his neck from Pasopati's arrow.</p> <p>When Karna died, he advised Arjuna that his task had been completed. There were only three more people who would be easy for the Pandavas to beat him and entrusted his land to be guarded, including Dewi Kunti, his mother with the Pandavas. Until the end, Karna's words were <i>Jaya-Jaya Wijayanti Pandawa, Jaya Rahayu Bumiku</i>.</p> <p><i>Tancep Kayon</i></p> |
|--|--|--|

The *Sanggit* play above explains that the three characters hold fast to defending the country and their love for peace. This is shown in the scene summary;

- a. In the struggle for the country, Sumantri sacrificed his energy, family, and even his life to defend his country as a substitute for his king to save the country from attacks by other nations.
- b. The struggle of Kumbakarna, who could not bear to see his country torn apart by other nations. Even though he understood the mistake on his part, he still defended the country and the people who were victims, who did not know about the problems of Ravana and Ramawijaya.
- c. Karna's struggle in sacrificing himself for the loss of anger from Bumi Astina, he realized that Duryudana would not dare to fight if he did not side with him, so his life was given for the peace of the Astina people and the glory of his younger brother Pandava.

### 3. The Theme and Mandate of the Play

The theme and mandate of the Tripama Play presented by Sunarno Duta Dipraja above is "Heroism and Leadership". This is reflected in every action of the three characters, all about sacrificing family and life to uphold truth and justice. The mandate of the play presented by Sunarno is that as a citizen, state employee, or public figure. It is best to set a good example by being willing to sacrifice for the nation and the country for the benefit of the people and have a spirit of defending the country, and must have the courage to sacrifice all that is good property, family and life.

### 4. Tripama play as Reflections on Today's Leadership

As explained above, leadership is a process of interpersonal relations in which a person influences the attitudes, beliefs, and especially the behavior of others. From the presentation above, it is clear that Sri Mangkunegara IV, which was presented in the form of wayang by Sunarno, has a mission, namely to provide an overview to the community of a leader having the nature of being willing to sacrifice for the benefit of the people. Ideal leadership is identical to leadership that thinks responsively at present to support the future, as Sheila Murray Bethel argues in her book entitled: "Making A Difference", with 13 (thirteen) characteristics described above. Thus, we analyze them in the *Serat Tripama* presented by Sunarno Duta Dipraja and juxtaposed with the theory put forward by Sheila Murray Bethel. It produces the following explanation;

#### 4.1. Sumantri

Sunarno's presentation on Sumantri explains that he already has thirteen leadership traits. In Sumantri's figure, he describes that Sumantri accepted he had a clear vision and mission with his determination to serve Maespati; he had a strategy to lure King Harjunasasrabahu by asking him to duel first; Sensitive to loyalty by accepting the sacrifice of his younger sibling so that he could get a position to be able to build the country; and sacrificed himself to save the country from enemy attacks as a substitute for his king and confessed before his enemies that he was Prabu Harjunasasrabahu. Then, he faced Ravana, who, in the end, he died at the hands of his enemies. From the summary above, the Sumantri figure in Sunarno's presentation has used leadership theory. The following table shows Sumantri's leadership values.

Table 1: Sumantri's leadership values in the Tripama Play of Sunarno Duta Dipraja Performance.

| No | Leadership Characteristics                             | Yes | No | Indicators in play  |
|----|--|-----|----|---|
|    | Have a vision and mission                              | V   |    | Having the determination to go to Maespati.   |
|    | Have a strategy and thoughts that can captivate others | V   |    | Challenging Prabu Harjunasasrabahu to get Dewi Citrawati as a condition.  |
|    | Have ethics to build the trust of subordinates         | V   |    | Going first to face Ravana, and finally admitted to being Prabu Harjunasasrabahu.   |
|    | Can create change for the future                       | V   |    | With his example and sacrifice in saving Maespati, Harjunasasrabahu gave a heroic title and vented his anger by punishing Ravana. |
|    | Sensitive to create loyalty                            | V   |    | Taking a stand in the king's stead.   |
|    | Dare to take risks                                     | V   |    | Positioning himself as King Maespati, who could be killed at any time by Ravana.  |
|    | Have the ability to make decisions                     | V   |    | Deciding to become a king to save the country's chaos.  |
|    | Can make wise decisions                                | V   |    | Deciding to become a king to save the chaos of the country.   |
|    | Can communicate effectively                            | V   |    | Challenging the king using letters, Sumantri's surefire steps to avoid chaos in the palace.                                       |
|    | Can build a team                                       | V   |    | Giving orders to confront Ravana while he prepares himself to become the king's successor.  |
|    | Have the courage to act                                | V   |    | Deciding to become a king to save the country's chaos.  |
|    | Have a strong commitment                               | V   |    | Having strong determination even though he was blocked by his younger brother Sukrasrana.   |
|    | Have an honest nature                                  | V   |    | Mentioning his attitude to challenge Prabu Harjunasasrabahu.  |

#### 4.2. Kumbakarna

Kumbakarna in Sunarno's performance is described as having the character of a leader with a clear vision and mission by defending his country no matter what the problems are because the country is everything to Kumbakarna. He had a strategy to leave the war in the first period with the hope that he would immediately see the result of this war and intend to repair his country from the beginning. He was strongly committed to seeing the problem and did not want to get carried away with Ravana's problem with Rama, but he had a firm attitude that the state (society) is everything. Therefore, he was willing to die to save his country. Not all of Sunarno's performances, which present Kumbakarna's play, contain a theory of leadership characteristics, but most use it. This indicates that his performance still contains and prioritizes leadership characteristics. To make it easier to achieve leadership, indicators of this performance will be presented in the form of a table.

Table 2: Value of the leadership of the Kumbokarno figure in the Tripama play by Sunarno Duta Dipraja.

| No | Leadership Characteristics                             | Yes | No | Indicators in play   |
|----|--|-----|----|--|
|    | Have a vision and mission                              | V   |    | Having sincerity in defending the country, with the view that problems can be resolved by deliberation, no need for war and killing people.                            |
|    | Have a strategy and thoughts that can captivate others | V   |    | Having the mind to avoid war and leave the country, hoping that he would wake up when the war was over and build his country from scratch. His children followed this. |
|    | Have ethics to build the trust of subordinates         |     | V  |  |
|    | Can create change for the future                       |     | V  |  |
|    | Sensitive to create loyalty                            |     | V  |  |
|    | Dare to take risks                                     | V   |    | Taking a stand against his brother and sacrificing himself for the sake of his country.  |
|    | Have the ability to make decisions                     | V   |    | Making a decision not to side with his brother and explaining to the enemy that he stood for his country.  |
|    | Can make wise decisions                                | V   |    | Deciding not to side with anyone but against those who attacked their country.   |

| No | Leadership Characteristics  | Yes | No | Indicators in play   |
|----|-----------------------------|-----|----|--|
|    | Can communicate effectively | V   |    | Being able to make Ramawijaya amazed by his intention and determination to take a stand, even though, in the end, he was killed by Leksmana.     |
|    | Can build a team            | V   |    | Getting support from Alengka because he moved to become Senapati Negara, not Senapati Ravana.  |
|    | Have the courage to act     | V   |    | Deciding not to side with anyone but against those who attacked their country.   |
|    | Have a strong commitment    | V   |    | Deciding not to side with anyone but against people who attacked their country and not getting back down until their enemies left their country. |
|    | Have an honest nature       | V   |    | Making a clear statement from the start that he was not defending Ravana, but defending his people.  |

From the table above, not all leadership points are in the Kumbakarna figure. There are 10 points out of 13 leadership criteria. This explains that Kumbakarna can be used as a leadership reference that has values that today's leaders can adopt.

### 4.3. Adipati Karna

Adipati Karna had a firm attitude and was willing to sacrifice for the glory of his younger siblings or the next generation or eliminate anger. Besides, his firmness in choosing to remain the enemy of the Pandavas even though Dewi Kunti begged to return to her family. In addition, Adipati Karna felt that if he did not participate in this battle, Duryudana would not have the courage to fight against the Pandavas. Therefore, Adipati Karna was considered an exemplary leader because he sacrificed himself for the glory of the Pandavas and their descendants in the future by losing his anger. To facilitate identification, it is presented in a table as follows:

Table 3: The value of the leadership of Adipati Karna in the Tripama play by Sunarno Duta Dipraja.

| No | Leadership Characteristics                             | Yes | No | Indicators in play  |
|----|--|-----|----|---|
|    | Have a vision and mission                              | V   |    | Having sincerity in letting himself be a victim to destroy insolence and glorify his younger siblings and his descendants.  |
|    | Have a strategy and thoughts that can captivate others | V   |    | Having the thought to persuade Duryodhana by becoming Senapati of Negara Astina wanting to fight against the Pandavas.  |
|    | Have ethics to build the trust of subordinates         | V   |    | Convincing Astina's soldiers to behead Arjuna in the Bharatayuda battle.  |
|    | Can create change for the future                       | V   |    | Being able to teach the Pandavas a lesson that his sacrifice was not in vain, which the Pandavas would remember in later plays.   |
|    | Sensitive to create loyalty                            |     | V  |   |
|    | Dare to take risks                                     | V   |    | Taking risks sacrificing his life for the glory of his younger siblings and the country free from anger.  |
|    | Have the ability to make decisions                     | V   |    | Deciding to sacrifice himself and invited Duryodhana to fight against the Pandavas.   |
|    | Can make wise decisions                                | V   |    | Sacrificing himself for salvation from wrathful insolence.  |
|    | Can communicate effectively                            | V   |    | Hiding his plans carefully and convincing Duryodhana to fight against the Pandavas.   |
|    | Can build a team                                       | V   |    | Being able to make Prabu Salya become a coachman. This was based on the fact that if he ordered someone else, his plan to sacrifice himself would fail, and his anger would still live in Astinapura. |
|    | Have the courage to act                                | V   |    | Making a self-sacrificing decision to save himself from wrathful indignation  |

| No | Leadership Characteristics | Yes | No | Indicators in play   |
|----|----------------------------|-----|----|--|
|    | Have a strong commitment   | V   |    | Still convincing to sacrifice himself even though Dewi Kunti convinced him to switch to defending the Pandavas.  |
|    | Have an honest nature      | V   |    | Continuing to be honest with his mother and wife even though he did not reveal his intentions and goals to Duryodhana. Even though he also told the truth that he would become Senapati Kurawa to kill the Pandavas. |

The figure of Adipati Karna in the table shows that he has 12 points out of the 13 points put forward by Sheila Murray Bethel. Although not all leadership values exist and are owned by this character, this can be classified as having an element of leadership.

## 5. Conclusion

The characters in the Tripama play presented by Sunarno Dutadipraja have met the leadership criteria outlined by Sheila Murray Bethel. The three wayang figures, on average, have more than 10 leadership criteria with moral messages. It can be said that these three figures have the message that leaders must be willing to sacrifice, be firm, see the benefit of the people, prioritize public interests rather than personal interests, and look at all problems or conditions from various factors so as not to harm many parties. This is useful as a reflection of life as a guide for today's leaders. In line with this, there will soon be a democratic party in the Republic of Indonesia, so we should choose leaders with the criteria of leaders who can be role models and willing to make sacrifices, such as the Tripama play presented by Sunarno Dutadipraja.

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## Interview

Sunarno (65), seniman dalang a professional puppeteer artist and a teacher at SMK Negeri 8 Surakarta. Semanggi, Pasar Kliwon, Surakarta.  
 M.Ng. Hali Jarwa Sularsa (69), a professional puppeteer artist and a teacher at PDMN (Pasinaon Dalang Mangkunegaran), Surakarta.

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