

## The Landscape Perception as *Pasemon* Artistic in *Wayang Kayon* Figure

Pandu Pramudita<sup>1\*</sup>, Sarwanto<sup>2</sup>, Soetarno<sup>3</sup>, Dendi Pratama<sup>4</sup>

<sup>1,2,3</sup>Institut Seni Indonesia, Surakarta, Indonesia

<sup>4</sup>Politeknik Bina Madani, Bekasi, Indonesia

ORCID ID : <sup>1</sup><https://orcid.org/0000-0002-9081-8265>, <sup>4</sup><https://orcid.org/0000-0003-2002-6358>

*pandu.pramudita@gmail.com*<sup>1</sup>

*Wayang Kayon* filling is often understood as an ornament that is interpreted separately. The fillings are composed in such a way that they interact. The interaction between *Wayang Kayon* fillings forms landscape perception. This study aims to explain landscape perception in *Wayang Kayon* figures. The theory used to explain the landscapes depicted on *Wayang Kayon* figures is the perception theory. This research uses qualitative methods with an interpretive-iconographic approach. The *Wayang Kayon* filling is three composed layers of the structure, including *pucukan*, *genukan*, and *lengkeh*. The filling found on the *pucukan* *Wayang Kayon* is a tree of life form that is the landscape perception as mountain and forest. The filling of the *genukan* and *lengkeh* on the *Wayang Kayon Blumbangan* figure shows the ponds, animals, plants, and/or mythological creatures formation that are the landscape perception as an ecosystem around a water source. The filling of the *genukan* and *lengkeh* on the *Wayang Kayon Gapuran* figure shows the gate formation that is the landscape perception as a landscape of sacred buildings. *Wayang Kayon* filling is depicted through *pasemon* artistic concept so that it is understood as native art. This research is expected to be a guide for shadow puppet spectators to understand the *Wayang Kayon* figures filling and for shadow puppet artists to pay attention to the *Wayang Kayon* filling results creations so that the interaction between fillings still perceives the landscape.

*Keywords* : *lansdscape, perception, pasemon artistic, wayang kayon figure*

*\*Corresponding author*

*Received: October 3, 2022; Accepted Pebruary 7, 2023; Published February 22, 2023*

*<https://doi.org/10.31091/mudra.v38i2.2096>*

*© 2023 The Author(s). Published by Pusat Penerbitan LP2MPP Institut Seni Indonesia Denpasar.*

*This is an open-access article under the CC BY-NC-SA license*

## INTRODUCTION

Wayang Kayon has a stylized figure from the mountain shape so this figure is also called a 'gunungan' (Sabdho & Basir, 2014, p. 2; Solichin et al., 2019, p. 191). The term 'Wayang Kayon' which refers to its shape has the meaning of 'wood' which refers to a tree (Rusdy, 2015, p. 93; Sabdho & Basir, 2014, p. 2; Sumardjo, 2006, p. 203). The tree is an image object that is one of the fillings in the Wayang Kayon figure. This figure has a variety of fills that are depicted in a styling manner. Dharsono (2007, p. 71) defines styling as the formation of an object to look more beautiful which can be achieved in four ways, including stillation, deformation, distortion, and transformation. The depiction of objects through this styling then leads to people's understanding that the filling contained in the Wayang Kayon figure as an ornament that has symbolic value (Gustami, 2008, p. 4; Negrin, 2006, p. 221; Sunaryo, 2009, p. 3). However, this understanding actually puts the Wayang Kayon filling into a fragmentary existence.

Wayang Kayon is also understood to be derived from the Arabic 'khayyun' which means 'to live' (Huda & Saddhono, 2017, p. 139; Marwoto, 2014, p. 78). In addition to referring to the tree filling known as the tree of life, that the filling contained in the Wayang Kayon figure describes about life. The meaning of life can be understood if the fillings contained in the Wayang Kayon figures are fillings that are interconnected or interact with each other. The interaction between Wayang Kayon fillings gives the perception that Wayang Kayon filling is a painting depicting a landscape.

Margawati (2014, p. 48) proposes perception in the realm of psychology as a process of distinguishing between one excitatory or stimulus from another by interpreting it. Many impulses and responses to conflicts or stimuli both from within and outside the human being, can give inflict to an attitude of creativity (Nelson, 2016, p. 42). Ernawati (2020, p. 107) calls this condition an aesthetic experience that has a big role in the process of realizing the work. Junaidi (2017, p. 15) clearly distinguishes between aesthetic experience and artistic experience, that aesthetic experience is the experience of a person who is observing and living an artwork while artistic experience is the experience of an artist in creating an artwork. In other words, perception is a node that gives each human being a difference of understanding, even when the artist sees a form of art or perceives the form of the artwork itself (Fakhira et al., 2020, p. 6015). Perception is ultimately a manifestation of the objectivation experienced by the artist. Merleau-Ponty reveals that

perception is a relationship of the consciousness experienced by the subject to the phenomenon experienced (Merleau-Ponty, 2002, p. 31).

Some of the studies that discuss Wayang Kayon figures and landscape paintings include: Mulyono (1984), Sunarto (1991), Muhajirin (2010), and Sabdho and Basir (2014)(2014), explaining the filling and meaning of Wayang Kayon separately; Pramudita, Sarwanto, and Pratama (2019) explained that the Wayang Kayon figure filling has a meaning about the world of life; Mogensen (1995) explains that landscape painting is a medium for expressing a religious, political, and philosophical idea; and Bos (2015) explained that landscape painting not only presents ecology and recreation but also economic and cultural development. This study aims to explain the landscapes perception contained in Wayang Kayon figures. The landscapes perception is useful as a guide in the observation and creation of Wayang Kayon figures so that the fillings depicted in Wayang Kayon figures can be understood as a whole.

## METHOD

The method used in this study is qualitative with an interpretive approach. The theory used to interpret Wayang Kayon figures is the iconography expressed by Erwin Panofsky. Panofsky (1955, p. 28) reveals that there are three stages in studying an artwork, including pre-iconography, iconography, and iconology. The pre-iconography stage is used to analyze the Wayang Kayon fillings composition, the iconography stage is used to analyze the landscapes perception, and the iconology stage is used to analyze the artistic concept contained in Wayang Kayon paintings. The data used is primary data from the observation of 25 Wayang Kayon figures consisting of 11 Wayang Kayon Blumbangan figures and 14 Wayang Kayon Gapuran figures. All of the Wayang Kayon artifacts observed are a collection of Puppet Masters of The Surakarta Style shadow puppeteer, including Ki Bambang Suwarno, Ki Purbo Asmoro, and Ki Sarwanto.

## RESULT AND DISCUSSION

### Wayang Kayon Filling Composition

Sumardjo (2006, p. 204) revealed that the (2006, p. 204) Wayang Kayon structure is divided into three states, that are *pucukan* at the top that forms a cone, *genukan-lengkeh* in the middle that form a convex to the concave, and finally *palemahan* at the bottom in the form of a long shape. In the Wayang Kayon filling composition there is a difference in looking at the Wayang Kayon structure. The *genukan* and the *lengkeh* on the shape structure are considered as a

single-unit while the filling structure is considered to be two different areas of space. In addition, the *palemahan* space in the filling composition is not considered a distribution space. This is due to the fact that *palemahan* is considered a blank space. When an object appears in a *palemahan* usually has no ties or interactions with the filling contained in the other three space.

Trees are the most prominent filling, which can be seen growing from the middle to the top of the figure and surrounded by other living creatures. The concept of the tree form is often known as the tree of life. Based on the observations of 25 *Wayang Kayon* artifacts, the main fillings that are the rules in the filling of *pucukan Wayang Kayon* include trees, flying animals (birds), hanging animals (monkeys), crawling animals (*sakembaran*), and mythological creatures (*kemamang* figures).

The filling distribution in the *genukan* section there are two to three filling existences, that are the wings (*lar*), the pond (*blumbang*) and the gate roof (specifically on the *Wayang Kayon Gapuran* figure). The filling between *Wayang Kayon Blumbangan* and *Wayang Kayon Gapuran* figures has different compositions. Based on observations of 11 *Wayang Kayon Blumbangan* artifacts, the filling composition consists of wings and ponds. Meanwhile, observations of 14 *Wayang Kayon Gapuran* artifacts showed that the filling composition of this figure

consists of garuda wings (*lar garuda*), gate roof, and pond.

When the *genukan* filling composition begins to show different compositions between *Wayang Kayon Blumbangan* and *Wayang Kayon Gapuran* figures, then this difference is even more evident in the lengkeh filling composition. In the *Wayang Kayon Blumbangan* figure, the filling composition shows the natural conditions, that are animals, mythological creatures, plants, and natural objects. Meanwhile, in the *Wayang Kayon Gapuran* figure, the filling composition shown is the condition of a sacred building, such as a palace or a worship place, which has a pair of guards called *gupala*.

### Landscape Perception in Wayang Kayon Figure

Tolla mentioned that phenomenologically, landscapes are dimensions seen by humans about natural panoramas through physical and biological experience of their components such as water, trees, rocks, high places, mountains, stars, sun, etc. (Tolla, 2014, p. 137). In other words, landscape is intended as an interpretation of the arrangement of the plains and their natural elements that are visually encapsulated by the sense of sight. The landscape perception in the *Wayang Kayon* figure can be seen from the composition and structure of the filling. Here is a recapitulation of the landscape depicted on the *Wayang Kayon* figure.

**Table 1.** Recapitulation of Landscapes in *Wayang Kayon* filling structure

<i>Wayang Kayon</i> Figure	Landscape at <i>Wayang Kayon</i> Filling Structure		
	<i>Lengkeh</i> / First Layer	<i>Genukan</i> / Second Layer	<i>Pucukan</i> / Third Layer
<b><i>Wayang Kayon Blumbangan</i></b>			
Figure 1	Hill	Lake	Mountain and Forests
Figure 2	Garden	Pond	Mountain and Forests
Figure 3	Garden	Pond	Mountain and Forests
Figure 4	Mountains	Lake in the forest	Mountain and Forests
Figure 5	Field	River/Sea/lake	Mountain, Forests, and Space
Figure 6	Mountain peaks and pasture	River/Sea/lake	Mountain, Forests, and Skies
Figure 7	Pasture and rocky ground	Lakes in the valley	Mountain and Forests
Figure 8	Valley	Lake in the forest	Mountain and Forests
Figure 9	Pasture	Lake in the forest	Mountain and Forests
Figure 10	Pasture	Lake in the forest	Mountain and Forests
Figure 11	Pasture	Lake in the forest	Mountain and Forests
<b><i>Wayang Kayon Gapuran</i></b>			
Figure 1	Palace gateway	Sacred pond	Mountain and Forests
Figure 2	Palace gateway	Pond inside the palace	Mountain and Forests
Figure 3	Palace gateway	Pond inside the palace	Mountain and Forests
Figure 4	Palace hall	Pond inside the palace	Mountain and Forests
Figure 5	Mosque	Roof of the mosque	Mountain and Forests
Figure 6	Palace hall	Pond inside the palace	Mountain and Forests
Figure 7	Sacred buildings such as temples	Roof of the sacred building	Mountain and Forests
Figure 8	Palace hall	Pond inside the palace	Mountain and Forests
Figure 9	Palace hall	Pond inside the palace	Mountain and Forests
Figure 10	Palace hall	Pond inside the palace	Mountain and Forests

Wayang Kayon Figure	Landscape at Wayang Kayon Filling Structure		
	Lengkeh / First Layer	Genukan / Second Layer	Pucukan / Third Layer
Figure 11	Palace hall	Pond inside the palace	Mountain and Forests
Figure 12	Palace hall	Pond inside the palace	Mountain and Forests
Figure 13	Palace hall	Pond inside the palace	Mountain and Forests
Figure 14	Palace hall	Pond inside the palace	Mountain and Forests

Based on the data in the table above, the following results are obtained:

- a) The fillings found on the *pucukan* Wayang Kayon always depicted about the mountain and forest landscapes.
- b) The landscape on the Wayang Kayon *Blumbangan* figure filling always depicts nature while on the Wayang Kayon *Gapuran* figure filling always depicts the building environment that is considered sacred.
- c) The landscape on the second layer of Wayang Kayon *Blumbangan* figures always depicts a source of water, whether in the form of a pond, lake, river, or sea. In other words, the Wayang Kayon *Blumbangan* figure main point is found in the *genukan* that describes the source of water. Water sources in Javanese are often referred to as '*blumbangan*'.
- d) The landscape on the first layer of the Wayang Kayon *Gapuran* figure always depicts a sacred building, both in the form of a gate, a hall, a mosque, or other sacred

building. Although the building form is different, the building has a door type, that is "*kupu tarung*", which has two door leaves that can be opened oppositely.

- e) The pond filling on the Wayang Kayon *Gapuran* figure are often not clearly revealed and there is not even a pond shape. This gives the perception that the pond filling is not a main point in the Wayang Kayon *Gapuran* figure and it can be considered that its existence is slightly ignored or simply as a one of the elements condition of the Wayang Kayon filling.
- f) Based on the landscape described above, it is concluded that, first, the *lengkeh* is the Wayang Kayon filling structure that is visible in front of the subject with the closest distance to the subject. Secondly, the *genukan* is a Wayang Kayon filling structure visible behind the first fill or between the first and third fills with an intermediate distance from the subject. Third, the *pucukan* is a Wayang Kayon stuffing structure that is in the backmost position with the farthest distance from the subject. Here is presented a table and figure to clarify the conclusion.

Table 2. Wayang Kayon Filling Landscape Structure

Layer	Filling Structure	Position Perception	Distance Perception
First	Lengkeh	Front	Near
Second	Genukan	Center	Middle
Third	Pucukan	Behind	Far



Figure 1. *Wayang Kayon* Filling Landscape Structure, photos and modifications by Pramudita, 2021

The landscape shown on the *Wayang Kayon* filling structure of the *pucukan* shows a panoramic view of the mountain with a stretch of forest enveloping it. This is related to the mountain perception on *Wayang Kayon* figures, as well as reinforcing the term *gunungan* uses to designate *Wayang Kayon* figures. Although all traditional *Wayang Kayon* figures have the same landscape at the *pucukan*, the composition in the *genukan* and *lengkeh* sections shows differences in perception.

The appearance speciality seems to be that although it is covered by hills and mountains, the water source is still clearly visible. In addition, this *Wayang Kayon* figure type is also called the term *Wayang Kayon Alas-alasan*, which refers to the stretch of the jungle or forest. The landscape shown in the *Wayang Kayon Gapuran* figure describes the conditions that can be seen from the front of a sacred building, both from the front of the palace gateway, palace hall, or worship place.

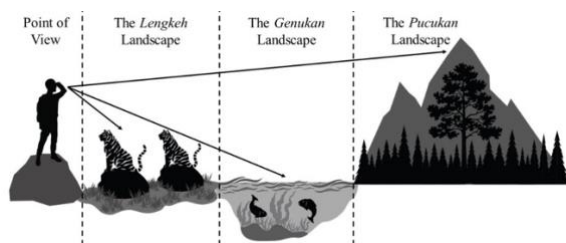


Figure 2. Illustration of *Wayang Kayon Blumbangan's* filling Landscape Structure, illustration by Pramudita, 2022

Landscapes are a perception that is maintained in the *Wayang Kayon* figures development. The landscape concept in the *Wayang Kayon Blumbangan* figure (Figure 2) will always refer to the natural panorama while the *Wayang Kayon Gapuran* (Figure 3) figure refers to the panorama of a sacred building. When a *Wayang Kayon* figure is adapted and produces a new form by maintaining its filling composition, basically what is being maintained is the landscape perception contained in the *Wayang Kayon* figure that is adapted. This is based on the fact that an artist's artistic experience provides an opportunity to change the filling or simply change the filling gesture but will not change the perception of the filling composition that he got from his aesthetic experience.

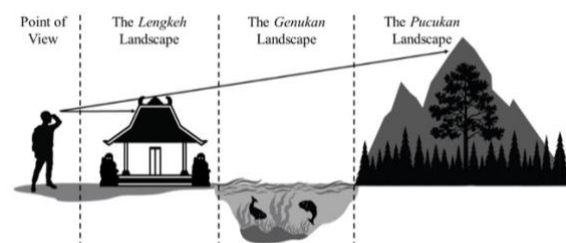


Figure 3. Illustration of *Wayang Kayon Gapuran's* filling Landscape Structure, illustration by Pramudita, 2022

The landscape shown on the *Wayang Kayon Blumbangan* figure entirely depicts a natural panorama. The thing that strengthens this figure type called "*blumbangan*" is the special appearance of a water source or what is also called *blumbang*.

### Native Arts in Wayang Kayon Illustration

The landscapes illustration on *Wayang Kayon* figures is not a naturalism art, that the depiction of everything based on visible or naturally phenomena (Abadía et al., 2012, p. 220; Summa-Knoop, 2014, p. 192). Illustration in this case can be classified as *native arts*, that is, artworks that depict natural objects artistically, whether in the visual form, oral, text, or musical, relating to the beliefs, wisdom, or knowledge of indigenous peoples (Densmore, 1941,

p. 681; Powers, 2002, p. 663; Wheeler, 2017, p. 123). Native arts in the shadow puppetry refers to the concept of (Densmore, 1941, p. 681; Powers, 2002, p. 663; Wheeler, 2017, p. 123) *pasemon*. *Pasemon* is a concept that refers to something pseudo-tangible. In other words, *pasemon* is the artistic concept of vague depiction of something. The *pasemon* artistic concept has two meanings, first that *pasemon* is a depiction concept to avoid resemblance to its natural object through the form stylation. The avoidance of the objects similarity is believed to have been initiated by Wali Sanga which aims to ensure that the creation of shadow puppet does not have a form like God's creation. Second, the *pasemon* artistic conception is symbolic of the intention that the depiction is not reasonable to the naked eye but logically well understood. In other words, *pasemon* is incomprehensible immediately in a visioplastic way but can only be understood ideoplastically.

*Pasemon* is an attempt to manipulate symbolically imaged objects. Symbolistic is positioned as a parable on the basis that something proves nothing because of its vague nature to cover up the existence of contradictions so that parables are present in a wide space for interpretation (Zoetmulder, 2000, pp. 284–285). The *Wayang Kayon* structure consisting of *pucukan*, *genukan-lengkeh*, and *palemahan* is symbolic of the *triloka* concept. *Sakala* in the *Wayang Kayon* form is found in the *palemahan* structure, with the landscape perception in which humans perspective a landscape in front of it, which symbolizes the human perspective of the beliefs held by society. *Sakala-niskala* in the *Wayang Kayon* form is found in the *genukan-lengkeh* structure, with the landscape perception as an environmental condition in front of it, whether in close or medium distances, which symbolizes the variety of institutionalized beliefs in society. *Sakala* in the *Wayang Kayon* form is found in the *pucukan* structure, with the mountainscape perception being at the furthest point from the position of the man looking at it, which symbolizes the divine world. Thus, the *triloka* concept symbolized in the *Wayang Kayon* landscape has a philosophical value that although the beliefs of the people have different forms, the highest level that is a symbol of the divine world is the same world so that humans need to have a tolerance attitude towards these differences.

## CONCLUSION

The *Wayang Kayon* fillings are distributed into a *Wayang Kayon* structure consisting of *pucukan*, *genukan*, and *lengkeh*. The filling composition on each *Wayang Kayon* structure has interactions that

form a particular landscape. The landscapes produced in each structure also have interactions so as to produce a complete perception of the landscape. *Wayang Kayon Blumbangan's* filling always reveals a landscape in the form of a natural environment in the being of an ecosystem around the water source. Meanwhile, *Wayang Kayon Gapuran's* filling always reveals a landscape in a sacred building environment. If neither observers nor artists understand the *Wayang Kayon* structure, this landscape seems difficult to understand because the *Wayang Kayon* filling is depicted pseudo, or can be called *pasemon* artistic. This research is expected to be a guide for shadow puppet observers to understand the *Wayang Kayon* filling and for shadow puppet artists to pay attention to the results of the *Wayang Kayon* contents creation so that the interaction between the fillings still perceives the landscape.

## REFERENCES

- Abadía, O. M., Morales, M. R. G., & Pérez, E. P. (2012). "Naturalism" and The Interpretation of Cave Art. *World Art*, 2(2), 219–240. <https://doi.org/10.1080/21500894.2012.689258>
- Bos, E. (2015). Landscape painting adding a cultural value to the Dutch countryside. *Journal of Cultural Heritage*, 16(1), 88–93. <https://doi.org/10.1016/j.culher.2013.12.008>
- Densmore, F. (1941). The Native Art of The Chippewa. *American Anthropologist*, 43(4), 678–681. <https://doi.org/10.1525/aa.1941.43.4.02a00290>
- Dharsono. (2007). *Estetika*. Rekayasa Sains.
- Ernawati. (2020). Psikologis Dalam Seni: Katarsis Sebagai Representasi Dalam Karya Seni Rupa. *DESKOVI: Art and Design Journal*, 2(2), 105. <https://doi.org/10.51804/deskovi.v2i2.521>
- Fakhira, G., Yeru, A. I., & Kusumanugraha, S. (2020). To Know, To See: Persepsi Bentuk Dalam Sebuah Ruang. *EProceedings of Art & Design*, 7(2), 6014–6021.
- Gustami, S. P. (2008). *Nukilan: Seni Ornamen Indonesia*. Arindo.
- Huda, M. N., & Saddhono, K. (2017). Wayang Purwa Gagrag Banyumasan dan Peran Wali. *IBDA: Jurnal Kajian Islam Dan Budaya*, 15(1), 135–148. <https://doi.org/10.24090/ibda.v15i1.2017.pp135-148>

- Junaedi, D. (2017). *Estetika: Jalinan Subjek, Objek, dan Nilai* (D. Riwayanto & Surajiya (eds.); 2nd ed.). ArtCiv.
- Margawati, M. (2014). Memahami Persepsi Visual: Sumbangan Psikologi Kognitif dalam Seni dan Desain. *ULTIMART: Jurnal Komunikasi Visual*, 05(01), 47–63. <https://doi.org/10.31937/ultimart.v7i2.387>
- Marwoto, O. H. (2014). Peran Penting Dalam Perkembangan Seni Islami Di Indonesia. *CORAK Jurnal Seni Kriya*, 3(1), 75–85. <https://doi.org/10.24821/corak.v3i1.2346>
- Merleau-Ponty, M. (2002). *Phenomenology of Perception* (C. Smith (ed.)). Routledge Classics. <https://doi.org/10.1017/UPO9781844653614.011>
- Mogensen, M. (1995). The Symbolistic Idea in Danish Painting: Young Girls in Nature. *History of European Ideas*, 20(1–3), 355–362. [https://doi.org/10.1016/0191-6599\(95\)92963-u](https://doi.org/10.1016/0191-6599(95)92963-u)
- Muhajirin. (2010). Dari Pohon Hayat sampai Gunungan Wayang Kulit Purwa: Sebuah Fenomena Transformasi Budaya. *Imaji*, 8(1), 33–51. <https://doi.org/10.21831/imaji.v8i1.6656>
- Mulyono, S. (1984). *Mengungkap Nilai Kefilsafatan yang Terkandung dalam Kayon Pewayangan* [Universitas Gadjah Mada].
- Negrin, L. (2006). Ornament and The Feminine. *Feminist Theory*, 7(2), 219–235. <https://doi.org/10.1177/1464700106064421>
- Nelson, N. (2016). Kreativitas dan Motivasi dalam Pembelajaran Seni Lukis. *Nusantara: Jurnal Ilmu Pengetahuan Sosial*, 1(1), 42–58. <https://doi.org/10.31604/jips.v1i1.2016>
- Panofsky, E. (1955). *Meaning in The Visual Arts: : Papers in and on Art History*. Doubleday & Anchor Books.
- Powers, W. K. (2002). Review-Drawing on Cultural Memory: Self and Other in Native American Ledger Art. *American Anthropologist*, 104(2), 663–666. <https://doi.org/10.1525/aa.2002.104.2.663>
- Pramudita, P., Pratama, D., & Sarwanto. (2019). Jagad Ageng and Jagad Alit in Traditional Kayon. *Dewa Ruci*, 14(2), 13–26. <https://doi.org/10.33153/dewaruci.v14i2.2850>
- Rusdy, S. T. (2015). *Semiotika & Filsafat Wayang: Analisis Kritis Pergelaran Wayang*. Yayasan Kertagama.
- Sabdho, W., & Basir, U. P. M. (2014). Makna Simbolis lan Nilai Filosofis Gunungan ing Pagelaran Wayang Kulit. *Baradha*, 2(3), 1–10.
- Solichin, Suyanto, & Sumari. (2019). *Ensiklopedi Wayang Indonesia (Edisi Revisi Aksara G-H-I)* (Solichin, U. Wiyono, & S. Purwanto (eds.); 3th ed.). Mitra Sarana Edukasi & Sena Wangi.
- Sumardjo, J. (2006). *Estetika Paradoks* (I. S. Dimiyati (ed.)). Sunan Ambu Press.
- Summa-Knoop, L. Di. (2014). Philosophical Aesthetics: A Naturalist Perspective. *Journal of Aesthetics and Phenomenology*, 1(2), 191–207. <https://doi.org/10.2752/205393214X14083775794998>
- Sunarto. (1991). *Bentuk dan Fungsi Kayon Wayang Kulit Purwo Gaya Yogyakarta* [Institut Seni Indonesia Yogyakarta]. <http://digilib.isi.ac.id/3193/>
- Sunaryo, A. (2009). *Ornamen Nusantara: Kajian Khusus tentang Ornamen Indonesia*. Dahara Prize.
- Tolla, M. (2014). Landscape and Orientation of Megalithic Chambers in Mecklenburg-Vopommern (Nort Germany): Phenomenology Perspective. *Jurnal Arkeologi Papua*, 6(2), 135–141. <https://doi.org/10.24832/papua.v6i2.27>
- Wheeler, A.-M. (2017). The Porosity of Human/Non-human Beings in Neil Gaiman's American Gods and Anansi Boys. In *Indigenous Creature, Native Knowledges, and The Arts: Animal Studies in Modern Worlds* (pp. 119–137). [https://doi.org/10.1007/978-3-319-56874-4\\_6](https://doi.org/10.1007/978-3-319-56874-4_6)
- Zoetmulder, P. J. (2000). *Manunggaling Kawula Gusti: Pantheisme dan Monisme dalam Sastra Suluk Jawa* (D. Hartoko (ed.); 4th ed.). Gramedia.