



The Dromology Trajectory of Digital *Wayang*: Cinematization and Visual Transformation

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ABSTRACT

Wayang is a traditional Indonesian performance art that continues to evolve in line with technological developments. In the digital era, *wayang* has undergone a media shift from the shadow screen (*kelir*) to digital screens. The YouTube channel *Cak Rye Animasi* (CRA) was the first to reinterpret *wayang* content through animation techniques, amassing 78,400 subscribers and an average of 13,748,965 views. The platform enables a high level of hyper-connectivity. This study aims to analyze the acceleration of *wayang* content dissemination from *Cak Rye Animasi* (CRA) to other accounts within the frameworks of dromology and cinematisation. Using a qualitative approach, the research follows four stages: (1) collecting digital *wayang* data from social media; (2) analyzing video acceleration from the perspectives of production, distribution, and consumption (dromology); (3) analyzing the acceleration of visual presentation, narrative, and performance duration (cinematisation); and (4) synthesizing the findings from both frameworks. The results show that ten accounts have reinterpreted *Cak Rye*'s animation style and disseminated their content across YouTube, Instagram, and TikTok. These include Animasi Darsono, *Wayang* Guyon, Animasi Qito, Animasi *Wayang* EM Hade, Bimo Suci, Animasi *Wayang*, Semar Jawa, Jalaksurenmedia, Sempolinaja, and Animasi *Wayang*. From a dromological perspective, the content is consumed rapidly, particularly by *Animasi Qito*, which actively distributes content on YouTube and TikTok in condensed durations of 1–3 minutes. Cinematic analysis reveals visual similarities across all ten accounts in terms of animation techniques, photorealistic and graphic styles, and narrative structures derived from the dalang Seno Nugroho. The accelerated modes of social media consumption have created space for diverse *wayang* content production but also pose the risk of banalization. *Wayang* is no longer strictly bound to traditional values; it is freely reinterpreted, and its aesthetics have been decontextualized in accordance with the logic of global visual media.

Keywords: *wayang* digital; dromology; cinematisation; animation; social media

ABSTRAK

Lintasan Dromologi Wayang Digital: Sinematisasi dan Transformasi Visual.

Kemunculan wayang merupakan tradisi Indonesia yang mengikuti perkembangan zaman. Pada era teknologi wayang mengalami pergeseran media pertunjukan dari layar kelir ke layar digital. Akun YouTube Cak Rye Animasi (CRA) merupakan akun pertama yang menginterpretasi konten wayang dengan teknik animasi dan memiliki 78.400 pengikut dengan rata-rata 13.748.965 ditonton. Aktivitas hiper-konektivitas sangat dimungkinkan pada akun Cak Rye Animasi (CRA). Penelitian bertujuan menganalisis percepatan konten wayang beralih dari akun CRA ke akun lainnya dalam konteks dromologi dan sinemasi. Metode penelitian dengan pendekatan kualitatif dilakukan melalui empat tahapan, pertama mengolektifkan data wayang digital di media sosial, kedua menganalisis percepatan video dari aspek



distribusi, produksi, dan konsumsi dari perspektif dromologi, ketiga menganalisis percepatan sinematisasi dari visual presentasi, narasi, dan durasi pertunjukan wayang, keempat sinkronisasi hasil dromologi dan sinemasi. Hasil penelitian menunjukkan 10 akun menginterpretasikan ulang gaya CRAh, disebarakan melalui media sosial YouTube, Instagram, dan TikTok. Di antaranya akun Animasi Darsono, Wayang Guyon, Animasi Qito, Animasi Wayang EM Hade, Bimo Suci, Animasi Wayang, Semar Jawa, Animasi Qito, Jalaksurenmedia, Sempolinaja, Animasi Wayang. Pada aspek dromologi konten dikonsumsi sangat cepat oleh aktor Animasi Qito yang menyebarkan di Media sosial YouTube dan TikTok, durasi waktu dipadatkan menjadi 1-3 menit. Analisis sinemasi menunjukkan wujud visual kesepuluh akun memiliki kesamaan dalam teknik animasi dan penggunaan foto realis, grafis, serta narasi dalang Seno Nugroho. Percepatan cara konsumsi media sosial membuka ruang produksi konten wayang beragam dengan risiko banalitas. Wayang tidak lagi terikat pada nilai tradisional, ia dapat diinterpretasi secara bebas dan estetika tradisional mengalami dekontekstualisasi yang disesuaikan dengan logika media visual global.

Kata kunci: wayang digital, dromologi, sinemasi, animasi, sosial media

1. Introduction

Tradition encompasses the customs, conceptual frameworks, and normative systems embedded within a culture that regulate human behavior in social life (Koentjaraningrat, 2003). In Indonesia, one of the most enduring traditional forms is the performing arts, particularly *wayang* (Indonesian shadow puppetry), which is classified among the ten principal elements of culture as identified by J.L.A. Brandes (Soedarsono, 1989:2). According to Hazeu's ethnographic study (as cited in Harsrinuksmo, 1999:24), the origins of *wayang* can be traced back to ancestral worship, represented through figurative sculptures and drawings narrating the mythical journeys of ancestors—or *hyang*, the ancestral spirits believed to possess divine qualities—depicted visually on stone surfaces and leaves. The development of *wayang* as a performance genre, according to Mertosedono, evolved into the use of puppets made from animal hide (*wayang kulit*), which dramatize the social and moral roles of ancient Javanese society. The term *wayang* itself, meaning “shadow” or “imagination,” derives from the projection of these puppets' shadows onto a screen (*kelir*), symbolizing how ancestral figures are envisioned through cultural memory (Suryana, 2002). Over time, *wayang* has diversified into multiple visual and performative forms, including *wayang beber*, *wayang kulit*, *wayang klithik*, *wayang golek*, *wayang orang*, *wayang suluh*, *wayang wahyu*, and *wayang kaper*.

The evolution of *wayang* is not only evident in its visual form but also in its modes of performance. It is widely believed that *wayang* possesses the adaptive capacities of *hamot*, *hamong*, and *hamemangkat*—concepts that reflect its ability to absorb external cultural influences, critically filter them, and transform them into new values that align with its intrinsic development. The strategy known as *Trikarsa Pancagatra* has been employed as a framework for preserving, developing, and elevating *wayang*, while simultaneously upholding its philosophical foundations (Harsrinuksmo, 1999:23). Transformations in *wayang* have remained dynamic across historical periods. During the analog technology era, *wayang* began to adapt to emerging media platforms. Its function gradually shifted from providing moral and philosophical guidance (*tuntunan*) to serving as a form of entertainment (*tontonan*), signaling a broader transformation in both its form and performative practices (Irfansyah, 2014). In the digital era, social media has emerged as a dominant sphere of internet usage, becoming one of the most frequented platforms by users worldwide. This shift has significantly redefined the ways in which content is produced, distributed, and

consumed. Unlike professionally curated content typically found in online newspapers, official websites, or institutional media, social media content is primarily user-generated, relying heavily on individual creativity and often reflecting aspects of the users' personal lives (Castells, 2015; Van Bergeijk, 2014; Ardi et al., 2017).

Wayang performances on social media open up possibilities for the emergence of new forms that are more relevant to contemporary audiences. Erandaru (2013) emphasizes that the application of digital technology to the audio-visual elements of *wayang* not only transforms its narrative structure but also creates novel experiences for audiences accessing it through various media. In this context, digital screens have substantially broadened the presence of *wayang* on social media platforms through animated content. Currently, there are 28 active *wayang* content creators on YouTube, 17 on Instagram, and 14 on TikTok, indicating a growing trend of digital engagement with traditional cultural forms. This shift enables *wayang* to transcend the limitations of physical performance spaces, making it reproducible, distributable, and consumable in more flexible formats aligned with the consumption patterns of digital society. This development resonates with Virilio's perspective, in which social media functions as a communication space that accelerates the dissemination of information while creating new forms of social relations within digital *wayang* performances. Such transformation reflects a broader shift in society—from the mass-oriented consumption of *wayang* to more individualized and network-based modes of engagement. The speed of information flow and the evolution of digital media have not only altered the modalities of *wayang* presentation but have also reshaped how audiences perceive, interpret, and reproduce *wayang* in new formats.

2. Literature Review

Research on *wayang* in digital media involves the analysis of its diverse forms across various digital platforms, particularly within the intersections of social media. In today's digital society, audiences interpret and ascribe meaning to *wayang* based on the content they encounter across platforms such as YouTube, Facebook, Instagram, Twitter/X, and TikTok. These interpretations often become frameworks for preservation, contributing to the transformation of *wayang* into new media formats. Empirical data reveals that as early as January 2008, the YouTube channel ali22682002 began adapting *wayang* performances into digital forHmats via live streamed videos. In 2013, the channel Demi Dasmana introduced 3D animated *wayang* golek narratives, followed in 2014 by Animasi Qito, which featured 2D animations of *wayang kulit* with digitally rendered backdrops. By 2017, the Jagad Mandala YouTube channel was showcasing *wayang* stories in serialized 3D animation. Around 2018, Instagram saw an emergence of digital illustrations and *wayang*-themed webcomics, marking a shift toward visually narrative-driven formats. Between 2008 and 2018, digital *wayang* content creators remained limited in number. However, a significant surge occurred in 2019 during the COVID-19 pandemic. Live Streamed performances proliferated, signaling the rise of virtual *wayang* aesthetics tailored both to the artistic sensibilities of dalang (puppeteers) and to digital audiences. This new digital aesthetic prioritizes visual elements that are accessible and culturally resonant (Sunardi et al., 2023). The pandemic catalyzed increased digital creativity, accelerating both the reinterpretation and reproduction of *wayang* in its evolving digital forms.'

In the current era of accelerated information flows, a condition of hyper-connectivity has emerged, continuously linking individuals within global communication networks (Ayuswantana et al., 2020). Within this context, digital society does not merely function as a passive audience but actively participates in the production and reproduction of visual content. The emergence of advanced visual technologies—

such as 2D and 3D animation, virtual reality (VR), augmented reality (AR), and artificial intelligence (AI)—has opened new possibilities for aesthetic exploration in *wayang*. These technologies enable visual mutations beyond the limitations of traditional materials such as leather or wood, transforming *wayang* into digital models that are globally accessible and capable of rapidly changing forms in real time.

Paul Virilio's concept of *dromology*, defined as the logic and philosophy of speed in modern society, is highly relevant to understanding the transformation of *wayang* within digital platforms. *Dromology* asserts that speed is not merely a technical matter, but a cultural force that reshapes perception, experience, and power structures (Virilio, 1995). In the context of digital media, the acceleration of content production and dissemination has fundamentally altered the traditional processes of creating, distributing, and receiving *wayang* performances (Tazid, 2022). This velocity not only affects how *wayang* is consumed by audiences but also transforms its modes of production and reinterpretation. Within the *dromological* framework, the role of the *dalang* (puppet master) is no longer purely performative, but is now integrated with algorithmic systems and digital interfaces. The speed of digital technology enables the emergence of new aesthetic forms in *wayang* such as animation, cinematic techniques, and visual styles that are easily replicable and detached from traditional ritual functions. This digital acceleration facilitates broader aesthetic experimentation and reconceptualizes the visual experience of *wayang* within the digital media era.

This visual transformation is closely linked to the concept of cinematisation, which refers to the process through which the speed of media constructs new realities through moving images and digital technologies. One of the elements of cinematisation can be analyzed through the way narrative components are presented, which are clearly observable in *wayang* performances (Setyowati, L. R. et al., 2021). Consequently, *dromology* addresses not only the technical aspects of performance production but also facilitates a broader cultural transformation that accelerates the redefinition of *wayang* within the digital media landscape. This research contributes to a deeper understanding of how Virilio's theory of cinematisation elucidates visual shifts in the transformation of traditional *wayang* into digital media. It offers significant insights for the fields of performing arts, visual arts, and design, while enriching academic literature on the visual transformation of traditional arts—thus laying a conceptual foundation for further interdisciplinary research in related areas.

3. Methods

This study employs a qualitative approach with a case study design to examine the visual transformation and logic of acceleration in digital *wayang* animation on the Cak Rye Animasi (CRA) YouTube channel, which began producing animated *wayang* content on social media on April 30, 2020. The analysis method consists of four stages. The first stage involves collecting data from videos on the CRA YouTube channel as the primary object that reconstructs traditional *wayang* into social media, as well as videos that exhibit similar visual styles or narratives on platforms such as YouTube, TikTok, Instagram, or X/Twitter. The second stage is a *dromological* analysis, which explores the speed of transformation based on the acceleration of distribution, production patterns, and consumption patterns of videos beyond those produced by CRA. The third stage focuses on analyzing content within a cinematic framework by examining visual transformations influenced by technological developments, including aspects of visual narrative, visual style, digital visual aesthetics, and audience perception. The fourth stage presents an interpretation of the findings from both the *dromological* and cinematic analyses, which are integrated within a unified analytical framework to understand the visual transformation of *wayang* performances in the context of digital media.

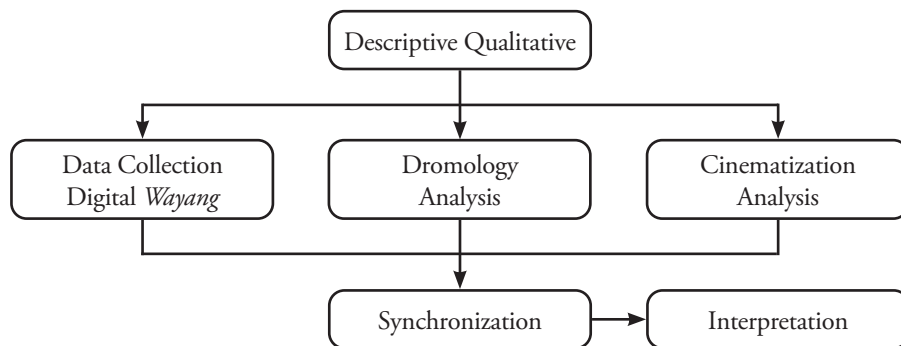


Figure 1: Chart Research Method Flowchart

4. Results and Discussions

4.1. The Collection of Digital *Wayang* Data Across Social Media Platforms

4.1.1. *Wayang* Content on the Cak Rye Animasi YouTube Channel



Figure 2: *Wayang* Content on the Cak Rye Animation YouTube Channel (Source: <https://wayang.youtube.com/watch?v=txPVtgZ7oyw&t=220s>)

The Cak Rye Animasi (CRA) YouTube channel is part of the Cak Rye Edutainment account, which reconstructs the visual form of traditional *wayang* performances. However, narratively, the stories remain traditional as they utilize audio recordings from the renowned dalang (puppet master), Ki Seno Nugroho. CRA joined YouTube on March 26, 2020, and as of April 2025, the channel has gained 78 thousand subscribers with a total of 94 uploaded videos. The account also maintains social media presence on Facebook and TikTok, where it shares similar content to that on its YouTube channel. At this stage of the research, data reduction is conducted by focusing on selected popular videos from the total 94 uploads. These selections are based on indicators such as view counts, likes, and audience comments. The most popular content is titled “06 New Animasi *Wayang* Lucu Bagong Nyolong Banowati Dalang Seno Nugroho”, uploaded on July 30, 2022, with a runtime of 59 minutes and 26 seconds. The video has been viewed 3,112,239 times, received 18 thousand likes, and garnered 1,779 comments.

4.1.2. *Wayang* Content on Social Media Platforms with Similarities to the Cak Rye Account

The next stage involves collecting data from various social media platforms such as YouTube, Instagram and TikTok, where the content shares similarities with the CRA YouTube channel. These similarities are identified based on visual characteristics, audio usage, and narrative themes. The following is the data on digital *wayang* across multiple social media platforms.

Table 1: Digital Puppet Data on the YouTube

No	Year	Channel Account	Account Link Source
1	2022	Animasi Darsono	https://youtube.com/@AnimasiDarsono
2	2022	Wayang Guyon	https://youtube.com/watch?v=I3e3FJZ_Tgs
3	2023	Animasi Qito	https://youtube.com/watch?v=xUw3HjRLOEg
4	2023	Animasi Wayang EM Hade	https://youtube.com/watch?v=m_Rg-gZZNWw
5	2023	Bimo Suci	https://youtube.com/@begawanbimosuci
6	2024	Animasi Wayang	https://youtube.com/@ANIMASIWAYANG

Table 2: Digital Puppet Data on the TikTok

No	Year	Channel Account	Account Link Source
1	2023	Animasi Qito	https://tiktok.com/@animasiqito/video/7318064314030574856
2	2023	jalaksurenmedia	https://tiktok.com/@jalaksurenmedia
3	2024	sempolinaja	https://tiktok.com/@sempolinaja/video/7425618606160940294

Table 3: Digital Puppet Data on the Instagram

No	Year	Channel Account	Account Link Source
1	2022	Animasi Wayang	https://instagram.com/animasi_wayang/

Drawing on data collected from various social media platforms, this study identified three platforms that feature digital *wayang* performances in video format. These presentations exhibit notable similarities to the works of CRA, particularly in terms of visual characteristics—as the primary reference—and narrative elements that serve as complementary components. Table 1 outlines six YouTube channels: *Animasi Darsono*, *Wayang Guyon*, *Animasi Qito*, *Animasi Wayang EM Hade*, *Bimo Suci*, and *Animasi Wayang*. Table 2 presents data gathered from TikTok, highlighting channels such as *Animasi Qito*, *jalaksurenmedia*, and *sempolinaja*. Meanwhile, Table 3 includes findings from Instagram, where digital *wayang* content in video format was identified exclusively on the account *Animasi Wayang*.

4.2. Analysis of the Acceleration of Video Distribution, Production, and Consumption from Dromological Perspective

This analysis refers to Paul Virilio's (1995) theory of speed, focusing on three aspects: distribution, production, and consumption. The CRA YouTube channel serves as the primary case study, with its content disseminated across social media platforms such as YouTube, TikTok, and Instagram, as demonstrated in the video analyses presented in Tables 1, 2, and 3. Tables 4 and 5 provide a distribution analysis, including publication year as an indicator of content circulation period and the chronology of its initial dissemination. The number of views (updated viewers) is used as an indicator of content reach and passive audience reception. Additionally, metrics such as publishing date, number of likes, and comments are used to indicate audience response. These public responses represent a form of acceleration within the framework of dromology, and can be interpreted as a reconstruction of the relationship between creator, medium, and audience in digital culture.

Table 4: Dromology in Cak Rye's *wayang* animation

Social Media Types	Channel	Publish Year	Total Video	Followers	Popular Video	Upload date	Video Duration	View Count	Total Like
Media	Animasi Cak Rye	2020	94	783.000	06 New Animasi Wayang Lucu Bagong Nyolong Banowati Dalang Seno Nugroho	30/07/2022	±60 menit	3.137.331	18.000

Table 4 provides a concise overview of animated *wayang* videos created by Cak Rye. Based on the data from CRA videos, he is identified as a pioneer in producing animated *wayang kulit* videos featuring

original two-dimensional puppets, which are presented through digital media using animation techniques and various digital effects. The number of followers, views, and likes indicates a positive audience response. Table 5 presents data on the acceleration of similar *wayang* animation videos distributed by the CRA channel across multiple social media platforms.

Table 5: Dromology Analysis of *Wayang* Videos

Social Media Types	Channel	Publish Year	Total Video	Followers	Popular Video	Upload date	Video Duration	View Count	Total Like	Total Comment
YouTube	Animasi Darsono	2022	50	3.630	Petruk di jengko patine	29/09/2023	±120 menit	64.041	303	33
YouTube	Wayang Guyon	2021	22	1.300	Amral & Bolosrewu Animasi <i>Wayang</i>	21/09/2021	±1 menit	331.044	1.000	42
YouTube	Animasi Qito	2023	28	2.440	NoBar Kartun Movie: Animasi <i>Wayang</i> kulit Kartun-Bagong Ratu Full Lakon, Sixth Series (06)	04/07/2024	±270 menit	57.000	255	48
YouTube	Animasi <i>Wayang</i> EM Hade	2022	7	73.700	Lucu Poll!!! Bagong Jadi Guru, Tidak Hafal Aksara Jawa, Animasi <i>Wayang</i>	4/10/2022	±12 menit	321.745	1.800	183
YouTube	Bimo Suci	2023	128	2.160	<i>Wayang</i> Digital, Ontoseno Ngraman. Dalang Seni @ animasiwayang	01/10/2023	±90 menit	76.885	330	21
YouTube	Animasi <i>Wayang</i>	2024	83	1.350	<i>Wayang</i> Animasi. Dewo Ruci Seri 1. Dalang Seno	29/04/2024	±17 menit	280	4	0
YouTube	Semar Jawa	2023	101	26.600	Inilah Presiden 2024 Pengganti Presiden Jokowi	19/11/2023	±19 menit	1.109.301	6.200	2.365
Tik Tok	Animasi Qito	2023	543	15.600	Gareng Sungkem	29/03/2025	±1 menit	1.900.000	23.800	898
Tik Tok	Jalaksuren-media	2023	22	29.200	Raden WIsanggeni	03/06/2023	±1 menit	232.800	10.200	174
Tik Tok	Sempolinaja	2024	13	88	Gatotkaca Gugur	08/09/2023	±10 menit	7.607	85	4
Instagram	Animasi <i>Wayang</i>	2022	4	11	-	22/11/2022	±3 menit	-	5	0

The analysis of distribution acceleration is marked by the spread of videos across multiple channels and social media platforms. Since 2021, animated *wayang* videos similar to those produced by CRA Animasi have emerged, such as those on the *Wayang* Guyon YouTube channel, with a continuing expansion to other platforms like Instagram and TikTok through 2024. However, by 2023, digital *wayang* content began to be produced more extensively on YouTube channels such as Animasi Qito, Bimo Suci, and Semar Jawa, as well as on TikTok accounts like Animasi Qito, Jalaksuren Media, and Sempolinaja. Content distribution is characterized by the rapid dissemination of videos across various channels. Distribution indicators can be observed through upload dates and publication years. The content was continuously circulated from 2021 to 2024. The *Wayang* Guyon channel has been active since 2021, while Animasi *Wayang* and Animasi Qito only began operating in 2024, indicating a relatively rapid expansion of distribution. In terms of view count, the Semar Jawa channel demonstrates high-speed distribution with one popular video reaching 1,109,301 views and lasting approximately 19 minutes. This indicates that content distribution can be extensive regardless of video length, especially when supported by effective distribution strategies, such as the use of trending issues like “Presiden 2024.”

Follower and viewer metrics show that some channels have significantly higher view-to-subscriber ratios. For example, *Wayang* Guyon has only 1,300 subscribers, yet one of its videos has reached 331,044 views. This suggests cross-algorithmic distribution on YouTube, such as through the For You Page (FYP) or external recommendations that accelerate video circulation. As shown in Table 4, the overall view count is substantially higher than the total number of likes.

In the analysis of production acceleration, the number of videos increased significantly from 22 in 2021 to a peak of 822 videos in 2023, indicating an exceptionally high production intensity. The Animasi Qito channel demonstrates a notable acceleration in production. On YouTube, it produced 28 videos with a total duration of approximately 270 minutes, each averaging around 57,000 views. Meanwhile, on TikTok, Animasi Qito produced 543 short-form videos of approximately one minute each, with total views reaching 1.9 million. This data suggests that production strategies adapt according to the platform, with audiences tending to prefer TikTok due to its shorter content format. The variation in video duration reflects a diversity of production strategies: on YouTube, Animasi Qito targets long-form viewers by emulating traditional *wayang* performances, whereas *Wayang Guyon* exemplifies micro-production with large-scale impact. This indicates that acceleration occurs not only in volume but also in the flexibility of production formats.

In terms of consumption acceleration, view counts on channels like Semar Jawa and Animasi *Wayang* EM Hade demonstrate that accessible, humorous, or topical content tends to attract higher levels of audience engagement. This reflects the behavior of digital audiences who consume content quickly and selectively. Furthermore, metrics such as like and comment ratios indicate strong interactivity. For instance, the EM Hade channel recorded 1,800 likes on a video with 321,745 views, revealing rapid viewer response—not just passive watching, but active interaction within a short timeframe. These findings suggest an accelerated content life cycle driven by algorithmic circulation in digital media platforms. Based on the analysis of dromology, the transformation of *wayang* performances into digital media is marked by three key factors: 1) a wide and rapid distribution across various platforms, 2) more intensive and flexible content production, and 3) highly responsive and dynamic audience consumption of content.

4.3. Comparison of Visual Style and Production of Content Creator

Within the framework of dromology, Cak Rye presents a long-form and cinematic narrative that sets his content apart from others and constitutes an anomaly within the logic of visual acceleration that dominates the contemporary digital media ecosystem. CRA does not follow the general trend of social media, which prioritizes brief and fast-paced content, often humorous and easily digestible. Instead, Cak Rye develops a cinematic model that resembles a feature-length film, with a more complex and layered narrative structure. This approach demonstrates an alternative trajectory in digital cinematic practice one that does not fully submit to the algorithmic logic of social media. Channels like Animasi Qito on TikTok, for instance, illustrate how algorithmic logic drives shorter durations and narrative simplification in digital *wayang* performances. In this study, the CRA channel marks a strategic differentiation, representing an adaptation of *wayang* within digital media. Moreover, it constitutes a form of resistance against the speed that has become the dominant norm in social media culture.

4.4. Analysis of Cinematic Acceleration

The analysis of cinematic acceleration will focus on three main aspects: visual form, narrative, and the timing of the performance, which will highlight the intersection of *wayang* in digital media visually. This analysis consists of two dimensions: first, examining the animated *wayang* content shared, and second, observing the reactions of the actors or audience to that information. The information and reactions of the actors will be analyzed through visual elements, narrative, and the way the *wayang* is presented, with the primary source being the animated *wayang* work by Cak Rye, as shown in Table 6.

As CRA gained popularity among various creators, by 2021 other actors began to re-represent *wayang kulit* using animated styles. Table 7 presents the YouTube channel *Wayang Guyon*, which primarily employs graphic design, while its storytelling imitates the use of audio recordings by the puppeteer Seno Nugroho, similar to the approach previously adopted by CRA.

Table 6: Cinematization Analysis of CRA Videos as a Pioneer of Animated *Wayang*


Year	Content Screenshot	Cinematization
2020	 <p>(Cak Rye Animasi)</p>	<p>Visual Persentation <i>Wayang</i> character: - Two-dimensional leather puppet figures - Utilizing realistic photos and graphic design Background : Utilizing realistic photos and graphic design Narration : The Puppet Story of Puppet Master Seno Nugroho Duration : 60 minute</p>

Table 7: Cinematization Analysis of Animated *Wayang* Videos in 2021


Year	Content Screenshot	Cinematization
2021	 <p>(Wayang Guyon)</p>	<p>Visual Persentation <i>Wayang</i> character: - Two-dimensional leather puppet figures - Using graphic design for all image assets Narration : The Puppet Story of Puppet Master Seno Nugroho Duration : 1 minute Actor Representation: Re-presenting the narrative of Puppet Master Seno Nugroho</p>

Table 8: Cinematization Analysis of Animated *Wayang* Videos in 2022


Year	Content Screenshot	Cinematization
2022	 <p>(Animasi wayang EM Hade)</p>	<p>Visual Persentation <i>Wayang</i> character: - Two-dimensional leather puppet figures - Utilizing realistic photos and graphic design Background : Utilizing realistic photos and graphic design Narration : The Puppet Story of Puppet Master Seno Nugroho Duration : 12 minute Actor Representation: Reinterpreting the character of Semar and the narrative of Puppet Master Ki Seno Nugroho</p>
2022	 <p>(Animasi Darsono)</p>	<p>Visual Persentation <i>Wayang</i> character: - Two-dimensional leather puppet figures - Using realistic photos for wayang kulit Background : Utilizing realistic photos and graphic design Narration : The Puppet Story of Puppet Master Seno Nugroho Duration : 120 minute Actor Representation: Reinterpreting wayang characters, visual effects, and the narrative of Puppet Master Seno Nugroho</p>
2022	 <p>(boy_racer-Instagram)</p>	<p>Visual Persentation <i>Wayang</i> character: - Two-dimensional leather puppet figures - Using graphic design Background : Utilizing realistic photos Narration : The Puppet Story of Puppet Master Seno Nugroho Duration : 3 minute Actor Representation: Reinterpreting wayang characters, visual effects, and the narrative of Puppet Master Seno Nugroho</p>

Table 8: Cinematization Analysis of Animated *Wayang* Videos in 2023



Year	Content Screenshot	Cinematization
2023	 <p>(Animasi Qito)</p>	<p>Visual Persentation <i>Wayang</i> character: - Two-dimensional leather puppet figures - Utilizing realistic photos and graphic design Background : Utilizing realistic photos and graphic design Narration : The Puppet Story of Puppet Master Seno Nugroho Duration : 270 minute Actor Representation: Reinterpreting <i>wayang</i> characters, visual effects, and the narrative of Puppet Master Seno Nugroho</p>
2023	 <p>(Bimo Suci)</p>	<p>Visual Persentation <i>Wayang</i> character: - Two-dimensional leather puppet figures - Using graphic design for <i>wayang kulit</i> Background : Utilizing realistic photo Narration : The Puppet Story of Puppet Master Seno Nugroho Duration : 90 minute Actor Representation: Reinterpreting the stylistic traits of <i>wayang</i> characters and the narrative of Puppet Master Seno Nugroho</p>
2023	 <p>(Semar Jawa)</p>	<p>Visual Persentation <i>Wayang</i> character: - Two-dimensional leather puppet figures - Using graphic design Background : Utilizing realistic photos Narration : The Puppet Story of Puppet Master Seno Nugroho Duration : 19 minute Actor Representation: Reinterpreting <i>wayang</i> characters, visual effects, and the narrative of Puppet Master Seno Nugroho</p>
2023	 <p>(Jalaksuren Media-TikTok)</p>	<p>Visual Persentation <i>Wayang</i> character: - Two-dimensional leather puppet figures - Using graphic design for <i>wayang kulit</i> Background : Utilizing realistic photos and graphic design Narration : The Puppet Story of Puppet Master Seno Nugroho Duration : 1 minute Actor Representation: Reinterpreting the stylistic traits of <i>wayang</i> characters and visual effect</p>
2023	 <p>(Animasi Qito-TikTok)</p>	<p>Visual Persentation <i>Wayang</i> character: - Two-dimensional leather puppet figures - Using graphic design Background : Utilizing realistic photos Narration : The Puppet Story of Puppet Master Seno Nugroho Duration : 1 minute Actor Representation: Reinterpreting <i>wayang</i> characters, visual effects, and the narrative of Puppet Master Seno Nugroho</p>

In 2022, the number of creators representing animated *wayang* similar to CRA increased. Based on data collection, three creators were identified as reinterpreting *wayang* through YouTube and Instagram video platforms, as shown in Table 8. These creators include *Animasi Wayang EM Hade*, *Animasi Darsono*, and *Boy-Racer*. All three emulate the visual presentation style, combining realistic photographs with graphic elements. This is especially evident in the depiction of the *punakawan* characters, where similar visual elements are used—such as red pants in *Animasi Wayang EM Hade* and *Animasi Darsono*, and sneakers in *Boy-Racer*, echoing the visual style of CRA. Additionally, all three use recorded narratives originally performed by the puppeteer Seno Nugroho.

The year 2023 marked the peak of creators reinterpreting animated *wayang*, as presented in Table 9. A total of five creators were identified as adopting the visual style popularized by CRA. All of them utilized narrative recordings from the puppeteer Seno Nugroho. The visual presentation styles of creators such as *Animasi Qito*, *Bimo Suci*, and *Semar Jawa* increasingly resembled each other, featuring similar elements such as the character Semar, the use of sneakers on *wayang* characters (*Bimo Suci*), and the inclusion of the *sinden* figure (*Animasi Qito*). In the case of the *Jalaksuren Media* account, the *wayang* characters are not animated, yet the combination of realistic photography and graphic design aligns visually with the same aesthetic.

In Table 10, the trend of *wayang* animation following CRA style shows a decline, with only two creators continuing this representational approach. The visual style consists of a combination of realistic photographic elements for both characters and background, while maintaining the use of sneakers for the *wayang* figures and narratives based on Seno Nugroho's voice recordings.

Table 10: Cinematization Analysis of Animated *Wayang* Videos in 2024

Year	Content Screenshot	Cinematization
2024	 <p>(<i>Wayang Animasi</i>)</p>	<p>Visual Persentation <i>Wayang</i> character: - Two-dimensional leather puppet figures - Utilizing realistic photos and graphic design Background : Utilizing realistic photos and graphic design Narration : The Puppet Story of Puppet Master Seno Nugroho Duration : 17 minute Actor Representation: Reinterpreting <i>wayang</i> characters, visual effects, and the narrative of Puppet Master Seno Nugroho</p>
2024	 <p>(<i>Sempolinaja</i>)</p>	<p>Visual Persentation <i>Wayang</i> character: - Two-dimensional leather puppet figures - Using realistic photos Background : Utilizing realistic photos and graphic design Narration : The Puppet Story of Puppet Master Seno Nugroho Duration : 1 minute Actor Representation: Reinterpreting <i>wayang</i> characters, visual effects, and the narrative of Puppet Master Seno Nugroho</p>

The results of the cinematization analysis along the trajectory of dromology from 2021 to 2024 reveal numerous similarities, particularly in the repetitive use of visual styles that combine realistic photography with graphic design—applied both to *wayang* characters and story backgrounds. The narratives are based on recordings of stories told by the puppeteer Seno Nugroho, resulting in comparable storylines and visual choices for specific settings. However, there are significant differences in presentation duration, especially on social media platforms such as Instagram and TikTok, which favor shorter content. The creator *Animasi Qito* operates two accounts on YouTube and TikTok, featuring identical content but with differing durations. Audience engagement is notably higher on TikTok; however, viewers seeking complete *wayang* storytelling experiences tend to switch to the YouTube channel.

4.5. Interpretation of Dromology and Cinematization in the Visual Transformation of Digital *Wayang*

The interpretation stage integrates the findings from the analysis of dromology and cinematization into a broader framework of meaning. The concepts of dromology (speed) and cinematization (representation) form a dialectical relationship in the transformation of *wayang* performances. Table 11 summarizes the results of the analysis and interpretation within the framework of dromology and cinematization.

Table 11: An interpretative analysis of dromological and cinematic transformations

No	Year	Channel Account	Account Link Source
Performance Medium	Migration to high-speed digital platforms such as YouTube Shorts, Instagram, and TikTok	Shift from physical stage to audiovisual space in animated formats	The performance medium becomes a visual archive with specific formats, and the dalang acts as an editor
Performance Aesthetics	Accelerated consumption of visuals	Use of visual effects, color grading, digital sound and lighting	Wayang performances shift from theatrical to cinematic expressions
Wayang Character Visualization	Rapid production and distribution; simplified visual forms	Digital collage style combining graphics and realistic photos	Visual styles undergo reinterpretation, decontextualization, and become easily replicable
Audience Participation (Actors)	Easy access, rapid interaction (likes, comments, shares); emergence of new creators in a short time	Viewers become both consumers and producers of visuals through imitation and recreation	Content production becomes accessible to anyone; easily reproduced, replicated, and re-edited; interaction becomes algorithmic
Duration	Fast-paced production and dissemination by individuals or groups across social media	Narrative becomes segmented, shortened, or trimmed	Duration is compressed based on the needs of social media users; stories become episodic, in short or long formats
Narrative	Narrative is shortened according to time constraints as a form of narrative control	Narrative is cut based on specific duration needs for social media	Narrative becomes short and episodic, no longer a complete traditional wayang story

The findings of this study suggest that digital platforms have significantly changed the structural framework and cultural meaning of *wayang* performances, as well as the integration of technology with traditional art forms. Within the framework of dromology and cinematization, *wayang* is no longer confined to its ritualistic and theatrical roots, it has transformed into a fast-paced visual narrative, adapted to the logic of increasingly fast-paced social media platforms. The performance medium has migrated to the audiovisual screen space, positioning the puppeteer not as a main performer, but as a digital editor or content curator. These developments suggest important implications for traditional arts being redefined in the digital age. They invite further research into how performance duration, visual aesthetics, and narrative formats are shaped to meet the demands of digital audiences. Furthermore, future studies could explore the cultural impacts of these shifts, particularly how digital transformations affect the meaning, social function, and sustainability of traditional performing arts in increasingly hybrid and media-driven contexts.

5. Conclusions

Within the framework of dromology, *wayang* performances have undergone a shift in medium, from the traditional shadow screen (*kelir*) to digital screens. Content distribution via social media occurs at a rapid pace across multiple platforms. The acceleration of visual consumption has driven changes in cinematic style, making it simpler and shorter in duration. Increased accessibility enables actors to interact quickly through features such as likes, comments, and shares. This motivates creators, many of whom are not professionals, to distribute content independently. Meanwhile, within the framework of

cinematization, *wayang* performances have transformed in terms of visual and spatial representation. Visually, *wayang* has shifted into a digital format, particularly two-dimensional animation. The use of visual effects, greenscreen techniques, photo collages, and graphic design has become a defining aesthetic. The rapid movement of actors within digital ecosystems as consumers, producers, and active distributors has fostered tendencies toward replication and repetition across narratives, visuals, and durations among content creators. The narratives presented tend to be more concise or episodic, adapted to the demands of specific social media platforms. Acceleration and cinematization not only reshape visual representation but also signify a shift in meaning transforming *wayang* from a performative and theatrical tradition into a form of cinematic digital visual consumption. *Wayang* is no longer bound to localized contexts and ritual frameworks. It now exists as part of a global media ecosystem that is accessible, unrestricted by time and space, and capable of being restructured, produced, and disseminated in digital formats. This transformation marks a release from traditional performative spaces toward a global, fluid, open domain characterized by technological intervention.

The phenomenon of digital *wayang* performance invites two interpretations. On one hand, it reflects an acceptance of technological advancement that opens up space for diverse content production and enables virtually anyone to become a creator. On the other hand, it raises concerns about banality, repetition, and narrative superficiality, which risk detaching from the philosophical depth inherent in traditional *wayang*. In this context, *wayang* is no longer strictly tied to traditional values but emerges as a fluid medium, open to free reinterpretation. Traditional aesthetics are decontextualized to align with the logic of global visual media. This situation presents both opportunities for cultural revitalization and challenges to the authenticity and originality of cultural narratives.

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