

**JEMEK SUPARDI, MIME ARTIST INDONESIA  
(A Study of Life History)****JEMEK SUPARDI, MIME ARTIST INDONESIA  
(Sebuah Kajian Sejarah Hidup)****Indar Sabri<sup>1</sup>, Muhammad Jazuli<sup>2</sup>, Totok Sumaryanto F<sup>3</sup> and Autar Abdillah<sup>4</sup>**<sup>1</sup> Doctoral Student at Art Education, Semarang State University.<sup>2,3</sup> Semarang State University<sup>4</sup> Surabaya State University

Email: indarsabri@gmail.com

Submitted: 2019-04-08

Published: 2019-05-22

DOI: 10.24036/humanus.v18i1.31080

Accepted: 2019-05-22

URL: <http://dx.doi.org/10.24036/humanus.v18i1.31080>**Abstrak**

Penelitian ini bertujuan mengkaji biografi tokoh pantomime bernama Jemek Supardi yang dikenal sebagai maestro pantomim Indonesia, yang meliputi: sejarah hidup, pemikiran dan peran dalam mengembangkan pantomim di Indonesia. Penelitian ini menggunakan teori biografikal yaitu penceritaan tentang kehidupan tokoh. Penelitian ini juga menggunakan teori pendukung yaitu: teori sejarah hidup, teori kreativitas, teori peran. Penelitian ini merupakan penelitian kualitatif dengan pendekatan studi biografikal untuk memaparkan tentang sejarah hidup seseorang (*life history*). Teknik pengumpulan data dilakukan dengan cara observasi, wawancara dan dokumentasi. Subjek penelitian Jemek Supardi. Analisis data dengan cara mengatur, mengurutkan, mengkategorikan serta mengelompokkan hasil observasi, wawancara, dan studi dokumentasi yang telah terkumpul. Analisis data dengan mereduksi kumpulan data menjadi perwujudandeskripsi yang logis dan sistematis. Hasil dan pembahasan Latar belakang Sejarah Hidup Jemek Supardi merupakan pribadi yang ulet dan berani mencoba hal baru. Gerakan mengalir adalah modal awal dalam berlatih pantomim. Keluarga dan lingkungannya membuat Jemek Supardi yakin dengan kemampuannya. Ingatan emosi, *kreativitas internal press* dan *kreativitas external press* menjadi landasan pola pikir Jemek Supardi. Jemek Supardi berkarya sebagai seorang seniman dan narasumber merupakan wujud peranya dalam eksistensi pantomim di Indonesia.

**Kata Kunci:** *Jemek Supardi Supardi, Pantomim, Life History.***Abstract**

This study aims to examine the biography of pantomime figures named Jemek Supardi, who is known as the maestro of Indonesian pantomime, which includes: life history, way of thinking and his roles in developing pantomime in Indonesia. This study uses biographical theory, by telling the life of a character. This study also uses some supporting theories: life history theory, creativity theory, and role theory. This research is a qualitative research with a biographical study approach to describe the history of one's life (*life history*). Data collection techniques are carried out by observation, interviews and documentation. Jemek Supardi's research as subject of study. Data

analysis by arranging, sorting, categorizing and grouping the results of observations, interviews, and documentation studies that have been collected. Data analysis is process by reducing the data become a logical and systematic the description. The results and the discussions from The Background of Jemek Supardi Life History is a tenacious person who dares to try new things. Flowing movement is the initial capital in practicing pantomime. His family and environment made Jemek Supardi confident in his abilities. Emotional memories, internal press creativity and external press creativity were the foundation thinking of Jemek Supardi. Jemek Supardi works as an artist and resource person is a manifestation of his role in the existence of mime in Indonesia.

**Keywords:** Jemek Supardi, Pantomime, Life History.

### **Introduction**

Pantomime is a drama of motion that prioritizes humor. Even though there are some meaning in it, they are conveyed with humorous movements. Pantomime is a physical comedy drama because it presents symbolic movements, expressions and storylines. Waluyo (2001:1) suggests, that drama is an imitation of human life projected on stage. Whereas according to Harymawan, Pantomime is one form of art that will lead someone to become a quality actor. By understanding and training Pantomime, the prospective actor will be able to be perfect in his profession, he will at least be pleasing to the eye if he wants to practice Pantomime Iswantara (2007: 4). This is the background of an Indonesian pantomime leaders who is now not young anymore, Jemek Supardi, among some possibilities, he chose art as a way of life. Artist Jemek Supardi chose pantomime as an art that was involved. For thirty years, Jemek Supardi has a great life. This is an ordinary story about the movements of the life of a mime player. Works and inspires many young generations such as Septian Dwi Cahyo (Indonesian pantomime leader) and teacher of Indonesian theater arts. Jemek Supardi is not an arbitrary person. He is often referred to as "the Father of Indonesian Pantomime," because of his commitment in cultivating the branch of theatrical arts (Pantomime).

Based on the results of the presentation of the influential figures in the existence of the Indonesian pantomimes above, in this study the study uses a life history study. The study of figures or often referred to a character research or individual life history is one type of qualitative research which is often used to complete a research study Furchan and Maimun (2005:1). In order to make this biography study be more effective, the researcher uses biographical theory revealed by Denzin in Creswell (1998:24) based on the form of study, this research uses biographical studies of someone's life which written by another person using archives, documentation or recordings.

Biographical studies Denzin in Creswell (2015), researchers use as a basis for studying the life history of Jemek Supardi in the work of mime, his form of creativity and his way of thinking in preserving pantomime in Indonesia. This research also uses supporting theories: 1) Kuntowijoyo's (2003) historical theory of life used in the background analysis of Jemek Supardi life history, in general as follows: Jemek Supardi personality, Jemek Supardi historical paintings, pantomime, luck and the opportunity to become a pantomime. 2) Theory of creativity to dissect thinking, creativity written in the National Advisory Committee on Creative and Cultural Education (NACCCE) in Craft (2005:32), revealing creativity is an imaginative activity that produces new and valuable results (ideas/ideas) and Rogers in Munandar (1999:49) encouraging the realization of "internal press and external press" creativity. 3) Role Theory in micro

sociology according to Blumer and Mead in Agus Salim (2008:11) holds that the role of humans is individuals who think, feel, give understanding to every situation, which gives birth to reactions and interpretations to each stimulus they face (artists and speakers).

Research on character history in various perspective areas have already been done by researchers, some research with a approach to life history is done by selecting national figures and religious figures as objects of his study. Some life history research on the artists in Indonesia has been limited, therefore, to enhance the literature treasure of the Indonesian artist's life history, it has selected the object of Indonesian artist's mime, Jemek Supardi Supardi, as an object of research. Some biographical studies of artists are as follows: first a biographical study of painting artists written by Ikgang Rizqi Dermawan entitled Creative Process of Hannavy Artists in the 1998 - 2001 period, this study discusses the motivation and creative process of a painting artist Darmawan (2018:786), both Elvi Yunita Sari research (2017:32), entitled Ibrahim Kadir: Biography of a Gayo Artist, 1940-2016, This study aims to determine the background of life, the role in the field of art and the public's impression of Ibrahim Kadir, third is an illustrated book "Gombloh Biography" presented in the form of a picture book, this will be an attraction for someone who will read it masununah (2018:71). Whereas this research has never been carried out because besides this research resulted in the life history of Indonesian pantomime artists from Yogyakarta, Jemek Supardi, then it will be studied to find out how it links to the works produced to the ideas, concepts and methods of pantomime Jemek Supardi's as a barometer and can be used as a proroist of Indonesian pantomime.

## **Method**

This research is a qualitative research with a biographical study approach, Denzin in Creswell (1998, p. 24) describes biographical study is a study of a collection from living documents that explain a moment or segment of the turning point of a person's life. This study is used as research to describe some aspects called interpretative-narrative and chronological.

This study is useful for researchers who want to explain and learn about the history of one's life (life history). The data sources in this study are Jemek Supardi, his family environment, theater artists or pantomimes, and art education practitioners. Data collection techniques are carried out by observation, interviews and documentation. Data analysis is the process by accessing data, organizing, sorting, categorizing and grouping observations, interviews, and collected documentation studies. Data analysis was carried out with the aim of reducing the data collection into an embodiment that can be understood through a logical and systematic description so that what the focus of the research is can be explored, tested, and shaped into useful findings.

## **Results and Discussion**

### **Back ground to Life History Jemek Supardi Supardi**

#### ***Personality of Jemek Supardi's figure***

Jemek Supardi in (interview, September 16, 2018) said that he was born on March 14, 1953 in the village of Kembangan Pakem Sleman Yogyakarta from the Sumodiharjo and Sumo Gini couples. Jemek Supardiis the youngest of four children. Jemek Supardi formal education history is practically not smooth, this is because he started from elementary school until junior high school, because when he attended the SSRI / SMSR (Indonesian Fine Arts School/Fine Arts Middle School) he did not

graduated and only spend 1 year in this school with subjects specifically in art, namely sculpture. Jemek Supardi has a wife named Treda Maiyaranti and has a daughter named Kinanti Sekar Rahina. Supardi is his real name. The addition of the name Jemek Supardi started when Supardi entered the theater world. At that time Supardi only saw the training process from a distance. Every day Supardi comes and is still geeky or has not dared to participate until he is invited to join the theater. The name of the theater is Alam Theater which is led by Azwar AN. At the beginning of the event, Jemek Supardi did not directly practice the theater but helped lift property, lights, costumes and make up.

One time I had the opportunity to take part in improvised motion learning exercises on wet ground where I improvised the movements like playing mime. His colleagues also learned about the Supardi njenesiyang movement carried out on wet ground like playing pantomime but Jemek Supardi did not understand and knew the pantomime that his colleagues meant was like and how he remembered the pantomime but Azwar explained to Supardi that the pantomime was not there is presented to be there with movement and facial expression. Whereas Moortri Poernomo is a member of Teater Alam, Supardi is given a baptismal name or nickname, Jemek Supardi which means muddy and often uses dirty sentences which are now known by many people as Jemek Supardi.

#### ***Historical Paintings of Jemek Supardi Knowing Pantomim***

At the beginning Jemek Supardi knew and understood pantomime training methods from Azwar and Moortri Poernomo, who at that time had a different genre of movement. Fajar Suharno (interview 16 September 2018) said "Mr. Azwar with a break movement while Mr. Moortri used a flowing motion".

Jemek Supardi was a well-social young man at the time, with his agility and immanities that the supardi had translused with all the artists in jogjakarta, from dance artists, artists, musical arts to theatrical artists. In addition to studying in Alam and Dinasti theatre, Jemek Supardi also goes to the academy of dramas and film of yogyakarta (ASDRAFI) and studies there by attending mock classes with ASDRAFI students, though Jemek Supardi were not students in ASDRAFI. In line with what Marshall Clark wrote in his journal, *"In Yogya, pantomime had blossomed as a result of the efforts of playwright, theatre worker and dance instructor, Moortri Poernomo, who was aligned with the Yogya Theatre Workshop (Teater Bengkel Yogya). Each time Poernomo warmed up his students or fellow actors for a practice session or performance, he led them through a series of mime moves. He eventually wrote, directed and performed in a number of mime performances in the 1970s, which in turn inspired students such as Dedy Ratmoyo and 'strays' such as Jemek Supardi to launch their own mime performances in the early 1980s"*. In Marshall Clark's writing confirms that Jemek Supardi was a student of Moortri Poernomo though unofficially, Marshall Clark's (2015:167)

This is where Jemek Supardi always sees and observes the training of Azwar and Moortri Poernomo which is finally applied and developed in Jemek Supardi as grounding in the world of pantomime. Since, the activities of Jemek Supardi in the world of mime started, a form of movement that was used and applied by him are both in practice and staging was in the form of flowing movements.

#### ***Luck and Opportunity experienced by Jemek Supardi became a Pantomimer***

The art of pantomime is one of particular interest for Jemek Supardi. Jemek Supardi chose pantomime art is not without reason somehow Jemek Supardi said

(interview, 16 September 2018) "My rote world is slow, my friends can memorize 2 pages in a day while I just 1 page quite difficult to memorized. I have an awareness that this will continue to hinder and interfere with the training process. "The same thing was conveyed by Fajar Suharno (September 16, 2018) "Pardi is difficult and slow to memorize dialogue and mess about memorizing dialogue". Therefore Jemek Supardi chose pantomime as a medium of expression because Jemek Supardi on the other hand had the potential for talent or ability to play pantomime. In addition, his friends also gave enthusiasm or support for Jemek Supardi in his plunge in the art of pantomime. Support from friends is good in the form of ideas that can be developed by Jemek Supardi in terms of management in it.

The world-famous mime is Marceau and Charlie Chaplin who also pioneered silent film actors. If in Europe having Marceau Marceau or Charlie Chaplin in Indonesia there's a Jemek Supardi who is also the maestro of the Indonesian pantomime febrianto (2015: 211). This journal notes that the artistic integrity of the pantomime has produced enough significant results, Jemek Supardi has even been recognized by Indonesian pantomime artists as the father of the pantomime to the maestro of the Indonesian pantomime.

### **Jemek Supardi Way of Thinking**

#### ***Jemek Supardi idea / idea***

The ability of Jemek Supardi in memorizing texts is very weak but his strength is capturing everything around him both environment, nature and social politics which is then stored in his memory or also called emotional memory as stated in Richar Borilasky. Emotional memories are raised in each casting of ideas in making the form of the show. The ability of the Jemek Supardi can be said as his strength point in recording and storing all the events that occur around him into the brain which then the times of memory will be released by him and an event or a show. So that Jadukferianto said that the Jemek Supardi is a lazy person practicing at each show.

#### ***Internal Press Creativity***

A person who has a bad image or experience has the potential to produce good and quality work, artists have more varied experiences and will be able to absorb their energy or experience from friends, the environment, and a diverse society not only in physical form but in everything. Not necessarily people who are diligent in reading books are able to create good and quality works. Jemek Supardi's background before becoming a mime had gone through a bad life, especially before marriage. Jemek Supardi's life is very difficult. Even after marriage, Jemek Supardi is still trapped in a black circle of life. The long journey of Jemek Supardi in the world is difficult, dark and violence does not necessarily lead Jemek Supardi to immediately concentrate on the mime.

Based on an interview with Asita Kaladewa (September 16, 2018) Jogjakarta mime artists said that Jemek Supardi was a former pickpocket who controlled the Yogyakarta area. The beginning of the life story of Jemek Supardi is indeed bad, Jemek Supardi is a creative pickpocket. During his life as a pickpocket he never hurt anyone. This creativity is the same as the skill of stealing money from victims he targets. The power of Jemek Supardi as a pickpocket that can withstand attacks and kicks from other pickpockets makes other pickpockets pity mixed with wonder because Jemek Supardi as a small and thin pickpocket never gives up even though he loses in fighting for territory. This is what makes Jemek Supardi respected as a pickpocket, if seen from the stature is not appropriate. Thanks to the ability to pick the other pickpocket, he was reluctant with him and the traders or people who were set in the area where Jemek

Supardi was picking up already knew Jemek Supardi's action as an expert pickpocket. Although Jemek Supardi was jailed several times for being caught when picking up. Jemek Supardi has never been cured, even Jemek Supardi once took jewelry from a corpse buried. Getting to know the Pantomime for him is a medicine so that no longer do negative things, but with the experience of the masses it can be a strong foundation that everything must be done with maximum results and success.

Jemek Supardi journey was very long in pursuing his profession as a pantomimer. Although initially pantomime was not a core profession in maintaining his life. Jemek Supardi has a long history of traces so that it finally decides right concentration in the world of mime.

### **External Creativity Press**

Jemek Supardi habit to know some artists over time made Jemek Supardi begin to recognize performing arts. In 1971/1972 Jemek Supardi became acquainted with performing arts. In first, he knows that from the existence of Rendra Theater Workshop which later separated into the Natural Theater and Dynasty Theater, which introduced the Teater Alam namely Merif, Nur WA, Azwar AN, FajarSuwarno from 1971-1973 Jemek Supardi joined Teater Alam, then in 1974/1975 joined the dynasty theater. Before becoming a mime, Jemek Supardi joined a theater group and was involved in theater performances. Even though every time the Jemek Supardi practice feels difficult in memorizing the drama script given by the director. Although he felt he had difficulty memorizing the script, so that in 1975/76 there was a repertoire of the Birthday Theater of Nature "Malin Kundang" the first time he played theater. Appears as an extras player without dialogue that only shows up.

When in the theater show, he memorizes the dialogue with struggle and his power to memorize is slow. However, Jemek Supardi was very happy at the show that relied on movement. Along with the understanding of a mime is the art of the body and the expression that is expressless with the illusions of form built by the mime through visualization of thing without thing (sabri and suryandoko, 2014:48). Jemek Supardi is more practiced in the arts of body and expression as a result of the talents and body skills and expressions that are sufficient than his ability to memorize manuscripts and perform as a theater actor using verbal. Around 1976-1978 he met Haryoso and Mr. Wisnu they had just returned from America. At that time, the pantomime became even clearer, because he saw the performances of Indonesians who had just returned from abroad. The title of the show is Man in a Chair. The one who plays it is Wisnu Waradana using a chair. After the show was over Mr. Jemek Supardi had not yet had a discussion with him, because Jemek Supardi was only watching here, because for him Mr Wisnu was too "Ndoro" (elite) as Jemek Supardi said. Mr Jemek Supardi did not dare because he considered as ordinary people and which has limitation. If Haswar is a theater person, Mr Jemek Supardi is still brave. In 1978/1979 he knew the mime from Wisnu Wardhana's dance performance entitled 'Humans and Corrosion'. Next he began to know the mime. Until watching the Marcel Marceu pantomime show. Jemek Supardi interest is increasing. Until finally he decided to pursue the pantomime.

This research discusses the creativity of Jemek Supardi from two perspectives, namely internal press creativity and external press creativity and obtains results that the creativity of Indonesian mime artists Jemek Supardi produced from a long process similar things were also done by I Kang Rizqi Dermawan in his research entitled Artist Creative Process Hannavy Painting 1998 - 2001 period which discusses the motivation and creative process of a painting artist.

## **The Role of Jemek Supardi in Preserving Pantomime in Indonesia**

### ***The role of Jemek Supardias a Pantomime Artist***

The Role of Jemek Supardias a mime artist has been recognized nationally. Indonesia has pantomime groups and figures consisting of Sena Utoyo, Didi Petet, Moorti Poernomo, Jemek Supardi. Moorti Poernomo as the first generation of pantomime in Yogyakarta who developed pantomime independently. The second generation of the Yogyakarta pantomime is Jemek Supardi. If you look at Sena Didi Mime's inspiration and Jemek Supardi sources of similarity, both of them began with watching the Marcel Marceu pantomime show. Then Sena, Didi and Jemek Supardistimulate it to develop pantomime. Sena Dedi Mime in Jakarta and Jemek Supardi in Yogyakarta.

Around 1970 or 1990, he once played a work entitled "Nuh" and "Jakarta". Both texts have political nuances when in fact he never thought about politics. When he is in the first monumental pantomime work, he was captured by the police, beaten and interrogated. 2008 Performing at the funeral of the mother of Romo Sindunata from Jogja. Jemek Supardi visualized the mother of Romo Sindunata who was a plant lover. 1998 Maesongan; stories about dead people and worship. In the experiments era, Jemek Supardi tried to work with different values than others. Revealing that people live easier than dead people. This work is not telling about people which alive but Jemek Supardi who is dead and then his spirit appears.

Almost every year Jemek Supardi has created pantomime that is played singly or in the new group. The latest masterpiece of Jemek Supardi in 2018 entitled "NgiloGithok" revealed his disissue with the young descendants of the nation who have a predisposition to imitate every sort of new thing that has come up or is growing, which in "Ngilo Githok" Jemek Supardi invited all of us to introspection by sharing mirrors with our audience. The mirror's property has a deep meaning in which all men use mirrors to see themselves even a tired mop of supardi reveals that neither does he want to be emulated by the young mimeos in Indonesia, search out who we are Sesetho (2018: 12).

### ***The Role of Jemek Supardias Pantomime Interviewee***

The role of Jemek Supardias a interviewee or resource person The speaker of the workshop is across generations from children, adolescents to adults. In DokuMime Jemek Supardi, Moorti Poernomo and Septian Dwi Cahyo's delivered mime workshops with material sharing 1) basic pantomime techniques, 2) pantomime and penda, 3) pantomime and stories, 4) pantomimes and opponents to play, and 5) pantomimes and supporting elements show.

The workshop participants mixed into one, both children, adolescents and adults. Jemek Supardi can share the portion of material given to workshop participants well. So that, in each age group can receive material according to the age distribution of the workshop participants. The large number of participants does not make it difficult for Jemek Supardi to deliver the material. Children, adolescents and adults were able to absorb the practice which given by Jemek Supardi, until the end of the training a performance was held as a test by the participants. Jemek Supardi was the speaker of the workshop not only in the Yogya region but outside the city of Jemek Supardi, often invited to convey the practice of pantomime. Both for school students, collage students and for mime artists.

Jemek Supardi Supardi's participation in the field of mime art and its preservation can be seen from his work productivity and contribution in becoming a pantomime art learning for the younger generation by becoming a resource for training mime arts in various places in Indonesia, such as the artist Ibrahim Kadir from Gayo

land in Yunita Sari's elvi research titled Ibrahim Kadir: Biography of a Gayo Artist, 1940-2016, a study that discusses the background of life, the role in the field of art and the impression of society on Ibrahim Kadir.

### **Conclusion**

Background Life History of Jemek Supardi is a resilient person who dares to upgrade his abilities in the theater of motion, although his shortcomings in memorizing dialogue, he finds his talents. The flowing movement is the initial capital in the form of the development of motion inspired by appreciation for seeing the pantomime of Jogjakarta and Jakarta artists. The role of the family and closest friends made Jemek Supardi serious in pursuing the Pantomime as his media.

Jemek Supardi way of thinking was contained in Jemek Supardi ideas/concept using emotional memories in Richar Borilasky. Emotional memory was raised up because of his ability to analyze a problem that he endured and one day it was raised again, the work was created from the deposition of experience and results of the analysis. The internal creativity of the press posed by Jemek Supardi is the aesthetic process of an artist who has a background in being a pickpocket. The external press's creativity in studying and theater is the creativity which gained from the practitioners of theater arts and technicians.

Jemek Supardi role in preserving pantomime in Indonesia has the role as mime artist and as a pantomime speaker. This role made Jemek Supardi a pantomime, a figure who contributed to the development of pantomime in Indonesia.

### **Reference**

- Craft, A. (2005). *Membangun kreativitas anak*. Depok: Insani Press.
- Creswell, J.W. (1998). *Qualitative inquiry and research design: Choosing among five traditions*. London: SAGE Publications.
- Creswell, J.W. (2015). *Penelitian kualitatif & desain riset "Memilih diantara lima pendekatan"*. Yogyakarta: PustakaPelajar.
- Clark, M. (2015). *Indonesia's Jemek Supardi from pickpocket to mime artist*. *Jurnal Bijdragen tot de Taal-, Land- en Volkenkunde* Vol. 167, no. 2-3 (2011), pp. 210-235.
- Charles A. (1970). *The art of pantomim*, New York: Benjamin, Inc.
- Dermawan, I.R. (2018). *Proses kreatif seniman lukis Hannavy periode 1998 – 2001*. *Jurnal Seni Rupa*, Vol. 06 No. 01 (2018), pp.786 - 795
- Furchan, AM. (2005). *Studi tokoh: metode penelitian mengenai tokoh*. Yogyakarta: Pustaka Pelajar.
- Febrianto, D. (2015). *Embodiment of mimer in creative process of pantomim performance*. *Jurnal Masyarakat, Kebudayaan dan Politik* Vol. 28, No.4 (2015), pp.211-218.
- Harymawan, RMA. (1993). *Dramaturgi*, Bandung: Remaja rosda karya
- Iswantara, N. (2007). *Wajah pantomim Indonesia*. *Jogja: Media Kreatifa*.
- Kaladewa, A. (2018). *Wawancara "Kreativitas dan pengalaman Jemek Supardi Supardi"*. Taman Budaya: Jogjakarta.



- Indar Sabri, Muhammad Jazuli, Totok Sumaryanto F and Autar Abdillah, Life History
- Kuntowijoyo. (2003). *Metodologi sejarah (Edisi Kedua)*. Yogyakarta: Tiara Wacana.
- Masnuna. (2018). *Buku ilustrasi "biografi gombloh"*. Prosiding Seminar Antar Bangsa: Seni Budaya dan Desain – STANSA (2018) pp. 71-83.
- Munandar, U. (1999). *Kreativitas dan keberbakatan*. Jakarta: PT GramediaPustakaUtama.
- Salim, A. (2008). *Pengantar sosiologi mikro*. Yogyakarta: PustakaPelajar.
- Supardi, J. (2018). *Wawancara "Biografi"*. Rumah Narasumber: Jogjakarta.
- Sumanto, B. (1992). *Pantomim dan kita*, Makalah diskusi kehidupan pantomim di Yogyakarta, 4 Nopember 1992.
- Sabri, & Welly. (2014). *Seni pantomime menjadi pantomimer*, Surabaya: Unesa press.
- Sari, E. Y. (2017). *Ibrahim Kadir: biografi seorang seniman gayo, 1940-2016*. Jurnal ilmiah mahasiswa pendidikan sejarah FKIP Universitas Syiah Kuala, Vol. 2, No. 2 (2017), pp. 32 – 43.
- Sesesetho, R. (2018). *Bentuk pertunjukan pantomime ngilo githok karya Jemek Supardi Supardi*: APRON jurnal pemikiran seni pertunjukan Vol.2, No.12 (2018)
- Waluyo, H.(2001). *Drama dan teori pengajarannya*. Yogyakarta: Hanindita Gaha Widia.