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Actualisation of Pewayangan Values in Bali

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Abstract

The aim of this research is to reveal the values of pewayangan in Bali. Basically, wayang art in Balinese society is known as a cultural heritage that is preserved as a traditional Balinese performing art. However, it turns out that not all wayang arts are presented through traditional Balinese performing arts. The problems are : 1) What are the forms of manifestation of wayang values in traditional Balinese performing arts?; 2) What is the form of actualisation of wayang values in Bali?. This research was completed using qualitative methods. Primary data was obtained through interviews and observation. Secondary data was obtained through a literature study. Interpretative qualitative data analysis is used to analyse all data with the help of symbol theory and reception theory. The research results show that : 1) The manifestation of wayang values in traditional Balinese performing arts can be seen in story narratives, characteristics of wayang characters and types of wayang performances. The Mahabrata and Ramayana epics are wayang stories that are most often used to convey the values of pewayangan in traditional Balinese performing arts.; 2) Apart from Balinese performing arts, the actualisation of wayang values in Bali can be seen in Balinese arts, Balinese names and Balinese business.

Keywords: *Actualization, Pewayangan Values, Bali.*

Abstrato

O objetivo desta pesquisa é revelar os valores do pewayangan em Bali. Basicamente, a arte wayang na sociedade balinesa é conhecida como uma herança cultural preservada como uma arte performática tradicional balinesa. No entanto, nem todas as artes wayang são apresentadas através das artes performativas tradicionais balinesas. Os problemas são: 1) Quais são as formas de manifestação dos valores wayang nas artes performativas tradicionais balinesas?; 2) Qual é a forma de atualização dos valores wayang em Bali?. Esta pesquisa foi concluída usando métodos qualitativos. Os dados primários foram obtidos por meio de entrevistas e observação. Os dados secundários foram obtidos através de estudo bibliográfico. A análise interpretativa de dados qualitativos é usada para analisar todos os dados com a ajuda da teoria dos símbolos e da teoria da recepção. Os resultados da pesquisa mostram que: 1) A manifestação dos valores wayang nas artes cênicas tradicionais balinesas pode ser vista nas narrativas de histórias, nas características dos personagens wayang e nos tipos de performances wayang. Os épicos Mahabrata e Ramayana são histórias wayang que são mais frequentemente usadas para transmitir os valores do pewayangan nas artes cênicas tradicionais balinesas.; 2) Além das artes cênicas balinesas, a atualização dos valores wayang em Bali pode ser vista nas artes balinesas, nos nomes balineses e nos negócios balineses.

Palavras-chave: *Atualização, Valores Pewayangan, Bali.*

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Introduction

Balinese art is the result of community creativity, feeling and initiative, which are realised in the form of works of art (Ruastiti and Pradana, 2020; Arniati et al., 2020; Rai S. et al., 2023; Pradana, 2021). As an element of culture, art occupies the most dominant position in the lives of Balinese people. Therefore, for Balinese people, life is about art. The types of art owned by the Balinese people include dance, musical art, puppetry, painting, carving and sculpture. In the art of *wayang*, various types of *wayang* performances are known, including *Wayang Ramayana*, *Wayang Parwa*, *Wayang Calonarang*, *Wayang Cupak*, *Wayang Gambuh*, *Wayang Tantri*, *Wayang Arja*, and *Wayang Babad*.

Wayang is a form of traditional art and is a collective expression of the culture of the supporting community (Kayam, 1981). Art as part of culture has a special entertainment function (Mastiningsih, 2020). *Wayang* is basically a means of communication from the composer to the community, from one generation to the next, based on its values and functions (Haryono, 2009). All the phenomena built into it are a representation of the attitude of the people who use *wayang* to fulfil their daily needs. For this reason, *wayang* was designated as a world cultural heritage, a masterpiece of the oral and intangible heritage of humanity, by UNESCO in Paris on November 7, 2003 (Solichin, 2012). This was also followed by a Presidential Decree, which designated November 7 as National *Wayang* Day in 2018.

Wayang has been endlessly discussed. It studied by experts both within and outside the country through the approaches of history, philosophy, anthropology, literature, culture and religion. Students from various schools and colleges in Bali often use *wayang* as an object of research, resulting in research reports, theses, dissertations, articles and journals. Like Rota in Diatmika (2007), many people have made efforts to preserve *wayang* through various writings, whether writings resulting from in-depth research or ordinary news information. The various aspects it contains have been observed, researched, discussed, recorded and presented in seminars. This is a sign that this theatre is indeed quite interesting to study.

Wayang, which has become a culture and is embedded in the lives of Balinese people, is believed to contain many virtues and perfections of life that can be used as guidance in the lives of society, nation and state. Apart from being performed, *wayang* is often used as inspiration by Balinese artists to create various forms of art. Amir (1991) said that *wayang* performances can be used to convey the noble values of a philosophical and ethical system that originates from religious teachings. *Dalang* acts as a social, philosophical and spiritual communicator who can offer moral education in a very interesting way. Then, it is up to the audience to interpret, judge and choose which values are appropriate to their personal lives.

People in their lives always use *wayang* as a reference in their lives, so that they are able to create humanist views that really pay attention to other humans as well as possible (Ra'uf, 2010). *Wayang* is also full of philosophical values and human life through its characters, who are a reflection of human characteristics found in everyday life (Hendro and Marajaya, 2022). Traditionally, *wayang* is passed down as a culture in traditional Balinese performing arts activities. However, it turns out that not all of the values of *wayang* are realised or manifested through traditional Balinese performing arts. The problems focus on : 1) What are the forms of manifestation of *wayang* values in traditional Balinese performing arts?; 2) What is the form of actualisation of *wayang* values in Bali?.

Theoretical Refrential

The results of research on the actualization of wayang values in Bali have been analyzed based on symbol theory and reception theory. The relevance of our understanding of these two theories in discussing research results can be conveyed as follows.

Symbol Theory

Dilistone (2002: 22) posits a connection among symbols, coherence, and social transformation. Visual representations can generate symbols and serve as intermediates for other visual representations. Symbols can be compressed into pieces of art for aesthetic purposes and can serve as social markers that possess the remarkable capacity to elicit powerful emotional reactions.

Dilistone provides theoretical insights into the nature and importance of symbols. Symbols are institutionalized because of their association with fundamental traits. Dilistone (2002: 80) defines symbols as representations that can be perceived as similar to something else. Symbols have the power to elicit emotional responses and motivate individuals to engage in particular behaviors. Naturally operating symbols offer inherent importance as a reference point. Symbols used as analogies or metaphors can engage in transformative encounters. Certain symbols have unique meanings and can enhance human importance. Dilistone (2002:225) contends that symbolic nature's existence is inherently linked to essential human needs.

Symbol theory in the analysis of the actualization of *pewayangan* values in Bali is relevant because these values are manifested, including through the symbols contained in the representation and elements of *wayang* form. The benefits of symbol theory can clarify the existence of *pewayangan* values in the form of wayang and their representation based on a review of symbols. This symbol theory has functioned in analyzing the manifestation of *pewayangan* values in traditional Balinese performing arts and the actualization of Balinese *pewayangan* values, which have apparently been transformed and exist outside the realm of artistic entertainment in Bali.

Reception Theory

Hans Robert Jauss put forth the reception in Rossa (2022) for reading the text. Reception theory emphasises the meaning aspect of a work based on the understanding and active role of receptors towards the work as well as cultural works. Reception is theoretically related to the horizon of expectations, receptor activity and the dialogical meaning of the text. The horizon of hope includes the actor's expectations based on his experience and knowledge of the work (Krol, 2023). Receptor activity refers to receptor activity that is meaningful based on the work in question (Wahdiyati and Violina, 2023). The dialogical meaning of text examines the meaning that establishes good interaction between the receptor and the text (Mao, 2023).

Reception theory is relevant in analysing the actualization of wayang values in Bali to understand changes in wayang texts. This reception theory has been useful in trying to find new meanings based on a collection of symbols about wayang that are mainly not as they should be. This theory has been used to look at how the values of Bali's leaders change over time and how those values show up in traditional Balinese ceremonies.

Research Methods

This research aims to examine the actualisation of *wayang* values in Bali. This research is important considering that the values of *wayang* have been embedded in the lives of Balinese people since ancient times. Regarding the *wayang* phenomenon in Bali, a qualitative method with a semiotic approach was used. Qualitative methods are methods that can be used to

analyse and collect qualitative data (Haenssger, 2019). All data was obtained through observation, interviews and a literature study. Qualitative data can be obtained through a literature study (Merriam & Grenier, 2019). Observation in the form of careful observation can be used to collect primary data (Esposito & Evans-Winter, 2022). Primary data in research using qualitative methods can be obtained through interviews (Borsca & Willig, 2021). All qualitative data was then analysed qualitatively and interpretively with the help of symbolism and reception theory. The form of manifestation of *wayang* values in traditional Balinese performing arts is analysed using symbol theory with the help of reception theory. Meanwhile, reception theory, with the help of symbol theory, is used to analyse the form of actualisation of *pewayangan* values in Bali.

Results and Discussion

The discussion of the research results on the actualization of wayang values in Bali consists of the manifestation of wayang values in traditional Balinese performing arts, the actualization of Balinese wayang values, and a discussion. The description of the statement can be seen as follows.

Manifestation of *Pewayangan* Values in Traditional Balinese Performing Arts

Even though the art of *wayang* is thousands of years old, the values contained in it are not easily eroded by modernization. In fact, the reality in the field shows that the art of *wayang*, especially *Wayang Ramayana* and *Wayang Parwa*, continues to exist and is able to adapt to advances in contemporary society's mindset so that the noble values it contains and that are relevant are used as a way of life in society, nation and state. Figures who are seen as having good and humanistic character are the people's choice to implement in various aspects of life, such as art, society, culture, economics and the environment.

The support of social conditions and the surrounding environmental situation have an impact on the development of cultural forms (Atmaja et al., 2019). As an element of Balinese art, wayang art cannot be separated from the cultural value system. In other words, the institution's value system serves as a conceptual guide for the creation of *wayang* art. According to Clyde Kluckhohn in Koentjaraningrat (1974), the cultural value system is actually a problem regarding the nature of human life, a problem regarding the nature of human work, a problem regarding the nature of human position in space and time, a problem regarding the nature of human relationships with the natural surroundings and a problem regarding human nature. In Bali, it is called *Tri Hita Karana*, namely the three elements that can give happiness. The first element of *parhyangan*, namely the relationship between humans and *Ida Sang Hyang Widhi* (God), the second element of *pawongan*, namely the relationship between humans and humans, and the third element of *palemahan*, namely the relationship between humans and the environment (Pradana and Pratiwi, 2020).

Art has an important position in society because it has meaning and components that are interrelated in a culture (Rai S. et al., 2019; Swandi et al., 2020). It seems difficult for *wayang* art to be separated from society's religious system. In its function as part or complement of religious ceremonies, *wayang* art is often enjoyed as a spectacle and entertainment, which still receives attention from the supporting community (Mardana, 2004). *Wayang* art performed in the context of religious ceremonies involves a series of preparations and complicated forms of implementation. Components of the form of cultural implementation can have certain meanings (Dharmika and Pradana, 2021; Dharmika et al., 2022; Atmaja et al., 2020). Almost

every stage of the series has a magical meaning, which overall strengthens the spiritual vibrations in this sacred ceremony. The types of ceremonies that often involve *wayang* art in Bali are called *panca yadnya*, namely: (1) the *deva yadnya* ceremony which is often accompanied by wayang performances, namely *odalan* (birthday); (2) *manusa yadnya* ceremonies which are often accompanied by wayang performances are the quarterly ceremonies, *otonan*, teeth cutting and marriage; (3) the *rsi yadnya* ceremony which is often accompanied by wayang performances is at the inauguration ceremony of a *sulinggih*; (4) the *bhuta yadnya* ceremony which is often accompanied by wayang performances is *mecaru*, namely cleaning nature, especially the *panca maha bhuta* (five elements of nature) or cleaning the village and; (5) *pitra yadnya* ceremonies which are often accompanied by wayang performances are the *ngaben* (corpse burning) and transition from *atma* to *bhatara* ceremonies.

In the context of the Hindu ceremony mentioned above, the types of *wayang* that are often performed as traditional Balinese performing arts are *wayang peteng* (at night) and *wayang lemah* (daytime). The function of *wayang* performances can be classified into three categories : *wali* art (part of the ceremony), *bebali* art (complementary to the ceremony), and *balih-balihan* art (entertainment). As a guardian, the type of *wayang* that is often performed is *wayang lemah*. The type of weak *wayang* that is performed in the *manusa yadnya* ceremony, which functions as *ruwatan* (*marisuda*), is called *wayang sapuh leger* or *wayang sudhamala*. Etymologically, the word "*sapuh, sudba*" means cleansing and the word "*leger, mala*" means the bad influence that surrounds the human soul (Wicaksana, 1998). *Wayang sapuh leger* is performed to celebrate people born during *wuku wayang* (*tumpek wayang*), which is a time of transition according to the Balinese *pawukon*.

Meanwhile, *wayang sudhamala* is for general *ruwatan*, such as quarterly ceremonies (for three-month-old children). Furthermore, as a *bebali* (semi-sacred) art, *wayang peteng* is performed to complete *otonan*, *odalan*, tooth-cutting and wedding ceremonies. Then, as an entertainment art, *wayang* is often performed at certain events, such as development exhibitions, expos, promotions for goods and services and socialization of government programs (anti-drugs, aids, ASEAN Summit security, disaster management), the Bali Arts Festival (PKB), and birthdays (HUT) (Marajaya, 2011). The following is a picture of the *manusa yadnya* ceremony, accompanied by traditional Balinese *wayang* performance art.



Figure 1: Wayang Lemah Performance in a Quarterly Ceremony (Doc. Marajaya, 2023)

The art of *wayang* is admired by the Balinese people not only as a performance that is devoid of meaning, but as an important space that can make social life better. *Wayang* is a world or cultural arsenal whose superiority cannot be compared with any other art in the world. *Wayang* as an art system and, moreover, as a cultural system contains philosophy in the sense of a worldview and outlook on life. *Wayang* ontology assumes human existence as a manifestation of the reality of life, which is philosophically referred to as *sangkan paraning dumadi*. *Sangkan paraning dumadi* shows the reality of being in unity with *Sang Hyang Widhi*. The ontological norm at all levels of reality is harmony, such as between *bhuana agung* (macrocosm) and *bhuana alit* (microcosm). Epistemologically, *wayang* is closer to Gnosis, namely that knowledge has access to the holy one and holy knowledge signifies the highest path to unification with reality when knowledge, being and happiness are united. Then, axiologically, *wayang* has been used by society in various aspects of life from ancient times.

According to experts, the art of *wayang* has been thought to have existed in Bali since the *Bebetin* inscription (896 AD), which explains the existence of Balinese *wayang* performances using the term '*wayangan*'. Balinese *wayang* art contains many artistic elements, such as literary arts, sound arts, dance, musical arts, fine arts and dramatic arts. As a multi-theater art form, the task of the puppeteer is much more difficult. Apart from carrying out director duties, he also carries out duties as an actor and leads the performance until it is finished. Balinese *wayang* art is also said to be multifunctional. This means that it has many functions in the lives of Balinese people. Since the New Order era (1967–1998), *wayang* art has functioned as a means of information to socialize the guidelines for the appreciation and practice of Pancasila (P4) to the Balinese people. Balinese *wayang* art was also performed, including for the development exhibition, in anticipation of the commemoration of the proclamation of independence of the Republic of Indonesia.

Wayang is a topic of much discussion among children, teenagers, adults and parents in Bali. Likewise, scientists who are conducting research on *wayang*. The art of *wayang* contains many values regarding the essence of life and the reflection of social life. The literal meaning of the word "*wayang*" is shadow; it gets the prefix "*pe*" and the suffix "*an*" to become *wayang*, which means the ins and outs of *wayang* and how to play it. Over time, the meaning of *wayang* has changed to stage or theater performances and can also mean actors and actresses. *Wayang* as a theatrical art means a stage performance in which the director plays (Guritno, 1988). According to M. Masturi's view in Amrin Ra'uf (2010), *Wayang* is a world that has its own characters and problems that can be studied in human life. *Wayang* are able to speak to the reality of society according to their better-quality abilities. Everyone will assume that *wayang* is an art object or that a *wayang* performance is a cultural performance that presents more humanistic values. Dwijonagoro and Mataram in Suyanto and Setiawan (2022) state that *wayang* is a representation of noble values. It means a spectacle that expresses beauty, while *adiluhung* denotes a spectacle that conveys messages full of noble human values, such as the story of the *Ramayana*.

The *Ramayana* is a part of the *Weda*, which can be called *Ithiasa*. It is called *Ithiasa* because the story is very beautiful, interesting and meaningful and contains essential life values originating from Hinduism. The *Ramayana* story, as the main *adi-kanya* or heroic poem, tells about *Sri Rama* as the ideal human being. The *Ramayana* story begins with the birth of the god Vishnu's avatar as *Rama* and his brothers, *Rama* when he was in education, *Rama* when he decided to marry *Devi Sita*, the expulsion of *Sri Rama* into the *Nandaka* forest, the kidnapping of *Devi Sita*, the search for *Devi Sita*, the military fleet of *Ayodya* and *Sri Rama* defeating the *Alengka* and *Rahwana* armies and the coronation of *Sri Rama* as king. The life values that can be learned from the *Ramayana* story, according to *Sri Suami Siwananda* in Diatmika (2007), are that a person ideally

behaves and knows how to position his superiority, be equal and be humble. Like a king ruling his kingdom, the *Ramayana* story can be a source of guidance for becoming a wise king. In Bali, the *Ramayana* story is divided into seven episodes, which can be called *sapta kanda* (Marajaya, 2011). The *sapta kanda* referred to can be briefly described as follows :

- 1). *Bala Kanda*. The story of the *Ayodya* kingdom led by a great and famous king named *Prabhu Dasarata*. He had four sons, namely *Sang Rama*, the son of *Dewi Kosahya*, *Laksmana* and *Satrugena*, the sons of *Dewi Sumitra*, and *Sang Bharata*, the son of *Dewi Kekayi*.
- 2). *Ayodya Kanda*. The story of *Sang Rama* being thrown into the middle of the *Dandaka* forest for 14 years. This banishment was at the request of *Dewi Kekayi* in the hope that the *Bharata* could replace his father, namely the *Dasarata*, as king in *Ayodya*. This *kanda* ends with *Rama's* speech to *Bharata* about the rules of *titi* as a head of state. This discourse is known as *Asta Brata*.
- 3). *Aranya Kanda*. The story is about the twists and turns in the lives of Lord *Rama*, *Dewi Sita* and *Laksmana* in the middle of the *Dandaka* forest. *Rahwana* kidnapped *Dewi Sita* and took her to the *Alengka* kingdom.
- 4). *Kiskenda Kanda*. The story of the fierce battle between two brothers, namely *Sugriva* and *Subali*, in fighting over the *Dewi Tara*. *Sang Subali* can be killed by *Sang Sugriva*, with the help of *Sang Rama*.
- 5). *Sundara Kanda*. The story of the construction of a long and large bridge became known as *Setubanda*. It was by this chance that *Hanoman* was sent by *Rama* to *Alengka* to investigate *Dewi Sita*. This story is known as *Hanoman Duta*.
- 6). *Yudha Kanda*. The story of the great war between *Rahwana's* troops and *Rama*. *Sang Anggada*, as a peace envoy, was rejected by *Rahwana*. This war ended with defeat on the *Alengka* side, where *Rahwana* was killed by *Sang Rama* and his army of monkeys.
- 7). *North of Kanda*. Composite story. This *kanda* tells about *Rahwana's* ancestors. Likewise, it tells about the *aswamedha yadnya* ceremony in the *ayodya* kingdom. The truth of *Dewi Sita's* purity is doubtful. *Rama's* sadness was very deep and he handed over the throne of his kingdom to *Sang Kusa* and *Lawa*.

Apart from the *wayang* values reflected in the great narrative of the *Ramayana*, the existence of *wayang* values can also be seen in the great narrative of the *Mahabrata*. The *Mahabharata* can be said to be classical Indian literature, which had a huge influence on ancient Javanese literature. The main story of the *Mahabharata* is the civil war of the descendants of *Bharata* or *Bharatayudha*. The *Mahabharata* is the work of *Bhagawan Wjasa* or *Bhagawan Kresna Dwiipayana* (Pendit, 1993). Judging from its etymology, the *Mahabharata* comes from the words "*maha*," which means great, "*bharata*," which means the *Bharata* family and "*yudha*," which means war. So, the words *Mahabharata* and *Bharatayudha* mean the great war between the members of the *Bharata* family. The main essence of the *Mahabharata* story can be divided into eighteen episodes so it is called *asta dasa parwa* (Medera, 1986). The paragraphs in question are as follows :

- 1). *Adhiparwa*. The story of the snake sacrifice by *Maharaja Janamejaya*, the history of the dragons, the origins of *Bharata's* descendants, and the youth of the *Pandawa* and *Korawa* up to *Abimanyu's* marriage.
- 2). *Shabaparwa*. The story of the *Korawa* and *Pandawa* trials the *Pandawa* were expelled from the kingdom into the forest after *Yudistira's* defeat by playing dice with *Duryadana*.

- 3). *Wanaparwa*. The story of the adventures of the *Pandawa* and *Dewi Drupadi* in the *Kamyaka* forest for 12 years; the story of *Gatotkaca* after *Bima's* marriage to *Adimbi*.
- 4). *Wirataparwa*. The story of the disguise of the *Pandawa* and *Dewi Drupadi* in the country of *Wirata* in the 13th year.
- 5). *Udiyogaparwa*. The story of the peace efforts of the *Pandawa* and *Korawa*. It tells of *Krishna's* anger as the *Pandawa* envoy who was insulted by the *Korawa* and the preparations of the *Pandawa* and *Korawa* in facing the *Kuruksetra* war.
- 6). *Bhismaparwa*. The story of the war on the first day and the appointment of *Rsi Bhisma* as war commander on the *Korawa* side and *Drestadyumena* on the *Pandawa* side. This *Parwa* ended with the fall of *Rsi Bhisma* on the 17th day by the arrows of *Srikandi* and *Arjuna*.
- 7). *Dronaparwa*. The story of the appointment of *Drona* as warlord on the *Korawa* side. Tells the story of the death of *Gatotkaca*.
- 8). *Karnaparwa*. The story of the war between the *Pandawas* and *Korawa*, with the appointment of *Karna* as warlord on the *Korawa* side, and *Karna's* defeat against *Arjuna*.
- 9). *Salyaparwa*. The story of *Salya's* appointment as warlord on the *Korawa* side to replace *Karna*, who had died, and *Salya's* defeat against the *Pandawas*.
- 10). *Sauptikaparwa*. The story of the killing of *Panca Kumara* as the son of *Drupadi*, the killing of *Drstadyumena* by *Aswatama*. The killing of *Aswatama* by *Arjuna*.
- 11). *Stripalapaparwa*. The story of the sadness of women whose husbands or sons were left behind due to the war. Tells of the sadness of *Drstarastra* and *Dewi Gandhari* because all their sons and grandchildren were killed as a result of the war.
- 12). *Santiparwa*. In the story of the *Pandawa's* visit to the sick *Rsi Bhisma* in *Kuruksetra*, there is *Bhisma's* advice to the *Pandawa*.
- 13). *Anusesanaparwa*. The story of *Rsi Bhisma's* advice to the *Pandawa* and *Rsi Bhisma's* death after one hundred days of being hit by an arrow.
- (14) *Aswamedikaparwa*. The story of the horse sacrifice ceremony (*rajasuya*) by *Yudistira* to obtain the title of *maharajadiraja*.
- 15). *Asramaparwa* or *Asramawesanaparwa*. The story about the *Pandawas'* efforts to entertain *Drastarastra*. *Drastarastra's* departure to meditate in the forest with *Dewi Gandhari*, *Dewi Kunti* and *Widura*. The death of *Drastarastra* with *Dewi Gandhari*, *Dewi Kunti* and *Widura* due to burning in the forest.
- 16). *Mausalaparwa*. The story of *Narada's* curse on the descendants of *Yadhu* to be destroyed by a mace.
- 17). *Prasthanikaparwa*. The story of the *Pandawas'* journey to Mount *Mahameru* or Mount *Himalaya* to do *bhrasta yoga*. In the *Bhrasta yoga* process, it is said that *Drupadi*, *Sabadewa*, *Nakula*, *Arjuna*, and *Bima* died before completing *bhrasta yoga* on Mount *Mahameru*.
- 18). *Swargarohanaparwa*. The story of the *Pandawas* in hell and the *Korawas* in heaven. After *Yudistira* entered the crater where his younger siblings were in hell, the crater of hell turned into heaven, and conversely, *Korawa's* place in heaven turned into hell.

Apart from being guided by the values of *wayang* in the *Mababharata* and *Ramayana* epics, puppeteers in Bali often also use story development in the form of *lakon carangan* for

performances of traditional Balinese performing arts. *Lakon carangan* can be understood as new plays created by puppeteers based on events, facts and *pewayangan* values in the *Mahabrata* or *Ramayana* epics. According to Alan Feinstein in Sudiana (2006), *lakon carangan* can be divided into two categories : *lakon carangan kawi sastra* and *lakon carangan kawi dalang*. The *lakon carangan kawi sastra* is a play about *wayang* characters originating from literature in the form of poetry and prose written by *kawi swara* writers. Meanwhile, the *lakon carangan kawi dalang* is a text about *wayang* characters that originates from the ability of a puppeteer to create new plays as a development of the *Mahabharata* and *Ramayana* epics (Sudiana, 2006). Based on their role based on the orientation of *pewayangan* values, *wayang* characters in *lakon carangan*, *Mahabrata* and *Ramayana* stories can be divided into three types, namely : (1) protagonist characters, namely good central characters in *wayang* narratives; (2) the antagonist, the main evil central character in the *wayang* narrative; and (3) tritagonist characters, namely supporting characters or supporting parties in the roles of the protagonist and antagonist in a narrative that contains *pewayangan* values.

Wayang narratives presented in *wayang* performances always contain conflict and at the end of the performance, the protagonist or exemplary party always wins in accordance with the dharma and value orientation of *wayang*. *Sri Rama* in the *Ramayana* story reflects a wise, honest and chivalrous leader. *Sita* reflects the loyalty, honesty and purity of a woman's heart. *Hanoman's* character depicts loyalty, honesty and a warrior's spirit. Meanwhile, the character *Rahwana* depicts anger, cruelty, malice, hedonism, materialism and other traits that are contrary to those of the protagonist characters.

In Bali, there are at least two differences, as two things that are always contradictory are called the concept of *Rwa Bhineda*. This concept can be interpreted as saying that humans will always be faced with two things that have conflicting characteristics, such as good and bad, wrong and right, rich and poor, sad and happy (Mardana, 2004). These figures reflect the strength of never giving up, wisdom, patience, loyalty, honesty and a patriotic spirit.

The *wayang* characters in traditional Balinese *Wayang* performing arts which use the *Ramayana* narrative can be divided into four groups, namely : (1) the human group consisting of *Prabu Dasarata*, *Dewi Kosalya*, *Dewi Kekayi*, *Dewi Sumitra*, *Sri Rama*, *Laksamana*, *Satrugena*, *Bharata*, *Dewi Sita*; (2) the monkey group consisting of *Sang Subali*, *Sugriwa*, *Hanoman*, *Anggada*, *Anala*, *Anila*, *Jembawan*, *Menda*, *Drawi*, *Sempati*, *Gunwaksa*; (3) The giant group consists of *Sang Rahwana*, *Kumbakarna*, *Surpanaka*, *Meganada*, *Marica*, *Prabasta*, *Gowak* and; (4) the descendants of giants with human hearts consisting of *Kumbakarna*, *Wibisana*, and *Dewi Trijata*. Meanwhile, the characters in *Wayang Parwa* which use the *Mahabrata* narrative consist of : (1) the group of gods, namely *Dewa Brahma*, *Dewa Wisnu*, *Dewa Siwa*, *Dewa Indra*, *Dewa Bayu*, *Bhatara Kala*, *Sanghyang Yama*, *Sanghyang Narada*, *Sanghyang Suratma*, *Sang Jogormanik*, *Dewi Durga*; (2) human groups, namely *Pandawa* and *Korawa*. All the characteristics of existing Balinese *wayang* characters cannot be separated from the values contained in *wayang* narratives which are institutionalized in traditional Balinese performing arts.

Actualization of Balinese Pewayangan Values

The results of research on the actualization of wayang values in Bali can be translated into the actualization of wayang values in Balinese art, the actualization of wayang values in the name of Balinese people, the actualization of wayang values in Balinese business, and the actualization of wayang values in transportation routes in Bali. Bali. The main description of the actualization of Balinese wayang values can be presented as follows.

Actualization of Pewayangan Values in Balinese Arts

Wayang stories have become the local wisdom of the Balinese people. It has been proven that figures who are considered to have exemplary character and are defenders of *dharmā* are always idolized by society (Winaya, 2012). In fact, when idol characters are defeated by evil figures during a war in art performances, it often makes the audience sad, disappointed and emotional. The existence of *wayang* characters who are still performed in traditional Balinese performing arts, known and popular in Balinese society, does not escape the orientation of superior *wayang* values. The characters in the *Ramayana* and *Mahabharata* stories who are still popular in Balinese society are as follows.

1. *Sri Rama*. The son of King *Dasarata* from his marriage to *Dewi Kosalya*. He is the incarnation of *Dewa Wisnu* who entered human form and has the qualities of intelligence, wisdom, honesty, loyalty, respect for everyone, and love of *dharmā*.
2. *Laksmana*. He is the son of *Dewi Sumitra*, the second wife of King *Dasarata*, who is loyal, honest, clear-headed, strong-willed, responsible and firm.
3. *Dewi Sita*. The eldest daughter of the King of *Jenaka*, she has the characteristics of being brave, honest, loyal, devoted, holy, courageous, and sacrificing to her husband.
4. *Hanoman*. *Dewa Bayu*'s son is with his mother, *Dewi Anjani*. *Hanoman* was given strength by *Dewa Brahma* so that he would not die from any weapon. *Hanoman*'s character is clever, wise, powerful, defends the truth, loyal and honest.
5. *Wibisana*. *Ravana*'s youngest brother is wise, clever, upholds the truth, is humane, educated, honest, loyal and brave.
6. *Trijata*. *Wibisana*'s daughter is *Rahwana*'s youngest sibling. Even though he and his father live in a giant environment, his behaviour is very noble, like that of humans. He was the only one who comforted, looked after and saved *Dewi Sita* from *Rahwana*'s threat.
7. *Sri Krishna*. *Awatari Dewa Wisnu*, who is merciful, brave, intelligent, statesman, loves *dharmā* and is strong in protecting goodness.
8. *Dewi Kunti*. The wife of King *Pandu* and the biological mother of *Yudistira*, *Bima*, *Arjuna*, who has high personality traits, is obedient, disciplined, loving and merciful.
9. *Dewi Madri*. The younger brother of King *Salya* from the *Madra* kingdom who has a loving and merciful nature, diligent and honest.
10. *Yudhistira*. The oldest brother of the *Panca Pandawa* who has integrity and is intelligent, polite, firm in his faith, devoted to his parents, fair, wise, firm, loves *dharmā*, gentle and always prioritizes the public interest.
11. *Bima*. The second child of *Dewi Kunti*, who gave birth to *Dewa Bayu* was brave, never gave up, patriotic, loved *dharmā* and was steadfast.
12. *Arjuna*. The third son of *Dewi Kunti*. He loves art and has the qualities of being brave, firm, responsible, intelligent, loves *dharmā* and is devoted to God.
13. *Nakula*. The son of *Dewi Madri* and the fourth *Pandawa* sibling, he has the qualities of intelligence, loyalty, compassion, loyalty, discipline and love of the country.
14. *Sahadewa*. He is the son of *Dewi Madri* and also the fifth sibling of the *Pandawa*. *Sahadewa* has the characteristics of being brave, responsible, hardworking, disciplined, loyal, tough and

prioritising shared.

15. *Drupadi*. The princess of King *Drupada* from the *Pancala* kingdom, who was committed to morality, was diligent and wise.

16. *Gatotkaca*. *Bima*'s son from his marriage to *Devi Adimbi*. *Gatotkaca* has the character of being brave, steadfast, loving *dharma*, willing to sacrifice, tireless and responsible.

17. *Abhimanyu*. *Arjuna*'s son and his wife, *Diah Subadra*. *Abhimanyu* has a corrective, firm, polite, brave, simple and calm nature.

In other words, the popularity of *wayang* figures in Balinese society is strongly correlated with the values of *wayang*. The embodiment of *wayang* values in the form of characters in traditional Balinese *wayang* performing arts is used as a reference by the Balinese people in artistic activities, reflection on daily life, supporting religious ceremonies, supporting the economy and supporting environmental development. Apart from that, the values of *pewayangan* are seen to have inspired the Balinese people's creative ideas to build their identity, resulting in the creation of various other forms of art to support their living needs. The description above describes a cultural phenomenon in the lives of Balinese people in response to the actualisation of *pewayangan* values through Balinese art.

In Bali, the appearance of *wayang* figures is relatively easy to find in public spaces. Some of these figures are packaged in the form of paintings, carving and sculptures that decorate office buildings, traditional houses, banners, temples and everyday clothing. In the form of Balinese painting, *Kamasan Klungkung* Village is known as the centre of *wayang* painting due to the services of *Sri Kresna Kepakisan* during the heyday of *Dalem Watuenggong* in the 16th century. Meanwhile, carvings such as reliefs are generally used to decorate the walls and doors of traditional houses or Balinese-style buildings. Apart from that, *wayang* figures exist in the form of sculpture. The types of *wayang* statues found in Bali are generally figurative and were built to decorate temples, private homes, buildings, city parks, *rotandas* and road junction monuments. Some examples of the actualisation of *pewayangan* values in Bali in the form of statues are the statue of *Arjuna* stretching a bow in *Gianyar* City, the statue of *Arjuna* stretching a bow in *Ubud* Village, *Gianyar*, the *Kumbakarna Karebut* statue in *Denpasar* City, the *Sri Rama* at Bypass *Ngurah Rai* Road in *Denpasar*, the *Hanoman* Statue wrapped around a dragon in *Sempidi* Village, the *Bima* statue wrapped around the dragon (*Dewa Ruci*) in *Kuta* Village, the *Rama-Shinta* statue in *Mengwi* Village, the *Pandawa* Statue and *Gatotkaca* fighting *Karna* statue near *I Gusti Ngurah Rai* Airport, and the statues of *Rama*, *Devi Sita* and *Laksmmana* accompanied by *Sang Sugriwa*.



Figure 2: Statue of *Rama, Dewi Sita, Laksmana* Riding a Chariot in Mengwi Village, Badung Regency (Doc. Marajaya, 2023)

No less interesting is the *Garuda Wisnu Kencana* statue in *Pecatu* Village, which is the largest and tallest statue of a god in the world. This statue is 60 metres high from the ground and can be seen from various directions, such as from *Sanur Beach*, *Kuta beach* and *Canggu Beach*. This statue is also a famous tourist attraction in Bali and provides facilities for organising international-level entertainment.

Actualisation of Pewayangan Values in Balinese Names

For more than a century, it can be seen that the names of Balinese *wayang* characters have been embedded in the hearts of the Balinese people. The public understands the good and bad characteristics of *wayang* through the *Kakawin* text, *Bhagavad Gita*, books and comics. Then the characters in the play are transformed into puppets and shown in the form of *wayang* performance art. Figures who are considered to have good values such as humanism, love of *dharm*a, chivalry, and loyalty are often chosen by Balinese people, especially parents, as names for their children. As is known, Balinese names are the most unique in Indonesia and even in the world because their first names are adapted to *sorob* or *wangsa* as a representation of class, gender and the actualization of the concept of *Catur Wangsa*. For men, the *Brahmin* class has the title *Ida Bagus* and for women, the title *Ida Ayu*. For men of the warrior class, the title is *Anak Agung*, or *I Gusti* and for women, the title is *Ni Gusti Ayu*, or *Sagung*. Meanwhile, men from the *Sudra* group or ordinary people often include their first names with *I Wayan*, *I Made*, *I Komang*, and *I Ketut*, and if they are women, they include the names *Ni Wayan*, *Ni Made*, *Ni Nyoman* and *Ni Ketut* at the front of their full name. The names of Balinese people that are equipped with original names inspired by the names of *wayang* characters include *Ida Bagus Yudistira*, *I Gusti Bagus Sugriva*, *Anak Agung Sita Laksmi*, *I Wayan Rama*, *I Wayan Berata*, *I Wayan Parta*, *I Made Laksamana*, *Ni Made Utari* and *Ni Ketut Trijata*. Then there are also the names of *wayang* characters, which are used as friendly names or *alias* given in Balinese society according to their characters, such as *Sangut* for *I Gede Suantara*, *Merdah* for *I Made Semarajaya*, and *Joblar* for *I Made Putra*. Giving people names to *wayang* characters has meaning so that their lives in society are in accordance with the values and character of the *wayang* characters in question. Ruastiti (2021) said that character education can be interpreted as character education, moral education, or character education, which aims to develop human abilities so that they can make the best decisions, be firm and be able to uphold ethics and morals. Apart from being used as a personal identity name that is attached to him for life, the characters, personality, face and appearance of the *wayang* are also often identified with human traits in their daily behavior, so that people say they are strong like *Bima*, handsome like *Arjuna*, patriotic like *Gatotkaca*, and beautiful like the *Dewi Sita*.

Actualization of Pewayangan Values in Balinese Business

Bali's economy is supported by three sectors, namely tourism, agriculture and industry. The paralysis of Bali's economy during the Covid-19 pandemic was caused by the impact of the tourism sector, which the Balinese people depend on. Almost the majority of Balinese people depend on the tourism sector for their livelihood. Bali's economy has revived and *wayang* performance activities have been revitalized. Various businesses in Bali that serve the needs of the community, both primary and secondary, cannot be separated from participation in the art of *wayang*. Many businesses in Bali are found using the names of *wayang* characters. The name of the *wayang* character chosen is certainly very reasonable and meaningful for the business owner. For example, in the realm of the Bali tourism business, *Pandawa Beach* is found, *Krisna*

as a souvenir shop, *Pandawa* as a Hotel and *Pay Susu Sinta* as a souvenir cake. In the realm of the Balinese beauty business, *Drupadi* Salon was found. In the realm of the Balinese textile business, the names *Arjuna Tekstil* and *Srikandi Tekstil* are known. In Bali's modern market, there is Ramayana Mall. In the education business realm, *I Gusti Bagus Sugriva* was found as a university, *Bharata* as a bookstore and *Yudistira* day care as a child care center. In the realm of the building equipment business, *PT. Kresna Karya*. In the realm of the vehicle business, *Bisma Motor Yamaha* was found as a motorbike dealer. In the realm of legal business, the *Wisnu* Law Firm was found. In the realm of Bali's health business, you can find *Rama* pharmacy, *Pandu Medika* pharmacy and *Gatotkaca* clinic.



Figure 3: Sos Gatotkaca Clinic in Denpasar, Bali (Doc. Marajaya, 2023)

The general aims and objectives of entrepreneurs use the names of *wayang* characters as the name of their business due to considerations of strengthening the image of good services, the hope that they can play a role as vital as *wayang* characters, and business inspiration. Considering that *wayang* is considered part of life, the values in *pewayangan* are very humanistic, considering religious matters such as miracles and the value of rituals related to *Sanghyang Ringgit* so that the business can be successful.

Actualization of Pewayangan Values on Bali Transportation Routes

The values of *pewayangan* in the lives of Balinese people from ancient times to the present include its meaning as a way of life. Each character in *wayang* has differences and similarities in its character, which represents the behavior of each community. To instill the noble values of *wayang* in the people of Bali, the Bali Provincial Government, the district government and the city of *Denpasar* have taken the initiative to preserve and educate the public by displaying the names of wayang characters as street names. Street names of *wayang* characters are almost evenly found in Bali, such as in *Badung* Regency, *Gianyar* Regency, and *Denpasar* City. The street names of *wayang* characters found in *Denpasar* City include *Yudistira* street, *Werkodara (Bima)* street, *Arjuna* street, *Nakula* street, *Sahadewa* street, *Bhisma* street, *Karna* street, *Salya* street, *Dewi*

Madri street, Dewi Drupadi street, Gatotkaca street, Abimanyu street, Rama street, Laksmana street, Maruti (Hanoman) street, Wibisana street, Kumbakarna street, and Trijata street. Apart from being used for street names, the names of *wayang* characters are also used as gang names, such as Gang Subali on Gunung Soputan street in Denpasar.



Figure 4: Yudistira and Abimanyu street signs in Denpasar City (doc. Marajaya, 2023)

The use of *wayang* characters as street names in Bali indicates that the values of *pewayangan* have been ingrained in Balinese society. This is one of the breakthroughs and a manifestation of the concern of the Bali Provincial government in its efforts to actualize the values of *pewayangan* in order to empower *wayang* arts amidst the growing bustle of the urban population in Bali.

Discussion

The traditional Balinese *wayang* performance art is full of cultural moral teachings (Suryatini and Susanthi, 2019). The traditional Balinese *wayang* performance art is not just an entertainment performance but is also a medium that is positioned to transmit and strengthen cultural and moral values in Balinese society. The characters in *wayang* performances represent *wayang* values such as courage, wisdom, and loyalty, which are valued in Balinese society. Traditional Balinese *wayang* is sacred in various traditional ceremonies, such as the *panca yadnya* ceremony, showing the depth of the relationship between *wayang* performing arts and *wayang* values, Hindu religious values and Balinese culture.

Balinese people not only consider *wayang* performing arts as mere entertainment but also as an important space that enriches social life. Despite modernization in the development of Balinese society, the art of *wayang* performance is still appreciated and used in Bali in various contexts, such as development exhibitions and commemorations of the proclamation of independence of the secular Republic of Indonesia. This shows that the Balinese people still view the art of *wayang* performance as an important part of their identity and cultural values.

Wayang has become an important part of Balinese culture (Wicaksana and Wicaksandita, 2023). In Bali, *wayang* figures have become an integral part of Balinese life and culture, both as symbols of noble values and as elements that receive an active response from society in various contexts of daily life. In Balinese culture, *wayang* figures function as symbols that contain *pewayangan*

values and certain meanings for society. *Wayang* characters such as *Arjuna*, *Rama*, and *Sita* have cultural significance in the context of Balinese culture. Such *wayang* figures are seen as symbols of virtue and heroism in accordance with the noble values of Balinese culture. *Wayang* performances are not just entertainment but are also an effort to transmit and strengthen the values of *pewayangan*. Likewise, the use of the names of *wayang* figures in public spaces, such as street names and tourist attractions, reflects the actualization of *pewayangan* values and the importance of *wayang* symbols in enriching and identifying the realm of Balinese culture. This is also a way to strengthen and expand people's understanding of the values of *pewayangan*.

An understanding can be built based on the results of the reception of the value system (Rossa, 2022; Mao, 2023). In reception, Balinese people have accepted, understood and responded to wayang characters in their daily lives. It covers how *wayang* characters are understood and used in various contexts. The Balinese people's emotional responses to *wayang* performances, such as sadness, disappointment or emotion when their idol characters in *wayang* face challenges, reflect the depth of their emotional and cultural relationship with these characters. There are entrepreneurs who use the names of *wayang* characters in their businesses, partly because they consider them to have positive value in society. This situation reflects how the Balinese people have responded to and internalised the values of *wayang* in various aspects of life, including in the realm of business in Bali.

Conclusion

Based on the results of the data analysis regarding the actualization of *pewayangan* values in Bali, it can be concluded that :

The manifestation of *pewayangan* values in traditional Balinese performing arts can be seen in story narratives, the characteristics of *wayang* characters and the types of *wayang* performances. The *Mahabrata* and *Ramayana* epics are *wayang* stories that are most often used to convey the values of puppetry in traditional Balinese performing arts. The timing of religious ritual activities cannot be separated from the type of *wayang* art, so *wayang lemah* and *wayang peteng* emerged.

Apart from Balinese performing arts, the actualization of *pewayangan* values in Bali can be seen in Balinese arts, Balinese names and Balinese businesses. The values of *pewayangan* are contained in the stories shown and the characters played. Figures who are considered to have good personality traits are always idolized by society so that various metaphors emerge where someone is described as having the same beauty as *Dewi Sita*, having the same good looks as *Arjuna*, having the same strength as *Bima*, having dharmic qualities like *Yudistira*, and having wise qualities like *Krishna*. Apart from that, many of the values of *wayang* are manifested in the form of characters in various types of fine arts, such as painting, carving and sculpture. *Wayang* characters also inspire people, making it a choice for them to name their children after the characters they idolize. The values of *wayang* have also inspired many entrepreneurs in Bali to be successful, so they name their businesses based on the names of *wayang* characters. Likewise, the Balinese regional government frequently uses the names of *wayang* figures for street names in both urban and rural areas. By frequently seeing the names of *wayang* characters, it is hoped that the Balinese people will be educated and inspired by the values of *wayang* for the life of society, nation and state.

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