

Discovery in Balinese Shadow Puppet Shows

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ABSTRACT

The purpose of this article is to examine discovery in relation to the creativity of Balinese shadow puppet show agents. Since time immemorial, there has been nothing new in the creativity of Balinese shadow puppet shows. However, it turns out that there is novelty and discovery in the development of Balinese shadow puppet shows. The problems are: 1) Why does the puppeteer innovate in the Balinese shadow puppet show?; 2) What is the form of discovery in the Balinese shadow puppet show?; 3) Is there an impact of discovery in the Balinese shadow puppet show? This problem has been investigated using qualitative methods. Discovery elements related to creativity in Balinese shadow puppet performances have been observed, and a literature study has been carried out based on publications about Balinese shadow puppets. All data were analyzed qualitatively using practical theory and aesthetic theory from a cultural studies perspective. The results of the study show that: 1) responding to market demands, cultural influences from modern society, technological sophistication, and the need for creativity and artist training for Balinese shadow puppet performances; 2) there is a condensation of the performance structure accompanied by a simplification of the language of the puppeteers, variations in the movements of the puppet characters, variations of light, variations of sound, and new apparatus are discoveries in Balinese shadow puppet performances; and 4) the discovery of the Balinese shadow puppet show has had an impact on Balinese puppet artists and art.

KEYWORDS

discovery; creativity; shadow puppet show; Bali

INTRODUCTION

Balinese shadow puppet shows are thought to have existed since the IX century. In the Bebetin inscription dated Caka 818 (896 AD), during the reign of King Ugrasena in Bali, the term "Aringgit" was found, which is believed to be a wayang performance (Cindo, 2010: 23). There are several types of Balinese shadow puppet shows that can still be found today, including: Wayang Ramayana, Wayang Parwa, Wayang Cupak, Wayang Calonarang, Wayang Gambuh, Wayang Arja, Wayang Tantri, Wayang Sasak, Wayang Babad, Wayang Dinosaurius, and Wayang Rareangon.

Post-colonial, Balinese shadow puppet shows have developed according to the demands of the times. Starting from traditional wayang performances, they have developed into innovative wayang shows and contemporary wayang shows. The development of the Balinese shadow puppet show above is theoretically based on the progressive, creative, and pragmatic thinking of puppeteers and is supported by science and technology so that various new models of performance are created in accordance with the aesthetic tastes of today's society.

It is interesting to note that globalization has resulted in a new phenomenon in the practice of Balinese skin performances. This new phenomenon in the practice of performing Balinese shadow puppets is indicated by the difference in the appearance of the form of the performance as an entertainment spectacle, where among the elements of the difference in the appearance of this form is something very new in the performance of traditional Balinese shadow puppets. The discovery in the Balinese shadow puppet show sparked the development of contemporary leather puppets and innovative leather puppets in Bali. This phenomenon raises problems including: 1) Why do the puppeteers make reforms in the Balinese shadow puppet show?; 2) What is the form of discovery in the Balinese shadow puppet show?; 3) Is there an impact of discovery in the Balinese shadow puppet show?.

RESEARCH METHODS

This research is cultural studies research, and the method used is a qualitative method. This method is used because the process of collecting data in the field is more dominant and requires interpretation to get the results. The data collection method is carried out by observing performances both offline (live) and indirectly through recorded media and online through digital media. In addition, data collection was also carried out through direct interviews with innovative puppeteers in Bali, performing arts observers, and humanists. To find out the forms of innovating Balinese shadow puppet shows in the global era, the driving factors for innovating Balinese shadow puppet shows in the global era, and the impact of innovating Balinese shadow puppet shows on artists and Balinese wayang art, the method of understanding forms, factors, and impact must be used. Data found in the field were analyzed qualitatively from the perspective of cultural studies. In data analysis, the phenomenon of discovery in Balinese shadow puppet shows is positively correlated with advanced capitalist ethos in the development of the art industry revolution.

RESULTS AND DISCUSSION

Factors Involved in the Renewal of Balinese Wayang Kulit Performance

Globalization has encouraged and inspired puppeteers to create new, high-quality wayang art works. According to Soetarno and Sarwanto (2010), this effort was made to respond to the times' challenges, so puppeteers must have a constructive attitude and creativity, as well as adaptability to the values of great traditions, in order to develop new wayang in the global era. Sedana in Dibia (2012: 40) also argues that Balinese shadow puppet shows are no longer a spectacle for masculine men but have become a spectacle for all Balinese, including officials both at the regional and central levels. According to Turner (2002: 281), "globalization" is the enactment of rules globally and worldwide, where the boundaries between countries are becoming less clear, gray due to the impact of advances in information technology and industrialization.

Globalization has brought the world closer across cultural barriers and other forms of life. The Balinese shadow puppet show is an attempt to revive and develop the art of wayang in the global era, as it was designated as a world cultural heritage by UNESCO in 2003. In its history, wayang kulit performances have changed from time to time. These changes and renewals are driven by the advancement of the mindset of puppeteers and their supporters, as well as their willingness and courage to deconstruct the aesthetic elements of traditional Balinese shadow puppet performances (Pradana, 2012). Innovating shadow puppet shows has become a new culture for dalang artists to meet audience

expectations as we enter the global era. The driving factors for innovating shadow puppet shows in the global era are as follows:

Market Demands

The discovery aspect of Balinese shadow puppet shows aims to satisfy the tastes of the audience. In addition to fulfilling consumer tastes, elements of ethnic culture are commodified by actors, including based on capital (Pradana and Pratiwi, 2020; Pradana, 2018; Pradana, 2019). The aesthetic tastes of the audience in this global era have changed a lot as a result of the many types of entertainment that can be accessed easily via radio, television, cellphones, or watching live. The application of a culture-based community partnership program is intended to build cultural and social conformity (Pradana, 2021; Pradana, 2022).

Mobile applications in their programs, such as Youtube, Whatsapp, Facebook, Instagram, and Tik-Tok, provide many forms of modern and traditional entertainment with various choices. For this reason, innovative puppeteers are challenged to be creative in realizing the appearance of a Balinese shadow puppet show to make it seem like a movie. In this way, innovative puppet shows such as: Cenk Blonk, Joblar, D'Karbit, Kang Cing Wie, and Dug Byor managed to gather an audience of hundreds to thousands of people. This innovative wayang kulit performance is available on YouTube and other social media platforms. On the Cenk Blonk Channel, for example, two innovative show models can be accessed: live shows and virtual series. The live shows are produced by Bali Record and Aneka Record and are now all accessible via the YouTube channel. Balinese wayang kulit performances not only function to support religious ceremonies and entertainment, but have entered the realm of capitalism, namely as a means of propaganda or media for socialization.

The Influence of Modern Culture

Modern society is a society where most of its citizens have a cultural value orientation that is directed towards life in today's civilization. The culture of modern society, which is characterized by realistic, critical, consumerist (passive materialist) thinking, capitalization (active materialist) for a luxurious (glamour) lifestyle, has become a challenge for Balinese shadow puppet shows as one of the entertainments for Balinese people. In this global era, when people's minds in general have advanced and adapted to technological advances, the idea of making traditional arts a medium for creativity to compete with various types of entertainment packed with sophisticated technology emerged. Budi Darma (in Rota, 1994:3) says that the educational factor has a huge impact on changing the mindset of modern society, as they prefer modern entertainment attractions to traditional spectacle attractions.

Modernization in Balinese society, among other things, has resulted in their becoming increasingly distant from sacred values in traditional culture and more familiar with secular values in modern culture. In contrast to Umar Kayam's (Rota, 1994: 4) views, the globalization that is currently sweeping the world is, among other things, giving birth to a market economy that has led to the extinction of traditional culture, particularly those in the form of traditional arts. Because of that, discovery in wayang kulit performances needs to be done to fortify wayang art so that it does not become extinct with the progress of the times. In line with Pradana's view (2019), discovery of Balinese shadow puppet performances can be beneficial in maintaining the euphoria and interest of the Balinese people as spectators and connoisseurs of Balinese shadow puppet performances.

Technological Sophistication

Technology in the global era has become a human need and can directly address human weaknesses. Technology stimulates artists to be creative without limits. The technology used to support the creativity of wayang kulit performances has changed the culture of Balinese shadow puppets universally (Marajaya, 2020: 8). In the 1970s, modern technology in the form of loudspeakers known as load speakers began to be used in Balinese wayang kulit performances. In 1988, electric lights were introduced as lighting by I Ketut Kodi, I Dewa Wicaksana, and I Made Yudabakti in the exam for puppetry art students at the undergraduate level. Then in 1996, the work of Wayang Listrik appeared, which was the result of a collaborative effort between artists I Made Sidja, I Nyoman Catra, Desak Suarti Laksemi, and I Dewa Brata from San Francisco, California, in the United States, supported by gamelan Sekar Jaya (Cindo, 2010: 25). Technology in the form of loud speakers or speaker boxes, halogen/strobe/spot-lights, overhead projectors, computers, keyboards, and LCDs is urgently needed in innovative shadow puppet shows. This equipment is frequently used to adjust sound, lighting, scenery, background, smokiness, and make the sound of thunder in Balinese shadow puppet shows, giving the impression of a more glamorous and spectacular performance.

The Creativity Needs of Performing Artists

Creativity can be interpreted as an attempt to produce or do something new (Eaton, 2010: 23; Pradana and Parwati, 2017). Bahari (2008: 23) says that, the basic principles of creativity are the same as those of innovation, namely adding value to objects, ways of working, and ways of life so that new products always appear that are better than existing products. Creative artists are people who always put their energy and thoughts into creating something new and original. Dibia (1993: 37) says that there are two contradictory characteristics that characterize the creativity of artists in this area, namely, on the one hand, the artists have a highly fanatical sense of their traditional arts, while on the other hand, the artists are very open to new ideas. who came from abroad. Imitation and imitation have been familiar in Balinese shadow puppet culture since ancient times (Soedarsono, 1998:9; Pradana and Ruastiti, 2021). Imitation, such as duplicating and replicating, has a relationship with the characteristics of practice, interest, and creativity (Pradana, 2022a). As a result, the tremendous influence of the Dharma Pewayang book on the authenticity of the characteristics of Balinese wayang kulit performances, as well as the great enthusiasm for exemplary performances, is a form of support that has been the census of discovery in the existence of Balinese wayang kulit performances. The structure for the staging of the Balinese wayang kulit in this situation seems to have become a standard with a fixed price, taken for granted for the artistic creativity of the puppeteers. In contrast to the relationship between primary creativity and a small amount of interest, this has led to the tendency of puppeteers to have staging characteristics that contribute to the renewal of Balinese wayang kulit. The renewal of the elements of Balinese wayang kulit has also arisen as a result of the great interest and priority given to creativity, as indicated by the tendency of puppeteers to replicate the styles of popular puppeteers in the development of Balinese wayang kulit performances. In another sense, the renewal of Balinese shadow puppets is influenced by the greater need for creativity on the part of the performing artist for branding and forging licentia poetica relationships with satyam (truth), siwam (holiness), and sundaram (beauty).

Skills of Performing Artists

A sustainable traditional culture cannot be separated from social support from the community (Pradana et al., 2016). Discovery in Balinese shadow puppet shows can develop because it has the support of artists and craftsmen such as percussionists, taktak interpreters, gerong interpreters, wayang craftsmen, woodcarving artisans, and stage makers. The drummers are taken from the art studio and professional artists, the interpreters (male singers) and the interpreter gerong (female singers) are recruited from those who have good voices and singing techniques. In addition to supporting artists who are directly involved in the performance, artisans who are experts in making wayang, kelir, gayor, and gamelan are also needed. In addition, technicians are also needed in the fields of lighting, sound systems, computers, and electricity. I Wayan Nardayana in Wayang Cenk Blonk was the first puppeteer in Bali to use an interpreter and interpreter, which was then carried on by new puppeteers in Bali.

Discovery Forms in Balinese Leather Wayang Performance

Since more than 34 years, the discovery of Balinese shadow puppet performances has become a new trend among the puppeteers of Balinese shadow puppet shows in Bali. Discovery in Balinese shadow puppet shows can be observed starting from the performance structure, language, movement, lighting, wayang, musical accompaniment, and performance apparatus. Discovery in Balinese shadow puppet shows aims to explore, preserve, and develop Balinese shadow puppets so that they remain in Balinese society. Through various forms of exploration in the Balinese shadow puppet show, a new Balinese shadow puppet show emerges, a performance that offers new creative and contemporary aesthetic elements to the Balinese wayang art in a new package with the assistance of advanced technology. Sedana (2007) says that the new Balinese shadow puppets are supported by modern technology and feature novel aesthetic elements like movies. According to Yudabakti (2013: 31), novelty is a renewal movement seeking change for new works or new creations. The same thing was said by Wibawa (2022: 1), that the many puppeteers in their various innovative works received a lively welcome from the wider community, especially lovers of Balinese shadow puppet performances, because they were able to seize market opportunities. If it is observed that the popularity of the new Balinese shadow puppet show is due to the puppeteer deconstructing the habits that have been carried out by the puppeteers in conventional performances, the puppeteers changing the aesthetic elements of conventional performances, and the puppeteers commodifying wayang kulit performances through the production of works, the distribution of performances, and the fulfillment of market needs related to wayang kulit performances.

The form of discovery in the Balinese shadow puppet show has entered a new phase to compete with other performing arts that are more sophisticated, fantastic, and spectacular for their entertainment. Discovery in Balinese shadow puppet shows has been built holistically, starting with the creation of new characters. According to Nurgiyanto (in Kurniawati, 2018: 12), characters are fictional individuals who participate in various story events. The creation of new characters aims to enrich the repertoire of stories in Balinese wayang kulit performances. With the creation of new figures, various Balinese shadow puppet performing arts organizations were born with new characteristics, such as; Joblar puppets, Plain Jodog puppets, Cenk Blonk puppets, Kang Cing Wei puppets, Dug Byor puppets, and Jek Lin puppets. Apart from using wayang characters, the name of the puppeteer is also enshrined as the mascot of shadow puppet performing arts organizations such as "Wayang D'Karbit." There is also the name of the Genjek accompaniment, which is enshrined as the name of their staging organization, "Wayang Genjek." The names of the

new characters used as mascots for the shadow puppet show above aim to captivate the audience and differentiate one from another. As stated by Danaswara (2022: 3), the emergence of the wayang bondres phenomenon as a new Balinese shadow puppet show is an important milestone in the development of Balinese shadow puppet art and will contribute to the revitalization of wayang shows on the list of favorite shows favored by the Balinese people.

The discovery of Balinese wayang kulit performances was born from the creative thoughts of puppeteers to maintain the existence of wayang art amidst the currents of the art industry revolution, which was heavily influenced by modernization and westernization. Nugroho in Marajaya (2016: 143) says that a new form of Balinese shadow puppet show, the presentation of which is also supported by modern equipment, can be called an innovative conventional pattern. Discovery in Balinese wayang kulit shows, particularly pekaliran, is due to more than just a new form, mode of expression, or physical appearance; the content or message conveyed must also be current or in sync with the mainstream of the times.

In the 1970s, the discovery model of the new Balinese shadow puppet show was carried out by a puppeteer named Ida Bagus Arnawa, whose performance was known as Wayang Buduk. Wayang Buduk uses Gamelan Gambuh as a discovery for the musical accompaniment of the performance. Following that, I Ketut Rupik, the puppeteer, discovered a very extreme and controversial Balinese shadow puppet show known as Wakul or Wayang Kulit Lukluk. However, the show Discovery received strong criticism from traditional puppeteers and observers of Balinese art because Wakul was allowed to be performed on a diesel truck with mixed languages. This is considered incompatible with the standard of wayang performances, particularly those derived from the Dharma Pewayangan book. On the other hand, the performance, which was considered strange, in poor taste, and tacky by Balinese artists, was actually liked by the audience and became one of the most popular Balinese shadow puppet shows in Bali in 1970–1990. Wakul's hallmark is the appearance of newly created puppets such as police, Janger, cars, airplanes, Vespas, pistols, and missiles, which are liked by the audience, especially those who are still children. Many sources of jokes are adapted from news that is currently viral in mass media, such as newspapers, radio, and television. Referring to Pradana (2019), viral can mean the most phenomenal.

Balinese wayang kulit performances using electric lights have appeared since 1988 and were initiated by students of the Department of Puppetry at the Indonesian Art College (STSI) Denpasar in their final assignment exams as a requirement for obtaining a bachelor's degree. New Balinese shadow puppet shows using advanced technology began to develop in the 2000s and then diffuse among villages in Bali. One of the puppeteers who is now the most popular alumni of ISI Denpasar with a new distinctive style is I Wayan Nardayana, who is called the puppeteer Cenk Blonk (Winanti, 2015). The forms of discovery that have been carried out by the new Balinese shadow puppeteers are as follows:

Densification of the Structure of the Balinese Shadow Puppet Show

The structure of the performance is the way that several stages, pepeson, and scenes from different stories are put together. The structure of the innovative wayang kulit performance is more compact than that of the traditional Balinese puppet show. Several scenes that look different in the structure of the new Balinese shadow puppet show include kayonan, peguneman (jejer wayang) and patangkalan (Pradana, 2018). In general, the structure of the innovative wayang kulit performance has a shorter duration because the two rounds of the

performance are condensed. The first round consists of kayonan, paguneman (jejer wayang), patangkalan (deliberations), and appointments (travel). The batches usually contain scenes of "rebong" (romantic) or "tears" (sad). Furthermore, in the second half, it usually contains pepeson, delem, and sangut, followed by the rank of siat. Several scenes can be compressed into a "solid package" in an innovative wayang kulit performance. For this reason, the new Balinese shadow puppet shows generally last between 40-120 minutes, which is much shorter than the traditional Balinese shadow puppet shows, which last 3 to 4 hours.

Simplification of the Language of the Balinese Shadow Puppet Performance

Language is a means of communication between characters. Language, according to Keraf (in Marajaya, 2016: 16), is a tool or cultural embodiment used by humans to communicate or relate, either through writing, orally, or through gestures (sign language). There are several types of languages that become discoveries in the communication of Balinese shadow puppet performances, namely Kawi, Balinese, Indonesian, and English. The Balinese language has levels known as sor singgih bases, which consist of alus singgih, alus middle, and alus sor bases. Then the kepara base consists of ordinary Balinese and coarse Balinese. Basa alus singgih is used to communicate with higher-ranking warrior figures, Basa alus middle is for lower-ranking knight figures; and Basa alus sor is used by clown-servants. In the new Balinese shadow puppet show, language remains the main choice of a dalang in an antawacana to be more communicative with the audience. In general, Balinese is used 80% of the time. The use of simple language, often referred to as "mixed language," can be used efficiently to make jokes and build a more slang impression, especially in order to convey messages to millennial audiences.

Variations in the Movement of Balinese Shadow Puppet Figures

Discovery related to the movement of wayang in the new Balinese shadow puppet show called Tetikesan. According to Sedana (1986: 18), "tetikesan" refers to a new procedure in the technique of moving or determining the action or attitude of the wayang characters when staged. The movement of the puppets can be interpreted as the behavior and identity of characterizations that function as sign language or jokes. The movements of the wayang in the new Balinese shadow puppet show closely imitate the strokes of the Javanese shadow puppet show, especially in war scenes. Various kinds of wayang movements can be displayed in Balinese shadow puppet shows with drips, such as the movements of humans, animals, gods, evil spirits, and giants. For this reason, wayang movements are divided into two categories: (1) wantah (pure) movements, namely movements in everyday life; and (2) meaningful movements, which are movements that have been stylized aesthetically. Wayang movement is a very important aesthetic element in the new Balinese shadow puppet show, because what is played is a puppet that seems to have a soul. Movements or gestures can be used as sign language and jokes.

Light Variations in Balinese Shadow Puppet Performances

According to the needs of the play, lighting in an innovative wayang kulit performance serves to sharpen the shadow of the puppet, beautify the atmosphere, or create a tense and horror situation. Lighting with electric lights gives the puppeteers the freedom and breadth to create an atmosphere according to the flow of the play. When compared to traditional lamps such as blencong, electric lamps have a very dynamic impression, easily arranged according to lighting needs. The choice of lamp color and lighting technique is the main supporting element in every scene. The forms of lighting are adapted to certain scenes, for

example, colorful light to support the prologue, pangelangkara, siat (war), and horror scenes. Clear colored light is used to support the scenes of fragrant pedestals, patangkilan, and Delem pedestals. In general, there are four types of lamp colors used in the new Balinese shadow puppet show, namely clear, yellow, red, and blue.

Variations in the Musical Sounds of Balinese Shadow Puppet Performances

Accompaniment is an inseparable aesthetic element in any performance art, including the new Balinese wayang kulit. For this reason, the puppeteers choose the type of gamelan that is suitable for use according to their individual tastes (Marajaya, 2016: 17). The functions of the accompaniment in the new Balinese shadow puppet show are: (1) as an introduction; (2) as an accompaniment to the atmosphere; and; (3) as a sign of the end of the show. Musical accompaniment and illustrations can be found in the scenes; the kayonan dance, the fragrant alas (etc.), the Parwa/Kanda panyahcah, the pangelangkara, the pengalang, the recruits, the rebong, the mesem (etc.), the Delem and Sangut pepeson, the rank of siat, and the siat (war) scenes. The types of gamelan commonly used to accompany innovative shadow puppet shows are; Semar Pagulingan, Angklung Kebyar, Gong Kebyar, Gong Gede, Semarandana, Gender Creeping Legong, Selonding, and Sekar Langon. By no longer using the gamelans Gender Wayang and Batel Wayang as accompaniment to innovative wayang kulit performances, the names Wayang Parwa and Wayang Ramayana in the repertoire of traditional Balinese wayang kulit performances have become extinct.

New Apparatus in Balinese Shadow Puppet Shows

Apparatus is the set of facilities and infrastructure used in the Bao shadow puppet show. The apparatus used in traditional Balinese shadow puppet shows is, of course, different from the new Balinese shadow puppet shows. The types of apparatus used in the new Balinese shadow puppet show are: (1) A stage complete with decorations that can be assembled; (2) Kelir, which is 1.5–3 meters high and 3–6 meters long; (3) The carved and engraved Gayor (screen frame), which serves to fasten the screen; (4) Wayang, whose size has been enlarged by up to 40%; (5) Hellogen balloons with a power of 100-300 watts; (6) LCD screens placed on the right and left of the screen to help enlarge the image or shadow of the puppet for spectators 50-80 meters away; (7) The keyboard function in the Panyahcah, Pangelangkara, and Siat/war scenes is to make roaring or thunderous sounds; (8) the computer function is to create scenery and backgrounds for specific scenes; (9) load the speaker type sound system and use the speaker box functions to adjust sound volume; and (10) use Genzet to anticipate disturbances or power outages.

The Effect of the Declaration on Balinese Leather Wayang Performance

The discovery of Balinese wayang kulit performance has an impact on the performers and the aesthetics of Balinese wayang. The impact of this discovery on Balinese wayang performances is as follows:

Artists

The discovery of Balinese shadow puppet performances by young puppeteers in Bali is an effort to benefit and save Balinese shadow puppet art from being left behind by the times, which has had a positive impact on the interest of Balinese puppeteers and new puppeteers. However, this actually had a negative impact on the popularity of traditional Balinese shadow puppet shows. Traditional Balinese shadow puppet shows such as wayang peteng are now increasingly degraded and marginalized. This has an impact on the welfare of the puppeteers and their supporting artists because they lose space and time to perform in

various contexts. As said by Yudabakti (2013: 334), the marginalization of traditional Balinese shadow puppet shows has had negative impacts and influences, including: (a) decreased activity of puppeteers, (b) decreased popularity of traditional Balinese shadow puppets, and (c) a crisis of supporting artists in Balinese traditional wayang kulit performances.

Balinese Wayang Art

The positive impacts of discovery in Balinese shadow puppet performances include: (a) innovative puppeteers and their supporters can increase their creativity and welfare because they can be accepted by the community through live performances or on social media; (b) art craftsmen who are associated with Balinese shadow puppet performances have just received job opportunities and can be creative according to the orders of the puppeteers; (c) they can stimulate the growth of puppeteers with new characteristics in Bali; (d) they can avoid the pressure of marginalization from other arts; and (e) they can maintain the existence of Balinese wayang art amidst the influences of westernization and modernization.

Discussion

The qualities of the circle mentioned are indicated not to be exempt from the forms and weights of values that have a correlation with the expression of the artist's sense of beauty and the sense of beauty of painting lovers and connoisseurs. By studying and examining the relationship between value weight, form, and a sense of beauty in mandala *rwa bhineda*'s, it appears that I Dewa Nyoman Batuan's painting has multiple aesthetic, cultural, and anti-destruction connotations.

CONCLUSION

In the current global era, a new phenomenon has occurred, namely the emergence of various new forms of Balinese shadow puppet performances. The form of discovery in the Balinese shadow puppet show can be seen starting from the condensation of the performance structure, the simplification of the language of the puppeteer, the development of the wayang movements (dropping), the arrangement of lighting, the arrangement of the accompaniment, and the enrichment of the performance apparatus. Apart from working on the aesthetic elements in the structure of the performance, it also worked on the performance apparatus such as the stage, screen, gayor, wayang, lights, computer, LCD, keyboard, scenery, and smoke as needed. Factors driving the innovation of wayang kulit performances in the global era are the encouragement of creativity, the influence of modern culture, technological sophistication, the extra skills of supporting artists, and market demands. The impact of discovery on Balinese shadow puppet shows is the disappearance of popularity, the marginalization of traditional shadow puppet shows, and the loss of livelihoods for dalang artists and their supporters. Positively, discovery in Balinese shadow puppet shows provides opportunities for puppeteers to be creative, improves the welfare of artists and craftsmen, stimulates the interest of the younger generation to become puppeteers, and develops Balinese wayang arts amidst the rapid emergence of new forms of entertainment that can be watched offline as well as online through social media.

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