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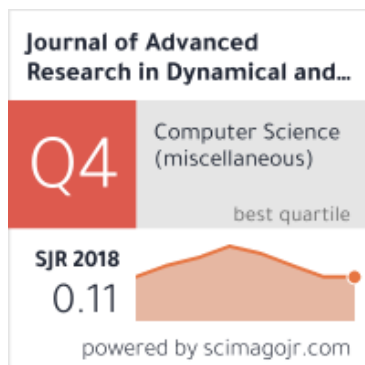
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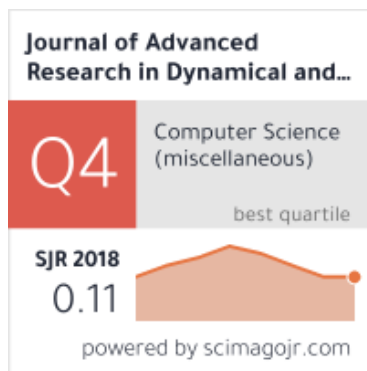
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
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


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Implementation of Balinese Typical Puppet Pictures on Ceramic Works as Effort to Preserve Cultural Traditions

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Abstract---Pictures of Balinese puppets are used in the manufacture of ceramic craft products, but in terms of quantity and quality, it still needs to be improved. The research aims to discuss the implementation of Balinese wayang pictures in ceramic craftworks. The focus of the discussion is the role of Balinese puppet image objects in making ceramic art; implementation techniques, figures implemented; and the meaning behind the implementation. This study used a qualitative descriptive approach; sampling with purposive sampling; and data collection techniques carried out by observation, interviews, and documentation. Data analysis used the hermeneutic method. The results showed that: Balinese puppet image objects in the manufacture of ceramic crafts acted as ornaments; implementation was done by painting, carving, and paste techniques; the figures implemented by Arjuna, Bima, Darmawangsa, Anoman, Sugriwa, Subali, Rama, Sinta, Laksmana was taken from the Ramayana and Mahabharata story series; the meaning behind ornament is the meaning of cultural preservation, the meaning of creativity, and the meaning of education. The conclusions that can be conveyed from the results of this study are the works of ceramics with local identity can be a differentiator during efforts to improve the character of the Indonesian nation.

Keywords---Balinese puppets, development, ornament, ceramics, Indonesian character.

1. Introduction

Balinese puppet drawings can be implemented in a variety of creative industry products, for example, in the manufacture of bamboo, painting, wood, and ceramic products. Several crafters have done it in the development of creative industries in Bali. Craft products that are produced from the implementation of this puppet image can be seen in the form of bamboo handicrafts (*sokasi, keben*), bags, and others. This puppet picture is implemented as an ornament with modern coloring techniques. These products can be found in handicraft markets in Bali, for example, Sukawati Art Market at Gianyar Regency and Denpasar Kumbasari Art Market.

Ceramic craft makers in Bali and outside Bali are interested in traditional cultures as a source of inspiration, but not many of them have chosen Balinese puppets as a source of inspiration. Indonesian ceramic artists work with local culture, for example, F Widiyanto, who was born in Jakarta in 1953. These artists pursue the making of ceramics sourced from Javanese culture. F. Widiyanto's ceramics works that have been known by the broader community of the masses: *Ganesha-Ganeshi, Loro Blonyo, Drupadi, Semar*, and others.

Likewise, in scientific publications, the writings that carry the theme of *wayang* (puppet) still need to be improved so that it is increasingly known by the general public and academic community. Nevertheless, the involvement of technology in ceramic handicraft products needs to be continuously developed in entering the era of the Industrial Revolution 4.0. The 4.0 Industrial Revolution is the era of the application of modern technology, including fiber technology and integrated network systems that work in every economic activity from production to consumption. In this era, it is believed by experts that many innovations are discovered including the Internet of Things (IoT), Big Data, 3D printing, Artificial Intelligence (AI), vehicles without drivers, genetic engineering, robots, and smart machines (Baenanda, 2019). The concept of Industry 4.0 has the aim to improve industrial competitiveness in facing global markets (Prasetyo *et al.*, 2018).

Puppet art can be found in various regions in Indonesia, each of which has particular characteristics according to the region. This art has become a source of inspiration for creating art in various forms and media outside the performing arts. Shadow Puppets (*Wayang kulit*) is one of the types of *wayang* (puppet) art that is believed by various parties as a native culture of Indonesia. Researchers, Professor Kern, and Brandes explained that puppet art was enriched and raised by Hindu culture and its presence in Indonesia was adapted to Indonesian culture (Mulyono, 2004).

Some sources mention that the puppet show in the area of Bali has existed since the 9th century. In the Bebetin inscription, it is mentioned that in Bali there had been a puppet show during the reign of King Ugrasena, Saka Year 818 or 896 AD (Tim Penyusun, 1974/1975). The Balinese *wayang* (puppet) is older than the Javanese puppet, because the shape of the puppet relief in the Jago Temple (13th century) in the Village of Tumpang near Malang, resembles

the shape of the Balinese puppet (Arthanegara, 1977). On the other hand, in ancient buildings in Java, no Javanese *wayang* (puppet) motifs were found. Raja Gelgel Dalem Ketut Semara Kepakisan was given a box of puppets when he was invited to attend the Crada Ceremony in the Majapahit Kingdom in 1362 (Kanta, 1977/1978; Joniarta et al., 2019; Suada & Gelgel, 2018). Similarly, during the reign of Dalem Waturenggong, Raja Majapahit also gave a gift of a box of puppets (Arthanegara & Alit Widiastuti, 1980/1981).

Pictures of Balinese puppets that are often used as a reference by crafters or artisans in creating works are Kamasan style puppets. Pictures of the Kamasan puppet style can be found in the form of paintings called Kamasan puppet paintings. Kamasan puppet painting is a painting developed in Kamasan Village, Klungkung Regency, Bali in the form of traditional, unique paintings, bound by norms, standards, and provisions that are binding and standard (Mudana, 2019; Suarta, 2017; Kasmawan et al., 2018).

The writing of this article aims to examine the role of Balinese puppet image objects in the production of ceramic arts; implementation techniques or techniques for applying Balinese puppet pictures to ceramic media; shadow puppet figures implemented in ceramic works; and the meaning that can be read behind the implementation of wayang images in ceramic works.

2. Research Method

This research was sample research using a qualitative descriptive approach. Data was collected in Bali, especially in institutions that had ceramics making fields such as the Indonesian Institute of Arts (*Perguruan Tinggi Institut Seni Indonesia Denpasar*) in Denpasar, BTIKK Bali as a center for ceramics art development services in Bali, and in several locations where ceramics were made. Data collection was done by observation and documentation techniques, and determining the sample as a source of data with snowball theory (Subagyo, 2004; Zambrano et al., 2019; Ariani et al., 2018). Data display was done with narrative technology. Data analysis used the hermeneutic method, which was a method for interpreting texts in order to obtain a correct understanding, then trying to convey to the audience according to their level and absorption (Wahid, 2017). Hermeneutics is also referred to as an interpretation method. The text referred to in this article was visual works of ceramics that implemented Balinese puppet motifs in their manufacture and interview data. Making ceramics craft that implemented this influential culture could be seen as an effort to build the character of the Indonesian nation through ceramic works.

3. Results and Analysis

The manufacture of ceramic handicraft products which implements Balinese puppet image motifs must continue to be promoted as an effort to develop designs in creative industry and also in the preservation of traditional Balinese culture. The makers of ceramics are generally more likely to take objects which are considered more straightforward in their motives and disclosures in work, for example choosing fauna or flora objects. It is obvious in ceramic works that are often marketed freely in the market. Making artworks that is simpler as stated before, is targeted to meet the interests of consumers who are more general and more easily understood at the affordable prices. This kind of concept of thinking generally arises from ceramics craft makers from crafters.

Some people consider that Balinese *wayang* (puppet) drawing objects are still regarded as something that is not easy to implement in doing ceramic works and also considered something that is outdated so that not many people want to take the puppet theme in their work. The indications are not often found ceramic works that raise the motif of this puppet picture.

Some ceramic craft makers found to have implemented images of Balinese puppets in making ceramic crafts are I Wayan Mudra and I Gede Yuliawan. The two makers of ceramics are from academic circles, the Craft Study Program of the Faculty of Fine Arts and Design, Indonesian Institute of Arts, Denpasar. Mudra has been creating ceramics works that implement Balinese puppet image motifs. It has been carried out from 2018 until 2019. This making is a realization of the Art Creation and Presentation Research (P3S) of the Republic of Indonesia Ministry of Research, Technology and Higher Education which is funded in 2018 and 2019 through the Directorate of Research and Service Agency Community (DRPM). The realization of this work involves two partners, namely Tri Surya Keramik for the process of forming the ceramic body and the combustion process.

The Balinese puppet image which is implemented in the making of this ceramic craft acts as an ornament, which is to decorate the ceramic body to make the works beautiful. In this case, the Balinese puppet ornament picture is referred to as a field ornament, which is two-dimensional because it decorates the ceramic body field. It can be seen from the works of Mudra, Yuliawan, and other works in figures 1 through 5 below. The application of Balinese puppet images as an ornament on this ceramic work does indeed provide beauty, although the assessment of beauty in this work is debatable.

The appeal of craft products cannot be separated from the choice of ornamental objects and the quality of their application. Ornaments can be a significant determinant of one's interest in a craft product compared to other elements such as form or function. Ornaments are the main object for artisans to produce a value of beauty in their works. It is

because ornaments are expressions of personal taste about beauty (Ashari, 2013). Craft products without ornaments are likened to eating rice without salt. Ornaments have the primary function of beautifying decorated products or objects (Sunaryo, 2009). Because of that, the presence of ornaments becomes essential in every work of making. In the works of Mudra and Yuliawan, the function of ornament is only to decorate it. Hence it is referred to as an ornament to function passively, referring to the opinion of Poliniwati Salim (2016).

Pictures of Balinese puppets which are a reference for ornamental objects in creating ceramic works are pictures of puppets in Kamasan style paintings. Kamasan style puppet paintings are traditional paintings that have developed from generation to generation in Kamasan Village, Klungkung Regency, Bali. This painting has a unique identity, bound by standards, values, norms, and provisions that are binding and standard (Mudana, 2017). This Kamasan puppet painting is also called a Classical Balinese painting. Examples of Kamasan style puppet paintings are as shown in the following picture:



Figure 1. Example of a Kamasan puppet style painting entitled Panca Pandawa by I Nyoman Mandra (late).

Source: <https://kump.com.com>

The Balinese puppet picture ornament object that was implemented in the making of ceramic craft works was applied with several techniques. Mudra's works (56 years) all apply painting techniques on glazed ceramic bodies. The step was preceded by sketches of Balinese puppet drawings using pencils carried out on a ceramic body that had been graded, followed by a coloring process using a unique material of ceramic paint. The painted ceramic body was then burned to a temperature of 1200oC. The aim was to get the color of the ornament firmly attached to the ceramic and shiny body. Visualization of Mudra's ornamentation can be seen in Figures 2, 3, and 4 below.

The technique of applying ornamentation to Mudra's works is a technique commonly used by ceramics crafters. Many Chinese ceramics that are marketed and made in Indonesia also apply this painting technique, and the difference is the object of ornamentation that is implemented. The application of ornaments with painting techniques allows the maker to apply freer colors according to the reference of the chosen ornament. Besides, the ornamentation of the field with Balinese puppet picture motif on the ceramics body is a relatively rare work, and quite appreciated by the public, but the price is still relatively high. Because the process of applying ornaments to this puppet object is not much that can do and to get painting materials still have to be imported. Also, the application of Balinese puppet images is an effort of the maker to produce works of ceramic art that has an Indonesian character. The Indonesian characters referred to in this case are works that can display the message of Indonesian personality that is lifted from Indonesian traditional culture. The character of Indonesia is the cultural values and beliefs that exist in the culture of the Indonesian people.

The author's observation of the embodiment process and the application of the decorative technique of the works of I Gede Yuliawan was in 2017. Yuliawan applied the sticking and carving techniques in the application of puppet picture ornaments in his works. The stages carried out were begun by forming a ceramic body according to the planned design. After half-dry, the clay object was attached to the ornament object on the surface of the ceramic body, and the shape was adjusted to the ornamental motif plan to be implemented. Next, the main object of ornamentation and the background area were engraved. The engraving process was carried out with sufficiently great detail and good neatness. After the ceramic body was appropriately dried, the first combustion (*bisquitic combustion*) was carried out. The next stage was the process of applying glaze and combustion with glazing temperatures reaching 1250oC. The last process was the coloring of the puppet ornament objects using ceramic colors. The coloring process of this puppet character refers to the Balinese puppet coloring process which is the *wayang* (puppet) style of Kamasan Klungkung Village in Bali. The last ornamental object coloring was not required to burn.

The puppet figures implemented as ornaments in Mudra's works were figures taken from wayang stories such as *Rama, Sinta, Laksmana, Hanoman, Bima, Arjuna, Sugriwa, Subali, Rahwana*, and others. The characters chosen are mostly characters who convey good messages compared to negative messages. This selection of good figures is in line to do the work, which is to get a good appreciation from the appreciator and also a critical attitude. The critical attitude in question is an attitude of appreciation without showing, and the appreciator can assess the work as it is (Rondhi, 2017). The figures are implemented in ceramic products consisting of 2 to 3 figures as seen in the works 2 through 4 below.

Whereas, I Gede Yuliawan also took several puppet figures directly into the titles of the works where the lamps were created, such as: "Lamps for Rama and Sita" ("*Tempat Lampu Rama dan Sita*"); "Sugriwa and Subali Lamp Points" ("*Tempat Lampu Sugriwa dan Subali*"); "Rama Archery Lights" ("*Tempat Lampu Rama Memanah Kijang*"); "Anggada and Hanoman Lamp Points" ("*Tempat Lampu Anggada dan Hanoman*"); "Jetayu Lamp Holder" ("*Tempat Lampu Jetayu*"); "Place of Hanoman and Ravana Lights" ("*Tempat Lampu Hanoman dan Rahwana*"); "Rama and Laksmana Lampshades" ("*Tempat Lampu Rama dan Laksmana*"); "Anggada and Subali Lamp Points" ("*Tempat Lampu Anggada dan Subali*"); "Place of Ravana Lights" ("*Tempat Lampu Rahwana*"); and "Hanoman Lighting" ("*Tempat Lampu Hanoman*"). On the lamp cover made with fabric and equipped with pictures of Balinese puppet figures made with painting techniques. An example of Yuliawan's work above is shown in figures 5 and 6 below.



Figure 2. Laksmana jar, size 45cm x 25cm. Documentation: I Wayan Mudra, 2018.



Figure 3. Subali jar, size 45cm x 25cm. Documentation: I Wayan Mudra, 2018.



Figure 4. Hanoman urn, size 39cm x 35cm. Documentation: I Wayan Mudra, 2018.



Figure 5. Rama and Laksmana Lamp Points. Size 25cm x 17cm. Documentation: I Gede Yuliawan, 2017.



Figure 6. Hanoman Lampholder. Size 26cm x 17cm. Documentation: I Gede Yuliawan, 2017.

Ceramic works that elevate Balinese puppet images as ornaments have many meanings which are referred to as connotative or second meanings, while others also refer to secondary meanings. The second meaning, according to Ferdinand de Saussure can never be fully captured, because of many meanings, mentioned scattered like jigsaw puzzles (Mudra, 2018). The meaning that can be read behind the implementation of Balinese puppet images in making ceramics is as follows.

The meaning of preservation. The makers of ceramics that raise the image of *wayang* (puppet) images in the making of this work can be read as an effort to preserve the cultural traditions of Bali, to take care and love, especially puppet art. It is an affirmative action that needs to be supported by all parties. Puppet art developed in several regions in Indonesia and displayed the different characteristics from one another. *Wayang* (puppet) painting, especially in Kamasan Klungkung Village in Bali, is currently occupied by many male and female elders, while the young children are influenced by tourism culture so that not many of them want to concentrate on pursuing *wayang* painting activities. Young people in the village are more inclined to work in the tourism sector which is considered more accessible to get income.

Wayang art can be found in the form of works of art and performance art. This preservation act is in line with the idea that on 7 November 2013 puppet art was recognized by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as Indonesia's famous puppet shadow show, the Masterpiece of Oral and Intangible Heritage of Humanity (Nurgiantoro, 2011).

Moreover, the meaning of this preserver becomes very important to inform the next generation to love Balinese culture more, because loyalty to Balinese culture is considered to be increasingly fading. It was revealed by Julianto *et al.*, (2016), as in the following quote:

.....beberapa penyebab semakin memudar atau runtuhnya kesetiaan terhadap budaya Bali. Pertama, budaya Bali makin tidak mampu mengekspresikan nilai-nilai kebenaran, kebaikan, dan keadilan kepada para pendukungnya. Kedua, budaya Bali makin tidak mampu menghadapi kekuatan materialistik, sehingga kehidupan budaya makin timpang. Ketiga, budaya Bali semakin tidak mampu dalam menghadapi perkembangan pluralitas sosial dan budaya. Keempat, budaya Bali semakin rentan terhadap peningkatan perkembangan "penyakit" sosial. Kelima, budaya Bali cenderung hanya dipasarkan sebagai komoditi dan kurang untuk dilestarikan dari aspek nilai esensinya.

... some of the causes of the fading or collapse of loyalty towards Balinese culture. First, Balinese culture is increasingly unable to express the values of truth, goodness, and justice to its supporters. Second, Balinese culture is increasingly unable to deal with secular forces, so that cultural life is increasingly lame. Third, Balinese culture is increasingly unable to deal with the development of social and cultural plurality. Fourth, Balinese culture is increasingly vulnerable to the increasing development of social "disease". Fifth, Balinese culture tends to be marketed only as a commodity and lacks to be preserved in terms of its essential value aspects.

The Meaning of Creativity. The making of works that promote Balinese puppets as ornamentation can be read as the meaning of creativity because the object of wayang drawing gives inspiration in producing new works, namely works that did not yet exist. Pictures of Balinese puppets foster creativity for the makers. Pictures of Balinese puppets become a stimulus for the work of the craftsmen, especially in producing unique ceramic works and also as a solution to the problems of ceramic works found on the market rarely containing traditional culture such as wayang. Rohani (2017), states "creativity is the ability to think of things in new and unusual ways and give birth to unique solutions to the problems faced". Rohani (2017), also explains in terms of creativity as the ability to produce new products or combinations of pre-existing ones. The intended product can be in the form of new inventions, new ideas, or new technologies for quality of life. Ceramic design works like Figure 2-6 above, are a combination of two puppet objects and ceramic products that previously existed. Thus, the ceramic works produced above are creative works based on Balinese cultural traditions that have high distinctiveness and will be found in other parts of the world.

The Meaning of Education. The making of ceramic works inspired by images of Balinese puppets can be read as works containing educational meanings. The meaning of education in question is the values of goodness and badness represented by each picture of the puppet character implemented in work. The characters of the puppets conveyed can be used as a reflection of life by everyone who appreciates the work. For example, the character of Rama is a symbol of kindness. Rama and Arjuna are considered as figures who can hold the principle of bipolar who can keep their promises (Suwito, 2017). The two figures were also implemented in the above works. Besides that, wayang art is also seen as a work that has philosophical values and teachings that are relevant to the present situation (Mulyono, 1918).

4. Conclusion

The implementation of Balinese puppets in the above ceramics works is denotative only as an ornament or acts as a decoration for a work. The painting, carving, and paste techniques presented by the ceramics crafters above are techniques that are indeed commonly used in making a ceramic work. The purpose of this implementation is to achieve

the beauty of the product, which is something that is sought in the manufacture of a craft product. Ornament is the main object in the making of ceramic works above, compared to other elements. Hence, from the presence of this ornamentation is very important.

Moreover, the implementation of Balinese puppets in the ceramics above is also to present Indonesian-style ceramics craft products originating from local traditions culture, due to the mushrooming of Chinese works of ceramics in the Indonesian market. Although it is realized significantly, it is challenging to compete with Indonesian character ceramic products. The puppet figures chosen as ornaments are characters who have good traits and some who have bad traits. It can be used as a learning model in daily life because it cannot be separated from the two characteristics.

Connotatively reading, ceramic works that implement Balinese puppets convey much meaning. The meanings conveyed above are very dependent on the perception of someone who is more individual. The most crucial meaning felt by the writer is the meaning of preservation. Because in the era of globalization which is marked by technological advancements that prioritize the Industrial Revolution 4.0, the interest of the younger generation to pursue the world of traditional culture will fade.

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