

ISSN 0854-3461



MUDRA

JOURNAL OF ART AND CULTURE
VOLUME 30 NO. 3 SEPTEMBER 2015



INDONESIA INSTITUTE OF THE ARTS DENPASAR
UPT. PENERBITAN

MUDRA

JOURNAL OF ART AND CULTURE

The Journal of Arts and Culture *Mudra* encompasses various concepts, ideas, phenomena and analyses related to the topics of arts. *Mudra* is intended to spread information on arts and culture; therefore, we may obtain and acquire many things related to arts and their problems from it.

The editor receives the contribution in the form of articles which have not been published in other media. The requirements stated on the back page should be met. The articles received are evaluated and edited in such a way that they are uniform in regard to the format and terms used, and the way in which they are written.

It is **accredited B** applicable from 22 Agustus 2013 to 22 Agustus 2018 (The accreditation is applicable for 5 (five) years since it was stipulated), based on the Decree of the Director General of Higher Education of the Ministry of National Education of the Republic of Indonesia No. 58/DIKTI/Kep/2013, dated 22 Agustus 2013.

Chief Editor

I Gede Arya Sugiarta

Vice Chief Editor

I Wayan Setem

Executive Editor

Diah Kustiyantri
Tri Haryanto
Dru Hendro
Antonia Indrawati
Suminto
Putu Agus Bratayadnya
Ni Made Rai Sunarini
I Made Gerya

Board Editor

Made Mantle Hood (University Putra Malaysia) *Ethnomusicologist*
Jean Couteau. (Sarbone Francis) *Sociologist of Art*
Ron Jenkins. (Wesleyan University) *Theatre*
I Putu Gede Sudana (Universitas Udayana Denpasar) *Linguistics*

Clerical and administrative

Ni Wayan Putu Nuri Astini

Address of Editors and Administrative Office

UPT. Penerbitan (University Technical Service Unit for Publication) Indonesia Institute of the Arts Denpasar, Jalan Nusa Indah Denpasar 80235, Telephone (0361) 227316, Fax, (0361) 236100, E-mail: penerbitan@isi-dps.ac.id, Situs Web: Penerbitan.isi-dps.ac.id and <http://jurnal.isi-dps.ac.id>, Mobile Telephone 081337488267 and 08179771717.

Published by

UPT. Penerbitan (University Technical Service Unit for Publication) Institut Seni Indonesia Denpasar. It was firstly published in 1990. So far it has received legality of accreditation 6 (six) times in succession from the Directorate General of Higher Education, 1998 – 2001 (C), 2001 – 2004 (C), 2004 – 2007 (C), 2007 – 2010 (B), 2010 – 2013 (B), and 2013-2018 (B).

Printed by

Koperasi Bali Sari Sedana, Jl. Gajah Mada I/1 Denpasar 80112, Telp. (0361) 234723. NPWP: 02.047.173.6.901.000, Tanggal Pengukuhan DKP: 16 Mei 2013 All rights reserved. Reproduction of any summary and statement or reprinting any figure or table from this journal should obtain permission from the writer. Any reproduction in the form of a collection of reprinting or for the sake of any advertisement or promotion or republication in any form should obtain permission from one of the writers and license from the publisher. This journal is circulated among national and overseas tertiary educational institutions, research institutes and libraries. The only advertisements which are related to sciences and their products can be included in this journal.

MUDRA

JOURNAL OF ART AND CULTURE

1.	Revitalization of <i>Wayang Wong</i> Dance Drama at <i>Bualu</i> Village to Motivate People's Art Creativity and Growth of Creative Economy. I Kt. Suteja, I Gusti Ngurah Sueka, I Nyoman Laba	247
2.	Guidance to Good Deeds Presented in the Story <i>Katundung Ngada</i> Through <i>Cenk Blonk</i> Leather Puppet Show. I Nyoman Suwija	260
3.	A Narrative Analysis of The Shifting Theater Space in Bali. Katherina Allo, Yasraf Amir Piliang, Imam Santosa	269
4.	Multiculturalism in Balinese Performing Art. I Nengah Lestawi	275
5.	Royal Tourism As a Superior Culture-Based Creative Industry. Ni Made Ruastiti	282
6.	Pajoge Makkunrai in the Bugis People in South Sulawesi: The Origin and Development. Jamilah	288
7.	Streaks of Aesthetic Meaning of <i>Vera</i> Discourse Tradition of Rongga Ethnic in East Manggarai, East Nusa Tenggara. Ni Wayan Sumitri	306
8.	Interpretation Value's of The Struggle Women in Tantri's Fable. Sri Supriyatini	315
9.	Production of Everyday Environment As Tourist Territory: Performing a Narration of Domesticity in Laweyan Batik Merchant's House. Yunita Setyoningrum, Yasraf Amir Piliang, Imam Santosa, Deddy Wahjudi	331
10.	Shape of Expression Through Drawing by Children With Learning Disability and Factors Contributing to It. Ariesa Pandanwangi, Yasraf Amir Piliang	338
11.	Academic Artisans to Deal With Globalization. I Wayan Suardana	346
12.	Subjectivity in Miracle Aesthetic Clinic Ambient Media Advertisement Case Study: Ambient Media in Communication Magister Class, Trisakti University. Wegig Murwonugroho, Agung EBW	353



Revitalization of *Wayang Wong* Dance Drama at *Bualu* Village to Motivate People's Art Creativity and Growth of Creative Economy

I KT. SUTEJA¹,
I GUSTI NGURAH SUEKA²,
I NYOMAN LABA³

¹Faculty of Performing Art, Indonesia Institute of the Arts Denpasar

²Faculty of Performing Art, Indonesia Institute of the Arts Denpasar

³Faculty of Fine Arts and Design, Indonesia Institute of the Arts Denpasar

E-mail: iktsuteja@gmail.com

Revitalisasi Dramatari Wayang Wong merupakan salah satu konservasi bentuk kesenian klasik, yang bermanfaat bagi peningkatan ketahanan budaya bangsa. Mengenal nilai tari klasik, berguna juga untuk memperkenalkan bangsa kita dengan bangsa lain, dan dapat pula dikenal melalui aliran sejarah seni budaya yang jelas. Mengetahui tarian klasik yang bersifat ilmu pengetahuan, sangat bermanfaat bagi perkembangan seni budaya, dan informatif bagi generasi selanjutnya. Revitalisasi tari klasik mampu menjembatani pemikiran para peneliti tari dan sebagai kapita selekta bagi yang ingin mengembangkannya menjadi karya tari inovatif. Diharapkan kepada seniman akademis, agar mampu menjawab pelestarian kebudayaan serta mencari celah-celah yang dapat dikembangkan melalui kreativitasnya. Pengetahuan itu sangat penting untuk menggali potensi Wayang Wong, dan dijadikan kekuatan dalam usaha membangkitkan kembali roh dan kejayaannya. Khususnya di Bali, mengemas Dramatari Wayang Wong menjadi karya inovatif untuk kebutuhan pariwisata belum pernah dipikirkan, karena sampai saat ini Dramatari Wayang Wong hanya dipertunjukkan untuk kepentingan upacara dalam kontek seni *bebali* (semi sakral). Oleh sebab itu, sangat penting menyelenggarakan revitalisasi tari klasik guna mengimbangi peradaban seni dan budaya. Di samping itu pula, adanya kesenjangan antara seni klasik Wayang Wong dengan masyarakat. Masyarakat penting diajak memahami revitalisasi Dramatari Wayang Wong yaitu memaknai konservasi (pemeliharaan), adaptasi (penyesuaian jaman), dan progresif (menghidupkan kembali roh tari klasik). Melalui pemahaman ini kiranya mampu menghasilkan kemasan karya Dramatari Wayang Wong inovatif sebagai pertunjukan pariwisata dalam meningkatkan pertumbuhan ekonomi kreatif.

Revitalization of *Wayang Wong* Dance Drama is an attempt which is made to conserve the form of the classical art which can strengthen the nation's cultural resistance. Our nation can be introduced to other nations through the value of the classical art which we are familiar with and the clear historical current of arts and culture. The scientific classical performing art which are we are familiar with highly supports the development of arts and culture, and can be informative to the next generation. The revitalization of the classical dance can bridge the concepts introduced by the performing art researcher and can be the capita Selecta of those who would like to develop it into the innovative performing art. It is expected that the artists who are academicians will be able to give the answer to what should be done to conserve the culture, and to search out what can be developed through their activities. Such knowledge is highly important for excavating the potential that the *Wayang Wong* has, and can be used to strengthen the attempt which is made to resurrect its spirit and fame. In Bali, in particular, nobody has been thinking about how to package the *Wayang Wong* Dance Drama into an innovative art work for tourism. So far it has been performed as a sacred performing art; in other words, it has only been performed as part of a religious ritual. It is necessary, therefore, to revitalize the classical performing art to keep its existence equal to the art and cultural civilization. Apart from that, there is a gap between the classical performing art of *Wayang Wong* and society. It is essential to make people understand what the revitalization of *Wayang Wong* Dance Drama is. It is essential to make them know what conservation (maintenance), adaptation (adjustment to era), and resurrection of the spirit of the classical dance (progressive) are, through which it is expected that the innovatively-packaged *Wayang Wong* Dance Drama can be created as a performing art performed for tourism as part of the attempt made to support the growth of creative economy.

Keywords: Revitalization, *Wang Wong* dance drama, creativity, and innovative work.

The classical performing art is a performing art creation whose value, quality and position are recognized by the Balinese people. It is stated to be highly valuable as it is frequently used to measure the creations in the future. One of the classical performing art creations is what is referred to as *Drama Tari Wayang Wong* (Wayang Wong Dance Drama). As far as its development is concerned, it is the most conservative. Its existence and development can always constellate with the supporting social, political, religious, economic, and cultural developments. However, it is necessary to anticipate that the globalized era requires that the development of the classical performing art be equal. It is this ability which is needed by the creative artists to search out what to do to resurrect the spirit of the classical art.

Then a problem appears as far as the collective continuity of the existence of the *Wayang Wong* Dance Drama is concerned. It is already known that the *Wayang Wong* Dance Drama is a fully theatrical performing art viewed from its vocal music, dialogues, dancing movements, music/gamelan, and art and design. Such a complexity causes young people who are interested in learning the classical performing art to decrease dramatically. However, it is the basis for the beginners to learn their own performing art and culture. The globalized impact, which is the most risky, and which is transmitted through television, magazines, and other media, has caused the young people to try the new culture. They have implemented such a new culture which they have not understood in detail in such a way that they forget their national art and culture.

Using the above explanation as an analogy, an idea has appeared to revitalize the classical performing art of *Wayang Wong* Drama Dance performed at Bualu Village, Nusa Dua, South Kuta District, Badung Regency, Bali Province. As Bualu village is located at Nusa Dua, an international tourist destination in Bali, it is considered necessary to package the *Wayang Wong* Drama Dance innovatively adopted from its variants from every part of Bali. It is a medium of the people's creativity to support tourism and develop the creative economy. It is hoped that such creativity can contribute to the Indonesian community's characterization which highly appreciates the art and cultural value as the nation's identity.

The revitalization of the *Wayang Wong* Drama Dance performed at Bualu Village is intended to (i) list the indicators and rules of the movements in such a performing art; (ii) reveal the historical development of the dance; (iii) the local wisdoms which are concerned with the aesthetics and ethics of the dance; (iv) unify the ideas which can motivate the young generation to be interested in the classical performing art by organizing and cultivating it.

Several interrelated elements of expertise are necessarily produced to master the material of the *Wayang Wong* Drama Dance. They are (a) the ability of a dancer to perform the classical performing art is a very long search which needs concentration; (b) full devotion/tolerance is a lesson; (c) the establishment of an organization; (d) the nation's prestige is pawned.

What is urgent is increasing the role played by arts and culture to fulfill what is needed by tourism. Development cannot be avoided in order to satisfy what is needed by the market. There are several things which need to be explored. They are: 1) Conservation refers to the regular maintenance and protection of the classical or traditional performing art, gamelan orchestra, vocal music, mask art, and literary works through revitalization, meaning that they are performed again, their choreographies are organized again, and their conditions are adjusted again so that they will be well maintained as the art and cultural information for academic purposes and tourism in Bali. 2) Adaptation means adjustment to the situation of the era civilization, causing the classical performing art to be more useful to its development. In particular, adaptations take place in movements, space and time. 3) Progressiveness is an attempt made to resurrect the spirit 'taksu' of the classical *Wayang Wong* Drama Dance in such a way that it will always be adjusted to the era civilization.

The subject of the study includes those who own 'pengemong' and take care of (the surrounding community) the Classical *Wayang Wong* Drama Dance such as the *sekaa* (the art group), the *Banjar* (the traditional neighborhood under the traditional village), the district, the regency, the department of tourism, the culture observers, and the academicians in every regency/city in Bali.

- a) Indicators of Achievement: (1). Being able to identify, understand the rules of the classical *Wayang Wong* Dance Drama; and (2). Producing an estimation of the creative creation in order to improve the creativity and understanding of the development of arts as required by tourism.
- b) Output: (1). A design of Creative *Wayang Wong* Dance Drama; and (2). Published through an accredited journal of arts
- c) Data Collection: The data were collected using observation and interview techniques in order to be able to list and excavate the potentials that the variants of *Wayang Wong* Dance Drama in every part of Bali have. Bali is a province which has various potentials of arts which can be developed to support the creative economy and tourism in Bali. Similarly, the *wayang wong* dance drama can be potentially used as a model of the development of the creative economy as an attempt to increase the people's income and regional revenues. The data were collected through the following stages.

RESULT AND DISCUSSION

It is necessary to compare the variants of the *wayang wong* in every part of Bali in order to be able to improve creativity and compose the innovative *Wayang Wong* with its specific features. The potentials which the variants of the *wayang wong* in every part of Bali have can be used as a model for developing the innovative *wayang wong*. Apart from that, it is expected that the cultural adaptation may motivate the young generation to take part in conserving this classical performing art. Several variants of the *wayang wong* were observed and those who were involved in them were interviewed in order to excavate the potentials such variants have.

Excavating the Potentials of the *Wayang Wong* Dance Drama Performed at Bualu Village

1. The origin of *Wayang Wong* performed at Bualu Village

The *wayang wong* dance drama performed at Bualu Village, according to I Made Megol, had existed before the village was referred to as Bualu. Before it was called *Ampilan* (it is currently referred to as *Kampial*). At that time the local ruler was *Jerawan*, someone whom was asked by the King of Pemecutan

Denpasar to be in charge of the village. There was a yellow tiger living at the village's forest. It stayed at a cave named *Gulang-gulang*. The tiger always destroyed everything which was planted by the local people and ate the animals raised by the villagers. The local people did what they could do to kill the tiger. However, what was done failed. Then such a situation was reported by the *Jerawan* to the ruler who controlled the hilly area of South Bali, namely, the King of Pemecutan Denpasar. When such was a report was received, the King sent someone referred to as *dukuh* (the royal delegate) who brought a royal lance referred to as *kiayi pleret*. The King said "do not kill the yellow tiger with the lance; it is enough to put the lance at the mouth of the cave". As ordered by the King, *Jerawan* put the lance at the mouth of the cave. When the tiger went out, it touched the handle of the lance '*patin tumbak*' (*pangkal tombak*), and as a result, it was killed. Then the local people became quiet and comfortable again. To prove that the tiger was killed, *Jerawan* offered what is called *kubangan* (the skin of the tiger after it is killed) to the Pemecutan Palace. Until now, when one of the king's descendants is deceased, *kubangan* is still used as what is referred to as *titi mamah layon*. It was believed that if an area was developed, a change would take place. Then in 1951 Bualu village was separated from *Kampial* Traditional Village, becoming Bualu Traditional Village, which was made up of 8 *banjars* such as *Banjar Terora*, *Banjar Celuk*, *Banjar Peken*, *Banjar Penyarikan*, *Banjar Pande*, *Banjar Kembar*, *Banjar Bualu*, and *Banjar Mumbul*.

Furthermore, I Made Megol stated that, although Bualu was a new traditional village which was established in 1951, those who lived there, as one of the requirements of a traditional village, should build what is referred to as *Tri Khayangan* which includes *Puseh* Temple, *Desa/Baleagung* Temple, and *Dalem* Temple. However, when the hilly area of South Bali was controlled by *Dalem Batu Putih* (the ruler who belonged to the Pemecutan Palace Denpasar), there had been shrines '*pelinggih*' (temples) such as *Dalem Khayangan* Temple, *Bias Tugel* Temple, *Dalem Lamun* Temple, *Dalem Pagerwesi* Temple, *Dalem Boma/Barong-barong* Temple, *Pemutih/Geger Dalem* Temple which are referred to as the public temples by the local people. They are also referred to as *Pancering Jagat*

Temples, namely, the temples which protect the southern part of Bali. Each temple has its own role and what is called *penugrahan* (spiritual strength). They have different roles in protecting and looking after the people. One of the temples is called *Dalem Pagerwesi* Temple, which the local people believe as a holy place where to ask for *wangsit* as what is referred to as *penyegjeg jagat* for protecting the southern part of Bali. *Wangsit* is a particular object used by the local people as guidance to what to do to unify and strengthen spirituality, and save the life of the people living in the southern part of Bali.

Mangku I Wayan Marching, as the priest of the group of the *Wayang Wong* Drama Dance performed at Bualu Village told that such a performing art started from a chopping board which flared up at the yard of *Dalem Pagerwesi* Temple. Then such wood was used for making the masks of the characters *Anoman* and *Tualen*. It was these two masks which were the initial stage of the *Wayang Wong* Dance Drama performed at Bualu Village. Then the other masks such as the mask of *Sugriwa*, the mask of *Subali*, the mask of *Menda*, the mask of *Sempati*, the mask of *Singanana*, the mask of *Nila*, the mask of *Anggada*, the mask of *Paski*, the mask of *Merdah*, the mask of *Delem*, the mask of *Sangut*, the mask of *Rawana*, the mask of *Meganada*, the mask of *Kumbakarna*, the mask of *Detya*, the mask of *Prahasta*, and the mask of *Marica* were made. Even the wood from which such masks were made was asked for 'mapinunas' at *Dalem Kahyangan* Temple located at Bualu Traditional Village. Therefore, the *Wayang Wong* is obligatorily performed 'pentas' once in 210 days on a special Wednesday referred to as *Buda Kliwon Sinta* or *Pagerwesi* at *Dalem Pagerwesi* Temple, and once a year on a special day referred to as *Purnamaning Kedasa* at *Dalem Kahyangan* Temple. Apart from such masks, several crowns 'gelungan' without masks are also kept such as the Rama's crown, Laksamana's crown, Wibisana's crown, Sita's crown, Trijata's crown, Condong's crown, and gamelan *bebatelan* instruments which are made up of four genders, two drums 'kendang' referred to as *krumpungan lanang-wadon* drums, one what is called *cengceng ricik*, one what is called *kempur*, one what is called *tawa-tawa*, one what is called *kajar*, and one what is called *klenang*. All the masks which are regarded as being sacred and the gamelan *bebatelan* instruments are saved

somewhere at *Wayang Wong* Temple, for which a festival is held on a special Saturday referred to as *Saniscara*, *Wuku Wayang* commonly referred to as *Tumpek Wayang*.

2. The existence of *Wayang Wong* at Bualu Village

The *Wayang Wong* performing art in Bali is a masked dance drama which narrates the original text of Ramayana. It is accompanied with the gamelan *bebatelan* orchestra. If thoroughly observed, the *wayang wong* is the personification of leather puppet. In the leather puppet show, the actors and actresses are made of leather, whereas in the *Wayang Wong* the actors and actresses are people. The structures of the songs used are almost similar to the rules used in the Balinese puppetry. It can be stated that all the aspects of the leather puppet are transformed into *Wayang Wong* which is performed for what is referred to as *sasuwunan* (Almighty God) within the context of what is referred to as *bhakti marga*.

The *Wayang Wong* which is performed at Bualu Village is performed for two reasons. The first reason is that it is performed as part of the devotion 'ngaturang ayah' and the second reason is that it is performed as a vow 'sabda saur/mesesaudan' for which the dancers are paid. For the first reason it is performed at *Dalem Pagerwesi* Temple and at *Dalem Kahyangan* Temple. For the second reason it is performed by the local people as a vow. The performances for the first and second reasons have caused it to exist; however, that it should be performed based on the classical rules of puppetry to which attention should be paid. There are several things, in accordance with what was observed by the researcher, to which attention should be paid. They are:

1. The structures of the gamelan orchestra or the songs used were not in accordance with the structure of stages and scenes; in other words, the structures were still not clear. Every stage and scene had different structures of songs. As an illustration, the structures of the stage and scene of what is referred to as *petangkalan/peguneman* of Rawana are as follows. a). First, when the characters *Delem* and *Sangut* appeared, the song *bapang Delem* was used. b). Second, when the character the giant appeared, the *babatelan* song was used. c). Third, when

the character *Rawana* appeared, the structures of the songs used are as follows. What is called *panglembar* used the *batel* song, what is called *penangkilan* used the *bopong* song and then the *batel* song was used again.

2. The adjustments of characters and songs in the puppet show usually refer to what the eyes of the characters are like. As an illustration, a). The characters *Rama*, *Wibisana*, *Arjuna*, with the slanting eyes used the *laras arum* song in the *peguneman* scene, whereas in the *petangisan* scene the *mesem* song was used. b). The characters *Anoman*, *Bima*, *Gatutkaca* with what is called the *dedeling* eyes and the like used the *rundah* song, whereas the *petangisan* scene used the *bendu samara* song. c). The characters *Rawana* and *Kumbakarna* with round 'nelik' eyes and the like used the *bopong* song in what is referred to as *peguneman* scene, whereas in the *petangisan* scene the *candi rebah* song was used.
 3. Not all the songs used in the Balinese leather puppet show were used in the *wayang wong* performing art. The reason was that in the *paguneman* scene of the *wayang wong* the characters with the slanting 'sipit' eyes never used the *laras arum* song; instead, the *gending rundah* song was used, as, at that time, Sugriwa, the character with the round 'dedeling' eyes, the character *Rama* and so forth were adjusted to the scene. The classification of the songs adjusted to the characterization of the masks in the *wayang wong* dance drama need to be conserved. Through such a classification, the dancers and the gamelan players can interpret the atmosphere to which the songs and characters lead. The reason is that the Balinese dances tend to be performed following the song.
 4. The dancing moves; the dancing moves made by each character could unify the characters and the moving patterns. However, as a whole, it was necessary for the dancing moves to basically refer to the techniques of the Balinese dances such as what are called *agem*, *tandang*, *tangkis*, and *tangkep*. The dancing technique was badly needed, as it could strengthen the style of their dancing moves. Although the dancing technique was implicitly referred to in the patterns of their dancing moves, there was still awkwardness which needed to be improved.
- Apart from that, the intuitive ability of the dancers to develop the characters should be done through philosophical and technical maturation. In this way, their mentality and dancing emotion would improve. Moves are the most human elementary physical experiences, meaning that the human body is an instrument which is used to express the human soul, from which a dance, namely, the move that has undergone an aesthetical process of imagination which is related to a theme and the organization of moves and is concluded from the characters, is composed. The dancing move is motivated by emotion. Bending to express the feeling of being sick or jumping to express the feeling of being happy can be stated as expressive moves; however, they are not a dance. Emotion is stronger in the real life than in the artistic life. Emotion is a psychological and physiological reaction such as happiness, sadness, love, braveness and being excited which are subjective in nature. Emotion is important in a dance; however, it should be remembered that it is an element used to express something in a drama dance. Therefore, emotion is the presentation of a character. It results from the stimulation of imagination which can be arranged and controlled, and it becomes better and clearer if it is spiritually integrated with what is called 'sesuhunan' (a god or goddess that is worshipped at a temple). The reason is that in a dance, experiences and emotion are made to be clear by selection.
5. The language used in the *wayang wong* drama dance performed at Bualu Village is the Old Javanese language, the Balinese refined language and its polite, impolite and mixed variants. The dancers stated that the Old Javanese language and refined Balinese language used in the *wayang wong* performance were incorrect. The characters of the royal servants should understand the grammar as what they are supposed to do is receiving and interpreting the language used. They receive messages from particular characters, and then they should be able to interpret them correctly. What is interpreted is then communicated to the viewers, so they can understand the performance as a whole.
 6. *Ngepah Satua*; the scene in which the stories narrated are based on what can be remembered

from generation to generation. As an illustration, the term *mati aneh* refers to a scene in which one of the characters of giants, Dumaraksa, a follower of Rawana, is killed by Anoman. Why Dumaraksa is killed is not clear, causing both the players and viewers not to know the message and impression which they intend to transmit exactly. Similarly, the scene in which the character *Anggada* comes to see Sri Rama after *Aggada* is expelled from *Ayodia* does not tell anything clearly. Guidance to understanding a scene used is highly important, as it contains message and impression for the viewers and dancers.

7. The dancing costumes worn by the dancers are not only used to cover their bodies, but they are also used to support the space design of their bodies. The costumes which imaginatively give the impressions of shape, color, and texture can support the success in choreography. The costumes worn by the *wayang wong* dancers are adopted from the features of the costumes worn by the leather puppet characters, which are adjusted to the artistic need of choreography. The costumes used were selected in such a way that they could equalize the characters and design, and the dancers were free to move. In addition, the costumes contribute to the projection of the dancers, and are part of themselves, and can also change their performance. As an illustration, when they play roles as other creatures. The costumes worn by the dancers of the *Wayang Wong* performed at Bualu Village were very simple. The newly-arranged costumes would slightly motivate the dancers' spirit to conserve such a scarce performing art.

Organizing and Strengthening Art Activity as Inseparable Part of Culture

The *Pengemong*, which is also referred to as *Sekaa* (Group) *Wayang Wong* at Bualu Village, includes 64 *krama adat* (members of the traditional village), and the *pengempon* includes all members of Bualu Traditional Village. The *sekaa* (group) is controlled by what is called *kelihan sekaa* (head of the group), I Made Darta; what is called *petajuh*, I Made Cipong Ariana; what is referred to as *petengen*, I Wayan Warsa; what is called *penyarikan*, I Wayan Winda; what is referred to as *sinomam*, I Wayan Yong, I Wayan Renu, I Made Sekel, I Nyoman Leka, I Wayan

Kodi, I Made Baru, and what is called *pengenter spiritual* (the priest), Mangku Marcing. The role played by the *pepalihan sekaa* (the group's chart of organization) of the *Wayang Wong* at Bualu Village still exists still now. The reason is that they are all still strongly motivated to conserve the cultural art inherited from their ancestors. Although the structure of the songs and the structure of the dancers are not fully in accordance with the norms of the Balinese puppetry, their vertical devotion does not decrease. Only for dancers who are sometimes involved in the performance which is performed to fulfill what is referred to as *sabda saur* and *ngaturan ayah*. The *sesari* (the pay) they receive is not in accordance with their mission. Therefore, they have to share the costs needed for holding the temple festival 'upakara odalan'. There are certainly donations from the *pengempon*.

They still well maintain the features of the *Wayang Wong* Dance Drama performed at Bualu Village; however, degradation has taken place as explained above. Therefore, the roles played by the artists, the cultural observers, the Government of Badung Regency in conserving the local art and culture are highly important. The attempt made to refer back to or to remind them of the norms they used to use is currently weakened by civilization.

The activities which are done by the Balinese people within the context of globalization are highly interesting if they are observed. Even we are inspired to enrich the performing art creations. The creations in the forms of move symbols, art and design, and the dramatic and spiritual atmospheres expressively support the drama dance art. If thoroughly observed, the cultural Balinese values are getting vague and this affects the pattern of art activities. Such a phenomenon results from the current Balinese people's of life which has been affected by the glamorousness of the camouflage of the globalized life, causing the fundamental value of life to be neglected. The position of Bali, as one of the centers of tourism in Indonesia, communication, and international interaction, makes it easily affected by the globalized culture which may cause the way of thinking, space layout, and structure of community, and so forth to change competitively. It is necessary for the Balinese people to anticipate the globalized impact which is about to threaten them

carefully. The reason is that what is required by the global community is not required by the traditional community in general. The traditional culture completely contrasts with the globalized culture which requires that every individual improve their qualities. Changes cannot be separated from the human civilization; however, man, as the highest creature on earth, should be able to keep the world balanced. A medium is needed to make the Balinese people aware that they have been interfered with a new order. The global impact refers to the total change in economy, socio-culture, space layout, and way of life.

Bualu Traditional Village is a tourist destination where business competition takes place. Tourism business is one of the fields which cannot be separated from the development and impact of the globalized format. Almost 80% of the *sekaa* members (group members) of the *Wayang Wong* at Bualu Village are employed at the tourism sector, meaning that they cannot arrange their time to take part in the art activities. One of the *sekaa* members stated that, as part of the attempt to regenerate the gamelan orchestra players and dancers, it was difficult for him to allocate time for practice, as the time when he was scheduled to work was different from the time when the others were scheduled to work, causing the outcome not to be good. A sarcastic joke was stated by someone from Bualu Village that the industrial revolution had been taking place. In the past, their parents worked as farmers as well as fishermen; their time could be adjusted and there was a high solidarity among them, causing their art activities to be fluent. Now the village has been interfered with the tourism industry and a gap among the villagers cannot be separated without intending to blame that tourism has been responsible for degrading the tolerance in art and societal activities. We should be grateful that tourism has been able to improve the economy and prosperity of those living at Bualu Village; however, those who are involved in art activities should be good at arranging their time. The working hours may be tolerated and arranged without waiting for the day off as in the tourism sector the working hours are 24 hours. The time needed for participating in the art activity is more or less 4 hours per one practice. The time should

be arranged as a solution to the fluent conservation of the *wayang wong* dance drama. This positively contributes to the objective achievement.

Excavating the Potential of the *Wayang Wong* at Taman Pule Temple, Mas Village

It is organized by a group referred to as *Sekaa Wayang Wong Pura Taman Pule*, Mas Village, Ubud District, Gianyar Regency. In general, the *Wayang Wong* performing art in Bualu use the Balinese dancing rules such as *agem* (the main attitude in the Balinese dances), *tandang* (walking movement), *tangkis* (stopping movement), and *tangkep* (the expression expressed by the mask). Apart from that, the dancing moves are adjusted to the character /the role played by the dancer. The strongest and most dominating nuisance is the monkey's movements. *Paguneman* (the meeting between Sri Rama and Sugriwa and the monkeys) is the structure of the performance. According to I Wayan Winaja, one of those who supports the *Wayang Wong* of Taman Pule Temple, such a *peguneman* is adopted from the one used in the Balinese leather puppet show. The reason is that in such a *peguneman* there are what are called *pengalang ratu* (the song sung for the king), *bebaturan* (the song sung as a shift before seeing the king), *pengalang penasar* (the song sung by the characters that play a role as the servants before seeing the king). Based on the structure used in such a performance of the *Wayang Wong*, the performance ethics is that Sri Rama is respected by both Sugriwa and the monkeys by turns, meaning that every monkey is obliged to respect its king through the dancing movements it makes in the lower level while worshipping him. In such a position, the monkeys sit in orderly fashion, whereas Sri Rama sits on the royal chair accompanied by Laksamana and Wibisana. The aesthetics which can be observed from the *Wayang Wong* Taman Pule Temple is the dancing movements made are adjusted to the roles played by the characters. As an illustration, the character *Rama*, for which the mask is made to be nice/gentle, uses *kenyang lempung* movements (the strong and powerful movements but they look gentle). Such movements are made based on the well and properly regulated power; as a consequence, the impression is that the roles played by the characters are nicely adjusted to the dancing movements.

Excavating the Potential of the *Wayang Wong* at Griya Jelantik, West Sanur Village

A performing art is created based on the role it plays in the Balinese community. The performing art in general and a dance in particular is performed as part of the religious ritual, secular activities, reflection and validation of a social organization, creative activities, an expression of freedom, a reflection of the economic pattern and so forth. In Bali a dance is created as an offering, meaning that it is created as part of a religious activity. One of the dances which is used as part of a religious activity is the *Wayang Wong* Dance Drama. It is uniquely performed and is classified as being totally theatrical. That is the general function of the *Wayang Wong* all over Bali, including the one at Griya Jelantik, West Sanur Village. In accordance with what is stated by Ida Bagus Raka Jelantik, one of the *pengemong* (the owners), the masks used have been in existence since he was a child. Such masks have been stored in what is called *gedong* (a building where sacred things are stored); however, they had never been performed until he was 65 years old. Then in 2009, through the program which was designed by the government of Denpasar City to revitalize the sacred, classical and scarce arts, all the arts which had almost become extinct were revitalized. One of the scarce and classical arts which was revitalized was the *Wayang Wong* Dance Drama at Griya Jelantik Delod Pasar, Intaran Traditional Village, West Sanur Village. It was revitalized as a program to make Denpasar a Culture City.

The government of Denpasar City has been able to resurrect the *Wayang Wong* at Griya Jelantik. However, its function and form has been adjusted in such a way that it can be performed as sacred performing art 'seni bebal' (a dance which is performed as part of the religious ritual). Such revitalization is meaningful to Denpasar City, as the *wayang wong* at Griya Jelantik is the only one which could be made to resurrect after Denpasar City was not part of Badung Regency in 1992. The masks which used to be stored have been performed to narrate the Ramayana story, to present philosophy, to show the beauty of movements, and to give art and cultural enlightenment to those living in Denpasar. The mask expression which gives priority to the improvisation of movements is adjusted to the roles played by the characters. In general, the masks in

Bali can be easily differentiated from the characters in the other dances, as the masks used are adjusted to the characters that play roles as the animals living around us. The mask used by one character is different from the one used by another character through the expressions which are expressed by the eyes, teeth, colors, and movements, depending on the role played by the character with his mask.

Based on the expressions and forms of the Balinese masks, there are six types of masks. Such types are as follows.

- a) Handsome mask '*topeng bagus*': it has slanting eyes, wears what is called *cudamanik* (something which symbolizes wisdom), the smiling mouth; the teeth are seen, the small eyebrows. Such a mask is made to be greenish white in color. The mask *Arsawijaya* (Dalem) exemplifies this.
- b) The Sweet Mask '*topeng manis*': it has the slanting eye, the smiling toothless mouth, the small eyebrows; it wears what are called *semi* and *subeng*. The mask *Putri* (the Prince) exemplifies this.
- c) The Frightening Mask '*Topeng Aeng* or *Seram*'; it has the round eyes (*deling*); it has the thick eyebrows and moustache; the teeth are either seen or not seen; it is made to be brown, dark brown in color, symbolizing arrogance. Mask *Putih* or *Pengelempar* exemplify this.
- d) The Funny Mask '*Topeng Lucu*'; it has the perforated round eyes; it is half mask; it gives funny expression (being deaf, sick, drunk, having imperfect nose '*cungih*' and so forth); it is made to be brown in color; the color looks like the color of land. The masks *Penasar*, *Pedanda*, *Bendesa*, and *Bondres* exemplify this.
- e) The handsome and garish mask '*Topeng Bagus Aeng*'; a combination of being handsome and garish; it is made to be either red or brown in color; it functions as what is referred to as *pangelempar* or delegate.
- f) The Sweet and Vicious Mask: it is made to have the round eyes (*deling*); it is made to smile; it is made to be toothless; it is made to be brown in color; and it is made to have the *centung* eyebrows and moustache. The marks used by the characters *Arya* and *Punggawa* exemplify this.
- g) The tradition of the mask art has been developing until now. It is the understanding of expressions

and forms which are stylized or deformed into the creative creation, as long as the development of the mask creativity is believed to refer to its origin and to be part of the great culture.

Excavating the Potential of the *Wayang Wong Genta Suastika*, Subagan Village

The *Wayang Wong* Dance Drama is a sacred performing art 'tarian bebal' which is performed as part of temple festivals. Therefore, the *wayang wong* performance is regarded as being sacred and identical with the term *ngaturan ayah* (doing something voluntarily without expecting for any pay) to prove devotion to Almighty God 'Ida Sang Hyang Widhi Wasa'. As far as the Balinese religious concept is concerned, the *bebal* (sacred) performing art is regarded as an offering and, at the same time, enlightenment or strengthening spirituality with Almighty God (*Hyang Widhi*). However, from the religious point of view, it is what is referred to as *menawa darma sastra* (the philosophy of life) as it functions to clarify the principle of religious life. In other words, the *Wayang Wong* performance symbolizes the maintenance of devotion and what is true as the context of life in society. The term *ngayah* (doing something voluntarily without expecting for any pay) does not only necessarily mean getting involved in art activities, but what is done is motivated by the vertical devotion, namely, the full self submission to Almighty God 'Hyang Kuasa'. This concept has been always implemented by the *Sekaa* (group) of the *Wayang Gong Genta Suastika*, Subagan Village, Karangasem Regency. The elders have been successful in regenerating the dancers and gamelan players to conserve the local arts at Subagan Village. This motivates the local people to conserve the existence of the *Wayang Gong* Dance Drama.

I Gusti Putu Raka explains that before 1963 Banjar Genteng, Subagan Village had many dances such as *gambuh*, *arja*, *topeng*, *wayang kulit* (leather puppet), and *Wayang Wong*. They were all performed at Gunung Sari Temple. However, when Mount Agung erupted in 1963 and Subagan Village was flooded with lava, they all got extinct. All the accessories and gamelan instruments needed were totally burned by the lava. At that time all the villagers left the village and saved themselves. In 1967 all the life activities gradually became normal again. When a festival

was held at Gunung Sari Temple, the *Wayang Wong* Dance Drama was performed again. It was the only dance which could be saved, motivated by what is referred to as *eling ring sesuwunan ngaturan ayah* (it is performed as an offering to complete the temple festival as part of the belief that nobody may forget God). At that time, I Gusti Putu Raka played the role as *delem* (a servant of the characters with hard characteristics). Since then he had been a devotee of such a dance, causing the *Wayang Wong Genta Suastika* to have been conserved until now. Even in 2013 it was performed at the Bali Arts Festival. He told the researcher how to conserve such a dance; he learned the stories of Ramayana and its philosophy. According to him, the most important thing is how to form the identity of such a dance. He learned it from the characters and movements used in the Balinese leather puppet show, which were then transformed into the *Wayang Wong* Dance Drama. It was a very good and reasonable method for transforming the movements made by the leather puppet characters into the *Wayang Wong*. For example, the movements of the hands are adjusted to the movements made by the leather puppet characters such as *kekliasan*, *sor-singgih*, *cekak*, *alep*, *bamban*, *sengap*, and so forth. They were transformed creatively into the *Wayang Wong*. Similarly, the accompanying gamelan orchestra was adjusted to the gamelan orchestra used in the leather puppet. The attitudes of the characters in the leather puppet were taken into account when appreciating the aesthetic values such as gamelan and the songs used to strengthen the characteristics of the characters.

Excavating the Potential of the *Wayang Wong* at Batu Agung Village

Batu Agung Village, Jembrana Regency, is located in the western part of Bali. Therefore, it is easily affected by what East Java has. However, the people living at Batu Agung Village have consistently and optimistically conserved the *Wayang Wong* Dance Drama. The fact that the *Wayang Wong* at Batu Agung Village is performed by three generations (the old generation, young generation, and the generation of children) prove this. It is necessary for the other regencies in Bali to appreciate and follow *Batu Agung* Village who has done its best to strengthen the local culture. The most impressive is their point of view of the *Wayang Wong* performing art. The philosophy and beauty which are performed

motivate societal life. Such a dance can give a view of life to people, and its artistic values can tranquilize the soul. It is believed that there is an invisible strength 'niskala' which has inspired such a dance.

The Balinese people believe in the bad and good strengths. According to them, the world has both sacred and profane strengths which cannot be separated from them. They believe that there are other strengths which can be used as the ladder to God with His manifestations. They believe in gods and goddesses, ancestors, and other natural strengths which bridge them and Almighty God. All such strengths are expressed through masks as an attempt to enhance spirituality.

I Wayan Sutardi, one of the great artists in Jembrana Regency, explains that the masks used in the *Wayang Wong* Dance Drama function as a medium in the religious ritual, a medium in the ethic education, and a norm of morality as what is taught in the Hindu teaching. The Balinese masks have magical and religious values; many are regarded as being highly sacred by the Balinese people. The supernatural power (*kesaktian*) and magical power of such masks are attained through a step by step process through which masks are made and series of complicated rituals are needed. The masks which are worshipped (*sungsungan*), for example, start from a ritual in which the tree from which the wood used is felled by a priest, a ritual when the wood is soaked, a ritual when the wood is carved, a ritual when paint is applied to the masks, and a ritual, as the last, which is performed as the sacrificial ceremony (*nyamblah*). In the final ritual it is expected that gods and goddesses will descend to occupy the masks. After that, it is believed that the masks have the supernatural and magical powers. A ritual is performed once in 210 days for the masks.

Excavating the Potential of the *Wayang Wong* at Tunjuk Village

Tunjuk Village is a village where many popular artists such as the puppeteer named Pekak Rajeg, I Nyoman Sumandi (Former Principal of State Vocational High School 3 Sukawati), I Made Arnawa (an artist of gamelan orchestra), I Wayan Suarjana (a dancer) and many others were born. It also has many prospective artists. Therefore, it is

not surprising that the *Wayang Wong* Dance Drama consistently grows with its societal and religious roles. In addition, it has also been protected by the artists mentioned above. The *Wayang Wong* at Tunjuk Village still refers to the old or classical patterns in its performance. Consequently, its dancers and how they perform their roles are still highly specific. The local people believe that the *Wayang Wong* is one of the strengths which protects their life, for which they usually say: *nunasica ring Batara Wayang Wong mangda selamat sareng sami* (all the local people pray that God *Wayang Wong* will protect them all).

As far as the religious system in Bali is concerned, there are several basic things which they believe in. They are the ritual system which is performed, the basic myth which they believe as the story of the origin of the universe, the organizational order of belief, the religious ethics which are referred to as the traditional law, the mystical system through which the concrete experience of being unified with the cosmos can be felt, and being in harmony and disharmony with the cosmos. These should be understood if intending to understand every Balinese cultural product. Such an art does not only have something to do with the fact of beauty and personal aesthetics but also with being in harmony with the cosmos. What is experienced aesthetically and religiously with the art as the target is identical with religious experience.

The understanding of the system of belief should be reconstructed again as a totality so that there will be guidance to refer to when giving meaning in the form of the art creation produced. Such an art work should not be used to give any current practical meaning; in other words, such an art work should not be used to give meaning as we like. The medium of an art is created to express spiritual values and to excavate our own cultural background. The cultural concept which is based on its supporters' religion, and knowing the system of their belief/religion cause the system of giving meaning to all the art and cultural outcomes to be open.

In accordance with I Nyoman Sumandi, the *Wayang Wong* had been in existence at Tunjuk Village before he was born. Where it came from is not clear. It is stated "*jeg napet sube ade*" (it has been in existence

since a very long time ago). The way in which it was performed (the dialogues and the dancing moves) was transformed from the way in which the leather puppet show was performed, meaning that the standards used to develop the structures, the dancing moves, the characters, and the accompanying gamelan orchestra were adopted from those used in the leather puppet show. The costumes worn were generally the same as those worn by the *wayang wong* groups all over Bali. The characters that played roles as the monkeys 'wanara' wore trousers and long-sleeved shirts, adjusted to the characters of the monkeys they played roles as and the masks worn. They had tails made of rattan; the rattan was bent in such a way that it looked like a tail which was tied up to the back of the dancer and it was long enough to reach the dancer's head. They also wore what is called *gongseng* (small ringing objects) on the feet.

Excavating the Potential of the *Wayang Wong* at Sulakan Village

The *Wayang Wong* at Sulakan village was one of the variants of the *Wayang Wong* which was selected as a comparison to design the creative variant of *Wayang Wong*. Among the many characters that were performed as the *Wayang Wong* Dance Drama, the character *Hanoman* was made to be conspicuous than the others. The handsomeness, liveliness, and authority of the character *Hanoman* and the accompanying song and dancing moves were totally presented. In this variant, the ability to revive the characters was very important. Therefore, in the Creative Variant of the *Wayang Wong* which is designed to wear masks, the inspiration of the masks is highly helpful to translate the mastery of the energy and characters in the mask performance. The analysis of the characters presented through the masks is the knowledge needed to create the creative variant of the *Wayang Wong*. I Dewa Gede Bakti, one of the supervisors who are in charge of the group of the *Wayang Wong* at Sulakan Village, commented on the spirit needed to perform a character of the *Wayang Wong*. The first thing, according to him, is the ability to imagine and identify such a character through the Ramayana Story or who and how such a character is. Then his dancing moves are practiced. After the two requirements are synergized into a one totality, such a character is performed. Thus, a mask is used as the medium for interpreting the

classification of a character in the performing art. Such a symbol can also give an impression and atmosphere of the dancing climax so that the title and theme are connected and can be understood by the art lovers.

Excavating the Potential of the *Wayang Wong* at Kamasan Village

Kamasan Village is located in Klungkung Regency. It is close to Gelgel Village, which used to be the center of the Gelgel kingdom. The king liked and protected arts. The current existence of *Taman Kertagosa* and *Taman Gili* proves this. Kamasan Village is the village of the painters of classical paintings of *kamasan* puppet. This shows that the villagers have already known the puppetry characters in general and the characters in the Ramayana Story in particular. In addition, the *Wayang Wong* at Kamasan Village has also inspired the painters living there to paint what they want to paint.

We are apprehensive about the existence of the *Wayang Wong* at Kamasan Village, as not many people are interested in such a performing art. However, what is surprising, as far as the *Wayang Wong* at Kamasan Village is concerned, is that the forms of the masks used are very specific and ancient. As stated above that Kamasan Village used to be the kingdom's territory; therefore, it is believed that such masks were presented by the King. Such masks were certainly the best creations of the mask carvers in Bali that the King had. I Gede Darma Laksana stated that the masks worn in the *Wayang Wong* at Kamasan Village were highly classical and that no other masks worn by the dancers of the *Wayang Wong* in the other parts of Bali were identical to them in regard to forms. It is bad if such highly artistically valuable objects are not performed. Now I Gede Darma Laksana is doing his best to motivate the young people and propose that the Local Government of Klungkung Regency be prepared to revitalize the *Wayang Wong* Dance Drama.

Excavating the Potential of the *Wayang Wong* at Tejakula Village

In accordance with the information provided by Ketut Warnadwipa, the variant of the *Wayang Wong* at Tejakula has been existence since the 16th century, and that it was introduced by two *pengalu* (vendors)

named Dewa Madenan and Sangsibatan, the *gambuh* dancers from Klungkung. It was the two persons which initiated the *Wayang Wong* Dance Drama at Tejakula, which has been performed until now. It turns out that Tejakula Village has two groups of *Wayang Wong*; they are the *Pemaksan Wayang Wong* group and the *Guna Murti Wayang Wong*. The *Pemaksan Wayang Wong* is the sacred one; it is performed *nyelat bunga* (once in 420 days), namely, on *Umanis Galungan* (the day after *Galungan* feast day). The *Guna Murti Wayang Wong* is the profane one, meaning that it is performed when it is ordered. Among the variants of the *Wayang Wong* in Bali, the only the *Guna Murti Wayang Wong* which seems to be performed for tourism, meaning that it is identical with the sacred one but it is packaged in such a way that the time of performance and the dancers involved are reduced. In addition, the masks used are the duplicate ones.

The *nyigijig* movement (the movement which is made by slightly lifting tiptoes) specifically features the *Wayang Wong* performed at Tejakula. Such a movement is the transformation of the movement rhythmically made by the monkey as one of the characters in such a drama dance. The other movements are the movements which are used in self defense, as what is important in this dance is the jumping movement as the interpretation of the tiger-faced monkey.

CONCLUSIONS

The excavated potentials of the variants of the *Wayang Wong* performed all over Bali are the important materials to be verified in order to package the innovative performing art. The result of verification is creatively processed and adjusted to the existence of the *Wayang Wong* at Bualu Village as the source of the inspiration of the Creative *Wayang Wong* Dance Drama.

As explained above that the *Wayang Wong* Dance Drama at Bualu Village has been in existence until now; however, it has only been performed for *ngatur ayah* as an offering. The existence and development of the *Wayang Wong* Dance Drama will never be separable with the social, political and cultural development. Moreover, the sensitiveness of the artists as the creators will highly contribute

to its development. It is highly expected that the government of Badung Regency will always pay attention to the revitalization of the *Wayang Wong* at Bualu Village. Such attention with a particular objective which is packaged through an exhibition and the Bali Arts Festival can make the young generation interested in conserving it.

The *Wayang Wong* at Bualu Village is a cultural heritage and an important part of the spiritual life of the community. As one of the elements inspired by Hinduism, such a dance drama is an intact totality. The understanding of such an intact totality directs the society in their attempt to resurrect the values of the local art and culture. What has been done is resurrecting the fame of the *Wayang Wong* at Bualu Village through conservation, adaptation, and progressiveness.

Conservation means continuously maintaining the existence of the *Wayang Wong* Drama Dance by learning its philosophy and technique. Adaptation means adjusting the development of the Balinese dances to the era which causes what is adjusted to function better in society. Progressiveness means being able to resurrect the magical power which the *Wayang Wong* Dance Drama has in such a way that it is adjusted to the era development.

Being able to analyze and evaluate, and being motivated to revitalize the *Wayang Wong* Drama Dance are needed in order to formulate what to do. The steps through which problems can be overcome are: 1) The dancing techniques should be nurtured, and the songs and language used should be established in such a way that both the dancers and gamelan players are able to improve their confidence. 2) Self dedication and full tolerance should be more strongly motivated and what is done should be a lesson to the Village, Badung Regency, Bali Province and Indonesia. 3) The dignity of the art inherited and entrusted by the ancestors should be made to grow.

If such a dignity is fading from the technical, devotion and organizational points of view, then the *wayang wong* will not be sustainably well maintained, meaning that its charisma of being classical will be fading and less foreigners will be interested in it. If the nurturing system is not good, then the values of

the *wayang wong* dance drama will be degraded and the young generation will not be interested in the tradition, socio-cultural values, and religious rituals which are closely related to the *Wayang Wong* dance drama at Bualu Village. Such a close relationship plays an important role in establishing togetherness and social stability in the society which may cause the local people to work together to conserve art and culture.

The development of the *Wayang Wong* at Bualu Village as a pure offering can give the charismatic aura to the development of the Balinese culture in particular and Badung Regency in general. Both positive and negative things can be transmitted through the *wayang wong* which can be used to identify the Balinese people's cultural characteristic.

Suggestions: Through the present study of the Creative *Wayang Wong*, it is expected that the other creative newly-packaged performing arts, which are intended to develop the classical dances and Balinese tradition into the more valuable performances, will grow.

REFERENCES

- Bandem, I Made. (1996), *Evolusi Tari Bali*, Kanisius, Yogyakarta.
- _____. (2001), *Wayang Wong*, Bali Mangsi Press, Yogyakarta.
- _____. dan Fredrik Eugene deBoer. (2004), *Kaja dan Kelod Tarian Bali dalam Transisi*, Institut Seni Indonesia Yogyakarta, Yogyakarta.
- Mantra. I. B. (1996), *Landasan Kebudayaan Bali*, Yayasan Dharma Sastra, Denpasar.
- Pitana. I Gede dan Setiawan AP. I Gede (Eds.) (2005), *Revitalisasi Subak dalam Memasuki Era Urbalisasi*, ANDI, Yogyakarta.
- Soedarso Sp. (1990), *Tinjauan Seni Sebuah Pengantar untuk Apresiasi Seni*, Saku Dayar Sana, Yogyakarta.
- Sedyawati, Edi. (1984), *Tari: Tinjauan dari Berbagai Segi*, Pustaka Jaya, Jakarta.
- _____. (2006), *Budaya Indonesia: Kajian Arkeologi, Seni, dan Sejarah*, PT. Raja Grafindo Persada, Jakarta.
- Soedarsono. (1997), *Wayang Wong Drama Tari Ritual Kenegaraan di Keraton Yogyakarta*, Gajah Mada University Press, Yogyakarta.
- _____. (2002), *Seni Pertunjukan Indonesia di Era Globalisasi*, Gajah Mada University Press, Yogyakarta.
- Sumaryono. (2003), *Restorasi Seni Tari & Transformasi Budaya*, Lembaga Kajian Pendidikan dan Humaninra Indonesia, Yogyakarta.
- Swasthi. Wijaya N.L.N. (9 Maret 1995). "Ngunda Bayu sebuah Konsep Keindahan dalam Tari Bali", in *Orasi Ilmiah pada Dies Natalis XXVIII Sekolah Tinggi Seni Indonesia Denpasar*, Sekolah Tinggi Seni Indonesia Denpasar, Denpasar
- Zoetmulder. P.J. (1991), *Manunggaling Kawula Gusti Pantheisme dan Monisme Dalam Sastra Suluk Jawa*, (Terjemahan: Dick Hartoko), PT. Gramedia Pustaka Utama, Jakarta.
- Zoete, Beryl de and Walter Spies. (1939), *Dance and Drama in Bali*, New York.