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Pakeliran Layar Lebar: A development of the Balinese shadow puppet

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Abstract--This study aims to describe the development model for Balinese shadow puppet shows in the era of globalization. For nearly thirty years, Balinese shadow puppet performances marked ups and downs of requests from the public to respond to and watch them, especially for traditional performances. For this reason, to restore the Balinese shadow puppets to revival in the era of globalization, young puppeteers try to save them by exploring, preserving, and developing shadow puppet shows by creating a new work called *Pakeliran Layar Lebar*. The work on *Pakeliran Layar Lebar* is one of the genres of traditional wayang art that has appeared since 1988 under the encouragement of Prof. Dr. I Made Bandem, who at that time was chairman of the Denpasar Indonesian Art College. Visually, the form of *Pakeliran Layar Lebar* is very much different from the traditional ones. In its presentation, dance artists, musicians, puppeteers, theatres, narrators, and interpreters supported *Pakeliran Layar Lebar* with advanced technology such as; lighting, scenery, sound system, computer, LCD, and so on also support. *Pakeliran Layar Lebar* is classified as a *balih-alihan* (spectacle) art, so it functions as a medium for education, entertainment, and artistic creativity with an aesthetic nuance. This shadow puppet is a symbolic work of art, a preservation of traditional arts in the era of globalization, a vehicle for social interaction in art, and cultural preservation. The cultural phenomenon above in the age of globalization thus attracted the authors' attention to research using qualitative methods with a phenomenological approach. The result is a stimulus for future researchers and practical use as a reference in further research development.

Keywords--Balinese Shadow Puppet, cultural preservation, dance artists, *Pakeliran Layar Lebar*, traditional arts.

Introduction

Nowadays, the world of shadow puppets in Bali is facing quite tough challenges due to scientific and technological advances that have given birth to various new forms of entertainment so that all levels of society can easily enjoy them all over the world. A recent phenomenon has recently taken place where traditional shadow puppets have begun at the homes of people who respond to them and are no longer in public places such as; *Balai Banjar* (community hall), on the roadside, *wantilan* halls, buildings, and open fields. This reality is due to the declining public interest in watching and responding to traditional shadow puppet shows for entertainment. In terms of aesthetics, the quality of traditional shadow puppet shows is still high (Chmil et al., 2021). However, in this globalization, people have changed their mindset a lot with the presence of various forms of art that have received a touch of sophisticated technology; both staged live and through mass media and social media such as; radio, television, cell phones, and the internet. That is why people have many choices to watch the type of art they like the most. Seramasara (2005), stated that modernization as a driver of reform in Bali has implicitly brought the influence of Western culture into the Balinese art repertoire. Especially wayang or shadow puppet because it is very creative and adaptive and accepts positive things for the progress of the wayang in Bali.

Of public concern about the extinction of wayang, which is dubbed as a rare art, a new puppet shadows show created by the name *Pakeliran Layar Lebar* was born. It is a development of traditional wayang kulit performances packed with aesthetic elements of dance, theatre, accompaniment, film, and new apparatus. The form of *Pakeliran Layar Lebar* is visually far different from the *Pakeliran* traditional. Visually, traditional shadow puppet shows are stagnant, offering traditional form and content in their presentation. At the same time, *Pakeliran Layar Lebar* has followed the development of the audience's mindset and technological developments so that its performance is very dynamic with the times. The birth of the *Pakeliran Layar Lebar* form awakened the puppeteers' creativity to produce new works to enrich the repertoire of Balinese wayang art. Sedana (2003), mentioned that the emergence of a new work, *Pakeliran Layar Lebar* is a form of innovation and creativity in Balinese shadow puppet performances. As a result, it became the oldest form of theater that still exists in this country.

In Bali, *Pakeliran Layar Lebar* was first time showed in 1988 and influenced by academic artists from the Department of Puppetry at the Surakarta High School of Art (STSI) and the Yogyakarta Art Institute (ISI) who had done so much earlier. At that time, *Pakeliran Layar Lebar*, identified with *Pakeliran Layar Berkembang*, was the first to use electric lights for lighting. This performance by two STSI Denpasar puppetry department students named I Ketut Kodi and I Dewa Ketut Wicaksana when carrying out the undergraduate-level artist exam. His work of art is called *Pakeliran Layar Berkembang*, with the title "Anugrah." This first appearance surprised the audience with a new performance that involved many people, especially in playing the puppets. Even though the packaging is effortless, especially in terms of lighting, aesthetically, it has given a new color to the development of wayang art (Ramli & Lugiman, 2012).

To compensate for the screen's width, giant puppets were made so they could see from a distance. In the following years, the development of the Pakeliran Layar Lebar technique continued by the students of the STSI's puppetry department, which is now ISI Denpasar, by adding three-dimensional wayang, dancers, theater, and lighting techniques so that they no longer make giant puppets. In order to make the puppet's shadow bigger on the screen, it is enough to move it back and forth from the light. With the rapid development of Pakeliran Layar Lebar in Bali, new genres of Pakeliran were born, which were named, *Pakeliran Layar Ganda*, *Pakeliran Padat*, *Pakeliran Layar Dinamis*, *Pakeliran Layar Bundar*, *Pakeliran Berbingkai*, *Pakeliran Segi Tiga*, *Pakeliran Gopala Maya*, *Pakeliran Dasanama Kerta* and so on (Wicaksana, 2005).

For the first time, Prof. Dr. I Made Bandem, who at that time served as chairman of STSI Denpasar. The courage and ability of the students of the Department of Puppetry to make reforms are like a "gayung bersambut" so that various forms of Pakeliran Wayang Lebar performances appear until today. Apart from being shown on the STSI/ISI Denpasar campus, *Pakeliran Layar Lebar* is also often shown at certain events off-campus, such as at the Singaraja IKIP Campus, Jagatnata Denpasar Temple, at Legian Kuta Bali after the Bali Bombing I (2002), at Sukawati Gianyar, at Tegallingsah Gianyar Village, at the Bali Arts Week, in Mataram City Lombok, United States of America, and so on.

Pakeliran Layar Lebar gives a new nuance to the life of wayang art in Bali. The people who used to be very fanatical about traditional performances have now begun to turn towards the performance of this new pakeliran technique. One of the ISI Denpasar lecturers who has produced the most Pakeliran Wayang Lebar works is I Made Sidia. During the post-trauma recovery after the first Bali bombing in Legian Kuta Bali, Made Sidia performed many stage events entitled "recovery from the Bali bombing," which killed nearly 210 people from both local and international communities. In the TVRI Bali broadcast in 2003, Made Sidia was invited as a guest speaker to explain the ideas and models for *Pakeliran Layar Lebar*, which involved nearly 50 artists. In principle, the calling community was very supportive and responsive to the presence of *Pakeliran Layar Lebar* and suggested that it should continue in Bali. In addition to performing in Bali, the Dalang I Made Sidia frequently performs stage trips to the *Layar Lebar* Exhibition abroad, such as in the United States, Europe, and Australia.

The description above is a cultural phenomenon currently developing in Bali, where shadow puppet shows, which their supporters have abandoned, are presented in new forms of packaging to the aesthetic tastes of today's society. From this phenomenon, the authors studied the form, function, and meaning of *Pakeliran Layar Lebar* for Balinese people.

Research Methods

This study aims to actualize the form, function, and meaning of Pakeliran Layar Lebar for people who love Balinese shadow puppet shows. Pakeliran Layar Lebar is a developmental model of the traditional wayang kulit performance, which its supporters have abandoned. The form of Pakeliran Layar Lebar is a new creativity supported by advanced technology so that there is room for puppeteers and other

artists to make updates to traditional shadow puppet performances according to the demands of the aesthetic tastes of today's audience. Pakeliran Layar Lebaran displays not only shadow puppets but also dancers according to the flow of the play, theatre, accompaniment, and new apparatus such as; widescreen, wayang (puppet), lighting, scenery, and accompaniment. The above phenomenon is a cultural phenomenon, so this study used qualitative methods. Data collection was carried out through observation of live performances and videos of the Pakeliran Layar Lebar performances. The data was processed and analyzed descriptively, qualitatively, and interpretively through understanding form, function, and meaning, resulting in new research findings (Arslanbek et al., 2022).

Pakeliran Layar Lebar Forms

Pakeliran Layar Lebar is a development of the form and structure of traditional Balinese shadow puppet performances. Traditional performances generally use “kelir” or screens with a length of 2.75 meters and a height of 1.25 meters. At the same time, Pakeliran Layar Lebar uses a widescreen, which is 8 meters long and reaches 3-4 meters high. Thus, a very artistic wayang technique is needed so that it can fill the entire space on the screen. For this reason, puppets are made that are larger than traditional puppets. As stated by I Ketut Kodi, for the first time he did Pakeliran Layar Lebar's work, computerization and lighting techniques had yet to be found to magnify the shadows of wayang. Therefore, a giant tool is also made to harmonize the shadow of the puppet on the screen. Here is a picture of the traditional shadow puppet show.



Figure 1. Tradition Balinese Shadow Puppet

For the subsequent development, a computerized system for enlarging the shadow of a puppet has been invented by moving forward and backward from the beam of an LCD (Laser Compact Disc) light. In addition, the LCD adjusts the lighting to make the background or scenery based on the flow of the play. In the performance of *Pakeliran Layar Lebar*, at least five puppet players and a person who acts as a narrator or puppeteer are needed. Likewise, in the version of *Pakeliran Layar Lebar* in Mataram City, West Lombok, ten puppeteers and one as the narrator were used. The performance of Pakeliran Lebaran Dasanama Kerta involved 50 players, and 15 of them played puppet players. Wicaksana (2005), said that the purpose of creating *Pakeliran Layar Lebar* focuses on working

techniques that cover space and time. This shadow puppet performance creates a new situation with a larger screen than the traditional one, accompanied by electric lighting (2005).

The same thing was said by I Wayan Suparta in his writing in the Bali Post daily on May 18, 2008, entitled “Wayang Kolaborasi, Peran Dalang Berkurang” that Collaborating *Wayang* or using the big screen, the role of the puppeteer is reduced. A puppeteer only plays one *wayang* character through motion (*tetikes*) without making a sound. While voicing the wayang characters is someone else who is trusted as a narrator.

To move several puppets, the puppeteer can use several puppet players. Some hold one wayang character, and some have two wayang figures. Meanwhile, playing *cepala* (sounding keropak/wayang box) is entrusted to other experts in their field. Then for the musical accompaniment technique assigned to the *pengrawit* (beaters), including *juru gerong* (female singers) in Java, they are called *pesinden* and *juru tandak* (male singers). All the players in *Pakeliran Layar Lebar* focus more on an excellent cooperative system to produce a new aesthetic form of *wayang* to meet the physical and spiritual needs of the audience (Talon et al., 2008).

Pakeliran Layar Lebar is a form of renewal in Balinese shadow puppet performances. In contrast to the notion of an innovative shadow puppet show, even though there are elements of novelty in its presentation, it can still be performed by a puppeteer. Meanwhile, in *Pakeliran Layar Lebar* is collective creativity involving several existing artistic factors to fill space and time with presentations with new nuances. The staging stage in *Pakeliran Layar Lebar* is arranged according to the needs of the play. The lighting arrangement is the most important thing because the objects highlighted are not only the puppets to produce shadows on the screen but also the shadows of people on the screen and the body movements of the dancers in front of the screen. That's why it takes some form of lighting sourced from halogen lamps, LCDs, and follow spotlights. In addition to lighting settings, motion settings are essential in Widescreen Displays. There are two forms of movement in *Pakeliran Layar Lebar*: *wayang* and dance movements (dancers). The dancers directly move puppet characters on the screen (silhouettes), and some dance now in front of the screen. These two movement components must be collaborated according to the aesthetic needs of the work. There is a harmony between puppets and people on the screen and the dancers who play the same character in front of the screen. The gamelan commonly used to accompany the performances of *Pakeliran Layar Lebar* are Gong Gede, Gong Kebyar, Semarandana, and Semar Pagulingan. The *pelog* barrel accompanies giant figures, while the *selendro* barrel in the Semarandana or Semar Pagulingan gamelan accompanies protagonist figures such as Arjuna, Yudistira, Kresna, Dewi Supraba, Dewi Uma, and so on. The following is a picture of the *Pakeliran Layar Lebar* form involving the dancers (Lussetyowati, 2015).



Figure 2. The scene in Pakeliran Layar Lebar

The development of Balinese shadow puppets today includes form and content. Form innovation is achieved through the development of techniques and non-conventional apparatus. At the same time, the content aspect is developed through rearranging narrative structures, dramatic plots, and performance structures, which aim to elevate the existence of wayang as an artistic presentation. The development of Balinese wayang art occurs in the aspect of form caused by the presentation technique and its apparatus. One of the most prominent techniques is the tendency to enrich the puppet dimensions from two to three. The innovations of shadow puppets used apparatus such as wide and large screens, big wayang, modern lighting, non-conventional gamelan ensembles, stage decorations, scenery, computers, LCD, *gerong/sinden*, *juru tandak*, and several puppeteers. *Pakeliran Layar Lebar* is a wayang performance art composition that integrates puppeteers, puppets, dance moves, and accompaniment (Marheni, 2009). Sidia (2004), also stated that *Pakeliran Layar Lebar* integrates all elements of art, namely the art of puppetry, movement/choreography, percussion/music accompanied by a series of narrations by a narrator/dalang. The oratorium of puppetry presents compositions of moving puppets, dance with pentatonic accompaniment, song lyrics illustrating the environment, and narration by a narrator in Indonesian. So, become updated, attractive, and educative entertainment for all levels of Indonesian society, especially the younger generation. The following is a picture of a collaboration between two-dimensional and three-dimensional wayang characters played by a dancer.



Figure 3. Picture of some characters in *Pakeliran Layar Lebar*

Pakeliran Layar Lebar is an essential part of the life of the Balinese shadow puppet show. While traditional puppet only uses small screens, in pop culture, wayang, trending, uses a wide screen of 6 x 4 meters or more. Wayang or puppet playing techniques have collaborated with dance and theater so that wayang performances involve various kinds of arts in a complex manner so that Pakeliran Layar Lebar can be categorized as pop culture. Another progress in the creation of Pakeliran Layar Lebar is that it makes it easy for puppet players so that the shadow of the puppet player's head does not appear on the screen using a skateboard. It supports the puppeteer to move their puppets quickly to the right and left, backward and forward. They do not create head and hand shadows on the big screen (Kodi, 2004). The following is a scene of wayang characters without dancers involving seven puppeteers, and each puppeteer plays one wayang or puppet character.



Figure 4. The scene of Patangkalan (meeting) in Pakeliran Layar Lebar

As stated by Wicaksana (2005), the most recent development in Balinese puppetry is computer and LCD technology to project puppets with backgrounds or dioramas such as forests, palaces, places of worship (temples), parks/pools, and others. Likewise, Sidia said that the collaboration between the Balinese-Javanese wayang and the American film apparatus that he worked on combined the artistic styles of two different styles with the support of slides and other electronic tools,

such as those used in the film. In contrast, the modern art apparatus used was the design and arrangement of programmed lighting operated via computer/multimedia. The following is an enlarged image of the puppet character with the LCD light.



Figure 5. Siwa Murti, the Lord character in Pakeliran Layar Lebar

Pakeliran Layar Lebar Function

Pakeliran Layar Lebar generally has the primary function of socializing humanist values and multiculturalism in people's lives, in addition to other functions, namely the preservation and development of traditional arts. As stated by [Soedarsono \(1998\)](#), performing arts have a very complex function in human life. Humans living between developing and developed countries are very different in how performing arts are used to meet their needs. Especially in agrarian countries, performing arts have very diverse functions, from religious to entertainment; especially in religious life, performing arts are always involved in ceremonial activities, such as in Balinese Hindu society. The same thing was also expressed by [Bandem \(1996\)](#) that, in its history, the growth of performing arts in Bali was based on several reasons. Performance arts are born because of religious ceremonies, performance arts grow because of economic needs, performances arts are born because of pressure from other people, and some are born because of one's career. However, from these various motivations, the creation of art due to religious ceremonies is one of the things that stands out.

The function of art in society can be seen from the involvement of art for specific purposes. This involvement shows that art has a function determined by society. In the sense that every art has a function under the goals and needs of society ([Koentjaraningrat, 1987](#)). [Suparli \(1983\)](#) says that, in every artistic activity, there are two parties involved: the artist as the giver and the connoisseurs, namely the party receiving. The artist's task is to convey a message to the audience that comes from the artist himself and also a message entrusted. Thus, performing arts are a means of communication that must carry messages.

In Pakeliran Layar Lebar, a puppeteer must be able to carry out all of the activities mentioned above, namely conveying messages through a tool or medium called wayang or puppet. In his activities performing shadow puppet

performances, the puppeteer must be able to reflect cultural values and living concepts that are considered to function for life. In addition to highlighting innovative artistic creativity, puppeteers also make demands, especially regarding human values, which are starting to fade due to the friction of life and globalization. As stated by [Somantri \(1998\)](#), the presentation of wayang kulit or shadow puppets without creativity and innovation is very much feared by the audience, which tends to prefer something other than old or traditional puppetry styles. Therefore, the demands for innovation in Pakeliran Widescreen encourage the creativity of the puppeteers to create new things, at least to package the existing elements in a more attractive and attractive form. Of course, the innovation in question needs to be carried out more powerfully by setting aside basic characteristics/philosophies and moral values that align with today's audience's tastes. Pakeliran Layar Lebar includes the art of balih-balihan (entertainment) because any religious ceremonial activity does not bind it. Below will be described in several sub-discussions to find out more about its function. The functions in question are as follows.

Education Function

The history of the development of the arts shows that since ancient times the performing arts (theatre) have been one of the essential media for informal education for the community. This fact, according to Hatley, becomes evident in the Asian region because, here, performing arts are still the most important and most popular teachers in modern times, which are characterized by the use of advanced technology. While people can gain knowledge through print and electronic media, many people still learn by watching wayang kulit, topeng or masks, arja, and other arts where the performers have direct dialogue. Audiences can learn various religious teachings and philosophical, social, and political values through performing arts. In a context like this, performing arts provide multidimensional spiritual food to the audience ([Dibia, 2000](#)).

If you think deeply about the use of widescreen, it is a form of cultural expression and a medium for education, information, and entertainment. As an educational medium, Pakeliran Layar Lebar gives us many teachings about the nature of human presence both as individuals and their position as members of society. Therefore, the performing arts of wayang kulit need to be preserved and continuously developed as a means of education in society ([Sumarno & Rosana, 1993](#)).

Layar Lebar exhibitions are not only a source of searching for values that are very necessary for the survival of the nation but also a means of educating human character. The performance is a character education tool that offers a fascinating educational method, especially regarding human values. Through the performance of Pakeliran Layar Lebar, these values are taught not dogmatically or as an indoctrination but rather to offer teachings and values. It is up to the audience or society and the individuals to interpret, assess, and choose which teachings and values follow personality ([Amir, 1991](#)).

The importance of the function of education in society channeled through Pakeliran Layar Lebar has created a cultured and civilized society. Civilized

society can be interpreted as a society that is polite and has advanced levels of life physically and spiritually (Sudarsono & Ruwiyanto, 1999).

Entertainment Function

Pakeliran Layar Lebar or Widescreen Viewing Orientation is the audience. Therefore, psychologically, the wayang (puppeteer) and the audience have a spiritual relationship that requires one another. Wayang needs the support of the audience. On the other hand, the audience needs satisfaction with the object they are watching. To fulfill this need, the puppeteer must be able to evoke the audience's emotions in various conditions, such as sadness, joy, hate, and annoyance. Using an "empathy" communication system means that a puppet show must be able to captivate the audience's attention. The work is not dull, the sabet war has charming techniques, and the humor is funny, fresh, and valuable (Somantri, 1998). Needs always demand every person who lives in the real world to navigate his life. The needs include physical (material) and spiritual (ideal). The first physical need is in the form of food (food), and the second is in the form of needs that make life more enjoyable (happy). As for spiritual needs, for example: seeking knowledge, awards, entertainment, and so forth (Suparly, 1983).

To fulfill this need for pleasure, Pakeliran Layar Lebar is a basic need that fulfills the human need for pleasure or enjoyment. Functionally, art activities can meet the needs of the biological, psychological, and economic orgasmic system. Therefore, people like art and make it a livelihood. To meet the entertainment needs, the Pakeliran Layar Lebar can function as a spectacle, social art, and human activity in art. As a spectacle art, Pakeliran Layar Lebar is one of the forms of art created to fulfill human needs for entertainment because it can reassure the hearts of those who witness it. It creates a lasting feeling of satisfaction. The performance of the Pakeliran Layar Lebar at the Mataram Cultural Park, West Lombok, functions as an entertainer for the Balinese, especially those in Mataram and the Sasak people in general, who are fond of shadow puppet shows. The entertainment aspects in the dialogues between punakawan or clowns, puppets, tatemangan or songs, tetikesan (movement), and accompaniment appeared in the performance. The creative, innovative appearance attracts attention and amazes the audience, so they leave the treat after finishing.

Aesthetic Function

Pakeliran Layar Lebar combines traditional techniques with modern technology, resulting in a dynamic and innovative shadow puppet show. Overall, the show is packaged modernly with LCDs and computers as lighting, as well as several electric lights. However, the function of the performance is to highlight the aesthetic function more dominantly than the religious function, as at the end of the performance, a procession of ruwatan or the making of water for religious ceremonies is carried out. As stated by Dibia (2000) that, in Balinese culture, until now, the forms of the wali and bebali arts are still maintained as sacred arts for religious ceremonies, while the forms of balih-balihan arts are treated as secular arts that can be staged from time to time for the public. According to Djelantik (1994), aesthetic value is an object's ability to generate an aesthetic

experience for people who observe that object. The greater the object or work of a person creates an aesthetic response to a person, the higher the aesthetic value of that object or work of art. Pakeliran Layar Lebar's artworks were created to offer new aesthetic values according to the audience's expectations. So from that, it is inevitable that the work has something pleasant.

The meaning of Pakeliran Layar Lebar for Balinese People

Balinese society is one of the fastest-moving societies and is currently experiencing great assimilation between subcultures, cultures, and between values. On the one hand, the images and symbols of wayang are known and accepted by the community. Besides, the community has begun to give place to various other images and models (Kayam, 1981).

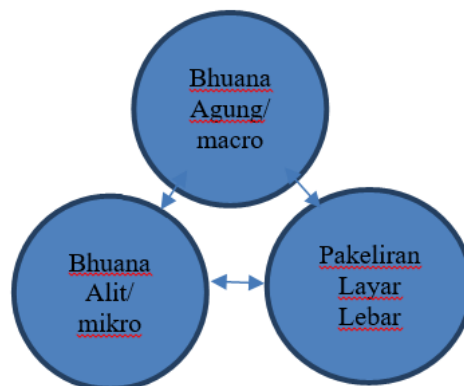
Pakeliran Layar Lebar's art and the elements in the performance should be seen as an integrated symbolic whole, meaning that understanding it is not enough to describe the system of ideas, play systems, performance components, and playing techniques. How can these more specific ideas, including the game's components and techniques, be viewed to give meaning to an integral part of the Balinese way of life? According to Bandem (2000) that, for Balinese people who still have a strong tradition in the arts, the art of wayang kulit performance is considered to have a significant meaning and significance in their lives. Whatever its form and use in society, wayang kulit is believed to have meanings and meanings, namely: (1) to arouse a sense of beauty and pleasure; (2) as a provider of wholesome entertainment; (3) as a medium of communication; (4) as a symbolic offering; (5) as the implementation of harmony with community norms; (6) as the strengthening of social institutions and religious ceremonies; (7) as a contribution to the continuity and stability of culture and; (8) as a creator of community integrity. Likewise, Sumodiningrat (1998) says that puppet art, in general, has two meanings or meanings, namely: first, describes life processes and life-filling activities (physical and mental-spiritual development); the second, describes efforts to realize development that are faced with several forms of challenges, constraints, and problems. These two sides are the essence of the play in pursuing "dharma" and "Karma," respectively. Every play that follows dharma and karma depicts human behavior as a mirror for the order of life in society in the development and for efforts to realize people's welfare. The performance of Pakeliran Layar Lebar's artwork as part of the nation's culture contains a system of values and ideas. Value systems and ideas originate from thoughts that produce logic, wills that produce ethics, and feelings that produce aesthetics. At the same time, human life is composed of: (1) creativity, that is, that which is capable of moving the mind; (2) taste, which can distinguish between rough and smooth; (3) works, namely, those that produce manufactured works.

Symbolic Meaning

Balinese is a society that moves very quickly and is currently experiencing great assimilation between subcultures, cultures, and between values. On the one hand, the images and symbols of wayang are known and accepted by the community. On the other hand, the community has begun to give place to various other images and models (Kayam, 1981).

Shadow puppet shows are mystical performances. This mystique can be seen in the performance equipment that applies symbols or symbols that have their meaning. Haryanto (1992), said that all apparatus or equipment in wayang performances have meanings such as; (1) *kelir* or screen which symbolizes wishful thinking; (2) *blencong* or lighting lamps symbolizing heartbeat (pramana); (3) Kotak or *gedog* is *sangsang paran*; (4) *cepala* is the heart; (5) *wayang gunung/kayonan* symbolizes life or life; (6) *gamelan* symbolizes the clothing of life such as the need for food and clothing and pleasure and; (7) the *dalang* is the creation of esir or the movement of the will to live, while the one who responds to wayang is *Sanghyang Atina* or the human soul.

In Bali, some of the apparatus and equipment for Pakeliran Layar Lebar also have almost the same meaning as Pakeliran Layar Lebar in Java. All types of paraphernalia for this widescreen display have symbolic meanings which are always associated with the elements of the Five Mahabharata contained in the *bhuana alit* /human body (microcosmos) and the *bhuana agung*/universe (bhuana agung). The Panca Mahabhuta elements in *bhuana alit* consist of: (1) *pertiwi* /mother nature can resemble flesh; (2) *apah* can be in the form of blood, saliva, sweat, urine, and others; (3) *teja* in the form of normal heat in the body to dissolve nutrients and regulate blood pressure; (4) *bayu* in the form of air in the body including breathing air; (5) *akasa*, namely the space in the body such as the nasal cavity, oral cavity, esophagus, and others. Then the elements of the *Panca Mahabhuta* in the *bhuana agung* consist of; (1) *Pertiwi*/ Motherland in the form of land and earth; (2) *Apah* is water; (3) *teja* is fire, stars, moon, and sun; (4) *Bayu* is the wind and; (5) *akasa* namely air or vacuum. Suppose the *Panca Mahabhuta* elements are associated with the apparatus or equipment for the Pakeliran layar lebar stage. In that case, wayang, screen, electric light, rope, *gedog* (box), wayang, *cepala*, and *gamelan* have symbolic meanings in the context of *bhuana alit* and *bhuana agung*. For more details on the meaning of the Pakeliran Layar Lebar equipment in the language of *bhuana alit* and *bhuana agung* can be seen in the chart below.



Based on the chart above, the meaning of the equipment for Pakeliran Layar Lebar in *bhuana alit* and *bhuana agung* according to the contents of the Dharma Pewayang manuscript are as follows: (1) *kelir*/screen, in *bhuana alit* is the symbol

of the network, in *bhuana agung* is the symbol of dew or cloud (Earth surface); (2) *wayang lamp* (electric light), in *bhuana alit* the symbol of the graft of the eye and in *bhuana agung* the symbol of the sun (solar system); (3) rope, in *bhuana alit* the symbol of the veins (muscles), and in *bhuana agung* the symbol of the *Tri Pramana* binding rope which consists of *bayu* (strength), *sabda* (speech), and *idep* (mind); (4) *gedog/box wayang*, in *bhuana alit* it is a symbol of the stomach (intestines), and in *bhuana agung* it is a symbol of something related to the world; (5) *cepala*, in *bhuana alit* the symbol of *padagusta* (*pada* means feet and *gusta* means joints/knuckles), and in *bhuana alit* the symbol of objects that touch and rub together causing sound; (6) *gamelan/accompaniment* in *bhuana alit* is a symbol of *gamel* or *piagem* (guidelines) in life, and in *bhuana agung* is a symbol of art, culture and rhythm of the times; (7) *dalang*, in *bhuana alit* the symbol of *Sanghyang Tunggal* which causes human life to be controlled by the brain and mind, and in *bhuana agung* the symbol of God; and (8) *wayang*, in *bhuana alit* the symbol of human behavior, and in *bhuana agung* the symbol of human transformation (incarnation) in the form of *punarbawa* (rebirth).

Likewise, the names of the puppets used in the play, such as: (1) Dharmawangsa is a symbol of *kaweruhan*/dharma/religion; (2) Bima is a symbol of *bayu* or the power possessed by humans (3) Arjuna is a symbol of *kama* (lust) which is covered with *rajas* (desire); (4) Nakula comes from the word "sekul" which means food is a symbol of food and clothing so that in *bhuana alit* (human fingers), Nakula is located on the ring finger or the symbol of good looks which is always decorated with rings or gems and; (5) Sahadewa comes from the word "usada" which means medical science is a symbol of human efforts to awaken themselves so that in the story Kunti Seraya Sahadewa can melt or awaken Dewi Kunti whom Dewi Durga has possessed. Likewise, suppose the name *Panca Pandawa* is figuratively depicted as the ejection. In that case, Dharmawangsa is a symbol of literature in ejection, and Bima is a symbol of *klat ing* manuscript (manuscript strap), Arjuna is a symbol of ejection (palm leaves), Nakula and Sahadewa are symbols of close the lontar or manuscript (Dharma Wayangan, Number 1610: 12a).

The Meaning of Preservation Shadow puppet shows has grown and developed over the centuries and experienced a process of changing form and function from religious to aesthetic presentation as it is today. Its resilience and sustainability show that the ancestral cultural heritage has functions and meanings that are supportive community (Wicaksana, 1998). Seramasara (2005), reveals that saving means saving so that it is not lost. Preserving can be inherited and maintained so that other cultures do not influence it. In order to understand the existence of Balinese arts, especially *wayang kulit* performances, so that their sustainability is maintained, it is necessary to strive for rescue through documentation. Thus, preservation is an effort to develop, maintain and pass on that culture to the next generation so that the culture can fulfill human needs. Preservation is not the confinement of values; preservation is maintaining what is good and accepting what is better. For a better understanding, it is measured by its ability to adapt, not its ability to adopt outside values. Accepted when necessary and does not undermine the essential values owned and relied on superiority (Gelebet, 1993). Concerning this, *Pakeliran Layar Lebar* was created to preserve traditional arts during changes. Traditional arts, especially *wayang*, will be abandoned by their

supporters due to a lack of innovation in their presentation. In addition, the millennial community is rapidly receiving information on artistic developments and activities on social media. The types of traditional art they like are comedians and are currently popular in society because they offer lots of new jokes.

Social Meaning/Solidarity

Wayang or shadow puppet means shadow, reflection, or reincarnation. Balinese people call it *mapewayang* or *melawayang* (resembling), which means that people who have died will be reborn carrying the characteristics and character of people who are human (incarnated) so that the behavior of these children is similar. Likewise, humans born into the world are often given names according to the names of characters in wayang, such as; I Gede Wisnu, Ida Bagus Yudistira, Bimantara, Arya Bima, Nyoman Erawan, Ida Bagus Rejuna, Srikandi, Merdah, Sangut, and so on. In addition to human names, the names of wayang characters are also often used by company names such as; CV Kresna Karya, Ciwa Plaza Mall, Garuda Wisnu Bookstore, Garuda Wisnu Statue Tourism Object, Bharata Shop, Wisnu Theatre, and others or street names such as; Nakula Street, Sahadewa Street, Kunti Street, Arjuna Street, Gatotkaca Street, Yudistira Street, Kumbakarna Street, Karna Street, Setiaki Street, and so on. The meaning of wayang is attached to human life. All behavior in human life is associated with the characteristics of wayang, such as; his strength being like Bima, his handsomeness being like Arjuna, his beauty being like Dewi Draupadi, his arrogance being like Delem, his cunning beings like Sangut or Sengkuni, etc.

Human characteristics are depicted as wayang, which means imagining human behavior in everyday life and life in heaven. Wayang is a work of art that is the prototype of literary works, namely the Epics of Ramayana and Mahabharata. Thus, between humans and wayang is challenging to separate. Moreover, in religious life in Bali, it is always accompanied by wayang kulit performances under its function as a ruwatan for children born at the time of Wuku wayang, who must be groomed with the *Wayang Sapuh Leger* performance. In the human body, the names of wayang are also placed on the organs of the body, such as; *Kayonan* in the center of the heart, Delem in the heart hanger, Tualen in the heart hanger, Merdah in the fruit hanger, and Sangut is in the guts (bile) (Dharma Pewayang, No. 1610: chapter 12a). Even though wayang is in the form of Pakeliran Widescreen, the social meaning can still be a symbolic whole, namely as a reflection of people's lives in the real world under the concept of Tri Hita Karana, namely the three elements of the balance of the relationship between humans and God (parhyangan), the relationship between humans and humans. (pawongan), and the relationship between humans and the environment (palemahan).

Solidarity is a teaching in social philosophy based on the principle of solidarity or mutual responsibility, interdependence, and togetherness between individuals (individuals) and society and vice versa. Growing a sense of solidarity in performing arts in Bali is a form of a sense of togetherness and obedience to create a work of art. A sense of solidarity can be seen from how each individual appreciates, believes, gives, receives, and thinks together about an idea, the form, and the appearance of the work of art they are involved in. In general, each

individual in art has almost the same sense of value both in playing the puppet and in beating the gamelan, so that a puppet play with different characters, where each puppeteer plays a puppet character, can have integrity with the play being performed. Likewise, playing accompaniment music with different tones can produce a beautiful sound to be heard according to the needs of the atmosphere of the play. Solidarity is a culture of a society that continues to grow, especially in the art scene. In Bali, the concept of *ngayah* (working selflessly) is still part of the culture of the people in various forms of activity, including art.

Cultural Meaning

Balinese society is pluralistic. In living the essence of life, society has been bound by norms and values that grow and develop in society, so that a harmonious life is established. Diversity and cultural pluralism can be seen through the arts, both visual arts/crafts, dance, music/music, theater arts, literary arts, wayang arts, and so on (Dibia, 2000).

Shadow puppet performances include arts that are static and dynamic. It is static in nature, both from the structure of the performance, the accompaniment, the apparatus, and the forms of the characterizations, which are still in tradition. It is dynamic because always changes with the times. The form of these changes can be seen in the structure of performances, plays, accompaniment, language, and so on, so that new forms of innovation appear, such as; *Pakeliran Layar Berkembang*, *Pakeliran Padat*, *Pakeliran Dinamis*, *Pakeliran Bundar*, and so on. Apart from that, the emergence of new forms in *pakeliran* or shadow puppet performance cannot be separated from the influence of other performing arts that have joined in this practice, such as; dance, music, pop songs, and so on, so the show is referred to as a form of innovation in the art of wayang or more popularly called *Pakeliran Layar Lebar*.

This art form is an integration in traditional arts popularly referred to as collaborative art, namely the amalgamation of different arts into a unified whole and gives a new aesthetic nuance. In addition, artistic mobility gives meaning to the community to maintain the stability of Balinese culture, so that one art does not kill the other with another, but instead supports each other to form new art by adopting aesthetic elements from other arts. The emergence of the *Layar Lebar* Exhibition proved that traditional art does not isolate itself from modern technological advances and the results can be accepted by society as an innovation in art.

Conclusion

From the description above, it can be concluded that *Pakeliran Layar Lebar* is a new model of *wayang kulit* or shadow puppet performance that presents elements of art holistically, both dance, *karawitan*, theater, *wayang*, sound, multimedia, film, and so on. All of the aesthetic components of art mentioned above are integrated with new packaging in accordance with the aesthetic tastes of today's society. The *Pakeliran Layar lebar* presented two aspects, namely the aspect of form and the aspect of the content. The form aspect can be seen from the visual packaging by sophisticated technology, as well as wayang or puppet playing

techniques in collaboration with other arts, and support by apparatus with a touch of modernization. Meanwhile, the content aspect still uses wayang plays that are packaged aesthetically and with moral messages, enlightenment, and entertain the public. *Pakeliran Layar Lebar* function as educational media that are related to human values (humanist) and offers new ways of packaging traditional arts so that their supporters don't abandon them. In addition, the presence of *Pakeliran Layar Lebar* is to entertain the public so that their physical and spiritual needs can be fulfilled through interesting presentations that have never been seen before. *Pakeliran Layar Lebar* presented new meanings, namely symbolic meanings that connect the art of wayang with Bhuana Alit and Bhuana Agung. Increasing solidarity and creativity in performing arts, so that traditional arts are maintained in existence, resilience, and sustainability for the advancement of national culture.

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