

Interpreting Life Values in The Performance of Ramayana Shadow Puppet Setubanda Play

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ABSTRACT

Ramayana Shadow Puppet Performance is a type of Balinese shadow puppet from the Ramayana Epic, and its position still exists in society today. The Ramayana Shadow Puppet Performance's main characters are Rama a symbol of good and Ravana a symbol of evil. The characters consist of humans, monkeys (ore), and giants. This performance of Ramayana story is famous for its characteristic "ngore" (monkey sound). One of the most popular plays show is Setubanda play, named Sundara Kanda. The shadow puppet play tells the story of Rama's army led by Sugriwa was building a connecting bridge from Mount Mahendra to Alengka. The Setubanda Bridge which had been completed by Rama's troops was then damaged by Ravana's son Detya Kala Sura Bhuta and his crocodile army. Then there was a war that ended with the death of Detya Kala Sura Bhuta. This research used qualitative methods and was supported by semiotic and hermeneutic theories. It can be philosophically interpreted as a bridge between Paramatman (Rama) and Jiwatman (Sita) who were separated by Ravana. The Setubanda play contains many life values; the value of education, leadership, unity, loyalty, and the value of solidarity.

KEYWORDS

performance values, Ramayana shadow puppet performance, Setubanda play

Introduction

Performing arts are expressions manifested in the form of artistic works and presented through performances. Performing arts operate in space and time, are transient, not enduring, and disappear after being performed. Performing arts include various forms such as dance, music (karawitan), puppetry, dance-drama, dance-theatre, and others. Performing arts are also the result of the creativity, feelings, and thoughts of our ancestors that have been inherited since ancient times. Until now, various types, forms, functions, and meanings of performing arts, inspired by Hinduism, continue to evolve in line with the development of their supporting communities (Bandem in Rai [1, pp. 129-130]).

Among the diverse performing arts in Bali, shadow puppetry performances are the most complex (total theater). It incorporates several art elements such as dance, karawitan music, vocal arts, literature, visual arts, and drama. Shadow puppet performances can be categorized into several types, including Wayang Parwa (Mahabharata epic), Wayang Ramayana (Ramayana epic), Wayang Calonarang (Calonarang palm leaf manuscript), Wayang Cupak (Cupak-Grantang verses), Wayang Gambuh (Gambuh palm leaf manuscript), Wayang Babad (babads or chronicles), and others.

Characters in shadow puppet performances are grouped into two parts, namely *ruwang tengawan* (right side) and *ruwang tengebot* (left side). *Ruwang tengawan* consists of characters with good traits (protagonists), while *ruwang tengebot* consists of characters with evil traits (antagonists). These two sides are then played out in a plot, leading to conflicts that end in a

war. The side always wins the conclusion of a plot claimed to uphold dharma (truth). Each plot always reflects opposing directions, known in Bali as the concept of Rwa Bhineda, representing two contrasting directions such as right and wrong, good and bad, losing and winning, sadness and joy, and so on. This is the significance of shadow puppetry performances, leading to its recognition by UNESCO on November 7, 2003, as a cultural heritage of humanity. This designation is stated in the Charter entitled 'A Masterpiece of the Oral and Intangible Heritage of Humanity.'

The Ramayana Shadow Puppet performance, as one of the local wisdom of Balinese society, continues to exist in the community, both in traditional and innovative forms. The audience's interest in watching the Ramayana Shadow Puppet performance varies; some are attracted to its plot, some to its humor, some to its puppet movements (*tetikesan*), some to its musical accompaniment, and so on. In Bali, like other performing arts, including the Ramayana Shadow Puppet, the play is always used as the foundation or theme for the performance. One of the most popular Ramayana Shadow Puppet play in Bali is the *Setubanda* play. According to Murtiyoso in Sutrisna [2], a play in shadow puppet is the storyline that serves as a source of information about what and how shadow puppetry is performed. The play also carries the meaning of the shadow puppet story or a series of events in the shadow puppet. On one hand, the shadow puppet play can be interpreted as "teaching about life" and "life" itself, and on the other hand, it can be interpreted as the "struggle of life." Both interpretations aim to achieve "*kasampurnaning pangurid*" or the perfection of life.

The *Setubanda* play is a part of the Ramayana story, specifically the *Sundara Kanda*. This play narrates the army of Lord Rama, led by Lord Sugriva, attempting to cross to the kingdom of Alengka to find his wife named Dewi Sita. As the kingdom of Alengka and Mount Mahendara are separated by the sea, Lord Rama's army builds a connecting bridge called the *Setubanda* bridge. The *Setubanda* play is rich with life values that can serve as guidance and a measure between what is good and bad in social, national, and state life. It is not only used in Ramayana Shadow Puppet performances but is also utilized in *Wayang Wong* drama, Ramayana dance-drama, and *Kecak* dance. The *Setubanda* play is seen to have philosophical values and life values that are worthy of being used as guidance, entertainment, and an order in social, national, and state life. As a guide, the *Setubanda* play can be interpreted as a guide and philosophy of life, as entertainment, it can be seen as an artwork full of life symbols, and as an order, it can be used as guidance in social structures and life norms. Considering the above phenomena, the researcher desires to research to enlighten the community regarding the life values in the Ramayana Shadow Puppet performance, specifically the *Setubanda* play. This research uses a semiotic approach to understand the symbols and values contained in the *Setubanda* play.

Method

This research is a cultural study, and the relevant method used is qualitative research. Qualitative research is a method that provides explanations through words and sentences based on data obtained in the field. Data is collected through direct observation of performances, both live and recorded and through YouTube and social media. Additionally, data collection involves direct interviews with shadow puppetry artists, literature reviews, and the researcher's interpretation. To understand the leadership values in the Ramayana Shadow Puppetry performance, particularly the *Setubanda* play, semiotic and hermeneutic understanding is employed. The next steps involve data processing and analysis. As a qualitative research endeavor, field-acquired data is reduced, processed, and analyzed qualitatively and interpretatively. The results of the analysis are then formally presented through photos and informally through scientific words and sentences.

Discussion

1. Ramayana Shadow Puppet

Ramayana Shadow Puppet is a rare type of shadow puppetry. Although this form of puppetry still exists in almost all districts/cities in Bali [3]. From a historical perspective, Ramayana Shadow Puppet can be traced back through several inscriptions found in Bali, providing information about puppetry performances. One such inscription is the Bebetin inscription dating back to 818 Saka (896 CE), mentioning the word "perbwayang," meaning puppetry performance. The word "aringgit," also meaning puppetry performance, can be found in the Dawan inscription dated 975 Saka (1053 CE). Similarly, the word "aringgit" is present in the Blantih inscription dated 980 Saka (1058 CE). The Julah inscription dated 987 Saka (1065 CE) contains the phrase "*aringgit i haji*," meaning puppetry performance for the king, and "*aringgit i ambaran*," meaning a performance for the people. This indicates that puppetry performances during that time emphasized entertainment rather than religious functions [4], [5]. Despite these inscriptions, information about the form of Ramayana Shadow Puppetry performances at that time has not been fully revealed, especially when compared to the inherited form of Ramayana Shadow Puppetry performances we know today.

The contemporary form of Ramayana Shadow Puppet performances is derived from the Ramayana story, accompanied by the Batel Gender Wayang gamelan, consisting of several percussion instruments such as four gender wayang, two kendang kerumpungan, a cengceng kecek, a kempluk, a kajar, a klenang, a kemong, a kempur, and several flutes. Another characteristic of Ramayana Shadow Puppetry lies in its characters, including human characters, monkey characters (ore), giant characters, and giants with a human heart. The characters in Ramayana Shadow Puppetry include Dasarata, Rama, Laksemana, Satrugena, Berata, Kekayi, Sumitra, Kosalya, Dewi Sita, Subali, Sugriwa, Hanoman, Anggada, Anila, Anala, Kapi Jembawan, Kapi Seraba, Kapi Menda, Kapi Sempati, Gowaksa, Rahwana, Kumbakarna, Surpenaka, Wibisana, Meganada, Marica, and others [7]. To voice monkey characters, a puppeteer must have the ability to ngore, considering the dominant roles of these characters in Ramayana Shadow Puppetry [6]. Ngore in Ramayana Shadow Puppetry can be divided into two types: ngore briak to voice small monkeys (wanara bala) and ngore pulung to voice palawaga characters [7].

2. Sources of the Wayang Kulit Ramayana Story

Ramayana is a part of the Vedas known as Ithiasa. Ithiasa is a beautiful, interesting, and meaningful story that encompasses all the fundamental teachings of Hinduism. Ramayana, as an adikawya or the primary heroic poem, relates the story of Sri Rama as an ideal human. Ramayana is the history of the family of the solar race, where Sri Ramachandra is born as the incarnation of Vishnu, along with his three brothers. The detailed story of Ramayana, including the birth of Rama and his brothers, their education, marriages, Rama's exile, the abduction of Sita, the battle with Ravana, the destruction of Ravana by Rama's wife, and Rama's coronation, is described in the Ramayana narrative. The teachings that can be learned from the Ramayana story include how one should behave in terms of superiority, equality, and inferiority. It also imparts lessons on how a king should rule his kingdom, how an individual should lead their life in this world, and how one can attain freedom and perfection. All these aspects can be learned from the Ramayana story (Siwananda in Diatmika [7, p. 51]).

In general, the Ramayana story narrates the journey of Lord Rama from childhood to his death in seven episodes called "kanda" or often referred to as "sapta kanda." The seven kandas are as follows:

1. Bala Kanda: Describes the kingdom of Ayodhya led by a great and famous king named Prabhu Dasarata. He has four sons: Rama (born to Queen Kausalya), Lakshmana, and

Satrughna (born to Queen Sumitra), and Bharata (born to Queen Kaikeyi). This kanda narrates Rama's childhood until his successful winning of Sita in the swayamvara ceremony in the kingdom of Mithila.

2. Ayodhya Kanda: Tells the story of Rama's exile to the Dandaka forest for 14 years. This exile is at the request of Kaikeyi, hoping that Bharata, her son, will replace Dasaratha as the king of Ayodhya. Bharata refuses and later follows Rama to the forest to persuade him to return to Ayodhya. This kanda concludes with Rama's advice to Bharata on governing as a head of state, known as Asta Brata.
3. Aranya Kanda: Narrates the twists and turns in the lives of Rama, Sita, and Lakshmana in the Dandaka forest. Sita is abducted by Ravana and taken to Lanka. While searching for Sita, Rama encounters Jatayu, who informs him about Sita's abduction by Ravana.
4. Kishkindha Kanda: Tells the story of the intense battle between two brothers, Sugriva and Vali, for the possession of Tara. Vali is killed by Sugriva with Rama's assistance, establishing a strong bond between Sugriva and Rama.
5. Sundara Kanda: Describes the construction of the long and large bridge, known as Setubandha. In this kanda, Hanuman is sent by Rama to Lanka to investigate Sita's whereabouts. This story is known as Hanuman Duta.
6. Yuddha Kanda: Narrates the great war between Ravana's forces and Rama. After Ravana rejects the peace envoy Angada, the war concludes with Ravana's defeat, and he is killed by Rama and his army.
7. Uttara Kanda: A combined narrative that tells the story of Ravana's ancestors and describes the Ashvamedha Yajna in Ayodhya. It includes Kusa Lava narrating the story of Rama. When it is revealed that Kusa Lava is Rama's sons, Sage Valmiki is called to return Sita to the palace. Sita's purity is questioned, leading to the Earth goddess taking her back. Overwhelmed with sorrow, Rama hands over his kingdom to Kusa Lava [8].

Based on the above description, it can be understood that the Setubandha play is part of the fifth kanda in the Ramayana story, Sundara Kanda. Therefore, it is stated by Sahid [9] that a story generally weaves multiple events, and these events are interrelated.

3. Setubanda Play in Ramayana Shadow Puppet Performance

The Setubanda episode in the Ramayana shadow puppet performance is typically crafted according to the version or creativity of the puppeteer (dalang) on the stage. However, the essence of the Setubanda story in brief is about Sang Rama consulting with Sang Anala that Hanoman has successfully met Dewi Sita in Alengka, safe and sound, and it concludes with the burning of the city of Alengka. Upon hearing the news conveyed by Hanoman, Sang Rama wants to search for Dewi Sita in Alengka but is hindered by the vast ocean. The only solution is to build a connecting bridge. Those expected to be able to build the bridge are the descendants of Lord Wiswakarma, namely Sang Anala and Sang Anila, assisted by Sang Jembawan as the architect of the construction of the palace in heaven. Then, overseeing the construction of the bridge are Sang Sugriwa and Sang Hanoman. The construction of the bridge, named Setubanda, is discovered by Detya Kala Sura Bhuta, who leads the crocodile army in the middle of the sea. He is the son resulting from the marriage of Dewi Bangowati from the kingdom of Rawa Kumbala with Prabhu Rahwana. Detya Kala Sura Bhuta and his followers then damaged the Setubanda bridge, which is almost completed by Sang Rama's army. Upon discovering the sabotage of the Setubanda bridge, the monkey warriors investigate who dares to oppose Sang Rama. After finding out that the culprit is Detya Kala Sura Bhuta and his followers, a war ensues that ends with the defeat of Detya Kala Sura Bhuta. Semiotically, the Setubanda episode is a text that can be interpreted according to its context, which is to bridge the longing for love between Sang Rama

and Dewi Sita so that they can be reunited. Below is a scene depicting the meeting between Sang Rama and Sang Anala in the plan to build the Setubanda bridge.



Figure 1: *Patangkalan* Scene which attended by Sang Rama, Sang Anala, Tualen, and Merdah
[Source: I M Marajaya]

4. Philosophical Meaning of Setubanda Play

The Setubanda play in the Wayang Kulit Ramayana performance carries profound philosophical significance. This play has been adapted into various forms, including a notable rendition in the final project (TA) at the Pedalangan Department of STSI Denpasar by I Nyoman Sukerta (late) from Desa Payangan, Gianyar Bali in 1990. The story gained popularity through the performance of the renowned puppeteer I Wayan Nardayana in his Wayang Cenk Blonk show in 2011 (refer to YouTube). I Wayan Nardayana presented the Setubanda play inspired by Wayang Comics. According to Jajang Suryana [10], Comics are a combination of various art forms, allowing multiple artistic activities to be expressed. Visual arts, as the main component (drawing, illustration, and graphic art), are combined with literary arts.

The Setubanda play was also adapted from a Comic book created by R.A. Kosasih, depicting Sang Rama's army situated in the Himalayas. Facing challenges in mobilizing the entire monkey army towards Alengka, they come up with the idea of building a bridge called Setubanda. However, this bridge is later destroyed by a crocodile army led by Detya Kala Sura Bhuta, the son of Dewi Bangowati from the land of Rawa Kumbala, and his father named Rahwana.

Philosophically, the Setubanda play can be interpreted as a guidance or representation of the soul in human life. Sang Rama symbolizes Paramatman, the Supreme Self (Macrocosm), while Dewi Sita represents Jiwatman, the Individual Self (Microcosm) that has been separated from Paramatman due to Rahwana's actions or the ego of a ruler. To reunite Jiwatman with Paramatman, someone named Hanoman (the white monkey) is needed as a bridge or connector. Hence, the Balinese people still worship the character of Hanoman as the bridge to Paramatman. The following is a scene in the middle of the ocean depicting the Setubanda bridge.



Figure 2. The destruction of Setubanda bridge (left) Crocodile troops in the middle of the sea (right)
[Source: I M Marajaya]

5. Values of Life in Setubanda Play

Wayang, as a highly esteemed cultural heritage, is rich with values. The puppet show has evolved into a complex art system laden with values. The play in wayang performances can always be examined through the lens of ethical, moral, educational, humane, heroic, and loyal values, which are crucial for the mental development of its supporting community [11]. The Setubanda play elaborated extensively above, reflects a leader's effort to unite his people to do something beneficial for their lives, disregarding race, ethnicity, and religion. A leader must bridge the interests of the people to achieve their prosperity and well-being. To reach this goal, strong determination, leadership spirit, unity, loyalty, and high solidarity are necessary. The life values present in the Wayang Kulit Ramayana Setubanda play are outlined as follows.

a) Educational Values

The history of artistic development shows that, since ancient times, performing arts have been an essential medium for informal education in society. Through artistic performances, audiences can learn various teachings related to religion, philosophy, ethics, social issues, and politics. Wayang Kulit performances, when deeply reflected upon, are not only expressions of culture but also serve as a medium for education, information, and entertainment. They provide teachings about the essence of human existence, both as individuals and as members of society (Sumarno and Rasona, 1983: vii). Wayang performances serve not only as a source of values crucial for the nation's survival but also as a tool for character education, offering a very engaging educational method. The values taught are not dogmatic or indoctrinating; instead, they present teachings and values for the audience to interpret, choose, and judge which teachings and values are suitable for their personalities [12]. The moral education present in wayang performances aims to instill good behavior, conduct, morality, or character education in students. Moral education can be demonstrated by three elements of goodness called *Trikaya Parisuda*: *manacika* (thought), *wacika* (speech), and *kayika* (action) that are good [13]. The educational value in the Setubanda Play can be seen in the ability of Sang Rama's army, especially Sang Anila, Sang Anala, and Sang Jembawan, to design a bridge from Mount Mahameru to the land of Alengka. In this case, how the monkey and giant races, with ethics and morals, can serve and become the citizens of Sang Rama. This can be a mirror for the leaders of our present time. The Setubanda play also implies educational values for us to become a bridge to mediate individuals or citizens who are in conflict. By providing guidance and advice that serve as guidance, conflicting parties can become aware again and forgive each other.

b) Leadership Values

The leadership values presented in the Wayang Kulit Ramayana Setubanda play are related to the leader's attitude toward his people. As known, Rama is considered a leader for three eras: the past, the present, and the future. Rama is a leader who always thinks about the fate of his people or others, is not egoistic, and always considers the prosperity of the country with his teachings known as "Asta Brata," which consists of:

- 1). Indra Brata (Indra's nature): Sending abundant rain for four months during the rainy season, symbolizing the king occupying the position of Indra by showering benefits upon his people.
- 2). Surya Brata (Surya's nature): Absorbing water for eight months without visible rays, representing the king slowly collecting taxes from the kingdom. This position resembles the sun.
- 3). Wayu Brata (Wayu's nature): Moving everywhere entering through the breath of living beings. Similarly, he should infiltrate everywhere through spies. This position is akin to the wind.
- 4). Yama Brata (Yama's nature): While in power, whether to friends or foes, all his people should be controlled by the king. This position is similar to Yama.
- 5). Waruna Brata (Waruna's nature): Like a sinner bound by Waruna's rope. Thus, he should punish those who commit crimes. This position is like Waruna.
- 6). Candra Brata (Candra's nature): The king occupies the position of Goddess Candra, and the people welcome his presence with great joy.
- 7). Agni Brata (Agni's nature): The king is enthusiastic in eradicating evil. He possesses brilliant strength and destroys corrupt regional rulers.
- 8). Pertiwa Brata (Pertiwi's nature): Like the earth supporting all living beings equally. Thus, the king should treat his people. This position is similar to Goddess Pertiwi (Widia in Sukerta [14]).

Discipline should come from the leader, who should be an example to his subordinates. Firm in practicing true religious teachings and good governance, undoubtedly a safe and prosperous society and country can be achieved. Leadership like this is highly anticipated in the present era, especially to restore the trust of other nations in our country, Indonesia, and especially Bali. The leadership spirit is also demonstrated by the character Sugriwa in leads his monkey army with a knightly spirit to defend the truth, a role model for our leaders in upholding justice in the archipelago.

c) Unity Values

In the Ramayana story, as explained above, there are three character groups: humans, monkeys, and demon-human hybrids. Humans and monkeys, represented by Rama and Sugriwa with their respective troops, unite to eradicate evil in the name of upholding dharma with the motto "united we stand, divided we fall." Within humans, there are three elements of Tri Premana: bayu (ability to move), sabda (ability to speak), and idep (ability to think). Both humans and animals have the advantage of movement and speech. Humans can think, and animals have instincts. The collaboration of these two species in the Setubanda play can eliminate the evil perpetrated by the demon race led by Rahwana. The story reflects how Rama unites with humans, even those from the demon lineage, like Wibisana, to combat evil and uphold the truth. This serves as a lesson for present-day leaders to emulate from the Ramayana story. It emphasizes maintaining balance to achieve happiness, as outlined in the concept of Tri Hita Karana, which involves the relationship between humans and God, humans and other humans, and hu-

mans and their environment. The concept of the relationship between humans and the environment is applied by Rama, who unites the monkey and demon races to combat evil. Despite their different instincts, they communicate well and unite in purpose and thought to eradicate the evil perpetrated by Rahwana, the king of Alengka. Hence, as humans, we are reminded by God to always care for the environment by showing love for animals as part of His creation.

d) Loyalty Values

Hanoman is a loyal servant who is honest, brave, and true to his word. He fulfills his duties excellently, successfully becoming the king's right-hand man in eradicating evil. Hanoman is extremely loyal to his country and his leader, Rama. This loyalty is evident when Hanoman reports his experiences as an envoy to Alengka, where he meets Dewi Sita, is bound, and eventually burns the city of Alengka. The value derived from this scene is how citizens should behave when given tasks by their leaders. As citizens, we can defend and suppress movements deemed as threats that could destroy the nation, whether external or internal. Loyalty to the leader and loyalty to the unity of the nation are key to achieving security and tranquility. Loyalty values can also be seen in the sorrow of Rama, who is separated from his wife for years due to her kidnapping and placement in the Taman Angsoka, accompanied by Wibisana's daughter named Dewi Trijata and her attendants. For years, Rama is separated from Dewi Sita. As a husband and king, Rama tries to find his wife in Alengka despite many sacrifices. Similarly, Dewi Sita's loyalty to her husband, Rama, is unwavering, regardless of the temptations she faces in Alengka. Despite the numerous temptations and seductions in Alengka, Dewi Sita remains steadfast in her commitment as a wife, upholding the vow of "till death do us part." The loyalty and purity of Dewi Sita to Rama are demonstrated when she is drawn into the earth by Dewi Pertiwi, as narrated in the seventh episode of the Ramayana story, Uttara Kanda. This is the embodiment of loyalty values contained in the Setubanda play, representing the bridge between paramatman and jiwatman.

e) Solidarity Values

Solidarity is a concept in social philosophy based on the principles of mutual responsibility, interdependence, and togetherness between individuals and society. The principle of solidarity is that members of society are directed and find their development to serve society, and, conversely, society is directed or intended for all its members (Ensiklopedia Indonesia, 1984: 3253). The value of solidarity in the Setubanda play demonstrates a sense of togetherness in diversity in realizing aspirations towards Alengka. The sense of togetherness, without distinguishing degrees and dignity, is successfully manifested in the leadership of Rama. Rama's leadership can be emulated by the monkey troops led by Sugriwa, enabling them to create the Setubanda bridge to Alengka. In modern times, the Setubanda bridge serves as inspiration for the government to construct bridges connecting one island to another or one region to another, famously known as sea toll bridges. Examples include the Suramadu Bridge connecting Surabaya to Madura, the Bali Mandara toll bridge connecting Tuban with Nusa Dua and Sanur, the bridge linking Bali to Serangan Island, and others across Indonesia.

From the various explanations above regarding the values of life in the Wayang Kulit Ramayana play Setubanda, such as education, leadership, unity, loyalty, and solidarity, it can be understood that the Setubanda play is part of the Sundara Kanda. This story recounts Rama's troops building the Setubanda bridge to reach Alengka and face Rahwana's forces. Philosophically, the Setubanda bridge can be interpreted as a connection between paramatman (makrokosmos) and jiwatman (mikrokosmos), achieving perfection in life and peace. Scientifically,

the Setubanda bridge can be interpreted as a source in the creation of infrastructure development, such as sea toll bridges connecting islands and regions within the archipelagic region of Nusantara.

Conclusion

The Setubanda play, frequently performed by Wayang Kulit Ramayana puppeteers in Bali, is embedded in the fifth chapter, Sundara Kanda, of the seven chapters present in the Ramayana story. Additionally, R.A. Kosasih popularized the Setubanda play through a comic book. Philosophically, the Setubanda play can be seen as a link between paramatman (Rama) and jiwatman (Sita), separated by Rahwana's actions. The Setubanda play contains many values that can be applied in community, national, and state life. These values include: (1) educational values, teaching ethics, morals, and goodness in societal living based on the concept of Tri kaya Parisudha, comprising manacika (good thinking), wacika (good speech), and kayika (good deeds); (2) leadership values, offering the teachings of Asta Brata as a guide for leaders and upholding the motto "Tut Wuri Handayani," "Ing Madio Nangun Karso" to be emulated by the people; (3) Unity values, building unity without regard to race, ethnicity, and religion, as reflected by Rama, uniting three different characters, namely humans, monkeys, and demon-human hybrids, with the motto "United We Stand, Divided We Fall"; (4) loyalty values, being loyal to the country, loyal to leaders, and loyal to husband and wife with the motto "Till Death Do Us Part"; and (5) solidarity values, having a directed relationship between personal interests and society and from society directed towards personal interests as a member of society with the motto "Always Act in Solidarity."

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