

Rekasedana, Diatmika, And Widyaguneng Ringgit: Local Wisdom In Contemporary Learning As A Wimba Panititala of Balinese Puppetry

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ABSTRACT

Balinese shadow puppetry (*Wayang Kulit Bali*) embodies dharmic values, religious reflections, and cultural wisdom, positioning it as a world heritage art form of enduring significance. The *dalang* (puppet master) occupies an esteemed role within Balinese society, achieved through a long process of intellectual, artistic, and spiritual cultivation. To attain such mastery, a comprehensive *Panititala Pedalangan* (pedagogical framework) is required to guide practitioners toward *Jayeng Lango* (artistic and spiritual excellence). This study examines the concepts of *Rekasedana*, *Diatmika*, and *Widyaguneng Ringgit* in the *Purwa Wasana* text as essential local wisdom that remains relevant in contemporary pedagogy. Using a qualitative textual approach, the research involved transliteration, interpretation, and synthesis of textual data into *wimba* (conceptual models). The analysis employed hermeneutics, intertextuality, Lingga Yoni Tatwa Widya Lango, and Bourdieu's theory of social practice. Data were collected through textual study and interviews, and analyzed through intertextual mapping and interpretation of social-educational functions. Findings indicate that *Purwa Wasana* serves as an adaptive medium of learning, sustaining continuity with the *Mahabharata* and *Ramayana* while reframing narratives through Balinese cultural values. The *dalang* emerges as a mediator of ethical knowledge, transforming moral principles into communicative and educative performances. The study formulates the *Wimba Panititala Seni Pedalangan Bali* as a systematic framework consisting of three dimensions: *Widyaguneng Ringgit* (knowledge and terminology), *Rekasedaneng Ringgit* (forms and structures of performance), and *Diatmikeng Ringgit* (theological-spiritual knowledge of the *dalang*). These findings underscore the pedagogical and cultural significance of puppetry as a medium of ethical transmission and educational renewal.

KEYWORDS

Rekasedana; Diatmika;
Widyaguneng Ringgit;
Wimba;
Panititala Pedalangan;
Balinese Puppetry;
Pedagogical Framework



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Introduction

Balinese shadow puppetry represents an artistic product born from the essential and harmonious interaction between artists and Balinese society, inspired by the cultural values of Bali. As expressed by Sidemen in *Seramasara* (2005, p. 1), *Wayang Kulit Bali* continues to exist and remain steadfast (*ajeg*) as an integral part of Balinese social life.

Arthanegara and Sraya, in Rota and Suteja [1, p. 5], quote the Dutch observer Van Eerde, who acknowledged *wayang* performances as highly refined artistic expressions unparalleled in the world. The *wayang kulit* performance, created from intricately decorated puppets and elevated poetic narratives, constitutes a unique form of folk art. The recognition granted by UNESCO on November 7, 2003, designating *Wayang* as a *Masterpiece of the Oral and Intangible Heritage of Humanity*, affirms its status as an invaluable cultural legacy of humankind. In line with Sri Mulyono's statement [2, p. 3], throughout its creative historical trajectory, *wayang* continuously adapts to the rhythm of its time, thus belonging to the world community.

Becoming a *dalang utameng-lungguh* (master puppeteer) is not an easy achievement; it requires a progressive and comprehensive strategy in the form of *piagem*—a doctrinal guide encompassing *Dharma Pawayangan*, *Dharma Pedalangan*, and *Dharma Pagelaran/Pakeliran*. As the central figure of every *wayang kulit* performance, the *dalang* must possess extensive knowledge and simultaneously perform ritual functions. The *dalang* occupies an honorable position in society, often referred to with the honorary titles *jero dalang* or *mangku dalang*.

A *dalang* is required to demonstrate creativity, improvisation, and the ability to respond spontaneously (*suara perakreti*) to unforeseen circumstances, enriching the performance. The selection of stories (*lakon*) and characters determines the success of a *wayang kulit* presentation. Therefore, a *dalang* must master both canonical (*carita pokok*) and derivative (*carita carangan* or *Carita Wilasa*) narratives, as well as the behavioral and moral attributes of each character, known as *dharmanda perakreti*. Seramasara [3, p. 1] explains that the cultural phenomena within Balinese society can be visually observed through the traits and behaviors of *wayang* characters. Sedana [4, p. 132] adds that fundamental aspects of performance—such as puppet selection to represent protagonists or antagonists, central intrigue as dramatic drive, naming conventions, manipulation, scenic choices, and stage business—constitute the artistic depth of Balinese puppetry. The preservation of this noble art requires collective care and dedication as part of an invaluable ancestral heritage.

According to Bandem [5, p. 10], efforts to enhance appreciation of *wayang* as part of the national cultural heritage should include the integration of *wayang* performances into formal governmental events, alongside dialogues, workshops, festivals, and sustained research and publication initiatives on *wayang* art.

Ida Bagus Gde Purwa of *Geriya Gunung Rata*, Batan Buah Kesiman Denpasar, was the author of the *Pedalangan Bali* instructional text. Born in 1929 and passing on July 1, 1992, at 63 years old, he was a distinguished artist of his time, known by the artistic name *Pan Madya*, and widely recognized through his broadcasts on RRI Denpasar during the 1980s. The manuscript he wrote consists of 73 handwritten pages (Latin script) preserved by his son Ida Bagus Putu Winaya, who continues the *Pedalangan* tradition for ritual (*wali*) purposes. From 1970 to 1992, Ida Bagus Purwa performed 1,395 shows (excluding ritual *ngayah*), with approximately 1,000 different plays. According to his brother Ida Bagus Oka Wiprasta, he mastered *wayang* art, gamelan, vocal music,

painting, literature, and was also an accomplished performer in *Topeng*, *Arja*, and *drama* theatre. His abilities were inherited from his grandfather, the renowned *dalang* Ida Bagus Gde Genter. He was also proficient in playing musical instruments such as *kulintang*, *rebab*, and guitar, and served as a cultural instructor after his work at RRI Denpasar. His dedication to *wayang* art is documented in his manuscript titled *Seni Pedalangan Purwa Wasana I, II, III*, which details the pedagogical process of *dalang* apprenticeship.

The *Purwa Wasana* text presents a clear and systematic structure encompassing three principal sections: (1) *Purwa Wasana I - Serana Lelampahan (Wija Tattwa)*; (2) *Purwa Wasana II - Kesajiang Ring Panonton (Tattwa)*; and (3) *Purwa Wasana III - Rerangsuk Dalang (Suksma Tattwa)* [6, pp. 12-13]. Based on this structured composition, *Purwa Wasana* can be categorized as a *Panititala* concept of *Pedalangan*. Therefore, systematic research and preservation efforts are needed. The initial stage involves transcription and digitalization, followed by transliteration into Indonesian and interpretive analysis as foundational learning for novice *dalang* (*sang tumakitaki mangwayang*). The *Purwa Wasana* text demonstrates the actualization of local wisdom through cultural resilience and the reinforcement of indigenous identity [7, p. 1]. One key linguistic strength lies in its refined *Bali Alus* register.

Written in high Balinese language, *Purwa Wasana* begins with a traditional salutation (*atur pangaksama*) and outlines the process of becoming a *dalang*, from basic apprenticeship to the attainment of spiritual insight, through a dialogue between Guru Ki Dalang Wasitacara and his student I Sewangga. The three sections comprise: *Purwa Wasana I - Wija Tattwa*, containing foundational narrative materials (*Tri Lagawa*, *Catur Perakreti*, and *Panca Wilasa*); *Purwa Wasana II - Tattwa*, detailing performance structures, story sources, synopses, and staging methods; and *Purwa Wasana III - Suksma Tattwa*, expounding philosophical, spiritual, and esoteric knowledge of *Dharma Pawayangan*, *Dharma Kapamangkuan*, *Dharmaning Balian/Usada*, and other sacred sciences.

Because the refined *Bali Alus* language used in this text is difficult for modern readers, particularly younger generations, an in-depth study is essential to render it accessible and appreciable both subjectively and objectively. As Dharsono [8, p. 7] explains, subjective beauty arises from direct perception, while objective beauty resides within the observed object itself. The *Purwa Wasana* text—when examined through *Widyaguneng Ringgit*, *Diatmika/Tattwa Jatining Ringgit*, and *Rekasedana/Reka Kandaning Ringgit*—emerges as a *Wimba Panititala Pawayangan*: a systematic, educational, and comprehensive model of puppetry pedagogy. This notion, as Dharsono articulated, is manifested in *Purwa Wasana* as Balinese local wisdom relevant for contemporary learning within the framework of *Wimba Panititala Seni Pedalangan Bali*.

The urgency of this study lies in addressing the gap between aspirations to honor and preserve *wayang kulit* and the absence of a structured *Panititala Pawayangan*—a comprehensive pedagogical model guiding the apprenticeship of *sang tumakitaki*

mangwayang. This research thus constitutes an initial effort toward realizing that objective.

Method

This research employed a qualitative method with a combined case study and cultural ethnographic approach, as the object of inquiry *Rekasedana*, *Diatmika*, and *Widyaguneng Ringgit* traditions is deeply embedded within the distinctive cultural and local pedagogical practices of Bali. The case study approach enabled an in-depth exploration of specific, real-world cases—such as those within *banjar* communities, *pedalangan* studios, or *wayang* circles—and their relation to theories of local wisdom. The ethnographic dimension was incorporated to allow the researcher to engage deeply with the interactions among *dalang*, teachers, students, and the surrounding cultural community within contemporary learning contexts.

Lexy J. Moleong [9] notes that qualitative research typically employs interviews, observation, and documentation as fundamental techniques within a naturalistic paradigm. Accordingly, semi-structured interviews were conducted as a key component of data collection. Data were gathered through in-depth interviews with *dalang*, art educators, and students; participatory observation during teaching and *pedalangan* performances; and documentation studies involving traditional manuscripts, local literature, and relevant visual materials. This procedure aligns with methods in performance studies research, where qualitative description is considered most suitable for capturing artistic processes that are spatially, temporally, and instrumentally bound [10].

Data analysis was carried out through data reduction, data display, and verification or inductive coding, following established procedures in qualitative methodology [11]. To ensure the validity and credibility of findings, the study employed source triangulation (integrating interview, observation, and documentation data), member checking (confirming interpretations with informants), and an audit trail (systematic documentation of research steps). Such procedures correspond with the principles of validity in qualitative research within the arts and humanities (Subandi, 2011).

Through this methodological framework, the study provides an in-depth understanding of how *Ringgit Local Wisdom*—manifested through *Rekasedana*, *Diatmika*, and *Widyaguneng Ringgit*—is preserved and revitalized in the contemporary pedagogical practice of Balinese *pedalangan*.

Results and Discussion

Rekasedana in the Purwa Wasana Text as the Wimba Panititala Pedalangan Bali

Dharma Pagelaran represents the visual embodiment of knowledge and skills within *Dharma Pedalangan* and *Dharma Pawayangan*, manifested through the form and structure of performance *Rekasadaneng Ringgit* or *Rekakandeng Ringgit*. This sub-discussion is examined through the *Bhuta-Hitta* theoretical lens, particularly the sub-

theory of *Eka Bhuwana Hitta*, which frames performance as a cosmological enactment aligned with the order of *Panititala Pedalangan*, ensuring the integrity of the *Adiluhung* (noble) art of Balinese *Pedalangan/Pawayangan Utameng Lungguh*.

Dibia [12, p. 8], in his seminar “*Seni Pedalangan Bali Dewasa Ini*,” asserts that contemporary *wayang kulit* performances tend to be abbreviated, emphasizing spectacle (*tontonan*) over moral-spiritual guidance (*tuntunan*). From a structural perspective, recent performances often deviate from established conventions under the pretext of efficiency. Sections such as the *jejer* (processional introduction) and *penyacah parwa* (prologue) are frequently condensed or omitted. The *jejer*, in which the *dalang* arranges puppets to introduce the narrative, has largely disappeared, and the *tampak silir* a narrative chant synchronized with the *gamelan* rhythm at the opening has been removed by many performers.

Dibia’s observation resonates with the testimony of Ida Bagus Rai Pujawatra, the son of Ida Bagus Gede Puja and grandson of the eminent *Mpu Dalang* Ida Bagus Ngurah Buduk. Besides being an accomplished *dalang*, *topeng*, and *arja* performer, he currently serves as the *Lurah* of Sading, Badung (2025). In an interview conducted on March 17, 2025, he explained that, to preserve the distinctive Buduk *wayang* style, his father instructed him to “learn by listening” (*maguru koping*) to cassette recordings of his grandfather’s performances. These recordings functioned as *wimba*—conceptual templates—for deepening his mastery of the Buduk stylistic structure in *Wayang Kulit Bali*.

Generally, the structural sequence of a Balinese *wayang kulit* performance includes: the *tabuh pategak* (opening ensemble), *pamungkah* (commencement), *alas arum* (forest scene), *paguneman* (dialogue scene), *angkat-angkatan* (processional transition), *mesem* or *tangis* (comic or emotional scene), *rebong* (romantic interlude), *siat* (battle), and *panyudamalan* or *pangruatan/ruatan* (closing or ritual purification).

According to Bandem [5, pp. 39-41], a complete *wayang kulit* performance comprises a continuous dramatic structure consisting of several sequential scenes (*pembabakan*) that unfold seamlessly without pause. The audience can trace the narrative progression through dialogic articulation, musical atmosphere, and the expressive movements that distinguish each character. These scenes include: (1) *Pategak*, (2) *Pamungkah*, (3) *Patangkalan*, (4) *Pangalang Ratu*, (5) *Angkat-angkatan*, (6) *Rebong*, (7) *Tangis*, (8) *Tunjang*, (9) *Batel*, (10) *Bebanyolan*, and (11) *Panyudamalan*. Nevertheless, this structural outline, in the context of performance form and organization, primarily represents the implementation of *Ngarahina*—one of the performative modes—while it does not encompass the structures of *Papunggelan* and *Ngalengkara* as delineated in the *Purwa Wasana* text.

The *Purwa Wasana* text, as a *Wimba Panititala Seni Pedalangan Bali*, delineates three principal structural dimensions in *pawayangan* performance: *Papunggelan*, *Panglengkara*, and *Ngarahina*. Collectively, these correspond to the embodiment of *Dharma Pagelaran* (*Rekasadaneng Ringgit / Rekakandeng Ringgit*). *Papunggelan*—literally meaning segmentation or narrative truncation—refers to a narrative technique

that omits the initial council or *jejer* scene, creating a structural discontinuity known as *alur nyompong*. Performances employing *papunggelan* often begin with a transitional *kayonan* sequence that immediately shifts into a *batel* scene, signaled by the *cepala rangkep* percussion cue. Upon this signal, the musicians commence the *batel* rhythm, followed by the *kayonan* dance led by the *dalang*, and a brief verbal introduction of the story. The *dalang* then introduces characters engaged in debate or discussion, sometimes inserting the puppets on the screen (*tancep*) or simply holding them (*ngambil*) depending on the dialogic necessity.

This structural condensation aims to shorten the deliberation segment by reducing both the puppet's physical movement and the *dalang*'s vocal delivery—an adaptation often employed in response to limited performance time. The *papunggelan* mode thus embodies both practical efficiency and creative reinterpretation, reflecting the adaptive continuity of Balinese *wayang kulit* traditions in contemporary performance contexts.

Diatmika in the Purwa Wasana Text as a Wimba Panititala Pedalangan Bali

I Gusti Bagus Sugriwa (1963), I Wayan Kawen (1976), I Ketut Rinda (1976), Ida Bagus Ngurah (1976), and Ida Bagus Sarga (1976), as cited in Wicaksana [13, p. 7], assert that mastery of the *Dharma Pawayangan* texts and their application as ethical and ritual guidance in *wayang* performances is an indispensable obligation for every *dalang*. Through the study and embodiment of these *lontar*, whether consciously or not, the *dalang* cultivates deeper artistic knowledge and spiritual refinement as a performing artist. This principle is succinctly encapsulated in the classical statement:

Iti Aji Dharma Pawayangan ngaranya, lwirnya yan sudi mahyun ring wayang, yan ya tan weruh ring dharma iki, dudu dalang, yan ya weruh ring Purwa Wacana ngaranya ika dalang utama dahat wenang sira tumakitaki mangwayang [14, p. 17]

The language of invocation employed by the *dalang*—whether during ritual *ruatan* or the invocation of divine presence—is the *mantra*. The term *mantra* originates from Sanskrit, composed of *man* (mind or inner consciousness) and *tra* (from *trayati*, to deliver or transmit). Thus, *mantra* signifies the transmission of the innermost consciousness toward *Hyang Widhi*, the divine, or the deities (*dewa-dewi*, *bhatara-bhatari*), as a vibrational offering from the heart. Each *mantra* is composed of sacred phonemes arranged systematically to generate specific vibrational energy. The phonetic articulation, tonal *swara*, and rhythmic modulation (*warna swara*) must align precisely for the *mantra* to retain its metaphysical potency. As Titib [15, p. 439] emphasizes, a *mantra* possesses an inherent vibration that transcends linguistic translation; when rendered into another language, its transformative resonance is lost, leaving only a literal sentence devoid of sacred force. Within this research, the implementation of *mantra* refers to its theological application in *Dharma Pawayangan* by *Jero Mangku Dalang*.

1. The Use of *Mantra* in the *Dharma Pawayangan* Texts

The *mantra* used by *dalang* are primarily derived from distilled syntheses of various *Dharma Pawayangan* manuscripts and classified under *Sanjiwa Wilasa* [6, p. 116]. Structurally, these *mantra* are categorized into three temporal stages: pre-performance, intra-performance, and post-performance.

a. Pre-performance *Mantra*

These invocations accompany the *dalang* from departure until arrival at the performance site:

Om Ang Lingga Boktra Prayojana Suda Ya Namah Swaha
Om Ung Lingga Boktra Prayojana Suda Ya Namah Swaha
Om Mang Lingga Boktra Prayojana Suda Ya Namah Swaha

During travel:

Om Kamajaya tatkalaning lumakaku jaya sidi ya namah swaha.

Upon arrival:

Om Kamajaya wus prapta ngeka kesaktian ya namah swaha.

While seated:

Om ang, ung, mang, ang ah, ang ah, ang ah.

Before eating:

Om mahamerta ingsun amukti sarining suci nirmala, urip langgeng wisya punah wismya punah wisya punah.

b. *Mantra* During the Performance

When seated before the screen (*kelir*), the *dalang* recites: *Utpti* (birth): *Sa, Ba, Ta, A, I, Na, Ma, Si, Wa, Ya, Am, Um, Mam. Stiti* (life): *I, A, Ta, Ba, Sa, Ya, Wa, Si, Ma, Na, Um, Am, Mam. Pralina* (death): *A, Ta, Sa, Ba, I, Si, Wa, Ma, Na, Ya, Mam, Um, Am.* While opening the puppet chest (*nebah kropak*), the *dalang* chants: “*Atangia Sanghyang Samirana Angringggit Amolah Cara*” After the chest is opened, the *dalang* utters: “*Ong Brahma mungguh dewa urip*”, invoking Brahma as the animating principle of life within the performance.

c. Post-performance *Mantra*

Following the performance, the *dalang* performs ritual offerings in accordance with *desa kala patra* (spatiotemporal propriety), especially during *Wayang Sapuhleger* purification rites. Central to this phase is the creation of *tirta sudamala* or *tirtan wayang* holy water imbued with ritual power. Before consecrating *tirta*, the *dalang* conducts a purification sequence consisting of *pranayama* (breath regulation), *angga śarīra* sanctification, *pengening kayun* (inner stillness), and recitation of the *Gayatri Mantra*. Thereafter, offerings such as *pejati*, *peras*, *penyeneng*, *daksina*, *suci*, *pengambean*, *prayascita*, and *segehan* are purified through *nglukat* (ritual cleansing), followed by the distribution of *tirta* to participants when required, particularly in *Sapuhleger* ceremonies.

2. Theological and Performative Functions of *Mantra*, *Taksu*, *Tri Purusa*, and *Tri Purusa*

Within the *Dharma Pawayangan* framework, the *mantra* functions as a medium of theological communication—a resonance of consciousness directed toward *Sang Hyang Widhi*, the divine source of life. Every *mantra* uttered by the *Jero Mangku Dalang* operates as a conduit linking human devotion with cosmic energy, ensuring both spiritual and performative protection. While the visible aspect of *wayang kulit* may appear as entertainment, beneath it lies an invisible metaphysical force that animates and spiritualizes the performance. Before departing for a performance (*ngewayang*), the *dalang* performs offerings at the *sanggah taksu merajan*, dedicating *daksina* to invoke *Hyang Taksu*—the divine embodiment of artistic inspiration and charisma.

It is important to note that the *mantra* used by each *dalang* prior to performance are not standardized within the *Dharma Pawayangan* corpus; rather, they are selectively adapted from multiple textual sources according to lineage and regional tradition. Consequently, each *dalang* maintains an individualized mode of divine invocation. Within the dramaturgy of *wayang kulit*, the *mantra* is not merely a ritual prelude but also functions as a dramaturgical instrument enhancing narrative potency and spiritual depth. The *Jero Mangku Dalang* may integrate *mantra* as part of *antawecana* (spoken dialogue), contextualized to specific characters or dramatic moments.

Characters such as *pendeta*, *begawan*, *rsi*, and *dewa* typically articulate *mantra* to affirm sacred presence. However, even warrior kings (*ksatria*) or demonic monarchs (*raja raksasa*) employ *mantra* to invoke divine power or manifest transformation during scenes such as *newasraya*—moments when a character beseeches a deity for supernatural strength. In other contexts, *mantra* is invoked during battle scenes, when empowering weapons, or while undergoing metamorphosis (*nyuti rupa*) and releasing mystical energies (*ajian*, *pengalup*, *agni anglayang*).

Thus, *mantra* constitutes both the ontological and performative essence—the very *prana* or spiritual breath—of the *wayang* performance. Its efficacy extends beyond aesthetics, serving as a safeguard against the metaphysical sanctions of *Sang Hyang Taksu*, *Sang Hyang Tri Purusa*, and *Sang Hyang Ringgit*. Through adherence to this spiritual discipline, the *dalang* reinforces his religious devotion and deepens his spiritual consciousness, thereby actualizing the theological dimension of *Diatmika* within the *Wimba Panititala Pedalangan Bali*.

Widyaguneng Ringgit in the *Purwa Wasana* Text as a *Wimba Panititala Pedalangan Bali*

The orientation and expressive mode of creativity in art and science differ fundamentally. In science and technology, precision, systematic comparison, and methodical analysis culminate in definitive conclusions. In contrast, the arts privilege intuition, inspiration, and emotional spontaneity as the primary sources of knowledge and truth. Likewise, the *Purwa Wasana* text emerges as a product of profound intuition

and creative devotion—an embodiment of the aesthetic, ethical, and spiritual dedication of an artist-scholar of *pawayangan* in his era.

The structural composition of *Purwa Wasana* reflects the literary creativity of Ida Bagus Gede Purwa, who articulated a highly organized framework for the foundational knowledge of Balinese *Pedalangan/Pawayangan*. Written by hand in a ruled notebook, the text takes the dialogical form of a teacher and disciple. To comprehend and interpret the semantic and philosophical depth of the text, hermeneutic theory was employed as the principal interpretive lens. Subsequently, a transliteration from Balinese into Indonesian was conducted to facilitate a comprehensive understanding of its linguistic and conceptual layers. The process of interpreting and recontextualizing *Purwa Wasana* into a *Panititala* required engagement with multiple textual and philosophical sources to substantiate its arguments, intentions, and meanings. To reinforce the hermeneutic interpretation, intertextual theory was integrated, allowing the *Purwa Wasana* to transform into a systematic, didactic, and comprehensive pedagogical model.

The text elaborates the foundational structure of *Seni Pedalangan/Pawayangan* through five principal components: (1) Textual Form and Presentation; (2) Textual Structure; (3) Formal Structure; (4) The Tri Lagawa framework within *Widyaguneng Ringgit*; (5) The Catur Perakreti and Panca Wilasa within *Widyaguneng Ringgit*.

1. Form of Text Presentation

The *Purwa Wasana* adopts the didactic mode of the *Upanishads*. According to Hindu Alkuta [16], *Upanishad* derives from the Sanskrit roots *upa* (near), *ni* (below), and *sad* (to sit), signifying the intimate proximity of a *śiṣya* (disciple) who sits humbly before the *rsi* (teacher) to receive esoteric instruction. The *Upanishads* contain the secret teachings of the ancient sages, composed of sacred *mantras* drawn from the *Samhita* corpus. Such teachings were traditionally restricted to select disciples—those who demonstrated unwavering devotion and moral discipline.

As Titib [17, pp. 108-121] elucidates in *Pengantar Weda*, the *Upanishads* convey the highest spiritual truths to humanity, encapsulating the essence of the *Vedas* and serving as the foundation for metaphysical realization. The ancient teachers did not claim originality but saw themselves as custodians of timeless wisdom, developing the philosophical tendencies of the *Samhita* texts into a mature spiritual discourse.

Similarly, Ida Bagus Gede Purwa, known as Gus Purwa, continued the lineage of *Utameng Lungguh* performance teachings by codifying his knowledge within *Purwa Wasana*. Implicitly, the text articulates a comprehensive system of *Dharma Pedalangan*, *Dharma Pawayangan*, and *Dharma Pagelaran* as a form of *Upanishadic* pedagogy in Balinese *Pedalangan*. Within this *Upanishadic* learning paradigm, *Purwa Wasana* functions as a compendium of *Pedalangan* wisdom—a sacred manual of self-cultivation transmitted through the *Aguron-guron* (apprenticeship) system. Analogically, the *Wimba Panititala Pedalangan* becomes a path toward enlightenment for *sang*

tumakitaki mangwayang (the aspiring puppeteer), guiding them to transcend *avidya pawayangan* (ignorance of the sacred art) through the triadic framework of *Widyaguneng Ringgit*, *Diatmikeng Ringgit*, and *Rekasadaneng Ringgit*.

2. Structure of the Text

The textual architecture of *Purwa Wasana* consists of three major divisions: *Manggala*, *Corpus*, and *Epilog*. The *Manggala* comprises *Atur Pangaksama*, *Patitis miwah Pateges*, and a narrative preamble (*pamahbah*) introducing Ki Dalang Wasitacara. The *Corpus* the main body contains *Purwa Wasana I*, *II*, and *III*, structured as dialogues between Ki Dalang Wasitacara (teacher) and his student Ki Sewangga.

In the *Manggala*, *Atur Pangaksama* functions as a prefatory apology, wherein Ida Bagus Gede Purwa humbly requests forgiveness for any deficiencies in his work, reflecting his devotion to Balinese culture and the art of *Pedalangan*. *Patitis miwah Pateges* serves as an abstract or summary, outlining the essence of *Purwa Wasana* as a pedagogical dialogue on *Dharma Pedalangan*. The *Corpus* elaborates key pedagogical themes, including: 1) An introduction to the metaphysical world of *Pawayangan*; 2) Definitions of the *dalang* and the *guna* (purpose) of a puppeteer; 3) Classifications of Balinese *wayang* types—*Ramayana*, *Parwa*, *Calonarang*, and others; 4) Explanations of performative instruments such as *kelir*, *blencong*, and *gender*; 5) The core doctrinal material, including *Tri Lagawa*, *Catur Perakreti*, and *Panca Wilasa*. The *Epilog* integrates excerpts from *Kakawin Ramayana*, *Mahabharata*, *Arjuna Wiwaha*, *Sutasoma*, and *Nitisastra*, functioning as *tandak pangrangrang* (musical codas) in performative sequences—such as *pangalang ratu*, *pangalang panasar*, *tandak ngarahina*, *tandak bapang*, and *tandak rebong*.

At the conclusion, the recurring phrase “*selegang malajah*” (“continue learning diligently”) appears—a common expression in Balinese pedagogy that encapsulates the teacher’s deepest aspiration: for the student to attain wisdom, success, and moral virtue beneficial to self, family, society, and the world. Though simple, this phrase embodies a profound motivational philosophy, urging continuous learning as the ethical and spiritual foundation of human fulfillment.

3. Formal Structure and Linguistic Style

The formal structure of the text reflects both the logical flow of knowledge transmission and the linguistic elegance of classical Balinese rhetoric. The narrative unfolds through *Upanishadic* dialogues between the teacher, Ki Dalang Wasitacara, and the pupil, Ki Sewangga. The three core teachings correspond to: 1) *Purwa Wasana I: Dharma Pedalangan* (*Widyaguneng Ringgit*); 2) *Purwa Wasana II: Dharma Pagelaran* (*Rekasadaneng Ringgit*); 3) *Purwa Wasana III: Dharma Pawayangan* (*Diatmikeng Ringgit*).

The language adopts the *sor singgih* (honorific hierarchy) of Balinese speech—*unda usuk basa*—which encodes nuanced levels of respect and decorum between interlocutors [1,

pp. 180-237]. This linguistic stratification embodies the ethical dimension of communication, wherein the *guru-sisya* interaction itself becomes a moral and spiritual pedagogy. The text thus manifests a fusion of linguistic sophistication, pedagogical purpose, and ritual solemnity.

4. Pedagogical Implications of *Widyaguneng Ringgit*

The Balinese *Pedalangan* tradition serves not merely as performative art but as a medium for character education and spiritual cultivation. Within this framework, the triadic values of *Rekasedana* (conceptual design), *Diatmika* (spiritual fortitude), and *Widyaguneng Ringgit* (narrative and artistic intelligence) collectively construct the *wimba panititala*—the archetypal model of holistic learning. These three principles correspond respectively to the intellectual, spiritual, and aesthetic dimensions of education.

In contemporary pedagogical contexts, these values remain deeply relevant as foundations for art and cultural education. *Rekasedana* manifests through conceptual planning in *lakon* composition by students, fostering critical and creative thought. *Diatmika* emerges through spiritual discipline and ritual purification, while *Widyaguneng Ringgit* unfolds through the study of *pedalangan* literature, character embodiment, and narrative improvisation—integrating technique, wisdom, and cultural consciousness.

This model of local wisdom-based learning simultaneously functions as resistance against the homogenization of education that marginalizes cultural context. It reaffirms local identity and bridges traditional heritage with contemporary pedagogical needs. As a *wimba panititala*, the *dalang* is not only a technical performer but a moral, intellectual, and spiritual exemplar. Thus, *Rekasedana*, *Diatmika*, and *Widyaguneng Ringgit* transcend traditional boundaries, forming a pedagogical triad for cultivating holistic human beings—intelligent, virtuous, and culturally grounded.

The combined application of qualitative and ethnographic case study approaches allows for an in-depth exploration of how these values are enacted within *pedalangan* learning environments in Bali. Through immersive observation and participatory engagement with *dalang*, students, and artistic communities, this study reveals the symbolic and philosophical dimensions embedded within *Rekasedana* (conceptual creativity), *Diatmika* (spiritual power), and *Widyaguneng Ringgit* (narrative mastery). Ethnography underscores the primacy of cultural context in shaping pedagogical praxis, capturing local meanings that quantitative methods alone cannot access.

The convergence of these approaches enhances analytical validity, clarifying the boundaries of the object and its living context. Simultaneously, cultural ethnography deepens understanding of the intrinsic values animating Balinese *pedalangan*—a heritage that is not only taught as content but re-enlivened as a method of moral and spiritual formation.

Conclusion

The Balinese *Pedalangan* tradition embodies a profound pedagogical philosophy articulated through three core concepts: *Rekasedana*, *Diatmika*, and *Widyaguneng Ringgit*. *Rekasedana* refers to the process of conceptual planning in the composition of *lakon* (narratives) or performance structures; *Diatmika* denotes the spiritual and mental cultivation of the *dalang* as the primary mediator of moral and philosophical values; while *Widyaguneng Ringgit* signifies intellectual mastery in *pawayangan* knowledge—encompassing language, literature, vocal technique, and *tatikesan* (puppet movement). Collectively, these principles arise from Balinese local wisdom, positioning *Pedalangan* as both an artistic expression and a medium for character education and cultural transmission. In the context of contemporary pedagogy, these three dimensions function as the foundational pillars of a culturally grounded educational approach integrating intellectual, spiritual, and aesthetic values.

The application of these values within present-day *Pedalangan* learning practices demonstrates a strong alignment with the principles of character education embedded in modern curricula. *Rekasedaneng Ringgit* encourages critical and creative thinking in narrative construction; *Diatmikeng Ringgit* refines inner composure and spiritual awareness through the interpretation of morally charged characters and the *dalang*'s sacred consciousness; while *Widyaguneng Ringgit* cultivates artistic proficiency, communicative competence, and social sensitivity. Together, these form not only technical expertise but also nurture wisdom, self-reflection, and cultural awareness—shaping the *dalang* as a *wimba panititala*, a living embodiment of moral, spiritual, and intellectual exemplarity within society.

The contextualization of these traditional values affirms that cultural heritage remains profoundly relevant and adaptable as a transformative framework for addressing contemporary educational challenges. Thus, *Rekasedana*, *Diatmika*, and *Widyaguneng Ringgit* should be regarded as a comprehensive model of culture-based education—both transformative in its scope and applicable across broader pedagogical and intercultural contexts.

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