



Lekesan: Interdisciplinary Journal of Asia Pacific Arts

Journal homepage <http://jurnal.isi-dps.ac.id/index.php/lekesan>

TETIKESAN PRACTICAL TRAINING OF WAYANG PARWA BEBADUNGAN STYLE PERFORMANCE IN SANGGAR MAJALANGU

I Made Marajaya^{1*}, Ni Komang Sekar Marheni², I Kt. Suteja³

Puppetry Study Program Performing of Arts Faculty, Indonesian Institute of The Arts Denpasar
imademarajaya@gmail.com¹, sekarkomang65@gmail.com², iksuteja@gmail.com³

Wayang Parwa performances in the last three decades have become increasingly rare in society. This performance originates from the Mahabharata epic and is accompanied by the *Gender Wayang gamelan*, which is one of the oldest in Bali. *Wayang Parwa* is usually used as a basis for learning to become a puppeteer in formal and non-formal education. *Wayang Parwa* has many versions, and in Bali, there are four styles of *Wayang Parwa*: Bebadungan Style, Sukawati Style, Tunjung Style, and Buleleng (North Bali). One of the styles with the most favourite is the Bebadungan style, which is spread across six districts/cities in Bali, such as Tabanan, Negara, Klungkung, Bangli, Karangasem, and Denpasar City. Amidst the onslaught of technology and various other forms of entertainment in society and social media, the existence of Bebadungan-style *Wayang Parwa*, renowned for its weakness in *Tetikesan* (puppet movement), is fading away. To preserve the existence of *Wayang Parwa* Bebadungan-style performances in this era of globalization, conservative efforts are needed, namely through training. Considering that many young puppeteers today are weak in *Tetikesan* (puppet movement) in their performances of Bebadungan-style *Wayang Parwa*, it is necessary to deepen the *Tetikesan* technique. Training will be focused at the Majalangu Studio using an instructional, structured, gradual, and innovative learning method by comparing *Tetikesan* techniques with other styles of *Wayang Parwa* seen on social media. This training is expected to address public opinion that the weakness of *Wayang Parwa* Bebadungan-style performances lies in *Tetikesan*.

Keywords: Training, Tetikesan, Wayang Parwa Bebadungan Style

Received March 21, 2024; Accepted March 22, 2024; Published May 15, 2024

<https://doi.org/10.31091/lksn.v7i1.2805>

© 2023 The Author(s). Published by Pusat Penerbitan LP2MPP Institut Seni Indonesia Denpasar.

This is an open-access article under the CC BY-NC-SA license

Introduction

The artistic life of the Balinese Hindu community never stops and continues to flow from generation to generation. This is the case with the art of *wayang*, which still exists in society today, even though it has been hit and influenced by the progress of modern technology, resulting in various forms of art packaged in contemporary ways. The survival and preservation of traditional *wayang* art in this era of globalization is demonstrated by the courage of puppeteer artists who inevitably have to dare to face the influence of modern technology so that they can breathe new life into *wayang* art in Bali. The strength of the art of *wayang*, passed down from generation to generation by the Balinese Hindu community, lies in its content of noble and noble values that can be used as a mirror in everyday life. Various life values, such as Philosophical, religious, social, educational, entertainment, economic, and so on, are part and spirit of the art of *wayang* even though they have been packaged into a new face.

Until now, in Bali, we can still find various types of Wayang kulit performances, which are named based on the source of the play, such as Wayang Parwa (Epos Mahabharata), Wayang Ramayana (Epos Ramayana), Wayang Calonarang (Calonarang story), Wayang Cupak (Cupak-Gerantang story), Wayang Arja and Wayang Gambuh (panji story), Wayang Tantri (Tantri story), and Wayang Babad (chronic/kingdom stories) (Seramasara, 2007). From the explanation above, Wayang Parwa is one of the types of shadow puppet performances that still exist and are favoured by the community today. It is also one of the oldest types of shadow puppet performances in Bali, so over time, it continues to undergo innovation to meet the tastes of its supporters. One equally important aspect is that its presentation always follows the style of *Wayang* or puppetry from each region, such as Bebadungan style, Sukawati style, Tunjuk style, and Buleleng style (Marajaya, 2008; Wicaksana, 2007).

Efforts to preserve traditional shadow puppet performances in the era of globalization face numerous obstacles and challenges. This is due to the changing aesthetics of traditional shadow puppet performances due to the development of modern technology and, of course, the audience's turning to forms of shadow puppet performances with innovative styles. As a result, there has been a decline in public interest in watching traditional shadow puppet performances. In this regard, Yudabakti (2013) argues that the marginalization of traditional shadow puppet performances, especially Wayang Parwa, cannot be avoided, as technology increasingly influences the aesthetics of its presentation, especially the equipment used. The same opinion is also expressed by Seramasara (2006), stating that maintaining the traditional model of puppetry seems to experience a setback. However, if following new patterns by incorporating elements of modern technology, many aesthetic elements must be sacrificed, such as *Tetikesan*, storyline, scent base, oil lamp, and the term Wayang Parwa is no longer distinguished according to its accompanying music. Changes in equipment, such as lighting and accompanying music, can blur the identity and characteristics of traditional puppetry. However, this model is preferred by contemporary audiences. From an artistic standpoint, it appears impressive, but from a symbolic perspective, meaning is blurring, especially in the puppet's movements (*Tetikesan*). The implications of the shift from traditional shadow puppet performances to innovative ones have been a concern for many, mainly traditional puppetry artists, leading some to "nggerem" (refrain from activities). As a result, there is a stark artistic difference between traditional and innovative puppetry.

To address this issue and to preserve traditional puppetry in the era of globalization, conservative efforts are needed, one of which is training in *Tetikesan* for Wayang Parwa in the Bebadungan style. Based on the author's observations in the field, Wayang Parwa performances in the Bebadungan style do not emphasize *Tetikesan* techniques and head strikes as much as Parwa Puppetry performances in the Sukawati Gianyar style. Instead, the aesthetic elements that are highlighted are rhetorical techniques using various languages such as (1) Prose language (*gancaran*), (2) Semi-song/prose lyrical language (in Bali: *palawakya*),

and (3) Song language (tandak, bebaturan, kidung, and kakawin). The designated training location is Sanggar Majalangu, Kerobokan Village, North Kuta District, Badung Regency. This training aims to create the top model of *Tetikesan* for Wayang Parwa in the Bebadungan style and its terminology.

Research Method

Training Method

Tetikesan training at Sanggar Majalangu employs a practical *pakeliran* learning method. Education is an effort to deliver learning content by arranging interactions through learning resources that are obtained and function optimally. The choice of this method is to facilitate the delivery and mastery of material by participants. The learning method is applied and developed according to the participants' abilities in an instructional, structured, phased, and innovative manner. In addition to using the *pakeliran* practice method, innovative learning methods are also used, including recording training activities to facilitate evaluation. Using modern technology-based learning media such as mobile phones in the *pakeliran* practice learning process is an innovative step to achieving learning targets and outcomes. As stated by Gerlach and Ely in Mudhoffir (1999), media are learning resources, and broadly defined; media can be people, objects, or events that create conditions for students to acquire knowledge, skills, or attitudes potentially. The training schedule is set for every Saturday and Sunday over four months, from April to July 2023, from 18:00-21:00 WITA. Each session lasts 180 minutes and has a breakdown of activities: 20 minutes of lecture, 120 minutes of practice, 20 minutes of discussion, and 20 minutes of evaluation. Evaluations are conducted at the end of each training session, aiming for an 80% achievement rate. Evaluations are also carried out during performances or dissemination events.

Result and Discussion

Meaning of *Tetikesan*

In Balinese shadow puppet performances, movement is one of the essential components called *Tetikesan* in Java; it is called *sabetan* (Marajaya, 1994). In the Kawi-Bali Dictionary published by the Bali Province Basic Education Service, the word "tikas" means in Balinese *nyingidang* crew (a person who hides his abilities or is introspective), *nikesang dewek* (good attitude or behaviour). The same word can be found in the Javanese-Indonesian Dictionary, which means "*menikes-nikes*" (people who cover their bodies) (Mardiwarsito, 2001). Meanwhile, in the Bali-Indonesian Dictionary published by the Bali Provincial Teaching Service for the Level I Region of Bali, the word "tikas" means attitude (Panitia Penyusun Kamus Bali-Indonesia, 1978). Then, by the puppeteers in Bali, the basic morpheme "*tikes*" was modified and got the suffix "an" so that it became the word *Tetikesan*, which means knowledge or skill about *wayang* movements that must be mastered by a puppeteer in performing *wayang kulit* performances, especially in Bali. In the opinion of I Nyoman Sedana (1986), *Tetikesan* provides instructions regarding procedures/techniques for moving and determining the actions/attitudes of puppets on the screen. Thus, *Tetikesan* means a disclosure of movements, which include movement technique, form of movement, and meaning of movement, both seen from the structure of the performance and the dramatic structure.

Basics of Movement in Puppetry Art

Movement means changing places or positions, either once or many times. Movement can be developed according to types such as body movement (various movements of body parts, behaviour), walking (exercise in the form of walking together according to the rules), step movement (behaviour, lunges, tricks or tactics in deceiving, deceiving), dance (movement body, feet, hands, head, fingers, eyes, lips in rhythm with the accompanying music

(Poerwadarminta, 2003). According to John Martin in Soedarsono (1978), the standard substance of dance is movement. *Movement* is a physical experience that is the most elementary part of human life. Movement is not only found in the pulsations throughout the human body to enable humans to live but in movement, there is also the expression of all human emotional experiences.

Based on the description above, it can be understood that movement is the most elementary physical experience of human life because art is an expression. Humans can move as the highest beings and all living creatures and plants. As a developing nation, the nation of Indonesia has an awe-inspiring cultural heritage, especially in the fields of puppetry, music, and dance. Even though shadow puppet performances are not included in the dance category, the dance movements in shadow puppet performances play a vital role. It is just that dance, in the same sense, is expressed through the medium of the human body or movement, whereas in *wayang kulit* performances, it is expressed through the medium of *wayang*/puppets. Soedarsono (1978) said that the puppeteer plays an essential role in *wayang kulit* performances; he bridges the story and the audience, from the very educated to the illiterate.

Sources of Movement in Parwa Puppet Performances

Balinese dance activists have developed various types of dance movements. Balinese dance is created from multiple sources, and these movements are combined. In the form of aesthetic movement, there are several unwritten rules and norms that a Balinese dancer must follow. A prospective dancer must pay attention to these rules and standards to obtain high technical skills in his or her performance. According to tradition, Balinese dance has been passed down for hundreds of years and taught to its heirs orally from one generation to the next. If the dance expert dies, then all the rules and norms he has will almost disappear and follow the path of their owner. It is also essential to know that each expert has slightly different regulations and standards, resulting in a unique and diverse dance style.

Daily life cannot be avoided because its existence greatly influences the repertoire of Balinese dance movements. Various walking techniques, such as turning, nodding, pointing, and so on, are the primary material in Balinese dance. Of course, these movements are stylized to become beautiful dance movements. Even though all the Balinese dance movements have been recorded in the *Pagambuhan Panititalaning lontar*, as told by I Ketut Rinda in Bandem et al. (1983), the *lontar* was written by Goya and Sabda, namely two famous Gambuh dancers in Blahbatuh Village, Gianyar Regency, Bali during the reign of Dewa Agung Manggis VII (1856-1892) in Gianyar. The *lontar* implies the Balinese dance movements used in the *Gambuh* dance. These movements are adapted to the particular role that uses them. This is one of the frames of reference described to find the source of Balinese dance movements. Next, the author will present several examples of movement vocabulary, which include *agem* (posture), *tandang* (way of walking), *tangkis* (transitional movements), and *tangkep* (way of inspiration).

Various Movements in the Parwa Puppet Performance

As explained above, *Tetikesan* is a term for movement in shadow puppet performances, so it is used as an aesthetic element and benchmark for every puppeteer in playing his puppets/*wayangs*. In this case, a puppeteer must be required to have the ability to move the puppet from the beginning to the end of the performance. Moving a puppet also has rules: moving the puppet using light rays (*Wayang Peteng*) and without lights (*Wayang Lemah*). To manipulate puppets on a *kelir* (screen) using a light source, the position between the puppet and the light must be carefully considered. To achieve an ideal shadow puppet silhouette, the face of the puppet should be pressed against the surface of the *kelir* in a standing position. At the same time, the body and legs should be spaced approximately 10 cm away from the *kelir*. For seated puppets (anchored), the entire body of the puppet should be pressed against the *kelir* with the backspaced about 3 cm from the *kelir* to make the shadow appear as

if it is breathing when illuminated by the *blencong* lamp. To ensure the puppet shadows look neat and beautiful on the *kelir*, several things must be taken into account, including:

- a. Ensuring the puppet shadows properly emerge from both the right and left sides of the *kelir* horizontally.
- b. Ensure the puppet's feet touch the base of the *kelir*, which is black.
- c. Ensuring the shadows of the divine characters appear from the top right corner of the *kelir*.
- d. Ensuring the position of the puppet's hands is correct in *ngagem* (basic posture), standing, walking, and sitting, both among main characters, main characters with subordinate characters, main characters and subordinate characters with comic relief characters (*punakawan*), and among the comic relief characters themselves.
- e. Ensuring the puppet's movements match the spoken words (especially for comic and *bebondresan* characters using the *pencuntil* device).
- f. We are ensuring the position of the puppet's hands during dancing, fighting, and crying.
- g. We ensure the puppet's hands when holding weapons such as arrows, maces, chakras, etc.

Wantah Movement (Pure)

Wantah movement has yet to be refined in such a way that the movement looks standard, like movements used in everyday life, such as walking, running, flying, fighting, sleeping, crying, laughing, talking, and so on. These movements are basic in shadow puppet performances. However, these basic movements are processed to become part of the *Tetikesan*, which determines the success of the puppeteer in a *wayang kulit* performance. The movements in question are as follows.

- a. Running: This movement can be seen in the Pepeson Delem and Sangut scene, where they are seen running while dancing. Running movements can also be found in rank scenes when the enemy is chased by his opponents.
- b. Walking is a *wantah* movement seen in the *patangkalan* (deliberation) and *angkat-tangkatan* (departure) scenes.
- c. Flying is a movement used by angels who descend from Heaven.
- d. Laughter is seen when Delem and Sangut have a dialogue because they are delighted when Delem meets his lord.

Maknawi Movement (Dance)

Maknawi movements are aesthetic movements interpreted as symbols of expression in dance. The Maknawi movements or dance movements in the *wayang kulit* performance of the play Arjuna Tapa can be seen from the head, mouth, hands, body, and feet. The *Maknawi* movements used in the Bebadungan style *Wayang Parwa* performance are as follows.

- a. Head movement
 - *Ngituk* is the movement of the face quickly to the right and left. Of course, left and right movements cannot be done like human movements but by turning the puppet backwards, down, and up.
 - *Ngiler* moves the head to the right and left, then pulls it back and back to the front. This movement can be seen in the alas harum scene, where new characters come out to discuss.
 - *Ngelier* is a slightly rotating head movement to the right and left side accompanied by a twinge opposite to this movement. In shadow puppet performances, this can be done by slightly turning the face of the puppet, which is attached to the screen.
 - *Seledet* is eye movement to the right and left. The *nyeledet* (eye movement) cannot be done in shadow puppet performances like a dancer. However, the gliding movement can be done by pulling the face of the puppet slightly backwards and upwards on the screen's surface.

- *Nyegut* is the movement of the head nodding downwards, which can be seen in the main characters and the warrior Arjuna when they dance before taking their seats at the meeting.
- b. Hand movements
 - *Sekar pusuh* is the position of the finger where the tip of the thumb meets the tip of the index finger, as in sweet figures such as the fingers of Yudistira, Arjuna, Kresna, Nakula, Sahadewa, and others.
 - *Mudraswari* is the position of the middle and ring fingers brought together with the thumb by bending them, while the other fingers remain straight like the warrior figures on the Korawa side.
 - *Matetangan*, hand movements accompanied by words.
 - *Nuding* is the movement of the hand pointing in a specific direction.
 - *Nyakupbawa* is the movement of the hands in a position of worship; the palms of the hands are pressed together as when Tualen and Merdah worship their lord.
 - *Nabdab gelung* is the movement of the hands touching the bun (head covering), like the characters' movements during the *patangkalan* scene.
 - *Ngotes* is walking quickly and moving the arms slightly straightly. This movement can be seen in leaning figures and female figures.
 - *Nyeregseg ngembat* is the movement of one hand close to the breast, and the other *ngembat* is like a dance during the *rebong* scene.
 - *Metungked bangkiang* is a movement that involves turning back on the waist, as seen in the *patangkalan* scene and during the *siat* or war scene.
 - Pat the chest is the position of the right or left hand patting the chest.
 - *Nguler* is swaying body movements like the *Kayonan* dance.
 - *Segaramancuh*, *segara rupek*, *segara ngebeng*, *segara ocak*, *ngebir*, *ngubek*, *ngebeng*, and *ocak* are movement terms that come from water for the *Kayonan* dance (Widnyana, 2005)
- c. Foot movement
 - *Dedengklengan* is the foot movements of the giants of Momosimuka's troops.
 - *Ngegol* is the movement of the buttocks to the right side in a flexible and graceful rhythm with the stomping of the feet while walking like the movements of an angel.

Techniques for Moving Puppets

The technique/method of *nikesang* (moving) a puppet is adopted and carried out by a puppeteer when moving the puppet to its character and expression. Good puppet movements will produce movement images that have character and *tetuek* or expression. The most elementary tool in driving a puppet is the screen. The screen must be installed at a slight angle to the front to move the puppet effectively and efficiently. Likewise, the *blencong* light must be installed at a distance of 35 centimeters from the screen. With this tilt, the puppeteer can attach the puppet's body freely, making it easier to move the puppet. The final result of the puppet movement is the puppet's shadow, which is visible from the front of the screen. The shadows of the puppets are produced by the reflection of *blencong*/resin rays penetrating the screen made of white cloth. Nowadays, almost all innovative shadow puppet shows no longer use *blencong* as a lighting source. The puppeteers used electric lights, which can be adjusted according to the shadow's needs. Even though electric lights have been used philosophically, the traditional fire must still exist as a symbol of the *Panca Maha Bhuta*, called "*teja*". The heating element in *bhuana alit* (human body) is the metabolism in life. Likewise, in the great *bhuana* (universe), all living things, including plants, need the heating element. For this reason, a traditional fire whose light does not penetrate the screen is placed at the top of the wall, supporting an electric lamp (balloon). At least three light colors are needed in innovative puppet shows: white (neutral), red, and green.

Apart from paying attention to the lighting, especially in *wayang peteng* (night) performances, the puppeteers must pay attention to the *katik* (stalks) of the puppets starting from the body, the puppet's hands, and the stalks as tools for *pecuntil* (squeezing) the puppet's

mouth. The most important thing to do when moving a puppet is to hold the puppet stick. The puppet stick, which is generally made from cow/buffalo horns, is held with either the right or left hand. Apart from holding the stick, the puppeteer's right and left hands also hold the puppet's middle part, and the index/thumb pulls the string so that the puppet's mouth can move as if speaking. If only one puppet is being held, then the right or left hand can help move the puppet's two hands, just like the figures Arjuna and the clown. The puppet's hand movements when speaking must be in line with what he is saying because hand movements will sharpen the meaning of the words/sentences spoken. For example, when Arjuna met Kairata, they both recognized the arrow that hit the demon pig from *Niwatakwaca*. The Arjuna accused the Kairata and vice versa. Thus, *nikesang wayang* can be interpreted as an effort to move the puppet in any situation, whether when talking, dancing, fighting, and so on. It should also be noted that the *wayang's* hands cannot always be held except in certain situations, for example, when dancing or fighting. The puppet is in a sitting position; his hands are sometimes removed, or his left hand is on his waist. Likewise, when the puppeteer holds more than one puppet, the puppet's handstrings are left dangling and will not reduce the aesthetic impression of the shadow of the puppet itself. To find out how to *nikesang wayang* in the play Arjuna Tapa according to the terminology, follow the description as follows.

- a. *Nabdab Lampah* pays attention to the attitude and position of the puppet when it starts to move, taking into account the shadow of the puppet's legs so that it remains touching the black line from the bottom edge of the screen.
- b. *Nyeledet*, that is, the puppet's face is placed on the screen and then moved backwards slightly as if the puppet's eyes are turned away.
- c. *Ngelier* is the movement of the puppet's face, which is attached to the screen by twisting and turning.
- d. *Nyegut*, that is, the puppet's face is moved slightly downwards, as if the puppet's face looks bent slightly downwards.
- e. *Nabdab gelung* is the *wayang's* two hands moving upwards simultaneously with the palms and fingers rotating.
- f. *Metetangan* is the *wayang's* hands are moved as if to give certain signals and meanings.
- g. *Malpal* is the puppet's legs are moved by lifting them up and down as if the puppet is half running.
- h. *Nyasad Kelir*, that is, the face of the puppet is touched/attached to the screen, then moved to the right and left according to what is desired to produce the *tetuek* or character of each puppet.
- i. *Ngeseh Angsel* is slightly vibrated at the *kelir* to give a code to the gender *wayang* musician that, at that time, the gamelan must *nguncab* (loud sound) until it reaches the *angsel* (ending movement).
- j. *Pakipek* is moving the puppet with its face pressed against the screen, then giving it enough movement so that the position of the puppet's face shifts, changes, and turns away from its original view.
- k. *Unjuk Nyungsur* performance is placing the puppets in high and low positions, where the knights like Arjuna are in a higher position than the *punakawan*, so there appears to be a difference in position.
- l. *Jejengking* is placing the puppet's hands in a position attached to the waist.
- m. *Tegak Wayang* is demonstrating how to fix the puppet in a stationary position. For the clowns, it is considered half the body, while the kings are stuck on banana stems so that they appear full as standing people.
- n. *Pengabutan* is the technique of pulling out puppets stuck on banana stems so that they do not disturb the shadow.
- o. *Ngamping* is the technique of moving the puppet by slamming it on the screen. We can find this *wayang* movement in the *Kayonan* dance or *siat wayang*.
- p. *Ngiling* is a technique for moving the puppet by rotating it, where the end of the puppet's handle is placed on the palm, and the thumbs make a twirling movement like the *Kayonan* dance.

- q. *Kekotekan* is the technique of moving puppets using mace/arrow weapons in war scenes.
- r. *Ngabetang Senjata*, namely the technique of moving puppets with their hands holding weapons in war scenes.
- s. *Sikep ngibering manuk, jerih/undur-undur, tajen, dugalan/memogol, ngelipet*, are moves in the *siat* (war) scene (Widnyana, 2005)
- t. *Ngengkog* is the technique of moving the puppet with the movement of the buttocks. The puppet is held in a slightly tilted position so that the top of the head rests on the screen, and the buttocks are slightly away from the screen so it can be rocked back and forth gently.
- u. *Kemelan Wayang* is the technique of moving the puppet's mouth by pulling the *pecuntil* string with the thumb and forefinger.
- v. *Mekeber* is a technique for moving a puppet by removing the puppet from the top right or left end and moving it to the next end.
- w. *Menangis* or Crying is a technique of moving the puppet with the puppet bowed slightly, giving the impression that the puppet is experiencing sadness.
- x. *Gembira* or Happy is the technique of moving the puppet with the puppet's face facing slightly upwards to give the impression that the puppet is enjoying pleasure and happiness.
- y. *Pules*, namely the technique of moving the puppet in a good lying position and looking up.
- z. *Mati* or dead is the technique of moving the puppet in a lying position, either face down or face up.
- aa. *Telungkup* or Face Down is moving the puppet lying down with the backup.
- bb. *Nuding* is the technique of moving the puppet's hands in a stretched position towards the front.

Implications of Tetikesan Training in Wayang Parwa Bebadungan Style Performance

The discussion regarding *Tetikesan* training in the *Wayang Parwa Bebadungan* style performance of the Arjuna Tapa story at Sanggar Majalangu can be understood as an effort to enhance the quality of movement artistically and aesthetically to support rhetoric, language, and discourse. In principle, *Tetikesan* is a reflection of the soul or character of each character that has rarely been well-crafted by self-taught puppeteers in Bebadungan style *Wayang Parwa* performances. *Tetikesan* has a fairly broad understanding of the meaning of movement, sources of movement, varieties of movement, and techniques for moving puppets. Meanwhile, the audience assumes that *Tetikesan* is only concerned with matters related to puppet dance. Substantively, *Tetikesan* is a holistic sequence of movements in puppet performances. *Tetikesan* is one of the visual elements in puppet performances that greatly support beauty and can evoke *humor*. *Tetikesan* is accentuated by accompanying music and vice versa. Likewise, *Tetikesan* is harmoniously intertwined with accompanying music.

Tetikesan in the *Wayang Parwa* performance of the Arjuna Tapa story cannot fully replicate all the movements found in dance art. Rather, they only take several movements that are interpreted as relevant to the aesthetic needs of the performance. This is because the shape or posture of the puppet is only two-dimensional, so its movements are very limited. These limitations can be seen in movements such as; eye movements (*nyeledet, ngelier, nyerere*, and *nelik*), head movements (*mekipek, nyegut, ngangguk*) hand movements (*metetanganan*), finger movements (*mudra*), waist and buttock movements (*ngegol*), and leg movements (*gandang-gandang, malpal, and nyeregseg*). Likewise, rotating head and body movements cannot be done perfectly. This is due to the shape of the puppet, where not the entire body can be moved except for the puppet's hands and mouth. There are *wayang* characters whose hands can be moved, such as Arjuna, Keirata, *dedari*, Tualen, Merdah, Delem, and Sangut. There are also *wayang* characters who can only move one hand, like Momosimuka, and both

hands cannot be moved, like Bhatara Shiva. Meanwhile, the movement of the fingers is attached to the puppet's hands.

When compared with dance, of course, *wayang* dancing has a very different aesthetic feel. In the art of dance, all aesthetic aspects of movement can be displayed and expressed perfectly, such as; *agem*, *tandang*, *tangkis*, and *tangkep*. Therefore, it can be ascertained that a puppeteer who can dance may not necessarily be able to *nikesang* (move) the puppet well or vice versa. Bearing in mind that the tools greatly influence the puppet's movements in the puppet's body. The tools in question are the puppet's *katik* (stalk), starting from the body, hand, and *pecuntil* (puppet claws). The length of the puppet's body handle must be the ideal size for the height and low of the puppet's body so that moving the head can be done easily. Likewise, the length of the puppet hand handle must be measured with the position of the hand under the chest from the bottom end of the body handle. Apart from the body and hands of the puppet, other tools, such as the *pecuntil* which function to move (*ngemelang*) the puppet's mouth, must be considered so that the movements match the words and sentences spoken by the puppeteer. To understand the detailed implications of *Tetikesan* in the Wayang Parwa performance of *Bebadungan* style at Sanggar Majalangu, it can be explained as follows:

- a. Building character, giving a soul to each character who has a different soul, such as Arjuna, Momosimuka, Keirata, Shiva, Tualen, Merdah, Sangut, and Delem.
- b. By giving signals, the puppeteer can convey something through movement so that the audience understands it.
- c. Strengthening the accent, that is, each character speaks accompanied by hand movements.
- d. Conveying the atmosphere, namely how the movements are demonstrated, can explain the atmosphere experienced by each character, such as happy, sad, and romantic.
- e. As a joke, namely how the puppeteer can show the characters' acting through movement so that it can be interpreted as a joke by the audience.
- f. Building beauty, namely the puppeteer's efforts to show naturalistic, imaginative, emotional, dynamic, expressive, and artistic movements in building beauty. As implied in the kakawin Arjuna Wiwaha written by Mpu Kanwa (1030 AD) which states that; "*Hana nonton ringgit manangis asekel muda idepan, wus wruh towin yan waluang inukir molah ingucap, hatur ning wang tresneng wisaya malaha tarwihhkana, ri tatwanyan maya sahanabhawaning bawa siluman*"; "Some people are engrossed in watching a *wayang kulit* performance; they are sad and crying with annoyance in their hearts because they are stupid and easily absorb their thoughts, even though they know that the *wayang* is cowhide that is carved and to move and speak" (Sugriwa, 1985).

From the explanation above, it can be affirmed that the *Tetikesan* training for Wayang Parwa performances at Sanggar Majalangu generally has implications for enhancing the aesthetic value of the Wayang Parwa *Bebadungan* style performances. Compared to the previous learning methods, where *Tetikesan* learning techniques for *dalangs* in Badung were solely through observation or direct watching (learning by watching) and imitation using feelings, they are now trained using the practical *pakeliran* method, which involves guided practice and evaluation. Indeed, anyone looking to improve their skills in *Tetikesan* must continuously train, as stated by *dalang* I Wayan Nardayana (Wayang Cenk Blonk) in an interview, mentioning that if he does not handle *wayang* or perform for a month, the results of his next performance do not match those previously achieved. This is contrary to the common belief that learning *Tetikesan* is very easy and not very important. With the mastery of the *Tetikesan* technique derived from pure movements and dance movements in the Wayang Parwa *Bebadungan* style, it is hoped that it can be exemplified and become a top model by other puppeteers or future generations who are passionate about the *Bebadungan* style. Together, we acknowledge that the aesthetic nuances of the Wayang Parwa *Bebadungan* style performance, which previously did not emphasize *Tetikesan*, but after training, the results have improved because there has been a balance, harmony, and unity with other aesthetic elements such as rhetoric, language, and dialogue. This training is hoped to provide

new colours and excitement for the Wayang Parwa Bebadungan performance in the era of globalization. Similarly, through the excellent, expressive, varied, and innovative puppet movements, it is hoped that it can change the audience's mindset, making the Wayang Parwa Bebadungan performance now the best and most popular in Bali.

Obstacles and Challenges in Tetikesan Training for Wayang Parwa Bebadungan Style.

The Wayang Parwa Bebadungan style performance refers to the Wayang Parwa shows accompanied by Gender *Wayang* music, led by the puppeteer Ida Bagus Arnawa (Wayang Buduk) from Banjar Tengah, Desa Buduk, Kecamatan Mengwi, Kabupaten Badung. Before Badung split from Denpasar on February 27, 1992, the *Bebadungan* style was highly popular among the people in Denpasar, which was then an Administrative City. Puppeteers who learned to perform (*ngewayang/mendalang*) often preferred the Bebadungan style over other styles available in Bali. The *Bebadungan* style was not only favoured in Badung and Denpasar but also spread to other areas. As more puppeteers adopted the *Bebadungan* style, it gradually became less distinct. Lyrics in *Tetandakan*, such as *alas harum*, *bebaturan*, *rebong* (romantic), and *tetangisan/mesem* (sadness) among puppeteers in Badung and Denpasar became inconsistent. These differences were due to the passionate attitudes of puppeteers who preferred to use their style as a way of strengthening their identity. Similarly, *Tetikesan* remains a particular focus for puppeteers learning the *Bebadungan* style. As a visual expression, learning *Tetikesan* in the Bebadungan style cannot be achieved through audio cassette recordings used as references. The solution is that they must learn independently (autodidact) according to their abilities. This represents one of the obstacles in training due to the lack of proficient puppeteers in the field of *Tetikesan* for the Wayang Parwa Bebadungan style. A future challenge, especially for puppeteers in Badung and Denpasar, is to unify their views on enhancing skills in *Tetikesan* for *wayang* to preserve the dignity and sanctity of the Wayang Parwa Bebadungan style performance now and in the future.

Conclusion

Based on the description above, it can be concluded that *Tetikesan* plays a crucial role in enhancing the aesthetics of the Wayang Parwa Bebadungan style performance. *Tetikesan* encompasses the entire range of movements in the Wayang Parwa Bebadungan style performance, derived from both pure movements and symbolic movements. To achieve ideal *Tetikesan* results in the Wayang Parwa Bebadungan style performance of the Arjuna Tapa play, several steps must be considered, including (1) ensuring that the shadow puppets are fully visible horizontally from both the right and left sides of the screen; (2) ensuring that the puppet's feet touch the black bottom of the screen; (3) ensuring that the shadow puppets representing the gods are visible from the top right corner of the screen; (4) positioning the puppet's hands in various stances such as standing, sitting, walking, fighting, and crying; (5) positioning the puppet's hands based on their roles; (6) ensuring that the puppet's movements correspond to the words spoken, especially for characters using mouth-moving tools; and (7) handling the puppet's weapons such as arrows, spears, maces, chakras, etc., appropriately. To create an ideal shadow puppet that appears lifelike on the screen, the puppet's handsticks must be arranged properly to avoid limp-looking hands. Similarly, the technique of manipulating mouth-moving tools to control the puppet's mouth, hands, and feet must be carefully executed to convey aesthetic meaning to the audience. In the future, *Tetikesan* training needs to be enhanced to address the societal stigma that *Tetikesan* is the primary weakness in Wayang Parwa Bebadungan style performances.

References

- Bandem, I. M. (1983). *Gerak Tari Bali Laporan Penelitian* (Denpasar). Akademi Seni Tari Indonesia.
- Marajaya, I. M. (1994). *Tetikesan Sebagai Ragam Gerak dalam Pertunjukan Wayang Kulit Bali*. STSI Denpasar.
- Marajaya, I. M. (2008). Gaya Pedalangan Jawa dan Bali. *Wayang (Jurnal Ilmiah Seni Pewayangan)*, 7(1).
- Mardiwarsito, L. (2001). *Kamus bahasa Indonesia-Jawa Kuno*. Balai Pustaka.
- Mudhoffir. (1999). *Teknologi Instruksional* (Bandung). Remaja Rosdakarya.
- Panitia Penyusun Kamus Bali-Indonesia. (1978). *Kamus Bali-Indonesia*. Dinas Pengajaran, Propinsi Daerah Tingkat I Bali.
- Poerwadarminta, W. J. S. (2003). *Kamus umum Bahasa Indonesia*. Balai Pustaka.
- Sedana, I. N. (1986). *Wayang Arja Di Dusun Bona Kelod Gianyar* (ASTI Denpasar). FSP pedalangan.
- Seramasara, I. G. N. (2006). WAYANG KULIT BALI DIANTARA TRADISI DAN PERUBAHAN: SEBUAH DILEMA DAN HARAPAN DALAM PELESTARIAN SENI BUDAYA BALI. *Mudra (JURNAL SENI BUDAYA)*, 19(2).
- Seramasara, I. G. N. (2007). Seni Pertunjukan Tradisional Bali, Sebuah Renungan Sejarah. *Mudra Jurnal Seni Budaya*, 20(1).
- Soedarsono. (1978). *Pengantar Pengetahuan dan Komposisi Tari*. Akademi Seni Tari Indonesia.
- Sugriwa, I. G. B. (1985). *Ilmu Pedalangan/Pewayangan*. Yayasan Pewayangan Daerah Bali.
- Wicaksana, I. D. K. (2007). Gaya Pedalangan/Pewayangan Berbagai Daerah di Indonesia. *Wayang (Jurnal Ilmiah Seni Pewayangan)*, 7(1).
- Widnyana, I. K. (2005). PENITITALA DAN APRESIASI DALAM MENINGKATKAN KREATIVITAS SENIMAN DALANG. *Wayang (JURNAL ILMIAH SENI PEWAYANGAN)*, 4(1).
- Yudabakti, I. M. (2013). *Marginalisasi Pertunjukan Wayang Kulit Parwa di Kota Gianyar* [Disertasi Program Doktor]. Universitas Udayana.