

WACANA KRITIK SOSIAL WAYANG CĚNK BLONK, JOBLAR, DAN SIDIA

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ABSTRAK

Wayang *Cěnk Blonk*, *Joblar*, dan *Sidia* yang termasuk pertunjukan wayang kulit Bali kreasi baru dan diminati oleh masyarakat belakangan ini cukup banyak mengkomunikasikan wacana-wacana kritik sosial.

Penelitian ini bertujuan untuk membahas enam permasalahan berkenaan dengan wayang *Cěnk Blonk*, *Joblar*, dan *Sidia* yaitu: (1) eksistensi dan pe-minggiran kedudukan wayang kulit Bali, (2) Kemasan wacana kritik sosial, (3) bentuk wacana kritik sosial, (4) fungsi wacana kritik sosial, (5) sasaran dan amanat wacana kritik sosial, dan (6) tanggapan penonton terhadap wacana kritik sosial wayang *Cěnk Blonk*, *Joblar*, dan *Sidia*.

Landasan teori penelitian ini adalah teori wacana naratif, teori resepsi sastra, dan teori dekonstruksi. Penerapan teori-teori tersebut disertai dengan metode pengumpulan data: (1) observasi, (2) wawancara, (3) studi dokumen; Metode dan teknik analisis datanya, deskriptif kualitatif; dengan metode penyajian hasil penelitian formal dan informal.

Analisis bentuk wacana kritik sosial menghasilkan temuan bahwa wacana kritik sosial dapat dikomunikasikan melalui: (1) dialog antarp^{enasar}, (2) dialog *penasar* dengan ksatria, (3) dialog atman dengan dewa, (4) dialog punakawan dengan raksasa, dan (5) dialog dewa dengan raja. Kajian bentuk kebahasaannya meliputi: (1) alternatif pemilihan tata ungkapan, (2) pemakaian *paribasa Bali*, (3) pepatah bahasa Indonesia, dan (4) pelesetan lagu pop Bali. Tingkatan bahasa Bali yang digunakan: (1) *basa kasar*, (2) *basa andap*, dan (3) *basa madia*.

Analisis fungsi wacana kritik sosial menghasilkan temuan: (1) fungsi hiburan, (2) fungsi pendidikan, (3) fungsi informatif, dan (4) fungsi pelestarian budaya. Kritik sosial para dalang mencapai sasaran: (1) pemimpin, (2) masyarakat pemilih, (3) calon DPR/DPR, (4) seorang anak, (5) hakim/penegak hukum, (6) *balian* atau dukun, (7) penjudi, (8) seorang suami. dan (9) masyarakat luas lainnya. Amanat yang tersirat di dalamnya meliputi: (1) amanat kepemimpinan; (2) amanat hutang dan *yadnya* anak; (3) amanat petuah dan nasihat; (4) amanat kepribadian dan (5) amanat seni budaya. Tanggapan penonton terhadap wacana kritik sosial yang dikomunikasikan para dalang sangat positif.

Kata kunci: Wacana kritik sosial

Pengantar

Bali memiliki berbagai jenis tarian dan seni pertunjukan yang merupakan bunga-bunga budaya Bali. Salah satu di antaranya adalah seni pertunjukan wayang kulit. Bandem (1994:31) mengatakan bahwa sebagai karya seni yang bermutu tinggi, wayang kulit selalu menarik untuk dinikmati sehingga sering dijadikan bahan pembicaraan dan objek penelitian oleh para ahli, baik peneliti dari dalam maupun luar negeri. Pendapat itu menunjukkan bahwa walaupun memiliki norma dharma pewayangan yang ketat, wayang kulit tetap merupakan seni yang *adiluhur*, karena juga merupakan wahana untuk mengkomunikasikan berbagai masalah kehidupan dalam bentuk sindiran, kritikan, ejekan, petuah, pendidikan, dan juga penerangan untuk mengajak para penonton semakin cerdas memahami hakikat kehidupan di dunia ini.

Sekitar tahun 1980-an, wayang kulit Bali kurang mendapat perhatian dari masyarakat, atau fungsi hiburannya sangat melemah. Pada saat itu wayang kulit Bali hanya berfungsi sebagai pelengkap upacara keagamaan. Melihat kondisi seperti itu, para dalang yang semakin banyak lulusan pedalangan pada SMK dan ISI Denpasar, akhirnya banyak mencoba-coba mencari format pertunjukan yang disebut wayang kreasi baru dengan melakukan beberapa perubahan aparatus pertunjukannya. Mulai sekitar tahun 1990-an muncullah sejumlah dalang yang berhasil tampil beda dan pada tahun 2000-an ini tercatat tiga dalang yang cukup diminati penonton, yaitu dalang wayang *Cėnk Blonk* (Tabanan), *Joblar* (Badung), dan *Sidia* (Gianyar).

Penelitian yang berjudul “Kritik Sosial Wayang *Cėnk Blonk*, *Joblar*, dan *Sidia*” ini dilatarbelakangi oleh eksistensi wayang kulit Bali yang sejak dahulu berkedudukan sebagai seni *wali*, *bebali*, dan *balih-balihan* bagi masyarakat suku Bali (Sugriwa, 1963:7, Kayam, 1981:134; Dibia, 2004:54). Di samping sebagai media hiburan dan berfungsi ritual dalam kaitannya dengan upacara keagamaan, ungkapan para ahli yang mengatakan wayang kulit sebagai tontonan yang mengandung unsure tuntunan masih dapat dirasakan pada pertunjukan yang telah mengalami paradigma baru sekarang ini. Di sela-sela hiburan yang disajikan, para dalang masih sanggup mengedepankan unsur-unsur pendidikan dan wacana kritik sosial yang cukup menarik untuk dicermati.

Berkaitan dengan latar belakang di atas, ada lima masalah yang dikaji dalam penelitian ini, yaitu: (1) bagaimanakah eksistensi wayang kulit Bali pada era ini dan mengapa terjadi peminggiran kedudukan dan fungsi wayang kulit Bali? (2) bagaimanakah para dalang mengemas wacana kritik sosial di tengah-tengah menurunnya minat masyarakat untuk menonton wayang kulit? (3) bagaimanakah bentuk wacana kritik sosial wayang *Cėnk Blonk*, *Joblar*, dan *Sidia*? (4) fungsi apa sajakah yang dapat disimak dari wacana kritik sosial wayang *Cėnk Blonk*, *Joblar*, dan *Sidia*? dan (5) bagaimanakah sasaran dan amanat wacana kritik sosial wayang *Cėnk Blonk*, *Joblar*, dan *Sidia*?, dan (6) bagaimanakah tanggapan penonton terhadap wacana kritik sosial wayang *Cėnk Blonk*, *Joblar*, dan *Sidia*?

Berpijak dan permasalahan di atas, maka tujuan penelitian ini adalah untuk mendapatkan pemahaman yang jelas dan holistik tentang eksistensi wayang

kulit Bali dan mengetahui wacana-wacana kritik sosial yang dikomunikasikan oleh dalang wayang *Cėnk Blonk*, *Joblar*, dan *Sidia*. Lebih khusus lagi penelitian ini bertujuan untuk dapat mendeskripsikan perihal bentuk, fungsi, sasaran, amanat wacana-wacana kritik sosial, serta tanggapan penonton terhadap wacana kritik sosial wayang *Cėnk Blonk*, *Joblar*, dan *Sidia*. Hasil penelitian ini akan bermanfaat cukup positif bagi peningkatan kuantitas dan kualitas penelitian tentang wacana sastra yang berkaitan dengan seni pertunjukan wayang kulit Bali.

Konsep, dan Landasan Teori

Para sarjana yang telah pernah mengkaji pertunjukan wayang kulit Bali yaitu: Dewa Ketut Wicaksana (1977), Made Marajaya (2002), I Nyoman Sedana (2004), Wayan Dibia (2004), dan Gusti Ngurah Serama Semádi (2006). Sedangkan yang telah meneliti wayang kulit kreasi baru atau inovatif khususnya wayang *Cėnk Blonk* hanya tulisan Marajaya (2002), Diah Purnamawati (2005), dan I Dewa Made Darmawan (2005).

Konsep wayang kulit kreasi baru atau inovatif yang dimaksudkan di sini adalah pertunjukan wayang kulit Bali yang telah sanggup tampil beda, penuh dengan kreativitas dan inovasi oleh para dalangnya untuk dapat memikat kembali perhatian masyarakat. Berkenaan dengan konsep tersebutlah penulis memilih tiga wayang kulit sebagai objek penelitian ini, yaitu Wayang *Cėnk Blonk*, *Joblar*, dan *Sidia*. Pada era 2000-an, hanya tiga wayang tersebut yang terpopuler dan sanggup memikat para penonton untuk kembali menyukai tontonan wayang kulit Bali.

Wacana kririk sosial yang menjadi kata kunci penelitian ini mengandung pengertian suatu rekaman kebahasaan yang utuh sebagai akibat adanya tindak komunikasi antara tokoh-tokoh dalam lakon yang dimainkan para dalang dan kebetulan mengandung nuansa kritik. Dalam upaya membedah wacana kritik sosial tersebut, penulis menggunakan tiga landasan teori, yaitu: (1) teori wacana naratif, (2) teori resepsi sastra, dan (3) teori dekonstruksi.

Metode Penelitian

Penerapan tiga teori di atas disertai dengan metode pengumpulan data: (1) observasi, (2) wawancara, (3) studi dokumen dan kepustakaan. Metode dan teknik pengolahan data dilakukan secara deskriptif kualitatif yang meliputi kegiatan: (1) transkripsi, (2) penerjemahan, dan (3) analisis data; Selanjutnya penyajian hasil penelitian menggunakan teknik formal dan informal.

Temuan Penelitian

Temuan penelitian “Wacana Kritik Sosial Wayang *Cėnk Blonk*, *Joblar*, dan *Sidia*” ini meliputi: eksistensi wayang kulit Bali dan upaya para dalang melawan tantangan zaman., kemasan wacana kritik sosial, bentuk wacana kritik sosial, fungsi wacana kritik sosial, sasaran dan amanat wacana kritik sosial, serta tanggapan penonton terhadap wacana kritik sosial.

Eksistensi Wayang Kulit Bali

Wayang kulit Bali yang sejak masa lampau cukup eksis sebagai tari *wali*, *beballi*, dan *balih-balihan* serta banyak dikaitkan dengan upacara adat dan agama di Bali, sekitar tahun 1980-an sempat mengalami kelesuan akibat lemahnya mutu pertunjukan yang sarat dengan *pakem-pakem* tradisional. Di samping itu, arus informasi, kemajuan ilmu pengetahuan dan teknologi yang semakin mengglobal juga ikut menyebabkan lemahnya minat masyarakat untuk menonton pertunjukan wayang kulit. Namun, berkat kreativitas dan inovasi-inovasi yang dilakukan para dalang belakangan ini akhirnya sampai saat penelitian ini dilakukan wayang kulit Bali masih cukup eksis, terutama pertunjukan wayang kulit yang tergolong kreasi baru. Dalam rangka melawan tantangan globalisasi, para dalang telah berhasil mengembangkan kreativitasnya dengan melakukan inovasi-inovasi di dalam pertunjukannya. Dalang *Cėnk Blonk* dan *Joblar* misalnya, telah memodifikasi pertunjukan wayang dengan gaya pementasan sendratari serta menambah personel penabuhnya, karena telah menggunakan gong *Semarandahana*. Di samping itu, juga memperlebar kelir yang digunakan dan mengganti penggunaan lampu *belencong* dengan cahaya listrik. Sedangkan wayang *Sidia* lebih spektakuler lagi, mengubah tontonan wayang kulit menggunakan *kelir* atau layar lebar, melibatkan banyak dalang, mempertontonkan pertunjukan kaya gambar dengan menggunakan alat-alat teknologi canggih seperti LCD sehingga pertunjukannya mendekati pementasan film. *Sidia* menyebut pertunjukannya wayang kontemporer.

Wacana Kritik Sosial Wayang *Cėnk Blonk*, *Joblar*, dan *Sidia*

Telah disinggung di depan bahwa wacana kritik sosial yang dimaksudkan dalam konteks penelitian ini adalah dialog-dialog yang dikomunikasikan para dalang dan mengandung nuansa kritik sosial. Wacana kritik sosial yang dikaji dalam tulisan ini diambil dari tiga lakon yaitu lakon *Diah Gagar Mayang* (Wayang *Cėnk Blonk*), lakon *Tualėn Caru* (wayang *Joblar*), dan lakon *Dasa Nama Kerta* (Wayang *Sidia*). Kajian ini diawali dengan menyajikan sinopsis lakon-lakon yang diteliti, serta tokoh dan penokohnya. Dari situlah kemudian ditemukan bahwa wacana kritik sosial dikomunikasikan melalui: (1) dialog antarpenasar, (2) dialog *penasar* dengan ksatria, (3) dialog atman dengan dewa, (4) dialog *penasar* dengan raksasa, dan (5) dialog dewa dengan raja.

Contohnya:

53. *Tualėn* : *Klan nanang ngorin ci. Da ci ngipi nagih dadi pemimpin. Awak tamatan kejar paket A. Berat anakė dadi pemimpin.*
54. *Merdah* : *Mawinan beratė?*
55. *Tualen* : *Tetelu gegelaran anakė dadi pemipin*
56. *Merdah* : *Apa to?*
57. *Tualen* : *ilmu, amal, iman.*

Terjemahannya:

53. *Tualėn* : *Makanya ayah rewel memberitahu. Janganlah kamu mimpi mau menjadi pemimpin. Soalnya kamu kan hanya tamatan Kejar Paket A. Berat orang menjadi pemimpin.*

54. Merdah : Yang menyebabkan berat?
55. Tualen : Tiga bekal orang menjadi pemimpin
56. Merdah : Apa itu?
57. Tualen : ilmu, amal, iman.

Dialog tersebut mengkritisi pemimpin yang ternyata ada pendidikannya hanya Kejar Paket C dan setelah diverifikasi bahkan ada yang menggunakan ijazah palsu. Pada era ini, para calon pemimpin idealnya minimal lulusan S1.

Bentuk Wacana Kritik Sosial

Analisis bentuk wacana kritik sosial yang dilandasi filosofis, yang mengacu pada aspek ontologis dikaji dalam beberapa hal, yaitu: (1) bentuk kebahasaan meliputi: (a) alternatif pemilihan tata ungkapan, (b) pemakaian *paribasa* Bali, (c) pepatah bahasa Indonesia, dan (d) pelesetan lagu pop Bali. (2) *Anggah-ungguhing basa* atau tingkat-tingkatan bahasa Bali yang digunakan di dalam wacana kritik sosial, yaitu: (a) *basa kasar*, (b) *basa andap*, dan (c) *basa madia*.

Fungsi Wacana Kritik Sosial

Analisis fungsi wacana kritik sosial berdasarkan filosofis yang menyangkut aspek epistemologis untuk menjawab pertanyaan “bagaimana” menghasilkan temuan: (1) fungsi hiburan, (2) fungsi pendidikan yang meliputi; (keteladanan, anjuran atau ajakan, dan nasihat perbaikan); (3) fungsi informatif (info kepemimpinan, kasih sayang Tuhan, korupsi, pemilihan umum/pilkada, bencana alam), dan (4) fungsi pelestarian budaya.

Sasaran dan Amanat Wacana Kritik Sosial

Berdasarkan pendekatan sosiologis dengan menerapkan teori resepsi dan wacana naratif dapat disimak bahwa sasaran wacana kritik sosial wayang *Cĕnk Blonk*, *Joblar*, dan *Sidia* adalah: (1) pemimpin, (2) masyarakat pemilih, (3) calon DPR/DPR, (4) seorang anak, (5) hakim (penegak hukum), (6) *balian* (dukun), (7) penjudi, (8) seorang suami, dan (9) masyarakat luas lainnya.

Amanat yang tersirat di dalam wacana kritik sosial wayang *Cĕnk Blonk Joblar*, dan *Sidia*, yaitu: (1) amanat kepemimpinan (pemimpin sebagai pengayom masyarakat, bekal seorang pemimpin, cermat memilih pemimpin, pemimpin yang serakah, hak dan kewajiban pemimpin, berat menjadi *kelian*); (2) amanat hutang dan *yadnya* (tiga hutang anak, *yadnya* seorang anak, anak *durhaka*); (3) amanat petuah dan nasihat (petuah memilih calon isteri, perilaku selingkuh, larangan berjudi, pelestarian lingkungan); (4) amanat kepribadian (tinggi hati, pelit/kikir, selera tinggi, di bawah perintah isteri, penghormatan terhadap wanita, berpikiran positif, pengendalian diri, tenggang rasa, ceroboh, ilmu padi, rajin beryadnya, cewek matre, balas budi, lelaki hidung belang); dan (5) amanat seni budaya (mengembangkan seni budaya, Ajeg Bali, terpengaruh budaya lain).

Tanggapan Penonton terhadap Wacana Kritik Sosial

Dari hasil wawancara peneliti dengan para informan, mereka memberikan tanggapan yang positif atas munculnya pertunjukan wayang kulit kreasi baru, karena berhasil mengangkat prestise, harkat, martabat, dan gengsi pertunjukan wayang kulit Bali. Juga mereka menyetujui kreativitas dalang *Cėnk Blonk*, *Joblar*, dan *Sidia*, karena telah berhasil menampilkan pertunjukan yang berbeda dengan wayang tradisional lainnya serta masih sanggup mengkomunikasikan dialog-dialog yang mengandung nuansa hiburan dan pendidikan sehingga wayang kulit Bali tetap eksis dengan sebutan tontonan yang sekaligus menjadi tuntunan.

Simpulan

Berdasarkan temuan-temuan di atas dapatlah ditarik simpulan bahwa berkat kreativitas dan inovasi-inovasi yang diupayakan secara terencana dan bersinambungan oleh para dalang, pertunjukan wayang kulit yang sempat sepi peminat, akhirnya kembali mendapat tempat di hati para penonton. Di tengah-tengah meningkatkan kualitas dan pasaran pertunjukan wayang kulit Bali, dalang wayang *Cėnk Blonk*, *Joblar*, dan *Sidia* telah berhasil meningkatkan kualitas tontonannya yang sekaligus mengandung tuntunan.

Memperhatikan selera penonton pada era ini yang cenderung menunggu lelucon atau dagelan yang kocak dan banyak gosipnya, ternyata para dalang masih sanggup menyisipkan wacana-wacana kritik sosial yang cukup variatif dan memiliki peranan yang cukup penting bagi kehidupan bermasyarakat.

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THE SOCIAL CRITIC DISCOURSE OF *CENK BLONK, JOBLAR AND SIDIA PUPPETS*

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ABSTRACT

Cenk Blonk, Joblar and *Sidia* Puppet which belong to the new creation of Balinese leather puppet performance is recently enjoyed by people as they communicate a lot of social critic discourse.

This research is intended to discuss five problems related to *Cenk Blonk, Joblar* and *Sidia* Puppet, they are: (1) the existence and the marginalization of Balinese leather puppet, (2) the packaging of social critic discourse, (3) the form of social critic discourse, (4) the function of social critic discourse, (5) the target and purpose of social critic discourse, and (6) the audience responses to the social critic discourse.

The theoretical perspectives applied are the theory of narrative discourse, reception and deconstruction theory. The data for this study are collected by: (1) observation, (2) interview, (3) document study; the qualitative-descriptive method and techniques are used for analyzing the data and the result of the research is presented informally and formally.

The result of the analysis of the form of social critic discourse shows that the social critic discourse can be communicated through: (1) the dialogue among the *penasar*, (2) the dialogue between the *penasar* and knight, (3) the dialogue between the *atman* and god, (4) the dialogue between the servants of royalty and giants and (5) the dialogue between the god and king. The study of linguistic forms include : (1) alternative choice of expression structure, (2) the use of Balinese proverbs, (3) Indonesian proverbs, and (4) the use of Balinese pop songs 'which are being made as a joke'. The levels of Balinese used are : (1) *basa kasar* ('rude' low level), *basa andap* ('common' low level), and *basa madia* (polite level).

The analysis of the functions of the social critic discourse shows that there are four main functions : (1) the entertainment function, (2) the educational function, (3) the informative function, and (4) the cultural conservation function. The target audience of puppet masters are: (1) leaders, (2) community of voters, (3) candidates of DPR/DPR, (4) children, (5) judges/law enforcers, (6) *balian* or magicians, (7) gamblers, (8) a husband, and (9) other communities. The message implied in this social critic are about: (1) leadership; (2) debt and *yadnya* (ceremony); (3) message of advice and suggestion; (4) message of personality and (5) art and cultural message. The audience responses to the social critic discourse communicated by the puppet masters are very positive.

Key words : social critic discourse of leather puppet

Introduction

Bali has various kinds of dances and art of performance as the 'flowers' of Balinese Culture. One of them is leather puppet performance. Bandem (1994:31) said that as an art work of a high quality, leather puppet is always interesting to be enjoyed so that it is often used as the topic of discussion and object of research by experts, either by local researchers or researchers from countries. This indicates that even though it has tight *dharma* norms of puppet, the leather puppet remains to be a privilege art as it is a means of communicating various life problems in the form of satire, mockery, suggestion, education and also information to invite audience to be smarter to understand the essence of life in the world.

Around 1980s, Balinese leather puppet had attracted less attention from community or the entertainment function was very weak. At that period, Balinese leather puppet only functioned as complementary to a religious ceremony. Recognizing such condition, the puppet masters who mostly graduated from SMKI and ISI of Denpasar finally tried to find out the format of performance which is called a new creation puppet by modifying some performance apparatus. From around 1990s, there existed a number of puppet masters who were successful to perform in a different way and in 2000s, it was recorded three puppet masters who were enjoyed by the audience, they are, the puppet master of *Cenk Blonk* (Tabanan), *Joblar* (Badung) and *Sidia* (Gianyar).

The research entitled "Social Critic of *Cenk Blonk*, *Joblar* and *Sidia Puppet*" is backgrounded by the existence of Balinese leather puppet which has a position as art of *wali*, *bebali* and *balih-balihan* for Balinese since a long time ago (Sugriwa, 1963:7, Kayan, 1981:134; and Dibia, 2004:54). In addition to as an entertainment media and ritual function related to religious ceremony, the statement of the experts arguing that leather puppet as an entertainment and guidance is still felt in the performance with new paradigm at the present time. In the middle of the entertainment, the puppet masters are still able to present educational nuance and interesting social critic discourse.

In relation to the above background, there are five problems studied in this research: (1) how is the existence of Balinese leather puppet in this era and why the Balinese leather puppet is marginalized?, (2) how do the puppet masters pack social critic discourse in the decreasing community interest to watch the leather puppet?, (3) how is the social critic discourse of *Cenk Blonk*, *Joblar* and *Sidia* puppet formed?, (4) what functions can be recognized from social critic discourse of *Cenk Blonk*, *Joblar* and *Sidia* puppet?, and (5) what are the targets and messages of social critic discourse of *Cenk Blonk*, *Joblar* and *Sidia* puppet?, and (6) how do the audience respond to social critic discourse of *Cenk Blonk*, *Joblar* and *Sidia* puppet?

Based on the above problems, the objective of this research is to obtain clear and holistic understanding of the existence of Balinese leather puppet and to recognize social critic discourses expressed by the puppet masters of *Cenk Blonk*, *Joblar* and *Sidia* puppet. More specifically, the objective of this research is to describe the form, function, target, message of social critic discourses, as well as the audience response to social critic discourse of *Cenk Blonk*, *Joblar* and *Sidia* puppet. The result of the research will have positive benefit for the improvement of quality and quantity of literature discourse related to Balinese leather puppet art performance.

Concept and Theoretical Basis

Scholars who had ever studied about Balinese leather puppet art performance were Dewa Ketut Wicaksana (1977), Made Marajaya (2002), I Nyoman Sedana (2004), Wayan Dibia (2004) and Gusti Ngurah Serama Semadi (2006). While those who had research on new creation leather puppet or innovative leather puppet of *Cenk Blonk* were Marajaya (2002), Diah Purnamawati (2005) and I Dewa Made Darmawan (2005).

The concept of new creation or innovative leather puppet here is the performance of Balinese leather puppet which is considered to be differently performed, full of creativity and innovation by the puppet masters to attract attention of community. In relation to this concept, the writer has selected three leather puppets in this research, namely, *Cenk Blonk*, *Joblar* and *Sidia* puppet. In the era of 2000s, only these three leather puppets are famous and able to attract a lot of audience to enjoy Balinese leather puppet.

The Social critic discourse as the key word of this research contains the notion of a complete record of language as a result of communicative act amongst the characters in the story played by the puppet masters and by chance they contain critic nuances. In the effort to discuss these social critic discourses, the writer applies three theoretical basis, namely : (1) the theory of narrative discourse, (2) literature reception theory, and (3) deconstruction theory.

Method of Research

The application of the three theories above is supported with method of data collection: (1) observation, (2) interview, (3) document and library study. The method and technique of data analysis is undertaken through descriptive qualitative which includes : (1) transcription, (2) translation, and (3) data analysis; then the result is presented by using techniques of (1) formal and (2) informal.

Findings of Research

The findings of the research on “Social Critic Discourse of *Cenk Blonk*, *Joblar* and *Sidia* Puppet” include: the existence of Balinese leather puppet and efforts of puppet masters to response to challenge of the era, the package of social critic discourse, the form of social critic discourse, the function of social critic discourse, the target and message in social critic discourse as well as the audience response to social critic discourse.

The Existence of Balinese Leather Puppet

Balinese leather puppet which had existed since a long time ago as *wali*, *bebali* and *balih-balihan* dance as well as related to traditional and religious ceremonies in Bali, around 1980s had experienced sluggishness as result of low quality of performance which tended to contain more traditional patterns (*pakem*). In addition, information flows and advanced technology which is more global also causes the decreasing interest of community to watch leather puppet. However, because of the creativity and innovation committed by the puppet masters recently until this research is conducted, Balinese

leather puppet remains to exist, especially, leather puppets which can be categorized as innovative. In the effort to fight to the challenge of the era, the puppet masters have succeeded in developing their creativity to undertake innovation in their performance. *Cenk Blonk* and *Joblar*, for instance, have modified puppet performance by inserting *sendratari* performance style by adding gamelan players as a result of replacement of puppet gamelan with *semarandhana* gamelan. Besides, they also widen the screen used and replace belencong lamp with electric lamps. While the puppet of *Sidia* is more spectacular, leather puppet entertainment uses screen or wider screen, involving many puppet masters, performing entertainment with full of images using sophisticated equipment like LCD, therefore the performance is closely like a film performance. *Sidia* called his performance contemporary puppet.

The Social Critic Discourse of *Cenk Blonk*, *Joblar* and *Sidia* Puppet

It has been mentioned above that the social critic discourse as used in this research is a dialogue communicated by the puppet masters which contains social critics. Social critic discourses studied in this writing are taken from three titles, namely, the title of *Diah Gagar Mayang* (*Cenk Blonk* Puppet), *Tualen Caru* (*Joblar* Puppet) and *Dasa Nama Kerta* (*Sidia* Puppet). This study is initiated by presenting the synopsis of titles researched and characters as well as their characterization. From this point, then it was found that social critic discourses is communicated through: (1) dialogues amongst the servants, (2) dialogues between servants and knights, (3) dialogues between *atman* and gods, (4) dialogues between servants and giants, and (5) dialogues between gods and kings.

For examples :

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| 53. | <i>Tualen :</i> | <i>Klan nanang ngorin ci. Da ci ngipi nagih dadi pemimpin. Awak tamatan kejar Paket A. Berate nake dadi pemimpin.</i> |
| 54. | <i>Merdah:</i> | <i>Mawinan berate?</i> |
| 55. | <i>Tualen :</i> | <i>Tetelu gegelaran anake dadi pemimpin</i> |
| 56. | <i>Merdah:</i> | <i>Apa to?</i> |
| 57. | <i>Tualen :</i> | <i>Ilmu, amal, iman.</i> |

Translation :

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| 53. | <i>Tualen :</i> | That's why I tell you. Don't dream to be a leader. Because you only graduated from Package A. It's hard to be a leader. |
| 54. | <i>Merdah:</i> | Why is it hard? |
| 55. | <i>Tualen :</i> | There are three properties a leader must have. |
| 56. | <i>Merdah:</i> | What are they? |
| 57. | <i>Tualen :</i> | knowledge, dedication, good heart. |

The above dialogue criticizes leaders who the fact there are some who are only Package A graduates and even after being verified there were leaders using false diploma. Ideally, the candidate of leaders should have S1 graduate nowadays.

Form of Social Critic Discourses

The analysis of form of social critic discourse philosophically refers to the ontological aspects studied are: (1) linguistic forms which include : (a) alternative choice of expression structures, (b) the use of Balinese proverb, (c) Indonesian proverbs and (d) slippery of Balinese pop song. (2) the speech level of Balinese language used in this social critic discourse are : (a) 'rude' low level, (b) 'common' low level, (c) high middle level.

Function of Social Critic Discourses

The analysis of the functions of social critic discourse involves the epistemological aspects which are used to respond the question "how" to gain findings: (1) entertainment function, (2) educational function, which includes : (guidance, suggestion or request, and advice); (3) informative function (leadership information, love of God, corruption, public election/local election, natural disaster) and (4) cultural conservation function.

Target and Message of Social Critic Discourses

Based on the sociological approach by applying reception and narrative discourse theory, it can be found that the target of *Cenk Blonk*, *Joblar* and *Sidia* Puppet are: (1) leaders, (2) community of voters, (3) candidates of DPR/DPR, (4) children, (5) judges/law enforcers, (6) *balian* or magicians, (7) gamblers, (8) husbands, (9) other community in a wider sense.

The messages implied in the *Cenk Blonk*, *Joblar* and *Sidia* Puppet are: (a) leadership message (a leader as a community protector, the properties of a leader, smart in choosing a leader, a greedy leader, rights and obligations of a leader, it's hard to be a leader or *kelian*); (2) the message of debt and *yadnya* (three debts of a child, the *yadnya* of a child, a misconduct child); (3) the message of suggestion and advice (the suggestion how to select a wife, adultery behavior, prohibition of gambling, environment conservation); (4) the message of personality (boastful, stingy, high class needs, under control of wife, appreciation to women, positive thinking, self-control, tolerance, carelessness, 'rice' knowledge, diligent in ceremony, materialistic girl, gratitude, womanizer); and (5) the message of cultural art (developing art and culture, stabilizing Bali, being influenced by other cultures).

Audience Response to Social Critic Discourse

From the result of interview between the writer and informants, they give positive responses to the appearance of new creation leather puppet as it is successful to improve the prestigious, and dignity, as well as value of Balinese leather puppet performance. They also agree with the creativity of *Cenk Blonk*, *Joblar* and *Sidia* Puppet as they succeed in performing different performance with other tradition as well as they are capable of communicate dialogues containing entertainment and educational nuance so that Balinese leather puppet remains to exist as a performance as well as guidance.

Conclusion

Based on the above findings, it can be concluded that based on the creativity and innovation done in a well-planned manner and continuously by the puppet masters, the leather puppet performance which attracts less audience finally has a place in the heart of audience. In the midst of enchantment of quality and market of Balinese leather puppet performance, the puppet masters of *Cenk Blonk*, *Joblar* and *Sidia* Puppet have succeeded in improving the quality of performance as well as giving guidance.

Focusing on the audience taste in this era which tends to wait for jokes and gossips, the fact that the puppet masters are still able to insert variety of social critic discourse which has an important role for social life of the society.

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