

Religious Values in the *Cenk Blonk* Shadow Puppet Show

Ni Ketut Dewi Yulianti^{1*}, I Wayan Suardana¹, Wardizal¹, Ni Wayan Ardini¹,
I Komang Darmayuda¹, Ni Kadek Dwiyani¹, Agus Darma Yoga Pratama²

¹Indonesian Institute of The Arts Bali, Indonesia

²Warmadewa University, Denpasar, Indonesia

*dewiyulianti@isi-dps.ac.id

Abstract

The transformation of traditional performing arts in the digital era has opened new possibilities for transmitting religious values and moral education to younger generations who are increasingly influenced by media-driven cultural change. In this context, the *Cenk Blonk* shadow puppet show represents a contemporary adaptation of Balinese *wayang kulit* that combines humor, social criticism, and spiritual reflection, while remaining rooted in Hindu-Balinese ethical teachings. This study aims to analyze the representation of religious values and moral messages in three *Cenk Blonk* shadow puppet performances uploaded on YouTube, namely *Backing Sakti*, *Tidak Cukup Hanya Cinta*, and *Sebuah Renungan (Setan dalam Diri)*. This research employs a descriptive qualitative approach using qualitative content analysis of narrative structures, dialogues, and symbolic expressions, reinforced by semi-structured interviews with the puppeteer to strengthen contextual interpretation. The findings reveal that the performances consistently articulate key religious values, including honesty (*satya*), self-control (*dama*), tolerance, compassion, and non-violence (*ahimsā*). These values are conveyed through character contrasts, humorous satire, and symbolic conflicts that reflect contemporary socio-political, familial, and religious realities. Moral messages emphasize ethical leadership, household harmony, religious humility, and interfaith respect, presented in ways that encourage reflection rather than didactic instruction. The study concludes that *Cenk Blonk* performances function as an effective culture-based educational medium that integrates entertainment and moral reflection. Through digital dissemination on YouTube, these performances expand their pedagogical reach and demonstrate the relevance of traditional arts in strengthening contextual, inclusive, and humanistic character development in the digital era.

Keywords: Religious Values; Moral Messages; *Cenk Blonk* Shadow Puppet Show; Culture-Based Education

Introduction

Religious values are essential in shaping the cultural and spiritual identity of Indonesian society, forming one of the core foundations of national character education (Arianti et al., 2025; Hariyanti, 2020; Mazya et al., 2024). Nevertheless, modernization and digital transformation have influenced youth behavior, leading to increased concerns about the degradation of spiritual and ethical values (Permana, 2021; Novel, 2024; Tamhidah and Fauziyah, 2025). This condition encourages initiatives to revitalize cultural sources of religious values that remain relevant to contemporary social challenges.

Traditional performing arts possess a strategic role as a medium of religious and moral education through symbolic expressions, narrative persuasion, and collective involvement (Kasih and Yulianti, 2025; Yulianti and Jayantini, 2023). In the broader Indonesian cultural context, traditional art also reinforces social participation and cultural identity within the community (Wardizal et al., 2025). In Bali, shadow puppet

performances (*wayang kulit*) not only serve as entertainment but also function as transmitters of ethical and spiritual teachings embedded in cultural practices. The *Cenk Blonk* shadow puppet show by puppeteer I Wayan Nardayana represents an innovative development that blends humor, social criticism, and spiritual messages. Through digital dissemination on YouTube, this performance expands its reach to cross-generational audiences and strengthens its function as a contemporary medium for internalizing religious values (Yulianti and Marhaeni, 2021; Saputra et al., 2022).

Previous studies highlight two major aspects relevant to this research: (1) the importance of strengthening religious values as a foundation of character education (Fatimah et al., (2022); Pridayanti et al., (2022); Dahlan (2022), and (2) the role of traditional performing arts as transformative cultural media that support moral development and social harmony (Handoko, 2023; Hutabarat, 2023; Lubis and Sianipar, 2022; Pamuji, 2025). However, existing research has not specifically examined how religious values and moral messages are represented in *Cenk Blonk* shadow puppet performances, especially in the context of their accessibility and influence through digital platforms such as YouTube. Therefore, this study aims to address the identified research gap by analyzing the representation of religious values and the articulation of moral messages in three *Cenk Blonk* shadow puppet performances uploaded on YouTube. The findings are expected to reinforce the relevance of traditional arts as cultural media for strengthening contextual, humanistic, and reflective religious character education in the digital era, while providing conceptual insights into the integration of cultural wisdom within contemporary educational strategies.

Method

This study employed a descriptive qualitative research design with an interpretative approach to examine the representation of religious values and moral messages in *Cenk Blonk* shadow puppet performances. The data sources consisted of three *Cenk Blonk* performances uploaded on the official YouTube channel in 2020, namely *Backing Sakti* (Series 56), *Tidak Cukup Hanya Cinta* (Series 57), and *Sebuah Renungan: Setan dalam Diri* (Series 59), which were selected purposively based on their thematic relevance to leadership ethics, family values, and religious humility within Hindu-Balinese ethical contexts. The informant in this study was the puppeteer, Jro Mangku Dalang I Wayan Nardayana, selected through purposive sampling due to his role as the creator and performer of the works. The research instruments included an observation and documentation guide for analyzing video content, a transcription sheet for dialogues and narrative segments, and an interview guideline for semi-structured interviews. Data were collected through video observation and transcription, documentation of narrative and symbolic elements, and semi-structured interviews. Data analysis was conducted through data reduction, thematic categorization of religious values and moral messages, and interpretative analysis using hermeneutic and *verstehen* techniques, followed by inductive-deductive synthesis to formulate thematic conclusions. The interview data were used primarily for contextual validation and interpretative reinforcement; therefore, they were not visualized as a separate analytical stage in the flowchart. Data credibility was ensured through triangulation of data sources and analytical techniques, as well as researcher reflexivity to minimize interpretive bias.

Results and Discussion

In accordance with the purpose of this article, this section outlines two main topics, namely the representation of religious values in the *Cenk Blonk* shadow puppet show and the moral messages contained in the *Cenk Blonk* shadow puppet show.

1. Representation of Religious Values in *Cenk Blonk* Shadow Puppet Show

Cenk Blonk shadow puppet performances have undergone a transformation into a medium of communication that not only serves as entertainment but also conveys educational and moral messages, particularly those related to religious values. This aligns with the study by Saputra et al., (2022) which demonstrates that *Cenk Blonk* performances employ humorous discourse and linguistic creativity as effective tools for engaging audiences while transmitting cultural and educational content. Through its narrative structure, characters, and dramatic conflicts, the performance consistently incorporates moral and spiritual teachings that are contextually relevant to modern society.

This study examines three *Cenk Blonk* shadow puppet show published through the official YouTube channel, namely *Backing Sakti*, *Tidak Cukup Hanya Cinta*, and *Sebuah Renungan (Setan dalam Diri)*, as representations of works that contain religious dimensions, both implicitly and explicitly. Based on repeated viewing and transcription of the three selected performances, the analysis identified recurring narrative patterns in which religious values were articulated either explicitly through dialogue or implicitly through symbolic action and character conflict.

These representations predominantly appear within socio-political narratives, family and household interactions, and socio-religious reflections related to tolerance and self-control. The findings indicate that religious values in *Cenk Blonk* performances are embedded within narrative flow and character dynamics rather than presented as isolated moral statements, a pattern that resonates with studies on *wayang* traditions which demonstrate that moral messages are primarily conveyed through narrative structure, symbolic interaction, and contextual storytelling rather than explicit moral didactics (Nay and Islam, 2025).



Figure 2. *Cenk Blonk* Shadow Puppet Show *Backing Sakti*

(Source: Screenshot From *Wayang Cenk Blonk* YouTube Channel, 2023)

a. Honesty And *Satya* in Social and Political Contexts

One of the prominent religious values in the three *Cenk Blonk* shadow puppet show is honesty and trustworthiness. The protagonists are consistently portrayed as defending the truth and rejecting all forms of cheating. In the play *Backing Sakti*, for example, the leader is portrayed as a figure who rejects corruption and nepotism and upholds the trust placed in him by the people. This performance addresses contemporary issues such as regional head elections (*pilkada*) and their associated problems, including the need for candidates to secure support or backing.

The narrative contains a profound reflection that every candidate must be prepared to accept defeat, no matter how strong their support is, because in a competition there will always be winners and losers. It also emphasizes that candidates often rely on collective strength and financial resources to win. Amid the euphoria of the democratic process, money is depicted as a dominant force that can expedite all matters and influence the direction of power. This social critique subtly underscores the importance of integrity and

honesty in leadership, which aligns with religious teachings on the values of *satya* (truthfulness) and *dharma* (truth). These values form the spiritual foundation that reinforces a devout attitude in social and political life (Sudiani et al., 2025; Hartaka, 2025).

The qualitative analysis of *Backing Sakti* shows that the value of *satya* (truthfulness) is consistently represented through narrative situations involving leadership decisions, public accountability, and responses to political pressure. These values are conveyed through dialogues that reject dishonest practices and criticize transactional politics, especially in scenes reflecting electoral competition (*pilkada*). Symbolically, the leader's narrative positioning as a figure who refuses corrupt offers functions as a moral marker of integrity, framing honesty as a collective ethical responsibility in socio-political life, a pattern that resonates with broader studies on *wayang* which emphasize ethical leadership, moral accountability, and truthfulness as core values in socio-political narratives (Lestari and Bustam, 2022).



Figure 3. *Cenk Blonk* Shadow Puppet Show *Tidak Cukup Hanya Cinta*
(Source: Screenshot From *Wayang Cenk Blonk* YouTube Channel, 2023)

b. Family Integrity and Household Harmony Values

The value of honesty as the foundation for building healthy relationships is also explicitly raised in one of the dialogue scenes. One of the dialogue quotes from the *Cenk Blonk* shadow puppet show in the play *Tidak Cukup Hanya Cinta* (*Love Alone Is Not Enough*) conveys the message about the importance of honesty in building relationships: “Honesty is very important. Don't keep secrets from your partner, because they should be the first to know everything about you, and vice versa.” This message is reinforced with a warning that without honesty, “do not expect your household to be strong and stable.”

This expression explicitly represents the value of *satya* (honesty), which is highly revered in Balinese Hindu teachings. As emphasized by Subawa (2025) *satya* constitutes one of the core principles in Hindu character education, forming a spiritual and moral foundation that guides ethical behavior and social harmony. Honesty in social relationships, especially within family bonds, is not only an ethical principle but also a spiritual foundation believed to maintain harmony and the sustainability of shared life. The representation of the value of *satya* in this performance demonstrates that traditional art serves as an educational and spiritual medium in fostering positive character development (Putri et al., 2025).

Analysis of *Tidak Cukup Hanya Cinta* indicates that values of honesty, open communication, and shared responsibility are conveyed through everyday dialogic interactions between marital partners. Moral guidance emerges naturally within domestic conversations rather than through explicit religious instruction, emphasizing that household harmony is constructed through transparency, mutual understanding, and emotional openness. This representation positions family ethics as lived moral practices embedded in daily interaction, a pattern consistent with studies that identify *wayang kulit*

as an effective medium of moral education through narrative dialogue and relational experience rather than didactic moralization (Trihapsari et al., 2025; Sumarsih et al., 2025).



Figure 4. *Cenk Blonk* Shadow Puppet Show *Sebuah Renungan (Setan dalam Diri)*
(Source: Screenshot From *Wayang Cenk Blonk* YouTube Channel, 2023)

c. Self-Control, Tolerance, and *Ahimsā* in Socio-Religious Life

On the other hand, the play *Sebuah Renungan (Setan dalam Diri)* deeply explores religious values such as self-control, inner reflection, and repentance. This play emphasizes that the greatest temptation does not always come from outside, but rather arises from within the human being himself. In this context, humans are portrayed as figures who create “demons” within themselves when they begin to pit the teachings of one religion against another, thereby triggering conflict and division. This play delivers a sharp critique of today's socio-religious reality, where religion is often used as a tool to justify attacks and blasphemy, even among fellow believers of the same religion.

Rather than serving as a path to love and peace, religious teachings are instead distorted to legitimize intolerant attitudes, narrow-minded fanaticism, and symbolic violence. The phenomenon of possession depicted in this play serves as a metaphor for the loss of spiritual control due to the dominance of ego and dogma that blind the conscience. Humans are depicted as busy debating religion but forgetting the essence of God Himself. Values such as compassion, tolerance, and respect for differences are explicitly conveyed as the core of religious teachings.

This aligns with Dahlan's (2022) perspective, which emphasizes the importance of internalizing religious values to cultivate an inclusive, reflective, and ethical religious character. This play invites the audience to reflect on the true nature of religion, not as a tool for domination or division, but as a path toward inner peace and closeness to God. This idea aligns with efforts to build an inclusive and humanistic religious identity within the context of a pluralistic society (Heriyanti et al., 2025). The play *Sebuah Renungan (Setan dalam Diri)* makes a significant contribution to fostering a reflective and soothing religious consciousness.

In *Sebuah Renungan (Setan dalam Diri)*, religious values related to self-control (*dama*), tolerance, and non-violence (*ahimsā*) are represented through metaphorical scenes of possession and internal conflict. The figure of the “demon” symbolizes uncontrolled ego and rigid dogmatism, illustrating how religious discourse may be distorted into intolerance when spiritual restraint is absent. Through this symbolic narrative strategy, the performance emphasizes self-reflection and emotional regulation as essential virtues in pluralistic socio-religious life, a pattern that resonates with broader studies on *wayang* and religious art which identify symbolic conflict and internal struggle as key mechanisms for moral reflection and ethical awareness across religious traditions (Pradipa et al., 2024; Firzanah, et al., 2025).

These religious values are conveyed not in a didactic or patronizing manner, but through humor, drama, and strong cultural symbolism that make the messages more accessible and emotionally engaging. The humorous dialogues and dramatized conflicts serve not only as entertainment but also as moral reflections that guide the audience toward self-awareness and ethical contemplation. This approach reflects the Balinese philosophical view that *dharma* (righteousness) can be communicated through *lila* (play), where enjoyment and enlightenment coexist in artistic expression.

Such integration of entertainment and education exemplifies how local wisdom can transform art into a medium of spiritual instruction. This is consistent with the views of Kasih and Yulianti (2025), who argue that traditional performing arts possess a profound symbolic power to convey transcendental meanings in an aesthetic and communicative manner. In this context, the *Cenk Blonk* shadow puppet show can be understood as an artistic synthesis that not only preserves cultural heritage but also performs an educational function by internalizing religious and moral values in a contextual and engaging way.

Insights from the puppeteer interview confirm that humorous dialogue and satire are intentionally designed as communicative strategies to deliver ethical reflection in an enjoyable manner. According to Nardayana, humor helps audiences to accept moral criticism without feeling judged, while symbolic conflicts among characters encourage deeper contemplation of religious principles such as *satya* (truthfulness), *dama* (self-control), and *ahimsā* (non-harm). This aligns with the view that *dharma* can be communicated through *lila* (play), allowing spiritual meaning to emerge through aesthetic experience. These findings are consistent with Yulianti et al., (2024) who show that symbolic artistic expression in Balinese performing arts can effectively strengthen character education through emotionally engaging narratives. Insights from the interview with the puppeteer support these analytical findings, particularly regarding the intentional use of humor and satire as communicative strategies for ethical reflection. According to Nardayana, moral criticism is deliberately embedded in comedic dialogue to reduce audience resistance and encourage self-awareness. Symbolic conflicts and exaggerated character traits are designed to stimulate ethical contemplation without producing a sense of moral judgment, reinforcing the role of affective engagement in the transmission of religious values. This interview-based insight is consistent with studies on traditional theater and *wayang*, which highlight humor and dramaturgical exaggeration as effective means of conveying moral messages through affective and reflective engagement rather than didactic instruction (Dhony et al., 2025; Yulistio and Nugroho, 2024).

Based on the three performances, the religious values represented in *Cenk Blonk* demonstrate a coherent ethical framework rooted in Hindu-Balinese teachings. *Satya* (truthfulness) is emphasized in socio-political contexts, household relations highlight harmony through honesty and shared responsibility, while *dama* (self-control) and tolerance contribute to a reflective understanding of religious humility. These values are aesthetically communicated through humor, satire, symbolic embodiment, and digital dissemination, enabling audiences to engage with moral concepts in accessible ways. This interpretation reinforces earlier studies stating that traditional performing arts operate as pedagogical tools that articulate religious values and social reflection in contemporary contexts (Saputra et al., 2022; Kasih and Yulianti, 2025; Heriyanti et al., 2025).

2. Moral Messages in *Cenk Blonk* Shadow Puppet Show

The *Cenk Blonk* performances communicate moral teachings that are relevant to contemporary social life. Unlike didactic preaching, these moral reflections emerge through contextual storytelling, satire, and character dynamics that encourage audiences to evaluate their daily behavior. In this regard, *wayang* serves as a medium of character

formation that integrates aesthetic experience with ethical reflection (D'Olimpio et al., 2022; Dhony et al., 2025). Based on qualitative content analysis of the three selected performances, moral messages are articulated through narrative progression, character interaction, and symbolic consequences that guide audience interpretation. These moral messages emerge from everyday social situations depicted in the performances, allowing ethical reflection to develop organically through conflict resolution, satire, and dialogic exchange. Rather than being delivered as explicit moral instruction, ethical meanings are constructed through narrative cause-and-effect relationships that invite audiences to evaluate actions, intentions, and responsibilities within familiar social contexts.

a. Ethical Leadership and Public Responsibility

In *Backing Sakti*, moral messages are directed toward political behavior and civic ethics. The narrative criticizes corrupt practices, nepotism, and abuse of power while promoting sincerity, fairness, and accountability. These teachings align with the Hindu concept of *dharma* which emphasizes that leaders must protect truth and justice through example, not rhetoric. Nardayana explained in the interview that satire is intentionally used to challenge unethical political attitudes without provoking hostility. This reinforces the principle that humor can operate as a reflective tool for strengthening ethical citizenship (Hayati and Susatya, 2020; Mastur et al., 2025). Observational analysis of *Backing Sakti* indicates that moral messages related to ethical leadership are conveyed through scenes that contrast responsible authority with opportunistic behavior.

Leadership is evaluated not through verbal claims but through concrete narrative outcomes, in which characters who abuse power are subjected to ridicule or moral consequence, while those who uphold fairness and accountability are positioned as legitimate moral exemplars. From the perspective of *wayang* studies, such narrative patterns reflect the function of *wayang* as a medium of moral education and ethical leadership that emphasizes a balance between power, responsibility, and human values, as highlighted by (Lestari and Bustam, 2022; Yasa, 2022).

b. Marital Harmony and Shared Responsibility in Family Life

In *Tidak Cukup Hanya Cinta*, moral values center on family ethics. Honesty, communication, mutual respect, and emotional openness are presented as the foundation of marital sustainability. These principles correspond to *tat twam asi* as a relational ethic that urges individuals to see others as part of themselves. The story situates household conflict as a moral test requiring cooperation and empathy, drawing audiences to recognize that marriage is an arena for practicing responsibility and care (Carlson et al., 2020; Johnson et al., 2022).

Analysis of *Tidak Cukup Hanya Cinta* shows that moral messages concerning marital harmony are embedded in everyday domestic interactions rather than dramatic conflict alone. Dialogues emphasize mutual listening, emotional openness, and shared responsibility as practical ethical responses to household tension. Through this narrative framing, marriage is presented as a moral space where ethical values such as care, empathy, and accountability are continuously negotiated in daily life, rather than resolved through authority or dominance (Yulistio and Nugroho, 2024).

c. Religious Tolerance, Humanity, and Self-Introspection

The performance *Sebuah Renungan (Setan dalam Diri)* critiques religious arrogance and identity-based hostility. The message emphasizes humility, compassion, and pluralistic coexistence in accordance with *ahimsā* and universal love in Hindu teachings. The puppeteer states that the “demon within” symbolizes ego and intolerance that distort religion’s essence. Such dramatization encourages reflective awareness that spirituality requires controlling destructive emotions for communal harmony (Lubis and Sianipar, 2022; Pamuji, 2025).

In *Sebuah Renungan (Setan dalam Diri)*, moral messages are conveyed through introspective narrative structures that emphasize personal responsibility for ethical failure. The symbolic portrayal of the “demon within” functions as a moral reminder that intolerance and hostility originate from uncontrolled ego rather than external threat. Through internal conflict and reflective dialogue, the performance frames moral awareness as a process of self-regulation and emotional discipline necessary for maintaining social harmony in pluralistic communities (Yulistio and Nugroho, 2024; Sumarsih et al., 2025).

d. Artistic Strategies For Moral Internalization

Across the three performances, humor, symbolic conflicts, and realistic dialogue function as narrative strategies that transform moral teachings into meaningful audience experiences. This aligns with the view that traditional Balinese shadow puppet performances carry ritual and educational functions in transmitting spiritual values to the community (Sugita and Pastika, 2022). Digital dissemination through YouTube expands their reach to younger generations, demonstrating the adaptability of traditional art as a moral education medium in contemporary society (Saptono et al., 2024; Sahid et al., 2025). These strategies show that ethical transformation can emerge from enjoyment and reflection simultaneously. Insights from the semi-structured interview with the puppeteer further substantiate these analytical findings, particularly regarding the intentional use of humor and narrative exaggeration as strategies for moral communication. Nardayana explained that moral messages in *Cenk Blonk* performances are deliberately embedded within humorous dialogue and symbolic conflict so that ethical reflection emerges through audience laughter and recognition rather than direct moral instruction. Humor and satire are designed to reduce resistance and invite audiences to reflect on their own attitudes and behavior without feeling judged.

This finding is consistent with recent studies on traditional theater and *wayang* as media for moral and character education. Research on Dulmuluk theater demonstrates that dramaturgical structure, exaggerated characterization, and narrative conflict play a significant role in integrating moral values and fostering ethical awareness through performative experience (Dhony et al., 2025). Similarly, studies on *wayang kulit* highlight that humor, symbolic dialogue, and character interaction, particularly in sections involving comic or reflective figures, function as effective vehicles for conveying moral messages and social criticism in an accessible manner (Yulistio and Nugroho, 2024).

Furthermore, analysis of moral values in classical *wayang* narratives confirms that ethical teachings are embedded within storyline development and character dynamics rather than delivered through explicit moral instruction (Sumarsih et al., 2025). Taken together, these studies reinforce the interpretation that moral messages in *Cenk Blonk* performances are constructed through participatory and experiential meaning-making, integrating aesthetic enjoyment with ethical contemplation.

The findings indicate that *Cenk Blonk* conveys moral messages through thematically grounded narratives that address leadership ethics, family responsibility, and religious tolerance. By integrating *dharma*-based values with humor and social critique, the performances enable moral internalization in a relevant and emotionally resonant manner. Thus, *Cenk Blonk* demonstrates the sustainability of *wayang* as a cultural instrument for promoting ethical consciousness in the digital era.

Conclusion

This study concludes that the *Cenk Blonk* shadow puppet show represents key religious values such as honesty, self-control, tolerance, and compassion, which are communicated through contextual storytelling, humor, symbolic expression, and digital dissemination. These narrative strategies enable audiences to internalize moral teachings

in ways that are enjoyable, reflective, and relevant to everyday life. The findings reinforce that traditional art can serve a dual function as cultural preservation and as an instrument for strengthening contextual, humanistic, and reflective character education. Practically, the digital adaptation of *Cenk Blonk* offers opportunities for integrating character education into school curricula and community cultural programs to support the development of ethical awareness in the younger generation.

References

- Arianti, L., Sagila, M., & Yulia, A. I. (2025). Peran Agama Dalam Pembentukan Identitas Budaya Masyarakat Lokal: Kajian Literatur Sistematis. *KHAZANAH: Jurnal Studi Ilmu Agama, Sosial Dan Kebudayaan*, 1(1), 41-50.
- Carlson, D. L., Miller, A. J., & Rudd, S. (2020). Division Of Housework, Communication, And Couples' Relationship Satisfaction. *Socius*, 6, (2378023120924805.).
- D'Olimpio, L., Paris, P., & Thompson, A. P. (2022). *Educating Character Through The Arts*. Taylor & Francis.
- Dahlan, M. Z. (2022). Internalisasi Nilai-Nilai Agama Dalam Membentuk Karakter Religius Siswa. *Scaffolding: Jurnal Pendidikan Islam Dan Multikulturalisme*, 4(3), 335-348.
- Dhony, N. N. A., Wadiyo, W., Sahid, N., & Cahyono, A. (2025a). Instilling Moral Values through Dulmuluk Theater: A Qualitative Study on Character Education in Middle School Students. *KONSELOR*, 14(2), 159-171.
- Dhony, N. N. A., Wadiyo, W., Sahid, N., & Cahyono, A. (2025). Integration Moral Values Through Dramaturgy In Dulmuluk Theater: A Study On Its Educational Impact. *Journal of Education Culture and Society*, 16(2), 757-776.
- Fatimah, S., Eliyanto, E., & Huda, A. N. (2022). Internalisasi Nilai-Nilai Religius Melalui Blended Learning. *Alhamra: Jurnal Studi Islam*, 3(2), 169-179.
- Firzanah, L. N., Aulia, L. S., Nurzahra, L. S., & Aziz, A. (2025). Refleksi Nilai-Nilai Akhlak Dalam Karya Seni Islam Wayang Kulit. *Menulis: Jurnal Penelitian Nusantara*, 1(11), 57-62.
- Handoko, Y. H. Y. (2023). Disiplin Dan Nilai-Nilai Religius Dalam Membentuk Perilaku Tangguh Dan Tanggung Jawab. *Indonesian Journal of Islamic Religious Education*, 1(2), 201-212.
- Hariyanti, T. (2020). Pancasila As The Cultural Traits For Indonesian National Religious Identity In The Era Of Globalization. *EduLite: Journal of English Education, Literature and Culture*, 5(2), 359-368.
- Hartaka, I. M. (2025). Integrasi Nilai-Nilai Dharma Agama Dan Dharma Negara Dalam Tradisi Upacara Hindu Di Bali. *Jurnal Penelitian Agama Hindu*, 9(3), 149-165.
- Hayati, F. N., & Susatya, E. (2020). Strengthening of Religious Character Education Based on School Culture in the Indonesian Secondary School. *European Educational Researcher*, 3(3), 87-100.
- Heriyanti, K., Triguna, I. B. G. Y., & Wirawan, I. G. B. (2025). Rekonstruksi Toleransi Beragama Umat Hindu dan Islam di Desa Tembok Kecamatan Tejakula Kabupaten Buleleng. *Jurnal Penelitian Agama Hindu*, 9(3), 31-42.
- Johnson, M. D., Lavner, J. A., Mund, M., Zemp, M., Stanley, S. M., Neyer, F. J., & Grob, A. (2022). Within-Couple Associations Between Communication And Relationship Satisfaction Over Time. *Personality and Social Psychology Bulletin*, 48(4), 534-549.

- Kasih, N. N., & Yulianti, N. K. D. (2025). Aesthetic Interpretation Of Waruna Symbolism In The Colossal Dance Performance Waruna Rakta Samasta. *International Journal of Visual and Performing Arts*, 7(1).
- Lestari, A. T., & Bustam, B. M. R. (2022). Nilai-Nilai Pendidikan Dalam Kisah Pewayangan Dewa Ruci. *Al-Hasanah: Jurnal Pendidikan Agama Islam*, 7(1), 1-16.
- Lubis, S. I., & Sianipar, A. (2022). How Religious Tolerance Can Emerge Among Religious People: An Investigation On The Roles Of Intellectual Humility, Cognitive Flexibility, And Trait Aggressiveness. *Asian Journal of Social Psychology*, 25(2), 276-287.
- Mastur, A. S. R., Rinojati, M. U., & Fathya, V. N. (2025). Examination Of Ethics In Public Service: An Indonesian Perspective. *Public Administration Quarterly*, 50(1), 56-82.
- Mazya, T. M., Ridho, K., & Irfani, A. (2024). Religious And Cultural Diversity In Indonesia: Dynamics Of Acceptance And Conflict In A Multidimensional Perspective. *International Journal of Current Science Research and Review*, 7(7), 4932-4945.
- Nay, D. S. U., & Islam, A. F. F. (2025). Analisis Isi Pesan Moral Wayang Golek “Rahwana Pejah” Di Channel Dian Records. *Journal Sains Student Research*, 3(5), 194-212.
- Novel, N. (2024). Peran Etika Keilmuan Untuk Meminimalisir Degradasi Moral Dalam Perkembangan Teknologi. *Innovative: Journal of Social Science Research*, 4(2), 1628-1637.
- Pamuji, S. (2025). Religious Tolerance in Pluralistic Societies: Challenges, Strategies and Social Impacts. *Asian Journal of Education and Social Studies*, 51(5), 227-235.
- Permana, I. D. G. D. (2021). Degradasi Etika Dan Moral Sebagai Problematika Generasi Milenial. *Guna Widya: Jurnal Pendidikan Hindu*, 8(1), 46-64.
- Pradipa, R., Syafitri, L. N. H., & Nasruddin, M. (2024). Nilai Filosofis Dalam Kesenian Wayang Kulit Bagi Pembentukan Identitas Kultural Generasi Z Muslim Indonesia. *Ulumuddin: Jurnal Ilmu-Ilmu Keislaman*, 14(1), 13-26.
- Pridayanti, E. A., Andrasari, A. N., & Kurino, Y. D. (2022). Urgensi Penguatan Nilai-Nilai Religius Terhadap Karakter Anak SD. *Journal of Innovation in Primary Education*, 1(1), 40-47.
- Putri, N. M. W., Sudewa, I. K., & Udayana, I. N. (2025). Poliandri Sebuah Refleksi Ajaran Bhakti dan Śraddhā dalam Kakawin Kreṣṇā Pancawiwāha. *Jurnal Penelitian Agama Hindu*, 9(1), 132-146.
- Sahid, N., Sukistono, D., Arisona, N., Lephen, P., Sathotho, S. F., & Wibono, J. C. (2025). Penciptaan Wayang Beber Kontemporer Sang Jendral dan Relevansinya Bagi Pendidikan Karakter. *Panggung*, 35(1), 1-24.
- Saptono, S., Santosa, H., & Sutirtha, I. W. (2024). Struktur Musik Iringan Tari Puspanjali. *Panggung*, 34(1), 58-69.
- Saputra, G. W. A., Mbete, A. M., & Muliana, I. N. (2022). Humor Discourse in Art Performances of Shadow Puppets Cenk Blonk. *Austronesian: Journal of Language Science & Literature*, 1(2), 56-73.
- Subawa, P. (2025). Model Penanaman Nilai Karakter Hindu Melalui Participatory Action Research (PAR) Pada Mahasiswa Pendidikan Agama Hindu STAHN Mpu Kuturan Singaraja. *Jurnal Penelitian Agama Hindu*, 9(4), 22-37.
- Sudiani, N. N., Saklit, I. W., Dewi, D. S. U., & Meysa, J. (2025). Gending Meong-Meong Sebagai Media Penanaman Nilai-Nilai Kejujuran Pada Anak Usia Dini Di PAUD Dewi Srikandi Lestari. *Jurnal Penelitian Agama Hindu*, 9(2), 154-172.

- Sugita, I. W., & Pastika, I. G. T. (2022). Fungsi Seni Pertunjukan Wayang Kulit Bali Lakon Bhima Swarga dalam Upacara Yadnya. *Jurnal Penelitian Agama Hindu*, 9843, 139-151.
- Sumarsih, R. R., Rochimansyah, R., & Setyowati, H. (2025). Moral values in the Wayang Kulit Story Palasara Rabi by Ki Roesmadi. *Jurnal Ilmu Bahasa, Sastra Dan Pengajarannya*, 4(2), 107-124.
- Tamhidah, M. A. R., & Fauziyah, N. (2025). Menerapkan Nilai Keikhlasan Dalam Tasawuf: Strategi Untuk Mencegah Degradasi Moral Di Era Modern. *Inovasi Pendidikan Nusantara*, 6(1).
- Trihapsari, S. A., Darajat, A. H., & Zami, Q. A. (2025). Wayang Kulit Sebagai Media Pendidikan Moral Untuk Generasi Muda (Studi Pada Dalang Senior Ki Sukron Suwondo). *Transgenera: Jurnal Ilmu Sosial, Politik, Dan Humaniora*, 2(2), 87-93.
- Wardizal, W., Hendro, D., Yulianti, N. K. D., Yulinis, Y., Mawan, I. G., & Putra, I. M. D. A. (2025). The Customs Of Matrilineal Kinship: Its Implications On Women's Involvement In Arts Activities In Minangkabau. *Linguistics and Culture Review*, 9(1), 70-84.
- Yasa, I. M. A. (2022). Nilai-Nilai Pendidikan Agama Hindu Dalam Pagelaran Wayang Kulit Pada Tumpek Wayang. *Padma Sari: Jurnal Ilmu Pendidikan*, 2(1), 39-50.
- Yulianti, D., Kasih, N. N., & Sumerjana, I. K. (2024). Character Education of a Leader in the Dance Theatre "The Mercy of Durga Devi". *Yavana Bhasha: Journal of English Language Education*, 7(1), 47-53.
- Yulianti, N. K. D., & Jayantini, I. G. A. S. R. (2023). Textual Metafunction of Cynicism in Srimad Bhagavatam and Its Translation Into Indonesian. *Journal of Language Teaching and Research*, 14(5), 1244-1254.
- Yulianti, N. K. D., & Marhaeni, N. K. S. (2021). Analisis Nilai Estetika Pertunjukan Wayang Kulit Cenk Blonk Dalam Lakon "Tidak Cukup Hanya Cinta". *Panggung*, 31(2).
- Yulistio, D., & Nugroho, A. (2024). Kajian Pesan Dan Nilai-Nilai Budaya Pada Bagian Punakawan Cerita Wayang Kulit. *Silampari Bisa: Jurnal Penelitian Pendidikan Bahasa Indonesia, Daerah, Dan Asing*, 7(2), 71-91.