



Unveiling the aesthetic connection: Balinese wayang characters and the “prodigal son” bible story



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ABSTRACT

The Prodigal Son, a well-known biblical parable cherished by children, has never been depicted using Balinese wayang, presenting an opportunity for cultural enrichment. This research aims to select appropriate Balinese wayang characters for the Bible story "The Lost Child." The motivation behind this study is to bridge the gap between the Western visual style often associated with biblical depictions and the captivating Balinese wayang tradition, rekindling children's interest and appreciation for the narrative. The qualitative research method utilizes Thomas Aquinas' Christian theoretical literature and Balinese aesthetic theory, complemented by interviews and FGDs with fellow Doctoral students. The findings yield a deep correlation between the aesthetic theories, laying the foundation for selecting Wayang characters. Wayang Tualen represents the father's kind traits, while Merdah embodies the adventurous youngest son. Sangut portrays the passionate firstborn, Cenk and Blonk represent dynamic and critical aspects, and Delem embodies arrogance and cunning. The research discussions enrich the study's scope, contributing to Balinese cultural preservation and its fusion with global characterizations. This artistic amalgamation fosters cross-cultural appreciation and artistic regeneration among younger generations with both the characters in the story and the characters in the Balinese wayang.

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1. Introduction

The parable of the Prodigal Son is a well-known biblical story, particularly cherished among children. It portrays a father's forgiveness and compassion towards his wayward son who betrays him. The story revolves around three central characters: the father, the eldest son, and the youngest child, symbolizing the figure of God and two distinct human character types. Traditional biblical depictions often present a Western cultural perspective, initially serving as a useful imaginative bridge for readers and listeners, especially children [1]. However, over time, this visual style has become monotonous and uninteresting for young audiences worldwide. Recognizing this gap and seeking to rekindle interest in the Prodigal Son narrative, the author proposes an alternative medium, Balinese wayang, as an avenue to introduce the rich visual style embedded in Balinese tradition and culture [2]. Many biblical depictions have a Western culture; the characters are depicted more for the scope of a particular church and/or religion. At first, this visualization really helps to provide a 'bridge' of imagination for the reader or listener, especially for children. But as time passed by, this Western visual style became part of the culture of its adherents. When the visual style of Bible depiction that has a Western culture has been worldwide, this makes children no longer interested because the visual presentation is boring. For this reason, the author finds a gap that can answer this boredom, as well as make the answer as a medium for introducing the visual style of Balinese wayang, which already become a tradition and culture [3].

The Balinese aesthetic theory with local wisdom in Bali, encapsulated in the concept of *Lingga Yoni Tatwa Widya Lango*, constitutes a significant heritage of the Balinese people, especially in the realm of art creation [4]. By embracing Balinese aesthetic theory and incorporating it into the artistic process, the art world can witness the fusion of Balinese local wisdom, and glocalism with global cultural appreciation. The essence of Balinese aesthetic theory, comprised of five elements - space, wind, fire, water, and land - is relatively understudied on an international level. It is within this framework that the author selects the theory as a research reference, with a specific focus on its correlation with the Prodigal Son characters from the Bible [5]. Wayang, a traditional Indonesian puppet show, serves as an apt medium for this exploration due to its performance and structural similarities with general puppet art. By dissecting and transforming the visual elements of Wayang characters, the author aims to identify and correlate the most fitting characters for the roles in the Prodigal Son parable [6].

The Balinese aesthetic theory is a strong heritage of the Balinese people, especially in creating art. If this Balinese aesthetic theory can be implemented in the process of creating art, then the value of Balinese glocalism, namely Balinese local wisdom, which has become a global culture, will become the new mecca of the art world [7]. However, these five essences of Balinese aesthetic theory, which consists of space, wind, fire, water, and land, are poorly understood in the international community. In Bali, these five essences of Balinese aesthetic theory were called *Lingga Yoni Tatwa Widya Lango*, meaning: Male and Female Knowledge Essential of Beauty; therefore, the writer chooses this theory as a research reference, focusing on the Prodigal Son characters from the Bible story [8]. The choice of wayang media is also considered appropriate by authors [9], because the performance and structure of the wayang show can be said to be almost the same as puppet performance art in general [10]. For this reason, changes are needed, especially in order to get regeneration for young people to be loved again [11]. This usually happens by dissecting the wayang creations, especially in the visual elements of the characters supported by the theory of transformation [12], which is important that traditional can meet technology this day [13].

The results of this research will be divided into three benefits; (1) benefits for viewers; where the story of Jesus' parable entitled "The Prodigal Son" has three very deep values; that is; goodness, forgiveness, and generosity [14]. From the story raised, the author will emphasize these three values, which are the core of the message to be conveyed; (2) benefits for Indonesia; where the acculturation approach with quintessence values; namely the depth of aspects that include understanding, knowledge, and making with Balinese acculturation will widen the wide sense of belonging to all levels of Indonesian society, especially for the Balinese people themselves; and (3) benefits for the world; where it is hoped that the results of this dissertation can add to the cultural richness of the Indonesian nation in the eyes of foreign countries [15]. With the Bible story, the results of the dissertation will also attract the world who knows this story so that a blend of Western culture (the Bible) and Indonesian culture (especially Bali) will be established [16]. In this study, the author will make correlations to choose the wayang characters that best suit the characters in the Bible story "Prodigal Son." The purpose of this research is because the selection of role characters in Balinese wayang is not just a nemesis (patch), but should also have a based enigma (depth). This is what the author does to make a correlation between the aesthetic theory of Thomas Aquinas [17] and the Balinese aesthetic theory formulation of I Nyoman Sedana [18]. The contribution of this research is to provide one of the correlation modules between Thomas Aquinas' aesthetic theory with local wisdom aesthetic theory in Bali.

The research aims to yield several benefits: first, emphasizing the core values of the Prodigal Son narrative - goodness, forgiveness, and generosity - for the audience; second, contributing to Indonesia's cultural richness by incorporating Balinese aesthetic theory through acculturation; and third, establishing a harmonious blend of western and Indonesian cultures [19]. In this study, the author endeavors to establish correlations between Thomas Aquinas' aesthetic theory and Professor I Nyoman Sedana's formulation of Balinese aesthetic theory. The ultimate goal is to present a correlation module between Aquinas' global aesthetic theory and Balinese local wisdom aesthetic theory [20]. With this research, the profound connection between the

Prodigal Son story and Balinese wayang characters will be elucidated, fostering a deeper appreciation for both the biblical narrative and Balinese cultural heritage.

2. Method

The method used by the author is qualitative; namely, detailing the two aesthetic theory elements of aesthetic theory and then rebuilding it with the formulation of new correlations; thus, creating a depth of philosophical correlation. The analysis is conducted through a thematic approach, where key themes and patterns are identified within the aesthetic theories. These themes are then compared and contrasted to find potential connections and correlations between the two theories. Moreover, the researcher engages in interviews and discussions with experts in the field of aesthetics, Balinese culture, and religious philosophy to gain valuable insights and perspectives. These interviews and discussions provide a qualitative data source, enabling a more holistic understanding of the context and cultural nuances related to the Prodigal Son story and Balinese wayang characters. Throughout the research process, the researcher employs reflexivity, acknowledging their own biases and preconceptions to ensure the objectivity and credibility of the findings. This helps to maintain the integrity of the research and its interpretations. In Fig. 1, the first element is an element of aesthetic theory which refers to Thomas Aquinas, which has a basic trichotomy aesthetic theory, so it is closely related to the Balinese aesthetic theory. Thomas is a philosopher, theologian, and church monk, so his aesthetic theory is closely related to Bible-based Christian values. This is in line with the results of the correlation in the form of a new trichotomy connected between the Trinity of Allah and the *Tri Hita Karana*; which conclude three harmony theories, such as harmony with God, people, and nature [4].

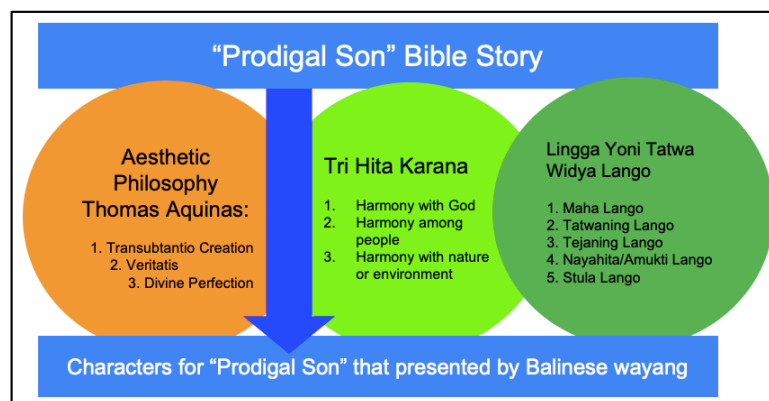


Fig. 1. Map of Aesthetic Theory Elements

The rationale behind correlating Thomas Aquinas' aesthetic theory with Balinese aesthetic theory lies in the exploration of common philosophical principles and cultural contexts. Thomas Aquinas' aesthetic theory, with its trichotomy of beauty, closely aligns with the Balinese aesthetic theory's essence. Both theories seek to understand the nature of beauty and its connection to human experiences and spirituality. By combining these aesthetic theories, the research aims to demonstrate how Balinese wayang characters can be used as a visual medium to convey the universal values depicted in the Prodigal Son story while infusing it with the cultural richness and essence of Balinese art and philosophy. The correlation between these two theories aims to provide a unique and meaningful perspective on the narrative, bringing together diverse cultural and spiritual elements to create a deeper appreciation for the story and its significance. For the second element of aesthetic theory, authors initially chose the concept of *Tri Hita Karana*, but along with the research process, authors got a more basic element of aesthetic theory, not only in the application of human daily life but also the essence of creation and the footing on which all created beings are. it's alive; this is known as *Lingga Yoni Tatwa Widya Lango* [21]; which conclude 5 aesthetic theory, such as space, wind, fire, water, and land; namely: *Maha Lango*, *Tatwaning Lango*, *Tejaning Lango*, *Nayahita* or *Amukti Lango*, and *Stula Lango*. In conclusion, the qualitative approach allows the researcher to delve

deeply into the philosophical and cultural aspects of the chosen aesthetic theories and their correlation. It provides a nuanced understanding of the Prodigal Son story, Balinese wayang characters, and their connection to the aesthetic principles, enriching the visual representation and interpretation of the biblical narrative in the context of Balinese culture and aesthetics.

3. Results and Discussion

As mentioned in the method explanation above, the author's challenge is how to find a synergistic correlation, so that the 2 aesthetic philosophies get the right mapping and can be used as a reference for selecting Balinese wayang characters for the characterization role of the Prodigal Son parable story in the Bible for children. Therefore, the authors realize that it is necessary to deepen the philosophical theory of Thomas Aquinas and also to deepen the Balinese aesthetic theory; *Linga Yoni Tatwa Widya Lango* [3].

3.1. Thomas Aquinas' Aesthetic Theory

St. Thomas Aquinas, a revered figure in monasticism, theology, and philosophy, played a pivotal role in shaping the prevailing attitudes towards theory and aesthetics during the Middle Ages [22]. Thomas's intellectual pursuits were characterized by a holistic approach that sought to reconcile the tenets of theology and humanity. In this regard, Thomas Aquinas espoused Plato's belief that the ideal and non-ideal realms were a reflection of the eternal heaven and the mortal world. It is worth noting, however, that Thomas did not discount Aristotle's perspective, which placed emphasis on the material and form of artistic works. Indeed, Thomas recognized that many artistic innovations and discoveries began with an emotional impulse. With a unified perspective, creative media - including wayang - can generate novel metaphors [23]. According to Thomas Aquinas in Fig. 2, there are 3 understandings of an aesthetic theory of art, including; (1) Natural understanding; namely enjoying a beauty through sensory intellectual sensors that are tangible; (2) understanding that is supernatural; namely enjoying beauty through intuitive sensors that are intangible; and (3) a harmonizing medium that becomes an element of harmonious transubstantiation in working and living in the mortal world, which is motivated by living in the eternal world in the future [24]. Referring to the findings of transubstantiation and eucharistic presence in Thomas Aquinas, the authors found a correlation that strengthens the argument about harmonious transubstantiation; namely the explanation of the presence of Christ in eucharistic elements emphasizing the substantial nature of accepting transcendental changes such as the change of bread and wine into the body and blood of Christ himself [25]. This strengthens the author's argument that changes are needed in an effort to introduce, preserve, and localize the message of Christ to be proclaimed. Aquinas divides aesthetic theory into 3 parts, namely; (1) Metaphysics is Rational; and has a rational metaphysical nature; (2) Beauty is Goodness; has an identity of goodness worth beauty; and (3) Empirical is Passion; which has an element of sensual desire.

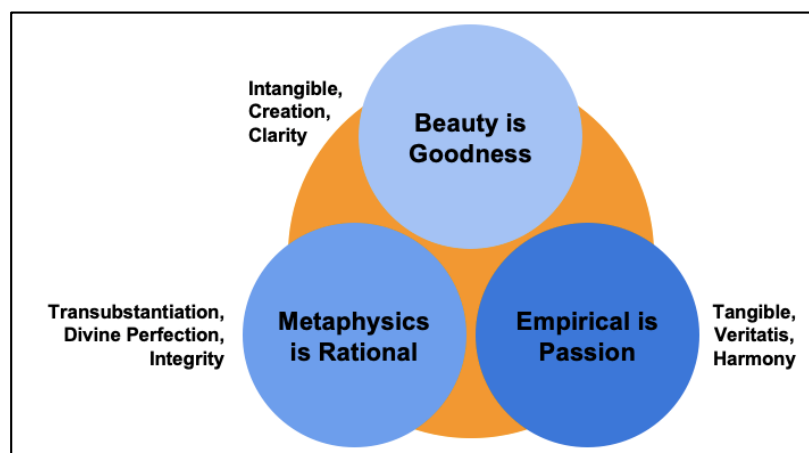


Fig. 2. Trichotomy of Thomas Aquinas' Aesthetic Theory

This harmonizes the division of Aquinas' aesthetic theory into; (1) Metaphysics is Rational; has rational metaphysical properties so that it has the characteristics of integrity; which contains perfection to be achieved; (2) Beauty is Goodness; has the identity of goodness with the value of beauty so that it has the characteristics of harmony; which contains proportional harmony; and (3) Empirical is Passion; has an element of sensory desire so that it has the characteristics of clarity; which contains enlightenment which is explained clearly. The belief in transubstantiation and the practice of the Eucharist are central to Trinity theology and spirituality; as the Father is intangible, creation, and clarity which concluded in beauty is goodness statement, as the Son is transubstantial, divine perfection, and integrity which concluded in metaphysics is a rational statement, as Holy Spirit is tangible, veritatis and harmony which concluded in empirical is passion statement.

The relationship between the attributes of the Trinity and these three statements is an interpretation or perspective held in the Christian church tradition, where there is a direct attribute relationship with significant theological and spiritual significance, representing a mystery or deep experience of faith; the celebration of the Eucharist is seen as a sacred and profound encounter with the living Christ, and it plays a vital role in the life of Catholic communities, fostering unity, faith, and devotion among the faithful [26]. Therefore, also there are 5 arguments, that make Aquinas surely feel the existence of God [27]; such as (1) motion argument; Aquinas argues that since everything that moves is moved by another, there must thereby exist an unmoved mover; (2) efficient cause argument; Aquinas sequence of causes which make up this universe must have a first cause; (3) necessary being argument; since all existent depend upon other things for their existence, Aquinas argues that there must be an exist at least one thing that is not dependent and so is a necessary being; (4) gradation argument; since all existent can be compared to such qualities as degrees of goodness [28]; Aquinas argue that there must exist something that is an absolutely good being; and (5) design argument; which is also called The Teleological Argument; Aquinas argue that the intricate design and order of existent things and natural processes imply that a great designer exists. These arguments are the essential basic theory that will combined with Balinese Aesthetic Theory.

3.2. Balinese Aesthetic Theory

Balinese culture is based on Hinduism, but Bali has a special uniqueness; Balinese Hinduism is different from Hinduism in India. The cause of this occurrence is adaptation and acculturation between religion and culture. In history, this adaptation and acculturation between Indian Hinduism and Balinese culture is certainly not written in the 4 Vedic books, but written in ancient (sacred) texts on *lontar* (palm leaves); one of them is the *lontar* [29] of Putu Aji Saraswati as in Fig. 3. In this *lontar*, the spirit of togetherness and diversity was written, as written down; Balinese people accept teachings not just from Bali's *sulinggih* (high priest), *pinandita* (med priest), and *pemangku* (priest); but also, towards from teachings of the Jewish prophets, who are also recognized by Islam and Christian religion [30]. From this acceptance, the Balinese people are more embracing the spirit of openness and tolerance which continues in the present with the Balinese theory of balanced harmony, called *Tri Hita Kirana*. This term was first born in 11 November 1966 from the Regional Conference I by the Badan Perjuangan Umat Hindu Bali (Bali Hindu People's Struggle Community), at Dwijendra University [31]. In this conference, the Balinese Hindu community realizes and recognizes their Dharma (goodness) to also can be participate in the development of Indonesia, based on Pancasila; so, will held welfare and prosperity [32], [33]. So that the concept of *Tri Hita Karana* contains 3 meaning of *Dharma* harmony, as the cause of happiness among others, as follows; (1) *Prahyangan*, namely maintaining the *Dharma* relationship between humans and *Sanghyang Jagatkarana* (God); (2) *Palemahan*, namely the *Dharma* relationship between humans and *Bhuana* (nature). and the environment); and (3) *Pawongan*, namely the *Dharma* relationship between humans and each fellow human. This harmony continues in the context of aesthetic theory as in Fig. 4.



Fig. 3. Putu Aji Saraswati Lontar. Source: Wikimedia Commons, 2020

Balinese people have a talent for art and high aesthetics. This is because they balance the 5 elements that form the basis of their mindset and work process. This balance forms the basis of the Balinese aesthetic theory, known as *lango*; from the word 'melongo' (mean amazed expression when see or understand the meaning of true beauty). The words of *lingga* and *yoni* mean male and female, these words came from genital organ. Therefore, Balinese artist also considered gender when they performing and/or making an art masterpiece. Also, with the words *tatwa* and *widya* mean mighty and knowledge; so *Lingga Yoni Tatwa Widya Lango* contains the mighty knowledge of male and female aesthetic theory. All of these were written in *Kakawin Hañang Nirartha lontar* (a love story of *Nirartha* in poem form).



Fig. 4. Balinese Aesthetic Theory [34]

This was also concluded as Balinese aesthetic theory by Professor Sedana from Institut Seni Indonesia Denpasar, that added with 5 elements [33]; (1) *Maha Lango* (space) as realism; that Balinese art should be offered to the Almighty God along with its infinite manifestations; (2) *Tatwaning Lango* (wind) as idealism; that Balinese art should manifest human's efficacy for spiritual enlightenment and harmony or peace; (3) *Tejaning Lango* (fire) as rasionalism; that Balinese art should flourish for edification and welfare in line with human's rationality; (4) *Nayahita/Amukti Lango* (water) as fragmatism; that Balinese art should be promoted, passioned, and cherished by humans; and (5) *Stula Lango* (land) as materialism; that Balinese art should be embrace world, nature, and culture, *Lingga Yoni Tatwa Widya Lango* elaborated Balinese aesthetic theory in realism category (*Maha Lango*), idealism category (*Tatwaning Lango*), rasionalism category (*Tejaning Lango*), fragmatism category (*Nayahita/Amukti Lango*), and materialism category (*Stula Lango*).

3.3. Aesthetic Theory Correlation Between Christian and Balinese

Combining Aquinas' arguments with Balinese aesthetic theory as in Fig. 5, is the easy part. The author finds that there are similarities in accordance with the selected elements. Aquinas' contemplation is also thought to be the result of his in-depth observation of the natural context as a source of questions about the existence of God. On the other hand, Balinese people also use elements of nature to interact both physically (*sekala*) and ritually (*niskala*) [7], [35].

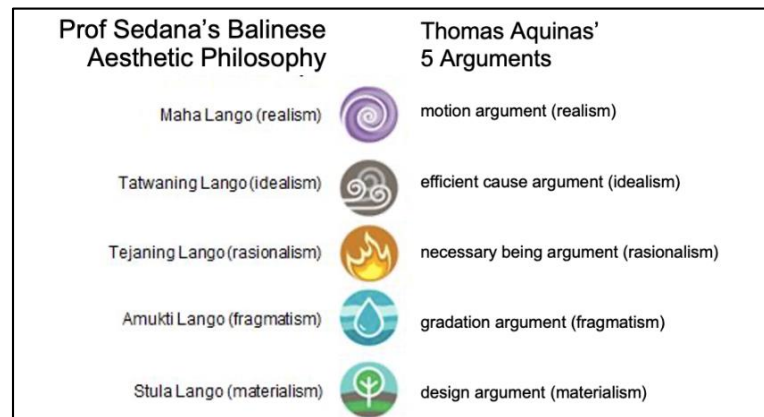


Fig. 5.Correlation between Thomas Aquinas' Aesthetic Theory of Sedana's Balinese Aesthetic Theory

The results of the two substances of the aesthetic theory of Thomas Aquinas and *Lingga Yoni Tatwa Widya Lango*; produce a trichotomy which is to be combined with a dichotomy, of course, it is challenging to be done. For this reason, the authors conduct literature studies again and interviews with knowledgeable sources, the authors find that the distribution of Thomas Aquinas' trichotomy [36], as in Fig. 6; where supernatural segmentation (clarity) is included in *Maha Lango* and natural (harmony) segmentation is included in *Stula Lango*.

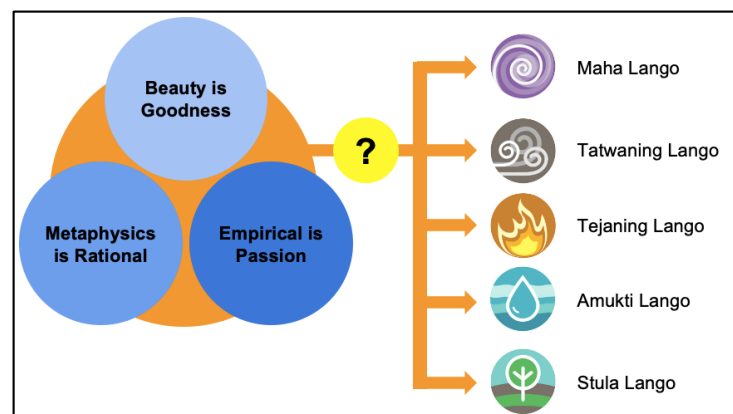


Fig. 6.How to Combine Thomas Aquinas' Aesthetic Theory with Sedana's Balinese Aesthetic Theory

While transubstantiation (integrity) is included in the scope of pre-existing conditions; where there are *Tatwaning*, *Tejaning*, and *Amukti Lango* are included in *Lingga Yoni Tatwa Widya Lango* as in Fig. 7.

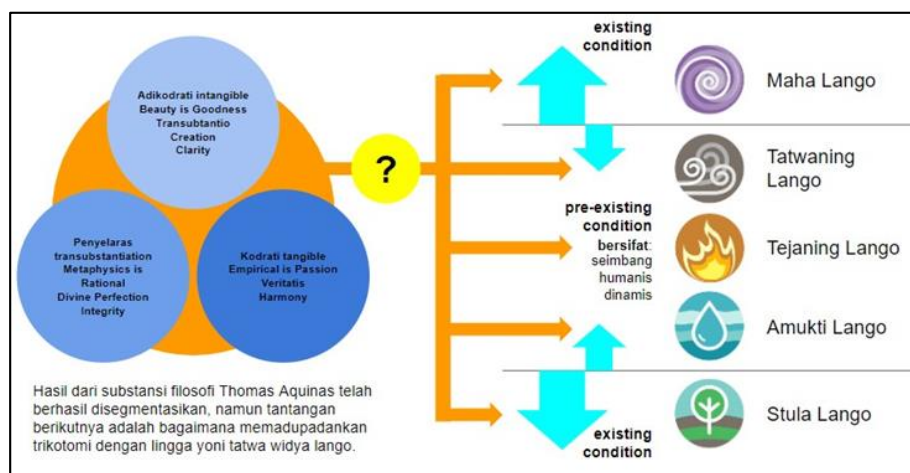


Fig. 7.Pre-Existing Condition at Balinese Aesthetic Theory

This pre-existing condition in *Lingga Yoni Tatwa Widya Lango*; is more balanced, humanist, and dynamic. With this, the order and hierarchy can be adjusted. This condition is the key for the author to include a deeper Christian element. The author rotates the portrait (vertical) position from *Tatwaning*, *Tejaning*, and *Amukti Lango*, to landscape (horizontal). So that the whole shape becomes like a cross as in Fig. 8. This cross shape is not only a Christian form but can also be used by the author to determine the character of Balinese wayang which is easier when mixing and matching it with the characters needed in the Bible story "Prodigal Son" for children.

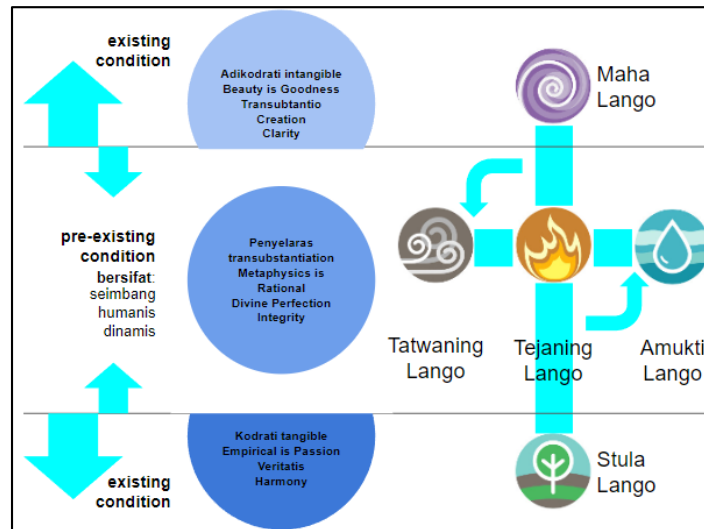


Fig. 8. Cross Combination in Pre-Existing Condition at Balinese Aesthetic Theory

The story of the Prodigal Son is taken from the Bible in Luke 15:11-23. This story is a parable from Jesus to His disciples and listeners. In this story; it is stated that a father has two children; as in Fig. 9. The youngest son asked his father to share his inheritance and splurge. Then after receiving his wealth, he ran out of his father's house and lived extravagantly with his friends. But after his wealth was run out, all of his friends turned back on him, so he became so destitute and decided to return to his father's house. The father runs to him after seeing him, and forgives him completely, even though he makes his son's arrival party. So, the eldest son was angry with his father; for his unfairness. But then the father explained; that there was no need to be angry, because all this time the eldest son had been living happily with the father, he was always in father's guarantee. The youngest son's return should be celebrated because his repentance is brave and saves him from death. The authors conclude the moral story in Prodigal Son is about arbitrariness, betrayal, and anger; all could finish with repentance [37].



Fig. 9. The Visualization of Prodigal Son Bible Story for Children. Source: www.komikalkitabanak.com

Then in Fig. 10, the author makes a segmentation based on the characteristics based on the Gospel of Luke of each Prodigal Son characterization with the following five elements; (1) In *Maha Lango*; space is represented by the Father, a kind and wise parent character. This character is represented by the father, who is willing to give an inheritance even though he has not died, who forgives, and straightens out envy (Luke 15:12, 22-24, 31-32); (2) In *Nayahita/Amukti Lango*; water is represented by the Youngest Son, a character who is sinful but dares to apologize. This character is represented by the youngest son, who is free-spirited, and has floating dreams but dares to admit mistakes (Luke 15:14,17-19, 21); (3) In *Tejaning Lango*; fire is represented by the Firstborn Son, a strong, hot, brave, and passionate character. This character is represented by the firstborn son, who is passionate about working for his father, who is full of anger because of his younger brother's mistakes (Luke 15:27-30); (4) In *Tatwaning Lango*; wind is represented by Youngest Child's Friends, a sanguine character, dynamic, but uncertain. This character is represented by the youngest son's friend, who likes to party, and is unfaithful; If there is money you are honey, but if there is no money, you are lonely (Luke 15:30). (5) In *Stula Lango*; the land is represented by the Pig Owner, a calculating and heart-warming character. This character is represented by the owner of a pig, who gives work with calculation and loves his pig more than his workers (Luke 15:16).





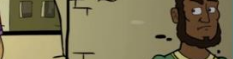
	Characters	Visualization	Correlation Characters
Maha Lango	Space is represented by the Father; the character of a good and wise parent.		This character is represented by the father, who is willing to give an inheritance even though he has not died, who forgives, and straightens out envy (Luke 15:12, 22-24, 31-32).
Nayahita / Amukti Lango	Water is represented by the Youngest Son; a character who is sinful but dares to apologize.		This character is represented by the youngest son, who is free-spirited, who has floating dreams, but dares to admit mistakes (Luke 15:14,17-19, 21).
Tejaning Lango	Fire is represented by the Firstborn Son; a strong, hot, brave, and passionate character.		This character is represented by the firstborn son, who is passionate about working for his father, who is full of anger because of his younger brother's mistakes (Luke 15:27-30).
Tatwaning Lango	Wind is represented by of the Youngest Son's Friends; a fun, sanguine, dynamic, but uncertain.		This character is represented by the youngest son's friend, who likes to party, who is unfaithful; if there is money you are honey, but if there no money, you are lonely (Luke 15:30).
Stula Lango	Land is represented by the Pig Owner; a calculating and heart-warming character.		This character is represented by the owner of a pig, who gives work with calculation, who loves his pig more than his workers (Luke 15:16).

Fig. 10. Mapping of Prodigal Son Character into Balinese Aesthetic Theory

In the last process, the author determines which Balinese wayang characters match the characterizations of the Prodigal Son Bible story, as follows; (1) for the characterizations related to the aesthetic theory *Maha Lango*, from the scope of visualization represented by the visual of wayang Tualen, a character who is good, moral, and wise characters; (2) for the selection of characterizations related to the aesthetic theory of *Amukti Lango*, from the scope of visualization represented by the visual of wayang Merdah, a character who likes adventure, defiance, and mischief; (3) for the selection of characterizations related to the aesthetic theory of *Tejaning Lango*, from the scope of visualization represented by the visual of wayang Sangut, a character who obedient, witty, and passionate; (4) for the selection of characterizations related to the aesthetic theory of *Tatwaning Lango*, from the scope of visualization represented by the visual of wayang Cenik and Blonk, characters that are dynamic and full of criticism; (5) for the selection of characterizations related to the aesthetic theory of *Stula Lango*, from the scope of visualization represented by the visual of wayang Delem, a character who arrogant, arrogant, and also cunning, as in Fig. 11. By the time the authors return to the aesthetic correction of Thomas Aquinas' theory, all the selected Balinese wayang characters are matched and suitable. This is because the author has already made a correlation between the two aesthetic philosophies so that the unification of the Balinese wayang characters with the Prodigal Son characterizations becomes smooth.






	Wayang	Visualization	Characters
Maha Lango	Space represented by the visual wayang Tualen, good, moral, and wise characters;		for the selection characterizations related to the aesthetic philosophy Maha Lango, from the scope of visualization represented by the visual wayang Tualen
Nayahita / Amukti Lango	Water represented by the visual wayang Merdah, a character who likes adventure, defiance, and mischief;		for the selection of characterizations related to the aesthetic philosophy of Amukti Lango, from the scope of visualization represented by the visual wayang Merdah
Tejaning Lango	Fire represented by visual wayang Sangut, characters who are obedient, witty, and passionate;		for the selection of characterizations related to Tejaning Lango's aesthetic philosophy, from the scope of visualization represented by visual wayang Sangut
Tatwaning Lango	Wind represented by the visual wayang Cenk and Blonk, characters that are dynamic and full of criticism;		for the selection of characters to characterize the relevance of Tatwaning Lango's aesthetic philosophy, from the scope of visualization represented by wayang Cenk and Blonk
Stula Lango	Land represented by the visual of wayang Delem, a character who arrogant, arrogant, and also cunning.		for the selection of characterizations related to the aesthetic philosophy of Stula Lango, from the scope of visualization represented by the visual of wayang Delem

Fig. 11. Mapping of Balinese Wayang Character into Balinese Aesthetic Theory

. The same applies to other parables of Jesus. However, the author still needs a female wayang character who can represent the female gender in this parable. Thus, this correlation process becomes a reference for selecting local characters with global Christian characterizations. In this union, the author twists between wind and water elements, in order to match the characters. Incidentally, the scope of wind and water elements is included in the realm of pre-existing conditions, which is balanced, humanist, and dynamic, as in Fig. 12.

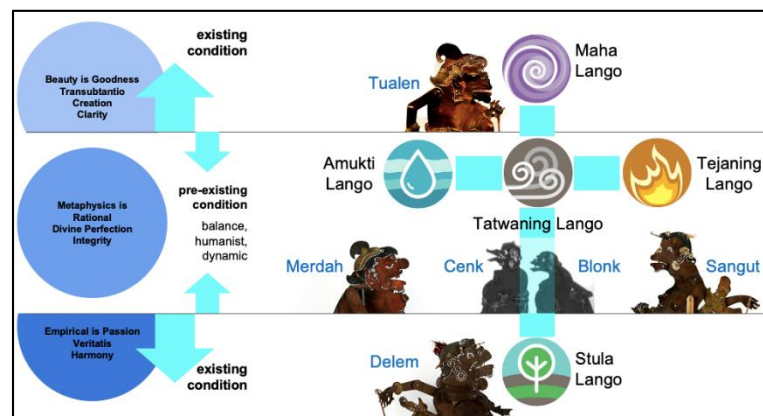


Fig. 12. Mapping of Balinese Wayang Character into Aquinas' Aesthetic Theory

As in Fig.13, the authors conclude that the same method could be useful to include concrete findings or case studies demonstrating the effectiveness and applicability for future research, particularly in acculturating or adapting stories, artistic works, and cultural traditions.

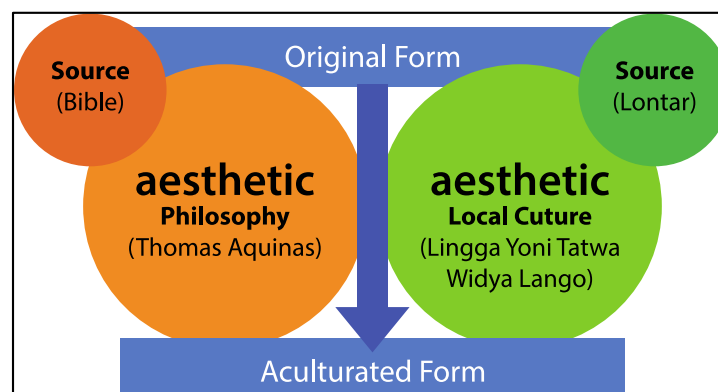


Fig. 13. Concrete Findings Or Case Studies In Acculturating. Source: Authors Works

4. Conclusion

The selection of the initial components of the acculturation essence should be of equal nature, apple to apple, and have the same source of validity and historical value. After that, it is necessary to have a study on each component with in-depth correlation. Thus, a novelty is obtained, which is the main capital in changing a new form in the form of an acculturation result. Results and/or methods of correlation between global and local aesthetic philosophies, carried out on Balinese wayang; with the characterization of the parable of Jesus about the Prodigal Son in Thomas Aquinas and *Lingga Yoni Tatwa Widya Lango* aesthetic theory; can be a role model for future research, especially in research that tries to acculturate or adapt: stories, artistic works, and cultural tradition that need to preserve. In this case, the authors also plan to continue this method with the visualization of a further process of Balinese wayang, which is acculturated with Bible characterizations. Hopefully, the next process will be easier and more visible with puppets of Bali Characters in correlation with Balinese aesthetic theory in the "Prodigal Son" Bible story, especially by visual semiotics studies which focus on form, content, and context in order to receive transformation.

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