

## **SRI TANJUNG: A NEW CREATION OF BALINESE DRAMA GONG**

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**Abstract:** This applied research aims to create a new Balinese Drama Gong. Traditional Balinese Drama Gong is increasingly marginalized amidst the development of the entertainment industry. Only a few drama viewers know about the character Sri Tanjung in the Banyuwangi legend. The problems are: 1) What is the form of the new Balinese gong drama creation?; 2) What is the process of creating new Balinese Drama Gong?; A new Balinese Gong drama creation can be realized using R&D methods from an art studies perspective. The creation began with field study activities and a literature study regarding traditional Balinese Drama Gong and Banyuwangi legends. The output in the form of a formula is then constructed, implemented as a Balinese Drama Gong, tested, and promoted as a new creation of a Balinese Drama Gong. The results of the research show : 1) This new creation of Balinese Drama Gong uses the Sri Tanjung story, Gamelan Gong Kebyar, Indonesian language, sound system, fog, and modern lighting; 2) Sri Tanjung, a new creation of Balinese Drama Gong, was created through the make a scenario in the searching stage, the artwork designing stage, the socialization stage, the artwork testing stage, and the artwork promotion stage.

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## **INTRODUCTION**

Traditional Balinese *Drama Gong* is a traditional Balinese performing art. Traditional Balinese *Drama Gong* is both traditional theater and oral literature. As traditional theater, traditional Balinese *Drama Gong* has elements of stage design, make-up, acting, and actors. As oral literature, traditional Balinese *Drama Gong* has elements of literary works and prose with intrinsic and extrinsic aspects. *Drama Gong* is a form of Balinese performing art that acts as a traditional art and a medium for self-actualization and appreciation to strengthen the existence of the nation's cultural works (Yuliadi, 2005). *Drama Gong* can be described as a theater that combines ballet and drama and is accompanied by *gamelan gong kebyar* (Suratni, 2012). In Balinese culture, *Drama Gong* is an entertainment art that uses comedy, ethics, aesthetics, and logic.

Traditional Balinese *Drama Gong* has become a medium for Balinese language education about Balinese culture, a place for socialization of development and social criticism (Sugita & Pastika, 2021). Traditional Balinese *Drama Gong* discuss culture, economic phenomena, health, the environment, and tourism. *Traditional Balinese gong drama* is an art popular with Balinese speakers because it is funny and provides information regarding the development of Balinese culture. Traditional Balinese *Drama Gong* are popular because they suit the cultural tastes of the Balinese people (Sugita & Pastika, 2021). Culturally, traditional Balinese *Drama Gong* performances that Balinese people like are educational (Sugita, 2017).

Dramatic impression is a characteristic of traditional Balinese *Drama Gong* performances (Setia, 1987). Traditional Balinese *Drama Gong* visualizes stories through acting and dialogue in the Balinese language, accompanied by traditional Balinese costumes and *gamelan gong kebyar* music for the audience's entertainment (Dibia, 2012). In general, the story of traditional Balinese *Drama Gong* has the theme of royal wisdom. Traditional Balinese gong dramas include a 4-hour *panji* play involving 15 actors. *Raja Manis, Raja Buduh, Putri Manis, Putri Buduh, Raja Tua, Empress, Dayang-Dayang, Patih Agung, Patih Anom, and Punakawan* are figures who always play a role in traditional Balinese *Drama Gong* (Sugita, 2017). Traditional Balinese *Drama Gong* is a prestigious performance among all Balinese traditional performing arts (Dibia, 2012).

Traditional Balinese *Drama Gong* was a favorite spectacle for Balinese people in 1960. In 1970, the traditional Balinese performing art that Balinese people loved was the traditional Balinese *Drama Gong* (Sugita & Pastika, 2021). Since 1960, traditional Balinese *Drama Gong* has become the favorite spectacle of the Balinese people through performances from *Sekaa Panji Budaya, Sekaa Kerta Budaya, Sekaa Tri Loka Budaya, Sekaa Kundalini, Bintang Bali Timur* and *Bara Budaya*. As the favorite spectacle of the Balinese people, the traditional Balinese *Sekaa Drama Gong* has been performed up to 30 times/month for entertainment, raising funds for temple construction, community halls, excavations, and road repairs. It is common for lovers of traditional Balinese gong dramas who feel they have yet to watch live traditional Balinese gong dramas to choose to watch them again when they are broadcast on television.

Since 1990, traditional Balinese *Drama Gong* performances have become increasingly rare. Some people who love traditional Balinese *Drama Gong* have started to choose to watch traditional Balinese *Drama Gong* indirectly, such as on television. Along with the development of the entertainment arts industry, traditional Balinese *Drama Gong* has become increasingly marginal. The marginalization of traditional Balinese *Drama Gong* occurs because audiences are getting bored with the monotonous appearance of traditional Balinese *Drama Gong*, outdated stereotypes, *sekaa*, and traditional Balinese *Drama Gong* artists are increasingly rare. The decline in performances of Balinese Traditional *Drama Gong* is due to the need for more professional governance of *Drama Gong* organizations and the increasingly monotonous presentation of films and similar entertainment arts through digital media (Soedarsono, 2000; Sugita, 2020). On the one hand, several *Sancaya Dwipa Bangli Drama Gong* studios, *Duta Bon Bali gong drama* studios, *Kayon Gianyar* studios, and *Denpasar Sekdut* studios seem to be trying to involve young artists and create artistic innovations in Balinese *Drama Gong* performances. Observing this phenomenon, researchers were interested in creating a new 30-minute *Drama Gong* to meet the expectations of

traditional Balinese *Drama Gong* audiences.

This applied research aims to create a new Balinese *Drama Gong*. The novelty of the Balinese *Drama Gong* has been formed based on the selection of new stories, technology, and language. Newly created Balinese *Drama Gong* include new stories originating from Banyuwangi legends. On the one hand, it turns out that not many drama viewers know about the character *Sri Tanjung* in the Banyuwangi legend. The contribution of this new creation of Balinese *Drama Gong* is a relevant stimulant for the revitalization of traditional Balinese *Drama Gong*, which is currently in decline amidst the progress of the development of the entertainment arts industry. The problems are : 1) What is the form of the new Balinese *Drama Gong* creation?; 2) What is the process of creating new Balinese *Drama Gong*?

## LITERATURE REVIEW

The creation of a new gong drama entitled *Sri Tanjung* has been analyzed using reception theory and symbol theory. Reception theory emphasizes the importance of the audience's reading of the text for the work. The audience is an active component that shapes the meaning of the work based on their perceived experiences, background and social context. Hans Robert Jauss in Hanifi and Noor (2020) stated that reception is the result of experience, the horizon of expectations, and the audience's understanding of something in a context. The role of the audience in this reception theory is vital regarding changes in the work. Like *Sri Tanjung*, which was realized in the form of a Balinese *Drama Gong*, this creation was not only due to the researcher's horizon of hope but was built based on the audience's response in the work simulation phase, research formula, perceptions and abilities of implementing partners in creating and perfecting the *Drama Gong*.

Symbols have a communication function related to messages, organizations and conventions that can support social interaction activities. Symbol theory focuses on clues that contain ideas about objects, events and narratives that have cultural significance. Words, images, and styles of movement can become symbols when they have cultural meaning. Symbols can be expressed as a form of representing collective concepts or ideas about something in a certain context. In different contexts, a symbol can have different meanings. Barthes in Lestari (2023) says that at least there is a denotative and connotative meaning. The connotative meaning of a symbol depends on the context (Nurdauletova, 2022). The denotational meaning of a symbol is an empirical meaning (Bowler & Gluckman, 2021). Like the Theater with the story of *Sri Tanjung*, it is a New Creation of Balinese *Drama Gong* because the symbols have artistic meaning in the context of Balinese culture. The profile of make-up, clothing, movements and instruments uses various symbols that contain representations of Balinese cultural characteristics.

## RESEARCH METHODS

Newly created Balinese *Drama Gong* are the material aspect of this applied research. Applied research focuses on *Sri Tanjung* in the new formal creation of the Balinese *Drama Gong*. Research-oriented towards producing new Balinese *Drama Gong* creations was carried out out of concern for the fate of traditional Balinese *Drama Gong* and the support of colleagues and partners for research activities on Balinese *Drama Gong*.

The new Balinese *Drama Gong*, the story of *Sri Tanjung*, was completed using the R&D method from an art studies perspective. Works of art can be studied through art studies (Khaled & Anderson, 2023). Development in order to increase the practical benefits of science can be realized through R&D methods (Delgado-Verde & Diez-Vial, 2023). Orienting to new commodities is a practical benefit that can be realized through applied research (Li & Zhang, 2022). This research uses primary data obtained through interviews with informants and observations regarding the phenomenon of traditional Balinese *Drama Gong* amidst the development of the entertainment arts industry. Observation is a way of finding data (Bloomberg, 2023). Qualitative data can be obtained through discussions with informants (Clark et al., 2021). Special consideration was made in determining the source of this data because they are traditional Balinese *Drama Gong* artists. Special considerations in determining data sources are essential in purposive sampling techniques. Randat and Prof. Dr. I Wayan Sugita, a traditional Balinese *Drama Gong* artist, were found based on the purposive sampling technique. This research is equipped with secondary data based on a literature study. Literature study is a way to search for data based on literacy searches (Flick, 2018).

The section on developing research results in the form of works of art begins with making drawings of costume designs and make-up and compiling a transcript of a new Balinese *Drama Gong* scenario created based on a research formula with a realist drama and literary approach. After the new creation of the Balinese *Drama Gong* document was completed, we continued developing a design for the drama choreography with the help of the *Sekar Alit Mas* (Balinese art community) as the implementing partner. While realizing the design of the drama form, the creator has socialized the scenario of the new Balinese *Drama Gong* creation '*Sri Tanjung*' and trained in understanding the characters related to conflict, legend, comedy, and art in the *Sri Tanjung* story. When the performing artists succeeded in portraying the characters according to the scenario, this activity focused on artistic trials to integrate elements of *Drama Gong* and new creations based on sound, light, digital, and smoke technology. In the trial process of staging this new Balinese *Drama Gong* creation, all elements of new artistic creativity were adopted and adapted based on the standards of the Traditional Balinese *Drama Gong*, which are highly maintained. With the complete development of the new creation of the *Drama Gong* choreography, it was continued with promotional activities for this new creation of the *Balinese Drama Gong* at the Banyuwangi Festival in 2024 and via YouTube.

The totality of the research was analyzed qualitatively using symbol theory, reception theory & art creation theory based on local wisdom. The totality of the forms of the newly created *Drama Gong* entitled *Sri Tanjung* is analyzed using symbol theory with the help of art creation theory based on local wisdom and reception theory. The components of creating new *Drama Gong* creations are analyzed using art creation theory based on local wisdom and symbol theory with the help of reception theory. Meanwhile, the meaning of the creation of the traditional Balinese *Drama Gong* entitled *Sri Tanjung* is analyzed using reception theory and symbol theory with the help of art creation theory based on local wisdom.



## RESULTS AND DISCUSSIONS

*Sri Tanjung* is a new Balinese *Drama Gong* creation. This new creation of the Balinese *Drama Gong* is represented by the form of the new creation of the Balinese *Drama Gong* and the process of creating the *Sri Tanjung* drama. New theater can be formed not only based on artistic skills but also based on motivation, experience, and culture (Gema et al., 2020). Newly created Gong Bali drama artists are motivated to be actively involved in the arts, not without the harmonious tastes of Balinese *Drama Gong* art, artistic skills, experience, and cultural support. The form and process of creating *Sri Tanjung* as a new Balinese *Drama Gong* can be explained as follows.

### New Creation Form of Balinese *Drama Gong*

The new Balinese *Drama Gong* is a typical Balinese drama theater that stages the story of *Sri Tanjung*. The legend of Banyuwangi inspired the creation of a new Balinese *Drama Gong* entitled *Sri Tanjung*. The newly created form of Balinese *Drama Gong* is Traditional Balinese *Drama Gong*, some of which have been modified and updated. This newly created Balinese *Drama Gong* inculturates elements of modern culture into the form of performance. Cultural inculturation is a process of cultural mixing in which more advanced cultural manifestations complement traditional cultural forms (Si et al., 2024). This new creation of the Balinese *Drama Gong* performance can be seen in the modern technological components, which have helped convert sound, improve sound quality, and improve stage light quality. Using additional instruments and Indonesian in communication between the characters during the 30-minute performance is a new creation in this performing arts. The new Balinese *Drama Gong* elements have been prepared and arranged based on traditional Balinese *Drama Gong* standards. As for the structure of the newly created Balinese *Drama Gong* performance, the story of the newly created Balinese *Drama Gong*, the newly created Balinese *Drama Gong* characters, and the newly created Balinese *Drama Gong* instruments can be presented as follows.

### Staging Structure of the New Creation Balinese *Drama Gong*

The structure of art can consist of process, narrative, and instrumental support stages (Pradana, 2018; Pradana et al., 2024). The new Balinese *Drama Gong* has a performance structure consisting of dialogue scenes of Indonesian language characters supported by sound effects and lighting for 30 minutes. The structure of the new Balinese *Drama Gong* performance begins with a dialogue scene between *Sri Tanjung* and the ladies-in-waiting about *Sri Tanjung's* happiness in the kingdom of *Blambangan*. *Sri Tanjung's* happiness in the kingdom of *Blambangan* is expressed directly by *Sri Tanjung* to *Patih Sidopekso* when the *Patih* and the *Punakawan* meet *Sri Tanjung* in the second scene. In the third scene, there is a form of affection between *Sri Tanjung* and *Patih Sidopekso*, which is enlivened by the singing of the ladies in the waiting area. The next scene again focuses on the dialogue between the ladies-in-waiting and *Sri Tanjung* about *Sri Tanjung's* happiness as the wife of *Patih Sidopekso*. The dialogue between the two clowns about unhealthy conditions, the beach, status, women, and the strangeness of the king takes place in the fifth scene. The King hallucinates seeing the *Punakawan* as *Sri Tanjung*. The King confides in *Sri Tanjung*, and the *Punakawan's* efforts try to make the king aware of *Sri Tanjung's* status. However, in the sixth scene, he supports the King's wishes because he fears being sentenced to death, as expressed in the dialogue between the King and the *Punakawan*. In the seventh scene, *Sri Tanjung*

refuses the King's request to have an affair. In the eighth scene, there is a dialogue between *Patih Sidopekso* and the *Punakawan* about *Sri Tanjung*. The King and *Patih Sidopekso* discuss the news of *Sri Tanjung's* affair in the ninth scene. In the tenth scene, *Sri Tanjung* is sentenced to death by *Patih Sidopekso*, and then his body is thrown into the river. In scene eleven, *Patih Sidopekso* regrets seeing the miracle on the river.

### ***Sri Tanjung* Story**

Character characteristics can be visualized through stories (Pradana, 2012). *Sri Tanjung's* narrative tells the story of a beautiful and loyal magical wife in Banyuwangi. *Sri Tanjung* is an influential figure in legends, folklore, and toponyms from Banyuwangi. In the new Balinese *Drama Gong*, *Sri Tanjung* is said to have married *Patih Sidopekso*. As a governor in the *Blambangan* kingdom, he loved *Sri Tanjung* because he was lovely. *Sri Tanjung's* intimacy with *Patih Sidopekso* has made the King of *Blambangan* jealous. To get it, *Sri Tanjung*, the King of *Blambangan*, tried to have an affair. However, *Sri Tanjung* refused. The King of *Blambangan* then met *Patih Sidopekso* to convey the news that *Sri Tanjung* was having an affair.

*Patih Sidopekso*, who believed the story of the King of *Blambangan's* affair, was very angry. *Patih Sidopekso's* anger not only resulted in his desire to separate from *Sri Tanjung* but also culminated in giving *Sri Tanjung* the death penalty. *Sri Tanjung*, who was sentenced to death, stated that the accusation of infidelity was not valid. *Patih Sidopekso* still does not believe his wife's clarification. To prove her truth and loyalty to her husband, *Sri Tanjung* said that Wangi was a form of honesty, truth, loyalty, and respect for the *Patih*. After being sentenced to death, *Sri Tanjung's* body was thrown into the river. The river water, which was initially murky, suddenly became clear and smelled good after *Sri Tanjung's* body passed by. Observing this miraculous phenomenon, *Patih Sidopekso* regretted his decision. Based on this miraculous phenomenon, *Patih Sidopekso* ultimately believed that *Sri Tanjung* had never had an affair. As a form of regret for the governor, the river area was named Banyuwangi. The *Patih Sidopekso* pledged Banyuwangi after finding fragrant (*wangi*) water (*banyu*).

### ***Sri Tanjung* Story Characters**

The story of *Sri Tanjung* is played by three main characters: *Sri Tanjung*, *Raja Blambangan*, and *Patih Sidopekso*. The symbol of sacrifice and truth is imprinted on *Sri Tanjung*. *Sri Tanjung* is a figure of loyalty and integrity. On the one hand, this figure failed to clarify the accusations and postpone punishment based on the principle of family love.



**Figure 1. *Sri Tanjung* & the Others**  
(Source. Suratni, 2024)

Through the figure above, *Sri Tanjung* surrendering after being sentenced to death by *Patih Sidopekso*. This figure has a motivational message to be willing to negotiate interpersonally and be able to demand sufficient evidence of accusations after being able to uphold truth, integrity, and loyalty.

Symbols can function as instructions (Pradana et al, 2016; Pradana, 2022; Pradana, 2023; Pradana, 2023b; Pradana & Arcana, 2023). The symbol of error and patriotism is attached to *Patih Sidopekso*. The character of *Patih Sidopekso* represents the figure of *lagas*, royal love, temperamental, and sadistic. Through *Sri Tanjung's* story, *Patih Sidopekso* was too quick to believe the words of King *Blambangan* and was too late to realize the truth. As a result, this figure regrets his attorney's decision very quickly and sadistically. A form of the wisdom of *Patih Sidopekso* after regretting it was presented at the inauguration of the name Banyuwangi. This figure holds a motivational message not to use authoritative power in temperamental conditions, to want to uphold justice more humanely after successfully proving the truth of bad news, and to learn from mistakes after being able to prove his love for the kingdom.

The King of *Blambangan* is a peace-loving, wise, but cunning character in the story of *Sri Tanjung*. The King of *Blambangan* is represented as a figure who is not sadistic and does not use power arbitrarily. On the one hand, this character fails to treat his jealousy by lying. The symbol of lies and trouble makers is synonymous with this figure. This figure has a motivational message to want to have a high minded after having a sense of love, peace and being able to act wisely.

The tritagonist character in the *Sri Tanjung* story is the *Punakawan*. *Punakawans* widely discuss the issue of cultural actualization. Thus, comedy as a stimulus to entertain the audience was significantly influenced by clowns' reactions on the stage of new Balinese *Drama Gong* performances. These figures have motivational messages to voice cultural phenomena after being able to carry out their professional obligations.

### Musical Instruments

Musical instruments are tools formed to produce sound (Prislan et al., 2024). The sound of music from musical instruments such as *gamelan gong kebyar*, piano, and sound system enhances the new creation of Balinese *Drama Gong* performances. It can be emphasized that the sound quality in the performance of the New Balinese *Drama Gong* Creation is the result of combining a sound system, piano, and *gamelan gong kebyar* sounds.

*Gamelan gong kebyar* is a traditional Balinese musical instrument that combines *gong*, *gender*, *gangsta*, *kendang*, *ceng-ceng*, and *reyong* musical sounds (Rai et al., 2024). The sound of *gamelan gong kebyar* music has an energetic tempo and dramatic dynamics. The sound of *gamelan gong kebyar* music plays the most dominant role in building the image of the drama as a Balinese *Drama Gong*. The sound of the *gamelan gong kebyar* music used during promotions at the Banyuwangi festival is a recording. In other words, the musicians of the *Gamelan Gong Kebyar* did not promote the new Balinese *Drama Gong* in Banyuwangi.

The piano is a modern musical instrument that makes sound by pressing the keys on the keyboard (Russo et al., 2020). The piano is an instrument that has a versatile function because it can imitate the sound of several melodies from other musical instruments. The composition of the piano sound is a new nuance in the performance of the new Balinese

*Drama Gong* creation. The use of the piano significantly contributes to the novelty of musical sound effects that strengthen the atmosphere of events. Thus, Piano musicians can be said to be the only musicians involved in supporting the staging of new Balinese *Drama Gong* creations at the Banyuwangi festival.

A sound system is a series of electronic devices that amplify sound characteristics (Huang et al., 2024). It includes microphones, amplifiers, and speakers that can support each other to produce louder sounds while clarifying sound characteristics (Koes et al., 2023). The sound system is a musical instrument that clarifies the characteristics of *gamelan gong kebyar* sounds and piano sounds in promotional activities for new Balinese *Drama Gong* creations at the Banyuwangi festival.

### Compliments Instruments

Additional instruments used in the performance of the new Balinese *Drama Gong* are fog and lighting. Stage lights, L.E.D.s, lights, spotlights, and moving heads are some lighting devices used in the new creation of the Balinese Gong drama. Lighting is more about setting visual effects to illuminate the stage and make the atmosphere of events more entertaining for the audience. Meanwhile, essential events on the Balinese *Drama Gong* stage include new creations built using fog. Fog is white mist in smoke (Kitsak, 2020). This smoke-shaped mist is decorated around the artist's feet during the new Balinese *Drama Gong* creation performance.

### Process of Creating New Creation Forms of Balinese *Drama Gong*

The complete appearance is embedded in the understanding of form (Pradana, 2019; Pradana & Arcana, 2020; Pradana & Ruastiti, 2022; Pradana, 2022a; Pradana & Jayendra, 2024; Pradana, 2024). The form of the new Balinese *Drama Gong* was standardized after the structure of the new Balinese *Drama Gong* based on the drama scenario and research formula design. The same view and understanding regarding traditional Balinese *Drama Gong*, the character of *Sri Tanjung* in the *Banyuwangi* legend, and the benefits of new Balinese *Drama Gong* creations can be realized. The actors' agreement to change the research formula into a drama scenario even became a performance of a new Balinese *Drama Gong* after the implementing partner stated they could support creating a new one.

Balinese culture is strongly represented in the characteristics of the new Balinese *Drama Gong* creations. Cultural characteristics can become an ethnic identity in a national civilization. People with the same ability in multicultural life to adapt, organize, build social relationships, care for health, respect the environment, perform arts, and communicate can look different because of different cultural characteristics.

Culture can include ways of life, philosophical knowledge, and various life strategies that are part of society (Pradana, 2023; Dharmika & Pradana, 2021; Pradana, 2023a; Pradana, 2024a). In community life, culture is preserved because it contains valuable something for social motivation (Pradana & Parwati, 2017; Pradana & Arcana, 2023; Pradana, 2021; Rai et al., 2019). Newly created *Drama Gong* Bali artists are motivated to be actively involved in the arts, not without the harmonious tastes of Balinese *Drama Gong* art, artistic skills, experience, and cultural support. The artists were motivated to perform the new creation of the Balinese *Drama Gong* after knowing the general description of the new creation of the



Balinese *Drama Gong* and praying together. The actors in the newly created *Drama Gong* Bali also agreed to the request of the researchers and creators precisely after praying together. According to Rai S. (2021), having creative talent, having an understanding of local culture, having the ability to make works of art, praying together, being able to carry out art trials, and having the courage to determine forms of art based on local wisdom is capital in creating performing arts based on local wisdom.

In order to create a new form of Balinese *Drama Gong*, the participants moved based on planning artistic practice activities. The perpetrator's target during the art training activity is to design a new form of traditional Balinese *Drama Gong* after exploring movement variants, make-up and clothing, musical accompaniment, understanding the story of Sri Tanjung, and exploring sectoral choreography. Trials in building the integrity pattern of the Balinese *Drama Gong* were carried out at the combined arts training stage after all activities to understand the *Sri Tanjung* story and explore artistic elements had been completed. The trial activity of staging a new Balinese *Drama Gong* creation focuses on bringing together the best results from exploring artistic elements and appreciating the *Sri Tanjung* story, which is arranged based on traditional Balinese *Drama Gong* standards. The form of the new Balinese *Drama Gong* creation entitled *Sri Tanjung* was standardized in the final trial in art practice before continuing with promotional activities.

During promotional activities for the *Drama Gong* Bali, a new creation entitled *Sri Tanjung* was a drama art performance that began to involve the audience. Promotional activities for the new Balinese *Drama Gong* creation occurred at the *Banyuwangi* festival and were carried out online via YouTube. The promotional activity for this new Balinese *Drama Gong* aims to socialize the Balinese and *Banyuwangi* people that there is a new Balinese Gong drama that uses legendary Banyuwangi figures.

## Discussions

*Sri Tanjung* is a new Balinese *Drama Gong* creation. The new Balinese *Drama Gong* is a typical Balinese drama theater that stages the story of *Sri Tanjung*. The new Balinese Gong drama has a performance structure consisting of dialogue scenes of Indonesian language characters supported by sound effects and lighting for 30 minutes. The sound quality in the New Creation Balinese *Drama Gong* performance results from combining a sound system, piano, and *gamelan gong kebyar* sounds. In addition, lighting and fog were used in the new Balinese *Drama Gong* performance.

The story of *Sri Tanjung* in the newly created Gong Bali drama is played by three main characters: *Sri Tanjung*, *Raja Blambangan*, and *Patih Sidopekso*. *Sri Tanjung's* narrative tells the story of a beautiful and loyal magical wife in Banyuwangi. The symbol of error and patriotism is attached to *Patih Sidopekso*. King Blambangan is a peace-loving, wise, but cunning character in the story of *Sri Tanjung*. The tritagonist character in the *Sri Tanjung* story is the clown.

New theater can be formed not only based on artistic skills but also based on motivation, experience, and culture (Gema et al., 2020). Newly created Balinese *Drama Gong* artists are motivated to be actively involved in the arts, not without the harmonious tastes of Balinese *Drama Gong* art, artistic skills, experience, and cultural support. In order to create a new form of Balinese *Drama Gong*, the participants moved based on planning artistic practice

activities. The form of the new Balinese *Drama Gong* was standardized after the structure of the new Balinese *Drama Gong* based on the drama scenario and research formula design. Balinese culture is strongly represented in the characteristics of the new Balinese *Drama Gong* creations. During promotional activities for the Balinese *Drama Gong*, a new creation entitled *Sri Tanjung* was a drama art performance that began to involve the audience.

## CONCLUSIONS

Based on the discussion of the results regarding *Sri Tanjung: A New Creation of Balinese Drama Gong*, the following conclusions can be drawn :

- 1) This new creation of Balinese *Drama Gong* uses the *Sri Tanjung* story, *gamelan gong kebyar*, Indonesian language, sound system and modern lighting. The story of *Sri Tanjung* in the newly created Balinese *Drama Gong* is played by three main characters : *Sri Tanjung*, *Raja Blambangan*, and *Patih Sidopekso*. It has a performance structure consisting of dialogue scenes of Indonesian language characters supported by sound effects and lighting for 30 minutes.
- 2) In order to create a new form of Balinese *Drama Gong*, the participants moved based on planning artistic practice activities. The form of the new Balinese *Drama Gong* was standardized after the structure of the new Balinese *Drama Gong* based on the drama scenario and research formula design. Trials in building the Balinese *Drama Gong* were carried out at the combined arts training stage had been completed. The form of the new Balinese *Drama Gong* was standardized in the final trial activities. Promotional activities for the new Balinese *Drama Gong* creation occurred at the Banyuwangi festival and were carried out online via YouTube.

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