



Balinese Classical Prasi: Visual Beauty and Meaning Behind the Lontar Engravings

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Abstract

Prasi, as a traditional artwork, has unique characteristics by displaying the identity of Balinese art and culture. It is a manuscript on palm leaves with wayang illustrations, sometimes accompanied by short text in Balinese characters. Prasi has aesthetic and classical value because the materials and equipment used, production techniques, and wayang form are still traditional. As an artwork, Prasi conveys a symbolic meaning through the story it depicts. This paper describes: (1) a critical review of the aesthetic value and natural character of the raw materials of Prasi; (2) a critical review of the visual aspects of the image and its configuration on palm leaf blades to produce Prasi artwork of good artistic value. Data were collected by purposive sampling by looking for prominent artists and community leaders who know about Prasi. Collecting data is done through observation, interviews, and documentation. The data obtained are grouped based on the type of data, then analyzed using qualitative descriptive methods. The results showed: (1) the aesthetic value of Prasi raw materials from palm leaves is processed to produce a smooth and durable surface, so it is easy to cut using penggrupak to display wayang images assembled from several palm leaves; (2) the visual aspect of Prasi art is artistically composed of elements of line, plane, color, texture, and space through the form of classical wayang images and other supporting decorative motifs in a series of stories taken from the Ramayana, Mahabharata, and traditional Balinese stories that have aesthetic value.

Keywords: aesthetics; prasi art; classical art

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INTRODUCTION

Prasi is an illustrated story, commonly referred to as a comic, drawn on *lontar* (palm) leaves. It is well known as an engaging form of reading due to its accompanying illustrations that contain aesthetic values, and its traditional production process using special tools through an incision technique (Duija, 2019; Lodra, 2017; Suar-

dana, 2013). Prasi is an illustrated *lontar* manuscript that typically depicts stories from traditional wayang (shadow puppet) epics, such as the Ramayana, Mahabharata, Sutasoma, Arjuna Wiwaha, Tantri, and others (Pratama et al., 2023; Trinawindu et al., 2018; Wulandari & Widiyandana, 2023). These stories are part of literary traditions written or illustrated on *lontar* leaves. In these narratives, wayang characters are

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depicted according to their distinct forms and characteristics (Alkhasawneh & Alqah-tani, 2019; Koesoemadinata, 2022). Each sheet of lontar typically contains one or two scenes from a story. Therefore, to present a complete narrative such as the Ramayana in a prasi, multiple sheets of *lontar* are used, each depicting different scenes with wayang illustrations.

Prasi is a form of cultural expression with artistic value, Prasi is recognized as a type of visual art that, in general, embodies visual phenomena similar to those found in other forms of fine art (Rai, 2017). When examining the aesthetic values embedded in Prasi, one must consider the interplay and treatment of visual elements produced through the application of specific techniques, tools, materials, and media. The aesthetic elements involve composition, tone arrangement, balance, as well as unity and harmony, all of which emerge from the integration of these visual components (Mahardika et al., 2022; Putraka et al., 2024; Trinawindu et al., 2015). Beyond these general aspects, there is a particular situation and condition that renders the aesthetic value of a Prasi artwork uniquely distinctive both visually and emotionally.

The artistic quality contained in a Prasi artwork encompasses various elements: the characteristics of the processed *lontar* leaf sheets used as the primary medium; the lines created through incision techniques using the sharp tip of a knife (known as *pengrupak*), with the incisions filled using oily charcoal made from the burning of specific local fruits (commonly candlenut seeds), whose density can be adjusted. It also includes the shapes of the figures and ornaments depicted, strategies for sequencing or separating scenes, the arrangement of the lontar strips, methods of binding the strips, and the overall packaging and presentation. These unique aspects make Prasi particularly distinctive compared to other well-known forms of illustration. The uniqueness and special nature of Prasi can be appreciated through the images rendered by the artist (*pemrasi*), based on stories that carry symbolic mea-

nings and moral teachings rooted in Balinese cultural beliefs (Ghifari et al., 2021; Setiawan, 2019). The storytelling is presented through classical Balinese wayang figures arranged on lontar strips in carefully composed narrative scenes, with attention to aesthetic elements such as the wayang figures' composition, supported by decorative elements. This arrangement creates a harmonious visual presentation (Azizah et al., 2021; Martha & Andini, 2022).

For the reasons mentioned above, it is essential to conduct an in-depth and critical examination of the aesthetic values contained in a Prasi artwork, exploring various methods and techniques of visualization, as well as its modes of presentation, using multiple disciplines within the visual arts as the analytical foundation. This study aims to critically describe the aesthetic values of Prasi art from three main aspects: (1) the character and natural visual impression of processed lontar leaves prepared for illustration; (2) the visual aspects of Prasi artworks, including the quality of the drawings, ornaments, techniques, proportions, composition, and use of color; and (3) the aesthetic value of the traditional presentation design of Prasi works, including binding techniques, *penakep* design, packaging, and presentation methods.

The benefits of this research are highly significant, particularly as a foundational narrative or starting point for any discussion regarding the existence of *Prasi* art. Previous studies have focused more on iconographic interpretations, while only a few have comprehensively examined the morphological aesthetics of *Prasi* from the perspective of materials, techniques, and visual characteristics. The findings of this study strengthen the understanding of the cultural values embedded within *Prasi* and support its preservation and development. Moreover, this research serves as an important reference for identifying opportunities to expand the scope and practice of *Prasi* in contemporary contexts, whether in education, cultural preservation, or the development of visual art innovations rooted

in Balinese tradition.

This study therefore aims to (1) analyze the morphological aesthetics of classical *Prasi* artworks based on their physical form, techniques, materials, and visual presentation; (2) interpret the symbolic meanings embedded in these works; and (3) contextualize the position of *Prasi* as a significant cultural heritage within traditional community practices. Through these objectives, the study provides a comprehensive understanding of *Prasi* art in its entirety, encompassing its external appearance, richly aesthetic visual content, and its role within community traditions.

METHOD

The research data consisted of visual documentation of classical *Prasi* artworks created in both past and recent periods, representing a diversity of themes. The data were collected through surveys conducted in various regions known for their strong artistic traditions, such as Desa Bungkulan, Desa Panji, and Desa Nagasepaha in Buleleng Regency, as well as Desa Tenganan Pegringsingan and Desa Sidemen in Karangasem Regency. The selection of *Prasi* artworks as research objects followed a snowball sampling method, which evolved in line with the survey process. Accompanying verbal data were obtained through unstructured interviews, guided by a list of identification questions, with key informants including practicing artists, inheritors of the tradition, and collectors or custodians of *Prasi* works.

Data collection was carried out using three main methods: observation, interviews, and documentation. Observation was conducted directly on *Prasi* artworks and the sociocultural contexts in which these works were created and presented (Hasanah, 2017). This process included examining the physical form of the 20 artworks, the techniques used, the materials employed, and the manner of their presentation within the community. Interviews were conducted in an unstructured manner, yet guided by a list of open-ended

questions, involving key informants such as 5 *Prasi* artists, 3 tradition bearers, and 3 collectors or custodians of the works (Mania, 2008). This method aimed to gather in-depth information regarding the creative process, symbolic meanings, and cultural values embedded in *Prasi* art. Meanwhile, documentation was conducted by capturing visual data using a digital camera to photograph the *Prasi* works, as well as by recording important notes in a field notebook (Ardiansyah et al., 2023; Susanto et al., 2023). These three techniques complemented one another to ensure that the data collected were rich, contextual, and accurate in supporting the research objectives.

The data collected in this study were primarily qualitative. Data analysis involved several activities: data reduction, data display, interpretation, and drawing conclusions. The analysis followed a descriptive qualitative approach based on the model of Miles and Huberman, including data reduction, data display, conclusion drawing, and verification (Purwanto, 2020). The type of data reduction applied in this study was motif reduction, which involved categorizing recurring visual motifs into broader thematic groups to streamline and focus the subsequent analysis. From the outset, data were identified and selected according to research needs, then verified directly in the field alongside encounters with *Prasi* artworks as visual data. These visual data were captured as digital photographs. All verified data were then mapped and analyzed using a formal aesthetic (morphological) approach and interpreted through receptive analysis. The presentation of data and analytical results was conducted systematically using descriptive qualitative methods.

RESULT AND DISCUSSION

Materials and Aesthetic Qualities of *Prasi* Art

The aesthetic qualities and raw materials of *Prasi* art are primary considerations for *pemrasi* (*prasi* artists) in producing high-quality works. The materials used to

create Prasi paintings include *lontar* (palm) leaves and candlenut (*kemiri*). These two materials are essential in producing the aesthetic works known as Prasi art (Maulana & Putra, 2021). In addition to these main materials, the edges of the *lontar* leaves are sometimes colored to make the artwork appear neat and visually appealing. The coloring is typically done using wood paint, which is readily available in hardware stores, offering a more practical and accessible solution. Nowadays, Prasi artists rarely use traditional (natural) dyes because the preparation process is time-consuming.

According to Aditama et al. (2025), the *lontar* leaves used to create Prasi are specifically selected for drawing. The main tool for creating Prasi is *pengrupak*, as shown in Figure 1.



Figure 1. Pengrupak, the tool used to create Prasi (Source: Author's Documentation)

Figure 1 illustrates a *pengrupak*, the primary traditional tool used to create Prasi artworks. The *pengrupak* is a small, hand-held engraving knife characterized by a sharp, pointed metal tip and a simple wooden or bamboo handle. Its form is deliberately minimal, allowing the artist (*pem-rasi*) to control pressure, direction, and rhythm as they incise lines on the surface of the *lontar* leaf.

Functionally, the *pengrupak* serves as both a drawing and a writing instrument, enabling the creation of fine linear details, ornamental patterns, and figurative outlines of wayang characters. Aesthetically,

the quality of the lines produced by the *pengrupak*—whether thin, dense, or varied in depth—plays a crucial role in determining the visual character of Prasi artworks (Budiaprilliana et al., 2017; De Santo, 2020). The sharpness of the tip and the steadiness of hand movement directly influence line clarity, texture, and expressive intensity.

From an artistic perspective, the *pengrupak* mediates the relationship between material and expression. The interaction between the tool and the *lontar* surface produces incised lines that later receive black pigment from burned candlenut, transforming the engraved marks into vivid visual forms. Therefore, the *pengrupak* is not merely a technical instrument but a key aesthetic agent that shapes the stylistic identity, precision, and classical visual quality of Prasi art.

Then the primary material used as the medium for creating Prasi artworks is *lontar*, as shown in Figure 2.



Figure 2. Lontar, the material used to create Prasi (Source: Author's Documentation)

Figure 2 shows *lontar* (palm leaf), the primary medium used to create Prasi artworks. The *lontar* leaf functions not only as a physical surface for engraving but also as a determinant of the aesthetic and visual quality of the final artwork. Before being used, the leaves undergo a preparation process to achieve the appropriate level of smoothness, durability, and flexibility,

ensuring that they can withstand incision without tearing (Putra et al., 2022).

Visually and materially, the texture, fiber density, and natural coloration of the lontar influence the character of the engraved lines produced by the *pengrupak*. Lontar with fine, even fibers allow for smoother, more controlled incisions, resulting in delicate lines and detailed ornamentation, whereas coarser fibers tend to produce thicker, less precise lines. These material characteristics directly affect the refinement, clarity, and stylistic variation of Prasi imagery.

From an aesthetic standpoint, lontar contributes a natural visual tone that distinguishes Prasi from other forms of illustration. The warm, organic surface creates a subtle contrast with the black pigment derived from candlenut, enhancing visual readability while maintaining a classical and sacred impression. Thus, lontar is not merely a passive medium but an active aesthetic component that shapes the morphology, texture, and expressive quality of Prasi art.

The next one is pigment for highlighting the engraved drawings on lontar leaves, known as candlenut, as shown in Figure 3.



Figure 3. Candlenut, a dye for prasiid
(Source: Author's Documentation)

Based on Figure 3, candlenut (kemiri) is used as a black pigment to highlight the engraved drawings on lontar leaves. The candlenut fruit has a very hard shell, while

its flesh is soft and oily when burned. The flesh is white in color, but when burned, it produces a smooth, oily black pigment suitable for Prasi. After burning, the candlenut flesh is crushed into a fine paste, then cooled before being applied to the lontar surface. The black pigment is applied using the fingertips, and once polished onto the engraved lines, the carvings turn black, and the images become more vivid. The use of candlenut as coloring material in Prasi has been passed down through generations as a traditional coloring technique.

Visual Aspects and Configuration of Images on Lontar Leaf Strips in Creating Aesthetic Prasi Artworks

The visual aspects artists present in the creation of *Prasi* artworks are guided by aesthetic considerations. Before beginning a painting on lontar leaves, *Prasi* artists first create a sketch, a process known as *ngedum karang*, as explained by Prasi artist I Gusti Bagus Sudiasta (70 years old), as shown in Figure 4.



Figure 4. Prasi Tantri
(Source: Work by I Gusti Bagus Sudiasta)

Figure 4 shows *prasi tantri*, a form of Prasi in which the placement of wayang characters is carefully adapted to the dimensions of the lontar strips (Damayanti et al., 2021; Suardana, 2013). Artists also consider the quality of the materials used to ensure the final result has high aesthetic value. According to Djelantik, visual aspects in *Prasi* art begin with the dot as a form; a collection of closely spaced dots in

a trajectory creates a line. Several lines can form a shape, and multiple shapes may construct a sense of space (Prasasti, 2019; Sholeh, 2017). The arrangement of dots, lines, shapes, and space together forms the image.

Then there are also Prasi illustrations that typically depict wayang stories featuring Balinese-style wayang figures, as shown in Figure 5.



Figure 5. Prasi Arjuna Wiwaha
(Source: Work by I Gusti Bagus Sudiasta)

Based on Figure 5, *Prasi* illustrations typically depict wayang stories featuring Balinese-style wayang figures. The characters are often shown smiling, in a three-quarter view, wearing attributes associated with warriors (*satriya*), deities, priests, demons, or animals. The figures closely resemble those in *Kamasan* paintings. Most of the characters are drawn in full body, even on the narrow surface of the *lontar*. Unlike *Kamasan* paintings, where empty spaces are usually filled with leaf patterns (*aun-aun*), *Prasi* illustrations often leave spaces between figures or objects unfilled. The illustrations may be accompanied by text, arranged in alternating image-text sequences, or presented as stand-alone visuals without accompanying narration (De Santo, 2020; Purwanti, 2018).

Prasi is not merely a manifestation of a specific idea; it is an expressive outlet for a wide range of concepts, materialized by the artist in a tangible and aesthetically valuable form, as shown in Figure 6.

Figure 6 shows the composition of Prasi artwork of aesthetic value, as seen

in the presentation of wayang figures and the balanced placement of these figures. In addition to the wayang figures, decorative motifs such as stylized plants enrich the narrative scenes. The artistic process in *Prasi* involves several levels of aesthetic activity: (1) observation of material quality; (2) organization and arrangement of the observed elements into pleasing visual structures with attention to harmony, contrast, balance, and unity; and (3) perceptual arrangement, where observation is also linked to emotion, as an interaction between memory-based and visual perception (Lodra, 2017; Wulandari & Widiyastana, 2023).



Figure 6. Composition of Prasi Artwork
(Source: Work by I Gusti Bagus Sudiasta)

Prasi art is unique and intricately crafted, with small-scale figures tailored to the limited surface of *lontar* leaves. Before beginning the work, the artist carefully designs the placement of wayang characters within the narrative scene and works meticulously to achieve high aesthetic quality. There are three characteristics that define the beauty of aesthetic objects in general: (1) Unity, the object is well-organized and complete in form; (2) Complexity, the artwork is rich in content and composed of elements that contrast or subtly differ from each other; (3) Intensity, the object possesses a distinctive quality that stands out and is not merely empty or superficial (Mahardika et al., 2022; Rai, 2017).

Fundamental aesthetic elements are used to explore the presence of *Prasi* art. The structure of an artwork refers to the overall organization of its parts, implying

relationships among the components as a whole. In artistic structure, there are at least three essential elements: unity, dominance, and balance. The sense of balance is the easiest to achieve in art-making, particularly through the use of symmetrical composition (Budiaprilliana et al., 2017; De Santo, 2020). In terms of meaning, from its origin to the present day, *Prasi* continues to embody cultural values rooted in Hindu beliefs. The aesthetics of the objects presented along with the use of specific traditional tools, materials, and techniques convey a distinct impression, resembling classical images rich with spiritual significance.

From a theoretical perspective, the material quality of lontar significantly shapes the aesthetic characteristics of *Prasi* artworks. The physical properties of the palm-leaf surface particularly the density, smoothness, and direction of its fibers directly affect the sharpness, consistency, and fineness of incision lines produced during the engraving process. Lontar with tighter, smoother fibers tends to produce fine, continuous lines, enabling artists to create detailed ornamental patterns and delicate figurative elements. Conversely, leaves with coarser or more uneven fibers often result in thicker, slightly jagged, or less controlled incision lines, thereby influencing the overall visual style and level of refinement in the artwork.

This relationship between fiber characteristics and incision-line quality is also supported by insights from local artists. One informant explained, "When the fibers are tight and even, the lines come out smooth, almost like drawing with a pen. But if the leaf is rough, the cutter jumps a little, so the lines look heavier and less precise." Another artist emphasized the importance of selective material use, stating, "We always test the leaf first. Good lontar allows us to make very fine details, especially in the eyes and ornamentation. Poor-quality lontar limits what we can do."

These statements reinforce the analytical finding that material quality is not merely a technical factor but also a deter-

minant of aesthetic output. The interaction between the artist's technique and the physical qualities of the lontar medium ultimately produces distinct visual outcomes, shaping stylistic variation and artistic expression within the *Prasi* tradition.

Visual Design and How to Present Classical Artworks

Based on the creation of *Prasi* art, particular attention is given by the artist to the final appearance of the artwork, especially its visual presentation featuring *wayang* figures. Before being opened and displayed as shown in the images above, a *Prasi* is typically kept closed, resembling a *cakepan* (cover) made of aged bamboo or wood, which serves as the top and bottom bindings and is tied together with string (Budiaprilliana et al., 2017; Putraka et al., 2024). *Prasi* art, as developed in Bali, can be considered a form of material cultural capital. According to Bourdieu, capital as a basis of dominance can be converted into other forms of capital.



Figure 7. *Cakepan Prasi*
(Source: Work by I Gusti Bagus Sudiasta)

Based on Figure 7, the *cakepan* serves both a practical and aesthetic function: it facilitates easy storage and protects the *Prasi* from damage or tearing. The bamboo or wood used for the *cakepan* may be plain or decorated, but always with aesthetic consideration. To further protect the *Prasi*, it is commonly stored in wooden boxes,

which are also decorated with attention to visual appeal.



Figure 8. Wooden Storage Box for Prasi
(Source: Work by I Gusti Bagus Sudiasta)

Figure 8 presents a wooden storage box used to store and protect Prasi artworks. This storage box serves as an integral component of Prasi's traditional presentation system, reflecting both practical and aesthetic considerations. Made from wood, the box safeguards the lontar leaves from physical damage, moisture, insects, and environmental exposure, thereby supporting the long-term preservation of the artwork.

Beyond its protective function, the wooden storage box also carries aesthetic and cultural value. Its form, material choice, and surface treatment are often designed in harmony with Prasi's classical character, reinforcing the perception of Prasi as a valuable cultural artifact rather than a mere visual object. The use of natural wood materials complements the organic qualities of lontar leaves and strengthens the overall visual unity between the artwork and its container.

Figure 9 shows examples of *Prasi* artwork presentations created by the artist:



Figure 9. Prasi Art Presentation
(Source: Work by I Gusti Bagus Sudiasta)

Figure 9 illustrates a Prasi artwork

by I Gusti Bagus Sudiasta, shown in its open, displayed form. The arrangement of the lontar leaves reveals a sequential narrative structure, in which each strip functions as a visual unit contributing to the overall story. The horizontal alignment of the leaves allows viewers to follow the narrative flow continuously, emphasizing the storytelling nature of Prasi as a visual manuscript.

Aesthetically, the presentation highlights the careful composition of wayang figures within the limited space of each lontar strip. The balance between figures, empty space, and decorative elements demonstrates the artist's mastery of proportion, rhythm, and visual harmony. The variation in line density and incision depth, produced with the *pengrupak* and enhanced by candlenut pigment, creates contrast and visual emphasis that guide the viewer's attention across the narrative scenes.

From a presentational and cultural perspective, the open display of Prasi transforms the work from a stored manuscript into an experiential visual artwork. This mode of presentation underscores Prasi's dual function as both a reading object and a visual art form. The sequential unfolding of the lontar strips reinforces the classical storytelling tradition while allowing the audience to appreciate the artwork's aesthetic unity, complexity, and intensity as a coherent whole. Consequently, the presentation itself becomes an essential component of Prasi's aesthetic value, integrating narrative, material, and visual expression into a single cultural artifact.

Aesthetic Interpretation and Cultural Implications of Prasi Art

The presentation of *Prasi* artworks can be observed through the narrative scenes depicted by the artist, particularly in the portrayal of wayang characters. These characters resemble those in classical *Kamasan* paintings, and the artists follow established conventions (*pakem*) of traditional wayang art. The beauty of a *Prasi* presentation is strongly influenced by the

artist's skill in varying the incised strokes made with the *penggrupak*. These incisions may be dense or sparse, and once filled with black pigment made from burned *ke-miri* (candlenut), the resulting visual contrasts become highly expressive.

Based on field research in Sidemen and Tenganan Pegringsingan villages in Karangasem and Bungkulan village in Buleleng, differences were found in the visual presentation and style of wayang figures. In Bungkulan, artists continue to closely adhere to classical wayang conventions, maintaining traditional wayang character representations. In contrast, artists in Sidemen and Tenganan Pegringsingan, while also producing classical wayang forms, have begun to innovate by creating horizontal scroll compositions (*pelelintangan*) and single-character representations.

A structural comparison between the Bungkulan and Sidemen styles reveals clear differences in visual proportion, compositional layout, and the density of ornamentation. The Bungkulan style is generally characterized by elongated figure proportions, with bodies and facial features rendered in vertically stretched forms that emphasize elegance and narrative dynamism. Its compositions tend to be relatively open, allowing more negative space that highlights the central figures. Ornamentation in the Bungkulan tradition is present but applied only moderately, typically concentrated around key narrative or symbolic elements rather than covering the entire surface.

In contrast, the Sidemen style features more compact, balanced figure proportions, resulting in characters that appear fuller and more grounded. The overall composition is denser, with scenes arranged in a tighter spatial structure that minimizes empty areas. Ornamentation in the Sidemen style is notably more intricate and abundant, filling background spaces with layered decorative motifs that enhance visual richness and surface complexity. This structural density contributes to a more elaborate aesthetic impression compared to the relatively restrained ornamentation

of Bungkulan works.

Through these contrasts, it becomes evident that each style embodies distinct local artistic preferences: Bungkulan prioritizes clarity, spaciousness, and proportionate elegance, while Sidemen emphasizes ornamental fullness, compact composition, and expressive detail. These differences reflect not only regional visual identities but also variations in technique, material selection, and cultural emphasis within the broader Prasi tradition.

The findings of this study indicate that the aesthetic quality of Prasi art is not solely determined by visual appearance, but emerges from the interaction between material properties, traditional tools, artistic techniques, and cultural conventions. The selection of lontar leaves with specific fiber characteristics directly influences the precision and expressiveness of engraved lines, demonstrating that material choice functions as an active aesthetic determinant rather than a neutral medium. This confirms the notion that, in traditional art forms, materiality plays a central role in shaping visual meaning and artistic identity.

From a visual perspective, the composition of wayang figures on the narrow surface of lontar strips reflects a sophisticated understanding of balance, rhythm, and spatial organization. The artists' ability to adapt complex narrative scenes into limited spatial formats illustrates a high level of aesthetic sensitivity and technical mastery. These compositional strategies align with classical aesthetic principles such as unity, dominance, and harmony, as articulated in formal aesthetic theories. The controlled use of empty space, variation in line density, and proportional stylization of figures contribute to the overall visual coherence and intensity of Prasi artworks.

Culturally, the presentation of Prasi through sequentially arranged lontar strips and traditional binding systems positions the artwork as both a narrative manuscript and a work of visual art. This dual function reinforces Prasi's role as a me-

dium of cultural transmission, preserving moral values, mythological narratives, and collective memory within Balinese society. The differences observed between regional styles, such as the relatively open compositions of Bungkulan and the denser ornamental structures of Sidemen, further demonstrate how local cultural contexts shape aesthetic preferences and visual expression within the same artistic tradition.

Thus, *Prasi* art should be understood not merely as a traditional illustration technique, but as a complex aesthetic system in which material, form, narrative, and cultural meaning are inseparably intertwined. This integrative perspective highlights the significance of *Prasi* as a living cultural heritage that continues to adapt while maintaining its classical aesthetic foundations.

CONCLUSIONS

Based on the findings, it can be concluded that *Prasi* is a traditional Balinese art form that utilizes *lontar* (palm) leaves as its primary medium. These leaves undergo a refinement process to prepare them for engraving using a small knife (*penggrupak*), which is used to create aesthetic illustrations of wayang narratives. Visually, *Prasi* art is composed of elements such as lines, shapes, color, texture, and space, all arranged according to artistic principles such as unity, emphasis, and balance. These visual elements are expressed through depictions of wayang figures and supporting ornaments from classical stories such as the Ramayana, the *Mahabharata*, and *Tantri*. *Prasi* is valued not only for its visual beauty but also for its distinctive method of presentation, in which the *lontar* leaves are arranged in layered sequences, bound with bamboo or wooden covers (*cakepan*), and tied together to form a structured narrative flow. This makes *Prasi* a preserved and continually appreciated cultural heritage.

Prasi is a highly distinctive traditional art form not found in all regions of Bali, making its preservation critically important. To ensure the continuity of this

cultural heritage, *Prasi* artists must make committed efforts to actively transmit their knowledge, skills, and aesthetic values to younger generations through informal education, training, or community art studios (*sanggar seni*). Additionally, strong support from local governments, particularly the Regencies of Karangasem and Buleleng, is essential so that *Prasi* does not survive merely symbolically but can thrive in practice. This support could include financial assistance, exhibition facilitation, promotion through local and national cultural events, and broader market access for the artists. Through synergy between artists and the government, *Prasi* art can continue to live, evolve, and serve as an essential part of Bali's noble cultural identity.

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