



Education Values in Wayang Wong Innovative Arts 'Cupu Manik Astagina'

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ABSTRACT

This article was compiled based on the results of research aimed at being able to understand the values of education in the innovative art performance of Wayang Wong Cupu Manik Astagina. This research was conducted because there was an imbalance in the field. Generally, in Bali, the Wayang Wong performance is only played by a group of parents. Unlike the case with the Cupu Manik Astagina Innovative Wayang Wong performance. Although the innovative Wayang Wong performance art is also presented in the form of drama children and young people in Bali still enjoy this show. Questions: (1) Why do children and young people in Bali enjoy the Wayang Wong Innovative Cupu Manik Astagina performance?; (2) what educational values are found in this performing art?; (3) how do children and adolescents in Bali interpret this innovative Wayang Wong performance? This paper is the result of qualitative research with a cultural studies approach. Data collection was carried out through document studies, observations of Wayang Wong performances, and in-depth interviews with 10 informants from the actors of puppet art, observers and the community of puppet art lovers in Bali. The descriptive-interpretive analysis is carried out by applying the theory of semiotics and Bourdeau's theory of action. The results showed that : (1) children and adolescents in Bali like the Cupu Manik Astagina Innovative Wayang Wong performance because the form of presentation seems to be in line with the character of children and young people today who are cheerful, dynamic, sporty, and enjoy things related to technology. This can be seen from the choreography, the play, and how the presentation of the performing arts; (2). The Innovative Wayang Wong Performing Arts Cupu Manik Astagina contains the values of character education, ethics, manners, which are displayed in today's performance art according to their character and taste; (3). Children and adolescents in Bali interpret the Wayang Wong Innovative performance art as creativity and artistic expression, the identity of today's teenage art, as a vehicle for viewing as well as guidance (socialization) of educational values, as a counter-culture to the hegemony of popular culture presented through cybermedia (internet) today, and is interpreted as a new tourist attraction in Bali. The finding (Novelty) of this research is the innovative Wayang Wong performance art is social engineering that collaborates with various parties, including dancers (performers), musicians and stage organizers and other supporting crew.

Keywords: Educational Values, Wayang Wong Innovative, Cupu Manik Astagina, the Millenial Generation.

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1. Background of the study

Wayang is the art and culture of the Indonesian people, containing historical values and philosophies of life. The essence of life begins with philosophical sources (Pradana, 2017). The teachings

in it reflect the character of human behavior, so it is very effective as a means of information, education, and entertainment. *Wayang* has become an epidemiological art that is beautiful art and contains the values of the virtues of life (Mertosedono, 1994; Solichin, 2013).

Although the *Wayang* Performing Arts contain *adi luhung* cultural values, the reality is that the *Wayang* art, including the *Wayang Wong* performance art, is only in demand by parents and it is difficult to find a successor to support it. The absence of the next generation of supporters of *Wayang Wong* has led to the existence of *Wayang Wong* performing arts in Bali increasingly marginalized and endangered. *Wayang Wong* is only supported by a small proportion of adults (parents) and it is not in demand by the younger generation (Suryani, 2017). For this reason, as a local genius of Balinese people, the art of *Wayang Wong* should be saved.

Puppet art, especially *Wayang Wong* performance art is part of the cultural capital of the Indonesian archipelago, especially for Balinese who develop cultural tourism - where the main capital sold as tourist objects and attractions is an element of cultural art. Art and culture have become the main attractions of Bali tourism (Williams, 1997).

The arts and culture that are the basic assets of Bali's tourism need to be maintained. This is in line with the expectations of the former Governor of Bali (IB Mantra almr) that Bali must be built with personality, namely by improving the economy of the Balinese people while strengthening the religious and cultural life of Bali. The personality in question is Bali which has a culture in the form of arts-based on Hinduism. The relationship of Hinduism with art cannot be separated, because religious teachings can foster a very deep sense of art in society. The art intended here is not art in the strict sense, but aesthetics. The definition of aesthetics according to Mantra (1996) is the beauty that drives humans to be creative, dynamic in their attitudes to achieve inner satisfaction and sharpen their intuition. Dynamic in an attitude fosters creativity. Humans can advance and be respected if they show high creativity (Mantra, 1996).

Conformist power relations between actors can revitalize aspects of culture and artistic creativity (Pradana, 2017). The interaction between the potential of art and culture with economic activities in the tourism field of Bali supports one another. On one hand, tourism has stimulated the life of the Balinese arts and culture. On the other hand, increasing economic prosperity can strengthen the life of the arts and culture and foster the spirit and culture of entrepreneurship (entrepreneurship) of the people of Bali. Entrepreneurial culture can be developed through the traditions of Balinese Hindu life. Cultural capital (cultural capital) and entrepreneurial culture turned out to be able to grow together in the life of the Balinese Hindu community. The economic achievements of the Balinese are proven to be able to strengthen the cultural traditions of Bali itself (Sadiartha, 2016). The tourism sector does have a multiplier effect, ie the multiplier number exceeds the multiplier number of other economic activities (Pitana, 2005: 110). Tourism activities can result in changes in economic, social and cultural conditions (Pradana, 2019; Pradana, 2018a).

Art and culture can survive if they can survive on their own (Pradana, 2018b). Here, arts and culture efforts need to be produced and commercialized to the market. According to Max Horkheimer and Theodor W. Adorno (2002), cultural production is characterized by several characteristics including standardization, massification, and commodification. Adorno stressed that the mass-produced and standardized culture did not originate from the cultural expressions of the common people, but merely products from the industry. The culture industry has combined 'the old' 'with the' familiar 'into a new quality of industrial products. Though these products are created for the benefit of mass consumption which in this case determines a lot of the origin of the consumption so that it is created with strategic planning in business terms.

The phenomenon of the rise of art and culture that accompanied Bali's tourism business today is in line with the era of the industrial revolution 4.0, which is colored by artificial intelligence, the era of supercomputers, genetic engineering, innovation, and rapid changes that have an impact on the economy, industry, government, and political. The industrial revolution 4.0 was also marked by the many sources of information through social media channels, such as Facebook, You Tube, Instagram, and the development of digitalization and automation, which is a combination of internet and manufacturing. The process that occurs in social and cultural changes that occur quickly, involving basic needs (needs) with the wants (wants) of the community. The basis for this change is actually the fulfillment of desires to fulfill human needs quickly and with quality. Therefore, in the era of the

industrial revolution much changed the way humans work from manual use to automation or digitalization (BKSTI, 2017).

In connection with the increasingly threatened existence of *Wayang* art on the one hand, as well as the need for developing *wayang wong* as a media for social media generation on the other hand, the Indonesian Art Institute (ISI) Denpasar research team collaborated with *Sanggar Paripurna Gianyar* to develop innovative *Wayang Wong* performing arts with the play 'Cupu Manik Astagina'. This show is intentionally 'packed' with a new model, involving millennial players. A total of 120 millennial children from PAUD to senior high school are intentionally included in developing this innovative *wayang wong* performing arts (Radar, 2019).

By applying research and development methods, *Wayang Wong's* innovation efforts involving millennial generation are a form of research and development of educational media products (Taylor, 1984). This research and development are expected to be able to produce a Cultural Arts Development Model (*Wayang Wong*) as an effort to preserve traditional arts which contain supreme values to strengthen the character of the millennial generation (Ruastiti, 2019). Efforts to innovate the *Wayang Wong* performance art are also expected to be used as a media to disseminate educational values such as honesty, truth, heroism, patriotism, work ethics and so on can be learned in the *Wayang Wong* performance art. The art of *Wayang Wong* also contains a philosophy of life about the values of truth (logic), issues of courtesy in social relations (ethics), as well as aesthetic expressions (aesthetics) that are extremely important for honing conscience, social sensitivity which is now increasingly rare (metroballi.com, 4 July 2019).

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2. Literature Review

In accordance with the topics studied in this paper, there are a number of studies related to *Wayang Wong* before. The study concerned the understanding and existence of *Wayang Wong*, it's development efforts, as well as studies that reveal the educational values contained in puppet art. The

understanding and existence of *Wayang Wong* were highlighted, among others, by Yasasusastra (2011) in the book "Getting to Know Biographical Puppet Characters, Their Forms, and Characteristics". He argued that *Wayang Wong* is a type of *Wayang* that plays stories that are played by people on condition that the players can dance because all movements must follow the main rules of dance.

The existence of *Wayang Wong* is also examined by Soedarsono (1990) in the book *Wayang Wong: The State Ritual Dance Drama in the Court of Yogyakarta* which suggests that *Wayang Wong* is one type of traditional theater which is a combination of theatrical arts that developed in the West with wayang performances that grow and develop in Java. This type of art was initially developed, especially in the court and among the priyayi (aristocracy) of Java, then the puppet wong used as a spectacle that is sold or commercialized. This is evidenced by the emergence of *Wayang Wong* groups such as the *Wayang Wong RRI Surakarta*, *Wayang Wong Ngesti Pandawa* (Semarang), *Wayang Wong Sri Wahito* (Yogyakarta), *Wayang Wong Bharata* (Jakarta), and *Wayang Wong Sriwedari* which have been established since 1901.

The existence of *Wayang Wong* continues to experience development. In this connection, Wirawan Paneli (2017) wrote an article entitled "Transformation of the Wayang Orang Graha Seni Mustika Yuastina Surabaya Community Performances." He concluded that the existence of the Graha Seni Mustika Yuastina Surabaya Community was an effort to increase community appreciation for the development of *Wayang Wong* (people). The performance format is adapted to the development and can be accepted by fans without leaving the values of tradition, by perfecting: (a) the quality of traditional dance moves especially Surakata dance, (b) dialogue practice, and (c) song practice. The process of regenerating dancers in the Mustika Yuastina Surabaya Graha Community Community aims to preserve *Wayang Wong* in accordance with the times.

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Besides being commercialized, the innovation of *Wayang Wong* performance art needs to be accompanied by efforts to disseminate the educational values contained therein. In this connection, Mukti (2014) examines the performance of *Purwa Wayang Kulit Cupu Manik Astagina Sajjan Dalang Enthus Susmono*. It was concluded that in the *Cupu Manik Astagina* play delivered teachings about worship (religion) which include three main values, namely the teachings of *ubudiyah*, preaching, and solemn. *Ubudiyah* teachings (worship) have the value of human relations with God, the teachings of *da'wah* (*muamalah*) have the value of *hablumminannaas* (human relations), while the teachings of *hidmat* have the value of *hablumminal 'alm* (the relationship between humans and nature).

In the story of *Cupu Manik Astagina*, there are puppet figures supporting, including *Subali* and *Sugriwa*. In this connection, Wicaksana et al. (2018) wrote an article entitled "Structural Study and

Educative Value of Folklore *Subali* and *Sugriwa* in Oral Speeches on the *Kiskendo Goa* Community, *Kulon Progo* Regency, *Yogyakarta*". It was concluded that the folklore of *Subali* and *Sugriwa* had themes of affection (*katresnan*), sacrifice (*sacrifice*) and dispute (*kabubrahan*). The plot goes forward, revealing the figure of *Subali* and *Sugriwa* as human beings who are described as gods and humans who are transformed into half-ape humans, have certain powers, are of good character and evil. The setting in the folklore of *Subali* and *Sugriwa* is the setting of the place. The mandate, the folklore of *Subali* and *Sugriwa* is that all problems can be solved without war because war will cause many losses. Educational values (education) contained in the folklore of *Subali* and *Sugriwa* include the value of moral education, the value of traditional education (tradition), the value of religious education (religious), the value of historical education (historical), and the value of heroic education.

Some of the results of these studies have been used as inspiration and initial knowledge in conducting this study. Among the results of the study, there is a publication that discusses the *Cupu Manik Astagina* story in the shadow puppet show by revealing religious values in it, specifically, nothing has revealed the educational values of the *Wayang Wong Cupu Astagina* story for the formation of millennial generation characters. For this reason, this paper intentionally presents the educational values of the wayang wong story "*Cupu Manik Astagina*" for the formation of the millennial generation in Bali.

Research Methods : This paper is the result of research conducted using qualitative methods with a cultural studies approach. Data were collected through document studies, observations of *Wayang Wong* performances, and in-depth interviews with 10 informants from puppet actors, puppet lovers and observers of puppet arts in Denpasar. The descriptive and interpretive analysis is done by applying the theory of semiotics and Bourdeau's theory of action. Theoretically, the results of this study are expected to be able to enrich the treasury of academic research related to the existence of *Wayang Wong* in Bali in particular and in Indonesia in general. Furthermore, practically, the educational values unearthed from the *Cupu Manik Astagina* story can be used as character education material for the millennial generation of the current era.

3. Research Method

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Material/object of research: The main material/object of this study is the performance art of *Wayang Wong* innovation with the *Cupu Manik Astagina* play. The packaging of the *Wayang Wong* innovation was initiated by a team of researchers from the Indonesian Institute of Arts (ISI) Denpasar in collaboration with the *Puripurna* studio, *Gianyar*.

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4. Result and Discussion

4.1 Response of Millennial Generation on *Wayang Wong* Innovation Arts

The existence of *Wayang Wong* in Bali today is increasingly marginalized. Only a few places of *Wayang Wong* performances are found in Bali, namely in North Bali such as in Tejakula Village and in Anturan Village, Buleleng Regency. While in South Bali the art of *Wayang Wong* performance can be found in the Village of Tadap, Tabanan Regency, in Tonja District of Denpasar, and Tanjung Benoa Village in Badung Regency. For this reason, efforts to rescue local geniuses from ancestral heritage need to be carried out (Ruastiti, 2019). The art of *Wayang Wong* which is now threatened with extinction should be maintained. Local genius *Wayang Wong* whose educational value requirements for this future generation should be preserved and developed.

Puppet show invites drama, literature, music and fine arts from a puppeteer (Pradana, 2013). *Wayang Wong* is a total performance art because it includes dance, drama, literature, music, and fine arts that requires players who have expertise in various branches of art (Soedarsono, 2000). Therefore, the innovative *Wayang Wong* developed by the ISI Denpasar research team intentionally involved various parties, namely musicians, dancers/performers, other support crews including supporters of the stage layout, sound system, lighting (lighting) and so on. Also, this innovative *Wayang Wong* is packaged in such a way that children are now "held hostage" by various modern games (modern games). This millennial *Wayang Wong* innovation includes : (a) the composition of the story/story with a touch of contemporary; (b) setting the story settings/plot; (c) characterization; (d) the use of stage technology by the development of IT era 4.0 at this time. Innovative also includes a variety of movements, choreography, plays, appreciation of the character of each character, dialogue and accompaniment of the performing art (Ruastiti, 2019).

To entice millennials, the innovative *Wayang Wong* is deliberately "packed with new models according to millennial needs and tastes. *Wayang Wong*, which is now only demanded by the older generation, is changed and adjusted in such a way that the younger generation is also involved in it. The existence of a traditional *Wayang Wong* that is scarce needs to be reformed into an innovative performance art according to the challenges of the times. The *Wayang Wong* innovation not only concerns the development of story material, but also the setting (setting), it's more contextual characterization with today's millennial generation.

Children and adolescents in Bali love the *Wayang Wong* Innovative performance of *Cupu Manik Astagina* because the form of presentation seems to be in line with the character of children and young people today who are cheerful, dynamic, sporty, and enjoy things related to technology. An innovative *Wayang Wong* involving millennial generation includes a



Figure 1: Train Millennial Generation to become an innovative Puppet Wong player (Doc. Ruastiti, 2019)

variety of movements, choreography, plays, appreciation of the character of each character, dialogue and musical accompaniment of the performance.

The development of the *Wayang Wong* model is an effort to safeguard the nation's cultural arts so that millennial children love their own culture as stated by a Balinese art lover, Mrs. Sri Wiyanti as the informant as follows.

“...*Saya pikir terobosan menampilkan wayang secara kreatif dengan menyertakan generasi milenial adalah langkah setragis yang diperlukan saat ini. Anak-anak mesti diperkenalkan tentang apa yang sudah dimiliki para leluhurnya. Upaya ISI Denpasar dalam mereformasi Wayang Wong ini patut diapresiasi*” (Sri Wiyanti, 37 tahun; 15 Juli 2019).

The development of this innovative *Wayang Wong* is part of efforts to preserve the nation's cultural arts through the process of cultural inheritance from the previous generation to its future generations. Balinese millennial children must return to love their own culture, namely *Wayang Wong*. They must have a self of belonging to the existence of *Wayang Wong* with noble educational values.

4.2 Values in *Wayang Wong* Innovation Arts

Meaning indicates aspects of usefulness in human life (Pradana, 2018c). Puppet art contains noble values of life. *Wayang* is very useful for the people of Indonesia so that the art of this performance seems to be a guide that contains noble values that are beneficial to human life. Through *Wayang* performances can be seen a picture of human life in the universe so it is often said that *Wayang* performances are entertainment in the form of spectacles that contain guidance to understand the order (Walujo, 2000: 83).

Puppet (especially *wayang kulit*) is visualized in the form of a five-pointed mountain which implies that five things are highly coveted by all living things on this earth, namely safety, happiness, prosperity, justice, and peace. The mountains are also the embodiment of the universe and all its contents as a whole, such as mountains, sea, vegetation, animals, and humans (Darmoatmojo, 1989: 17).

The educational value told in the *wayang* also contains education about heroism and the need to realize humans as servants of God (religious) like the story of Beghawan Abiyasa. Although he was a king, his natural tendency was for spiritual matters (which are not worldly). Abiyasa is willing to leave the royal throne to become a receipt. Religious values are the noblest values, more noble than the values of truth and goodness (Soeprapto, 2009).

Puppet also teaches about heroism and leadership, as well as advice on the importance of seeking knowledge. *Wayang* art can be used as a medium of life learning starting from sensitivity, sensibility, ethics, democratization, or even learning how to live in an atmosphere of pluralism (Endraswara, 2013; Rahman, 2008). Universal noble values or educational values contained in puppet art can be used as a vehicle for the formation of Balinese Millennial generation character. In this connection, there are nine pillars of character derived from universal noble values, namely (1) the character of God's love and all of His creation; (2) independence and responsibility; (3) honesty / trustworthy, diplomatic; (4) respect and courtesy; (5) generous, like please help and mutual cooperation / cooperation; (6) confident and hardworking; (7) leadership and justice; (8) kind and humble; (9) the character of tolerance, peace and unity (Thomas Lickona, 1991: 12-22).

The story of *Cupu Manik Astagina* in the *Wayang Wong* performance has educational values. The education values include five intrinsic elements, namely in (1) flow, (2) characterization, (3) background, (4) theme, and (5) use of comparison mining (Nurgiyantoro, 2002). The packaging of the *Cupu Manik Astagina* story in the *Wayang Wong* innovation created by ISI Denpasar and Sanggar Purnama Gianyar includes three stages of presentation with the storyline, setting, and characters as shown in Table 1.

Stage	Storyline	The Location	Core Figure
First	-Arya Bang and Arya Kuning asked for a <i>Cupu Manik</i> brought by Dewi Anjani. -Bhagawan Gotama was very surprised at the <i>Cupu Manik Astagina</i> .	Pesraman	Arya Bang (Sugriwa), Arya Kuning (Subali), Dewi Anjani and

<p>Second</p>	<p>-<i>Resi Gotama</i> asked about the origin of the <i>Cupu</i> (jewel) to <i>Dewi Indradi</i>. -The <i>resi</i> was angry because <i>Dewi Indradi</i> could not explain the gemstone. -The <i>resi</i> cursed <i>Dewi Indradi</i> to be a stone.</p> <p>-The <i>resi</i> threw the gemstone into the forest, his three children competing (contest) chasing him.</p>	<p>Garden</p>	<p><i>Bhagawan Gotama Dewi Indradi</i></p>
<p>Third</p>	<p>-<i>Cupu Manik</i> that the receipt threw turned into a pond.</p> <p>-<i>Arya Bang</i> and <i>Arya Kuning</i> immediately threw themselves into the pool to get the <i>Cupu Manik</i>. They turned into monkeys, while <i>Dewi Anjani</i> who only dipped her hands and face into the water only her face and hands changed, hairy like a monkey.</p> <p>-<i>Resi Gotama</i> was very sad and then asked that his three children be imprisoned to restore his form to normal.</p>	<p>Forest</p>	<p><i>Arya Bang, Arya Kuning, Dewi Anjani</i></p>

Table 1: Storyline, Background, and Character of *Cupu Manik Astagina*. (Doc. ISI Denpasar, 2019).

Following the theory of semiotics, a certain icon, sign, or motion contains its meaning (Barthens, 1972). Certain icons, signs, or movements in wayang performance art contain a specific purpose or message, which includes two levels. First, about the level of the universe. In general the puppetry community of the archipelago divides the puppet universe into three levels, namely the mythical level, the ritual level, and the epic level. The level of the myth is the highest in the wayang in which the gods are. Ritual level is the middle level that brings together the mythic level and epic level in a ritual. To meet the epic level with the mythic level, it must go through certain processes following the epic-ritual-mythic path. two categories, namely young and old and rank. The basic principle in determining strata, both social strata between epic and epic figures with myths is determined through the position of the puppet (Wahyudi, 2012).

Every form, play, character, and anything in *Wayang* performance art all contain intentions and values that can be taken. As a literary work *Cupu Manik Astagina* (CMA) contains a unity of educational meanings that can be emulated. First, the education of parents to the next generation (*rupaka* teacher). *Cupu Manik Astagina* tells the story of the family life of *Rsi Gotama* and *Dewi Indradi* and their three sons: *Dewi Anjani*, *Arya Bang* (*Sugriawa*), *Arya Kuning* (*Subali*). This story is a reflection of education. Education always changes bad conditions for the better (Karmini et.al., 2019). In the teachings of Balinese Hinduism there is the concept of "Four Teachers" which must be applied by Hindus : (1) *Rupaka* Teachers, namely both parents, (2) Recitation Teachers are teachers who provide knowledge in schools, (3) *Wisesa* teacher, namely the government, and (4) *Swadiaya* teacher, namely God Almighty / *Ida Sang Hyang Widhi Wasa* (Ulianta, 2013). *Gotama* Receipt was a teacher, who was an educative parent who was responsible for his sons. Facing the 4.0 era, millennials must be mentally prepared to face the challenges of the times. They also need to be more disciplined, able to communicate, collaborate, think critically, creatively and innovatively, try to improve their skills, be ready to compete and have an advantage in the competitive advantage of life. He also has good behavior (behavioral attitude) and increases self competence (BKSTI, 2017).

Second, the teaching about manners (social ethics). In the story of *Cupu Manik Astagina*, there is also education about character, polite inter-same respect. At least, it can be seen politely and social interaction between children and parents and between siblings in a family. It is told, from the way of speaking, the attitude and behavior of the character is understood that *Dewi Anjani* as the oldest sister is very fond of and nurturing her two younger siblings (*Subali* and *Sugriwa*). The story of the puppet show does not merely function as a spectacle of "entertainment", but also as guidance (teachings of life), education, and ngaurip arrangements or "rules of life" (Isnaniah, 2010).

Third, the story of *Cupu Manik Astagina* also contains lessons about the importance of openness in family life. This was implied when

Resi Gotama summoned his wife (*Dewi Indradi*) and their three children, who blamed the origins of cupu owned by *Dewi Anjani*. At that time, the goddess *Indradi* was silent in a thousand languages, not wanting to be frank about the origins of that "magical object". The cupu held by *Dewi Anjani* is a souvenir given by her mother *Indradi*. *Dewi Indradi* obtained the magical souvenir from *Bhatara Surya* when she was not yet the wife of *Resi Gotama*. The indiscretion of *Dewi Indradi* ignited the wrath of the *Resi Gotama* who later had the heart to curse his wife into a monument. *Gotama's* receipt also threw the cupu far into the forest contested by his three sons. Here, there is learning that dissension and anger can occur as a result of attitudes and behavior that are not open. Openness in family life becomes important to avoid conflicts between family members.

Fourth, the teaching about the importance of studying knowledge. The story of *Cupu Manik Astagina* contains the spirit of seeking knowledge, the desire to understand something. This is reflected in the curiosity of *Dewi Anjani*, *Subali* and *Sugriwa* who want to have a *Cupu* and reveal the charm in it. It is said that *Cupu Anjani* given by *Indradi* is so unique and special. If you open the lid, it will reveal the secrets of the universe. This, if related to the current 4.0 era, *Cupu* or souvenirs is like a cellphone that has a "virtual screen" or digital technology (internet network), able to reveal and offer anything, supported by a virtual community (cybercommunity) which is almost all aspects of daily life depend on the internet network.

Information from the internet can affect motor development, physical development, neurological development, cognitive development, moral development, language development, and social development of children since toddlers (Santosa, 2015). Information presented in cyberspace (cybermedia) can affect its usage, both negative influences (including consumerism) and positive influences, including gaining inspiration and self-motivation to be more advanced and developed.

Access to cyberspace must be good at accepting, sorting and choosing intelligently what things are beneficial for him. Separate skills are needed in sorting and selecting the right information. To receive and sort out the information presented in cybercommunity, critical thinking is needed. The mind is a product of the brain and ratio (reason). The synergy between the brain and the mind makes humans able to think so that they can produce spectacular thoughts as a product of thinking. Critical thinking can be realized only through education (Yunus, 2014: 70). For this reason, according to Bourdieu's theory of social action (1990), the sophistication of digital technology in the 4.0 era today is a capital as well as an arena or battlefield that demands mental readiness (*habitus*) and the competitive ability of millennial generation. Bali's melenial generation will continue to exist and be ready to go into isolation globally if they have the knowledge capital and master the arena of competitive competition in the era



Figure 2: Interaction between Receama Gotama and his three children (*Dewi Anjani*, *Subali* and *Sugriwa*) (Doc. Ruastiti, 2019)

of the industrial revolution 4.0 today.

Fifth, the doctrine of women's emancipation in achieving equal partnership with men who both have the right to collaborate and compete. This is reflected when Dewi Anjani and her two younger siblings who both have the right to fight over the *Cupu* thrown by the *Resi Gotama*. In the 4.0 Industrial Revolution Era, women have the same opportunity in self-development. Women and men have the same and equal prospects in developing world civilization. Women are expected to be able to play an active role, take part in the development of technology and information for economic development (Suarmini et al.18).



Figure 3: Dewi Anjani, Subali dan Sugriwa berebut Cupu (Doc : Ruastiti, 2019)

Sixth, an example of human greed. Teachings about the importance of avoiding disputes, social conflict due to selfish behavior, greed and do not care about others. This was reflected in the battle between *Subali* and *Sugriwa* when fighting over the *Astagina* bead which was each party being selfish, wanting to win alone. As a result of his mistakes and mistakes, the three sons of *Resi Gotama* turned into monkeys. As social beings, each needs to avoid being selfish, willing to win himself, as the following informant's statement says.

"...Manusia tak boleh tamak, egois karena bisa menimbulkan pertikaian antar sesama, seperti Subali dengan Sugriwa dalam kisah Cupu Manik Astagina yang keduanya menjadi kera. Manusia jangan seperti kera – karena kera itu menggambarkan manusia yang tamak, egois dan ingin menangnya sendiri" (P Jiwo, 67 tahun, wawancara 15 Juli 2019).

Humans are only as creatures that have very little knowledge. The vast ocean, the lake where the loss of jewels (*cupu*) is a symbol of science (belongs to the Almighty). When a person does not master knowledge, he can be hurt by it. The three sons of *Rsi Gotama* (*Dewi Anjani*, *Subali* and *Sugriwa*) could be wretched to change their physical form into apes is a form of nutmeg *karma* due to their greedy, reckless behavior and as a fruit of their shallowness of knowledge about life and life.

Seventh, the teaching about human existence as servants of God (religious values). This is reflected in the final round of the *Cupu Manik Astagina* story that the three sons of *Resi Gotama* (*Dewi Anjani*, *Subali* and *Sugriwa*) did a meditation to beg for mercy, worship, worship God before they changed their physical appearance to normal.



Figure 4: Subali and Sugriwa (Source : Ruastiti, 2019)

The educational values in the *Cupu Manik Astagina* story can be implemented in building the character of the Indonesian nation in the future. The development of the nation's character to the next generation in era 4.0 today includes thought, exercise, sports, heart care to create individuals who have healthy,

intelligent, honest and integrity characters, caring, resilient, independent, nationalist and religious (Ristekdikti, 2018; Mulyana, 2004). Bali's millennial generation must be good at organizing themselves and be ready to compete globally. The Balinese millennial generation must take an active role, become players (subjects) according to their respective interests and talents, including participating in the development of Balinese arts and culture which gave birth to them.

4.3 The Meaning of *Wayang Wong* Innovative Performance

The development of an innovative *Wayang Wong* model received a positive response from the Bali millennial generation. Some of the Balinese teenagers become the core players of *Wayang Wong* with the *Cupu Manik Astagina* play. Children and young people in Bali interpret the *Wayang Wong* Innovative performance art as creativity and expression of art, the identity of today's teenage art. Also, this millennial puppet development effort means the preservation of cultural arts through the process of cultural inheritance from generation to generation through learning processes that take place formally and informally. The formal learning process takes place from children in PAUD to university (PT), while the informal education process takes place through enculturation (familiarization) and socialization in the family environment. As said Anthony Gidden (2003), the role of parents is so important to conduct socialization and enculturation (the process of civilizing) cultural values to children as the next generation.

The innovative *Wayang Wong* model that is being developed by the ISI Denpasar team is expected to be used as a spectacle as well as guidance (education). Puppet also contains a philosophy of life about the values of truth (logic), the issue of courtesy in social relations (ethics), as well as aesthetic expressions (aesthetics) that are of the utmost importance for honing conscience, a social sensitivity that is now increasingly rare (Metro.com/2019). The irony is, Balinese millennial generation children now tend to be trapped into acute consumers of modern online games that are easily accessible, anytime and anywhere. Without being based, online games that can be accessed via private cellphones today, some Indonesian children lost productive learning time. These online games are teaching and raising Indonesian children to become individualistic, ignorant, alienated people in the middle of the crowd. Without realizing it, today's millennial children are taught a mechanistic lifestyle and lose their social sensitivity. It could be that today's Indonesian millennial children become other people because they have been uprooted from the cultural roots that gave birth to them. Through art and culture, especially the innovative *Wayang Wong* performance art, the negative influence of these online games can be reduced. *Wayang Wong* can be presented as a cultural resistance (counter culture) to the hegemony of various popular cultures that are served through cybermedia (internet) today.

The innovative *Wayang Wong* performance art is deliberately designed as a traditional art belonging to the Balinese Hindu community that can be displayed as part of a prestigious tourist attraction and can attract the attention of tourists who are present on the island of Bali. As proven by Ruastiti (2010) and Ruastiti et.al. (2018), the staging of new creations of traditional Balinese performing arts can attract the attention of tourists. The innovative *Wayang Wong* performance art can continue to be developed as an alternative menu of interesting tourist attractions. To continue to exist, *Wayang Wong* needs to be commodified as a cultural production that has standardization, massification, and commodification (Adorno, 2002). *Wayang Wong* can be commodified : designed in such a way, produced and distributed to consumers as a spectacle according to market demands. Commodification is a necessity to guarantee the existence, development, and continuity of the existence of *Wayang Wong* in Bali.

5. Conclusion

The Millennial *Wong Wayang* Performing Arts Innovation with the *Cupu Manik Astagina* Story developed by the ISI Denpasar team is very important and urgent for efforts to preserve this ancestral heritage. Children and young people in Bali enjoy the innovative *Wayang Wong Cupu Manik Astagina* show because the form of presentation looks appropriate the character of children and adolescents today who are cheerful, dynamic, sporty, and like things related to technology. This can be seen from the choreography, the play, and how the presentation of the performing arts.

The *Wayang Wong Cupu Manik Astagina* story contains educational values needed for the

formation of the next generation's character. The educational values contained in the *Cupu Manik Astagina* story include: (1) parent education to the next generation (rupaka teacher); (2) teachings on manners (social ethics); (3) teachings about the importance of openness in family life; (4) seeking knowledge; (5) teaching on emancipation / partnership of men and women; (6) teachings to avoid conflicts between people (due to greed / selfishness); and (7) teachings about the existence of humans as servants of God (religious values).

Children and adolescents in Bali interpret the *Wayang Wong* Innovative performance art as creativity and artistic expression, the identity of today's teenage art, as a vehicle for viewing as well as guidance (socialization) of educational values, as a counter-culture to the hegemony of popular culture presented through cybermedia (internet) today, and is interpreted as a new tourist attraction in Bali.

6. Novelty

The development of the millennial *Wayang Wong* model is social engineering that collaborates with all parties, including dancers (performers), musicians and stage organizers and other supporting crews. The spirit of togetherness and cooperation of the millennial puppet support team appears to have been built more solidly in line with this innovative *Wayang Wong* modeling process.

Among the mission of developing this innovative *Wayang Wong* model is to market educational values for the development of millennial generation characters as well as involving them as players. Bali millennial children (TK-SLTA) feel enthusiastic about being involved in it, a sense of belonging (self of belonging) begins to develop among the millennial generation of these cultural heritages.

The innovative *Wayang Wong* process and development takes place in three stages: Phase I (2019) model development and application, phase II (2020) model socialization, phase III (2021) model testing. Even though it is still in the modeling stage (year I), this innovative *Wayang Wong* has received positive responses from various parties, including the invitation to perform a millennial puppet show at the *Jamboree Pasraman National V* event in Denpasar in early July 2019 by the Indonesian Ministry of Religion; as well as an innovative wayang performance at the moment of the 1941 *Galungan Kuningan* Day in the traditional village of *Bona, Gianyar*.

It is a total theater, the process of developing a millennial puppet show model, technically not yet fully supported by adequate IT facilities (sound system, lighting, setting). However, with the available resources, the millennial puppet show strives to continue.

7. Suggestion

The development of an innovative wayang wong model with digital technology that includes millennial generation should be developed. Besides as an effort to socialize educational values for future generations, this wayang wong innovation is also a vehicle for the preservation of the nation's cultural arts.

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