



Model of Innovative Wayang Wong for Millennial Generation to Meet 4.0 Industrial Revolution Era in Bali

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Abstract

This study aims to develop an innovative *Wayang Wong* Performing Arts model for millennial to meet the 4.0 industrial revolution in Bali. This research was inspired by the imbalance between assumptions and reality in the field. Supposedly, *Wayang Wong*, as one of the local wisdom in the form of performing arts, is in demand in the community. However, the reality is different. This research was conducted by integrating qualitative and quantitative methods through several stages of development. The research model design was applied by means of participatory observation, and in-depth interviews targeting millennials (teenagers and children) in Bali. The conclusion of the research is a model of Innovative *Wayang Wong* that was developed by a new perspective regarding the millennial generation need with a new creation and new meanings. The Innovative *Wayang Wong* performing arts is expected to have an impact on the sustainability of this performance art, which will indirectly strengthen the children's national character

Keyword: Model, Innovative *Wayang Wong*, Millennial Generation, 4.0 Industrial Revolutions

1 Introduction

In the era of the 4.0 industrial revolution, there are many shifts and changes. Revolution has the meaning of a quick change towards progress or establishment. Human labor is replaced by automation and digitalization of machines. A lot of human work opportunities eventually disappear. Within this discussion, the interaction between humans and machine is of particular relevance for Industries 4.0. Industry 4.0 adds to a better understanding of the relationship between manufacturing and politics as well as technological change in manufacturing (1). This phenomenon also occurs in the realm of the Balinese performing arts. An example is the performances of the performing arts in the context of tourism at several hotels in Bali. Many Balinese performing arts should be displayed in an intact fashion, completed with castrated *gamelan*. What is meant is that when the Balinese dance is performed for tourists, the performance is frequently displayed using cassettes or CDs only. This phenomenon certainly shifts the role played by and employment opportunities of humans as the musicians accompanying the dances performed. In other words, in this context there has been a shift in the role played by humans; instead, technology is used to reduce the production cost in order to obtain greater profits. Technology advances continue to grow very rapidly and gave birth to the digital society (2).

The industrial revolution that prioritizes the value of the community's economic growth through community empowerment will be able to build harmony and synergic cooperation to develop the economy of the community concerned. Industry 4.0 is considered to have an important role

in the development and transformation of traditional industries. Economic capital can also be realized through the character building of the community concerned. The fourth industrial revolution, and hence the 4.0, will come about via the Internet of Things and the Internet of services becoming integrated with the manufacturing environment (3). Through the character building, the community empowerment will realize the economic capital that can flow within the social structure; therefore, it can be used as a basis for moving the economy towards the usefulness of the community's life. Fourth Industrial Revolution is unprecedented and possesses a whole range of peculiarities, as compared to previous industrial revolutions (4). Only if humanity appropriates fixed digital capital, turns it and sublets it into a means for the end of humanist socialism and socialist humanism. Creating an innovative interactive orientation program creates a balance of human and technology (5). It is the same case as the use of the *Wayang Wong* performing art which has recently begun to be marginalized from the social and economic capital of the people in the era of the 4.0 industrial revolution in Bali. Generational differences have been overlooked in the development of new approaches to learning and clinical practice.

In the context of the information technology revolution and the mix of generations (6). This research was inspired by the imbalance between assumption and reality in the field. Supposedly, *Wayang Wong*, as one of the local wisdom, is in demand in the community. However, the reality is different. Although this performance art is local wisdom that contains many great cultural values, the reality shows that this

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performance art is only sought after by the elderly group of people. Local wisdom can contribute to specialization and style specifications in the form of social practice (7). Local wisdom can influence the existence of cultural meanings, social meanings and economic meanings (8,9). Difficulties in finding the next generation and the lack of the young generation's interest in pursuing this performance cause it to be increasingly marginalized and endangered in Bali. In fact, Bali is an island of paradise. It is a tourist destination that relies on cultural arts as tourist attractions. Therefore, conservation efforts need to be made through a strategic approach so that the *Wayang Wong* is sought after by the wider community; especially the younger generation as the nation's successor.

Wayang Wong is a traditional Balinese performing art presented in the form of a drama. *Wayang Wong* comes from the words *Wayang* and *Wong*. *Wayang* can be interpreted as icons or figures initially displayed using leather. *Wayang* is made from carved cow leather. This form of theater has a specific story (10). The wayang form is adapted to the character presented in the performance; i.e. the character of Ramayana. *Wayang Kulit* performance is accompanied by the gamelan gender *Wayang*. Over time, a new performing art inspired by the *Wayang Kulit* emerges, which is called *Wayang Wong* performance because the character and musical accompaniment of the performance are the same as those in the *Wayang Kulit* performance; the difference is only that the *Wayang Wong* is played by humans.

The *Wayang Wong* performance featuring the character Ramayana is presented in the form of a drama accompanied by gamelan battle. Generally, the dancers of the *Wayang Wong* performance are adults or elder people only. Each player dances wearing a mask while having dialogues in Kawi Language which is translated by the characters referred to as *panakawan* named *Sangut*, *Delem*, *Merdah* and *Tualen*. The difficulty of the language material and the dialogue used in performing art has caused *Wayang Wong* with its noble values to keep being marginalized. The lack of interest of the community in becoming the performers causes this type of performance to be able to be performed by certain groups such as adults or elder people in the context of ceremonies. To keep *Wayang Wong* performance sustainable, the local people are made to oblige their citizens to perform this performing art in every ritual that they carry out in every six months or even once a year in their area. Yet, the audience just includes elder people. In Bali, the performing art of *Wayang Wong* is developing among others in North Bali including Tejakula Village and Anturan Village of Buleleng Regency. Meanwhile, in South Bali, it is developing among others in Tunjuk Village of Tabanan Regency, Tonja Village of Denpasar and Tanjung Benoa Village of Badung Regency. The model of the Innovative *Wayang Wong* performance will be developed throughout Bali by targeting the performing art studios in the area. The development of this performing art model is a strategic step to preserve the local cultural arts while strengthening the national character in this globalization era. The preservation of the local arts will be more effective if it empowers the community by involving young people in all aspects of activities directly related to the *Wayang Wong* performing art and the process of organizing the performance. In addition, the development of this art model of the innovative *Wayang Wong*, Bali, as a tourist destination, can empower the local communities and can develop all aspects of life. As a tourist destination, Bali is known for its cultural tourism. The selection of *Wayang Wong* art as a cultural manifestation is not spared because the performing arts containing these precious values have never been touched by the millennial (children and teenagers).

Millennials is a generation that is flexible and likes freedom, but not unlimited freedom (11). Millennial genes are known to be generation-saving compared to other generations. Millennial is known to require self-affirmation which among them is mostly granted or accommodated through the mediation of facilities and infrastructure from industry 4.0 (12). By presenting this performance art, the players and the audience or tourists will be able to grasp the meaning and philosophy of the characters universally performed. The youth believe that such content represents the truth and try to defend it as hard as possible (13).

The composition of a particular shape design can provide a different response (14). The strategic position of Bali as a tourist destination opens opportunities for different appreciation and tourism development (15). One of the developments in tourism is to open opportunities for the millennial generations to conduct tourism in *Wayang Wong* Art synergizing different parties, namely, the community and the government. The application of synergistic governance is needed in the management of sustainable tourism. Synergic governance will enable the optimal process of the community empowerment as an effort to improve prosperity. That relations with local governments can have an impact on social relations and cultural sustainability. Development is a form of social change (16). Since this innovative *Wayang Wong* performing art is in the form of traditional art that has already existed, the local community does not necessarily make major changes.

The local people also feel familiar with the *Wayang Wong* performing art because they have already had this type of performing art. In addition to active participation, the *Wayang Wong* performing art requires a public appreciation for its. However, the players (children and teenagers) need to be equipped with skills related to it so that they and the audience or tourists get entertained with it, get insight into and understand the values of life through the performance of this innovative *Wayang Wong* art. The values of local wisdom can be obtained through *Wayang Wong* about Indonesian cultures, such as the value of tough, patient, and *nrimo ing pandum* sincere to reach the dream (17). The most important thing is how children and teenagers, as players of the performance, enjoy this benevolent performance. Thus, the impact from the cultural side will be extended to the economic side that will generate profits in the area through the local art and cultural media. The application of the innovative *Wayang Wong* art model in the millennial generation (children and teenagers) is a strategic step to preserve the cultural arts and strengthen the national character in this globalization era. The problem is: how to apply the art model of the innovative *Wayang Wong* performing art to the current millennial generation? What form of the Innovative *Wayang Wong* performing art is suitably applied to these children? What are the implications of its performance model on them in this globalization era?

2 Literature Review

The *Wayang Wong* performance is now almost getting extinct because of the difficulty in finding dancers as the next generation of the performing arts. She mentioned that *Wayang Wong* performance is commonly danced by certain groups only; i.e. adults or elder people only. In fact, this performing art is needed by the local community as a part of a temple festival "yadny". In his research entitled *Revitalizing Wayang Wong Dramatari in Bualu Village to Encourage the Community's Art Creativity and Creative Economic Growth* (2016), innovated the *Wayang Wong* Dramatari performance in Tanjung Benoa area by targeting the art groups in the area to support tourism and empower the local community. Theoretically, the material object of the research conducted is indeed the same as that of

the current study, namely the *Wayang Wong*. But the objectives, objects, subjects, approaches, methods, and the time and location of the two studies are different.

The development of the tourism industry in Bali has an impact on the performing arts of this area. Many people present their performing arts as tourist performing arts in order to obtain financial income for the players and the art groups. The Balinese performing arts packaged for tourists include the *Wayang Wong* performing art. Learning media is carried out through observation and monitoring of the performance of *Wayang Wong*. Real learning media (*Wayang Wong*) can meet tourism needs. The people really appreciate the art of *Wayang Orang* performances at the Sriwedari Surakarta Building. The similarities can be seen from the indicators of interest, pleasure, attention, and benefit. Miles & Huberman revealed that the influence of the public appreciation of the *Wayang Wong* performance at Surakarta Building would increase if it was presented in accordance with the current taste. Each dance is full of pauses, silences, motions arrested in space, meditative poses, and passages of immobility (18).

Wayang Wong The State Ritual Dance Drama in the Court of Yogyakarta”, said that *Wayang Wong* had never been performed outside the palace until the first quarter of the 20th century because it was considered an “heirloom”. In the past, *Wayang Wong* was only performed on the *Tratag Bangsal Kencana* Stage in the palace environment at dawn. He also mentioned that there was a very special history in the creation of *Wayang Wong*; therefore, the performance art was never performed outside the Surakarta palace. In his book entitled “Yogyakarta-Style *Wayang Wong*: A Glorious and Fading Period”, stated that Yogyakarta-style *Wayang Wong* was created by Sultan Hamengku Buwana. Its golden era started from the beginning of the 20th century to the outbreak of World War II in 1939. The Yogyakarta-style *Wayang Wong* was popular in the reign of Sultan Hamengku Buwana VIII (1921-1939) because he was a dancer, dance lover, and protector of the art. It was stated that during his 18 year-reign the *Wayang Wong* performance involved 15 characters adopted from Mahabharata and Ramayana. The *Wayang Wong* performing art was a show of totality as it included dance, drama, literary art, music, and visual art. Therefore, it required players with expertise in various arts. Since the dancers were from the court, the *Wayang Wong* performance at that time was referred to as the aristocratic performing art as the important actors were the Sultan’s sons, relatives, and courtiers. Even the common people were allowed to watch it at the Palace under certain conditions. *Wayang Wong* was also referred to as a very expensive show as the performance lasted long; i.e. four days and four nights, causing it not to be performed every year.

Based on the results of her research entitled *Wayang Wong* Priangan: A Study of the Traditional Dance-Drama Performance in West Java (19), mentioned that *Wayang Wong* Priangan was appreciated and favored by the Sundanese people from the time when Indonesia got its independence to the late 1960s. It was stated that the *Wayang Wong* Priangan performance combining various elements of roles, performances, dances, sounds, and music are still sustainable as it is presented based on the taste of the audience. The interactive *Wayang Wong* performance has made the Priangan people, especially Sundanese, very happy to watch the performance. Based on the studies reviewed, it can be concluded that until now no research has been found applying the innovative model of the *Wayang Wong* performing art in the millennial generation as far as the context of preserving the cultural arts and strengthening the national character is concerned. It is important to conduct this current study as the *Wayang Wong* performing art that contains great values is

getting marginalized resulting from its serious and monotonous presentation and the use of the Old Javanese Language which the public finds it difficult to understand and so forth. The innovation concept in tourism and develop a valid multidimensional innovation construct. the innovation concept into a model, including determinants and consequences (20). The *Wayang Wong* performing art is should be strategically introduced to the millennial generation to strengthen the nation’s character in the globalization era.

3 Research Method

This research uses research and development method, in education, refers to a process used to develop and validate educational products. This model was applied to develop *Wayang Wong* crocodile art in an effort to preserve traditional art. The model developed in this research is a descriptive procedural development model that outlines the steps that should be taken to produce a product. The model was chosen as it gives emphasis on the repeated trial and revision to produce a viable product. In addition, product analysis is specified and oriented towards the learning outcome. This research & development approach is a combination of quantitative and qualitative approaches. The qualitative approach is used to develop the model and the quantitative approach is used to measure the effectiveness of the model. Qualitative research methods provide strategies for exploring experiences, practices, and phenomena in sociocultural worlds (21). The model is developed from the potential which the Indonesian cultural art (*Wayang Wong*) has as the independent variable, which includes the quality of *Wayang Wong*’s performing art and the increase in the people’s interest in the *Wayang Wong* performing art. This research applied an experiment with the pretest-posttest design as follows:

01 X 02

Description: X stands for the treatment with meaningful learning models, 01 stands for the pretest, and 02 stands for posttest. To determine the effectiveness of the development of the *Wayang Wong* performing art model, the learning evaluation model from the perspective of the creation of new meanings described by the following scheme in Figure 1.

Broadly speaking, the application of the innovative *Wayang Wong* performance art model for the millennial generation consists of five stages; they are: (1) the description of the context, (2) the design, (3) the learning implementation, (4) the product measurement (output and outcome) and (5) the decision determining or recommendation regarding the following steps or actions.

4 Result and Discussion

The innovative *Wayang Wong* performing art model applied to the millennial generation includes a variety of movements, choreography, and appreciation from each character, play, dialogue and musical accompaniment of the art performance. Collaborative relationships in the process of presenting different performing arts can result in new nuances and appreciation. As cultural innovation, *wayang wong* requires a novelty to assert existentially. In creating creative and innovative wayang wong it needs commitment, creativity, and responsibility from stakeholders (22). This innovative *Wayang Wong* performing art was adopted from the Ramayana story entitled “*Cupu Manik Astagina*”. It is narrated that Begawan Gotama was giving advice to his two sons, Arya Bang, and Arya Kuning at Pesraman. During the meeting, Arya Bang and Arya Kuning asked about the problem of *Cupu Manik Astagina* to the Begawan.

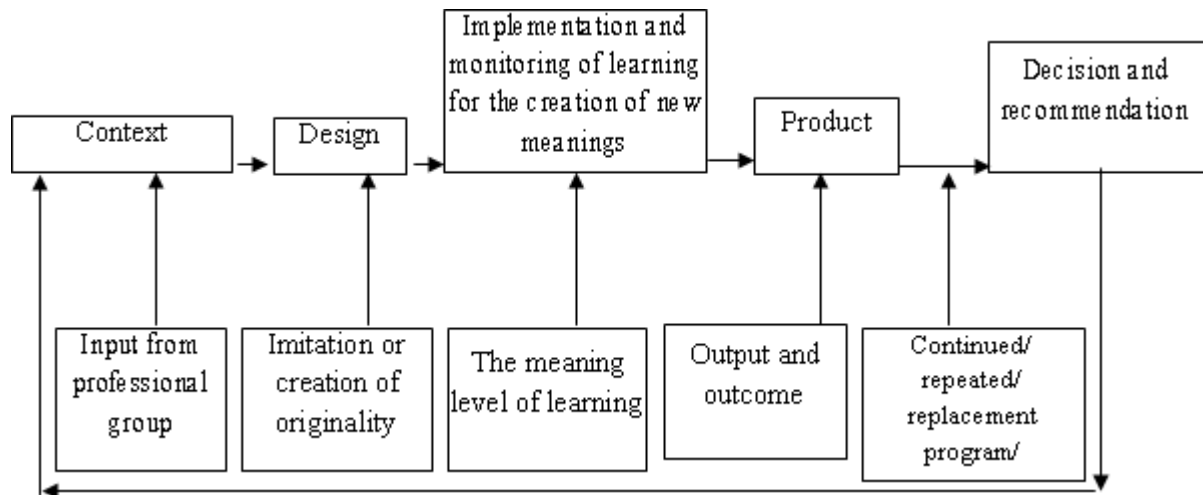


Figure 1: The Model of Innovative Wayang Wong

The Begawan Gotama did not know about the matter, so the Begawan asked Dewi Anjani to explain about the *Cupu Manik*. Dewi Anjani explained that she obtained *Cupu Manik* from her mother named Dewi Indradi. Being curious, Begawan Gotama then called his wife Dewi Indradi. However, she could not explain the *Cupu Manik*.

Begawan Gotama was angry with and condemned Dewi Indradi to stone. With a sense of disappointment, the Begawan asked the three children to compete. Whoever could get the *Cupu Manik*, he or she would be the one who had the right to have it. *Cupu Manik* was then thrown into the forest. The three children immediately chased it. Then, the *Cupu Manik* thrown in the forest turned into a pond. Arya Bang and Arya Kuning immediately plunged themselves into the pond. A miracle happened to the Arya Bang and Arya Kunings faces because they finally turned into monkeys. Meanwhile, Dewi Anjani's face and hands hit by the water became hairy and the other parts of her body did not. All the animals that took part in plundering themselves and drinking the pond water turned into monkeys with diverse faces. Seeing the incident, Begawan Gotama was very sad and told his three children to do the activity of *tapa brata*. This innovative *Wayang Wong* art is presented in the form of a drama. It can be seen from the presentation, costume, makeup, and musical accompaniment of the performance. The innovative *Wayang Wong* art performance entitled "*Cupu Manik Astagina*" is presented with the following structure of the performance, among others:

Action I: At Pesraman, Tualen and people came before Arya Bang and Arya Kuning did. The Bhagawan Gotama gave advice to his two sons; Arya Bang and Arya Kuning. In this meeting, Arya Bang and Arya Kuning asked for a *Cupu Manik* brought by Dewi Anjani. Bhagawan Gotama was very surprised at the matter of the *Cupu Manik Astagina* asked by Arya Bang and Arya Kuning because the Bhagawan did not know it at all.

Action II: In the garden, the servants were chatting with Dewi Anjani. She was very happy to be accompanied by the servants because she had the gem of *Cupu Manik* that could give whatever she wanted. Suddenly, she was startled by the arrival of her father, Bhagawan Gotama. He asked her to explain about the *Cupu Manik*. She explained that she had obtained it from her mother, Dewi Indradi. Dewi Indradi was asked by Bhagawan Gotama to explain about the gem. He was angry because she could not explain the gem. The atmosphere was tense and Bhagawan Gotama was so angry that a fire emerged from his hands. Dewi Indradi was cursed to be stone

by Bhagawan Gotama. She remained silent and then turned into a stone. Bhagawan Gotama was angry and finally threw the gemstone into the forest. He then ordered his three children to compete (contest). Whoever could get the *Cupu Manik*, he or she would be the one who had the right to have it. The three children immediately chased the *Cupu Manik* to the forest.

Action III: In the forest, *Cupu Manik*, which was thrown by Bhagawan, turned into a pond. Arya Bang and Arya Kuning immediately plunged themselves into the pond to get the *Cupu Manik*. A strange miracle happened. Arya Bang and Arya Kuning turned into monkeys. Meanwhile, the only Dewi Anjani's hands and face, which were dipped into the water, became hairy like those of monkeys. Witnessing the incident, Bhagawan Gotama was very sad and then asked the three children to meditate to restore their forms as before.

Various movements of the Innovative *Wayang Wong* performance include the basic movements made by the Balinese Dance and the motives of the pure and meaningful dancing movements. The motives of the pure dancing movements refer to different dancing movements that do not contain any meaning or definition, meaning that the different dancing movements performed are truly pure and are not beautifully designed and do not contain any certain symbol or meaning. The motives of the pure dancing movements which the Innovative *Wayang Wong* performance contains consist of *ngegol*, left and right *agem*, *ngelikas*, *nyeleog*, *piles*, left and right *seledet*, *nabdab gelung*, *nabdab pinggel*, *gandang-gandang* walk, *ngumbang*, *ngelung*, *ngotag*, *miles*, *buta ngawa sari*, *ngelo*, and *nyeleog*. Meanwhile, the different meaningful dancing movements which the Innovative *Wayang Wong* performances contain are the dancing movements with certain symbols or meanings; among others, different movements of nuding (pointing at something), *ulap-ulap* (glaring), *nadab gelung* (fixing the crown), and *sesaputan* (tidying clothes). Examples of dance movements can be seen in Figure 2.

In addition to different movements, dialogues and music, each character in the Innovative *Wayang Wong* performing arts are defined. The characters include Arya Bang, Arya Kuning (hard male figure), Dewi Anjani (gentle female figure), Begawan Gotama (gentle male figure), *Dayang-Dayang* (hard female figure), Ape or Monkey (hard male figure), *Malen* and *Tualen* (gentle male figures), *Merdah* and *Sangut* (hard male figures). By providing with the right basic knowledge based on their ages, it is expected that the applicative process of this innovative performing art model can be smoothly undertaken. Implementation of innovation strategy (innovation or

imitation) should pay attention to cultures (23). creation of integrated and innovative tourism regions, positively influencing competitiveness (24).



Figure 2: Innovative Wayang Wong

5 Conclusion

Based on the above description, it can be concluded that the design of the Innovative *Wayang Wong* Performing Art Model for the Millennial Generation was carried out using the research and development method. The research targeting the millennial generation, especially children and teenagers, was aimed at building a model of the local wisdom-based performing art that is appropriate to its current audience in order to preserve the *Wayang Wong* performing art which is getting marginalized in Bali. The result of this research is technologically appropriate, i.e. the Innovative *Wayang Wong* art model is presented by the millennial generation (children and teenagers) in Bali, and through VCDs and textbooks that have International Standard Book Numbers, internationally and nationally accredited journals, and national or international proceedings that have an International Standard Book Number. Through this innovation, the *Wayang Wong* performing art that contains great educational values is expected to be sustainable and strengthen the character of the children and teenagers, as the nation's next-generation amidst the development of the 4.0 industrial revolution era. The finding from the applied research carried out by implementing the design of the innovative *Wayang Wong* art model of "*Cupu Manik Astagina*" is in the form of a local wisdom-based performing art model for the millennial generation, transmitting method, and the continuation of the cultural values for the millennial generation through non-formal education. By conducting this research, it is expected that the interest of the millennial generation (children and teenagers) in Bali in the *Wayang Wong* performing art will improve. The increasing interest of the millennial generation in the Innovative *Wayang Wong* performing art is expected to contribute to its sustainability, which will indirectly strengthen the children national character.

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Ethical issue

Authors are aware of, and comply with, best practice in publication ethics specifically with regard to authorship (avoidance of guest authorship), dual submission, manipulation of figures, competing interests and compliance with policies on research ethics. Authors adhere to publication requirements that submitted work is original and has not been published elsewhere in any language.

Competing interests

The authors declare that there is no conflict of interest that would prejudice the impartiality of this scientific work.

Authors' contribution

All authors of this study have a complete contribution for data collection, data analyses and manuscript writing.

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Komang Sudirga is a lecturer in the *Karawitan* study program, the performing arts faculty of the Indonesian Art Institute, Denpasar completed his undergraduate education at the Karawitan art study program at the Indonesian Art Institute in Denpasar in 1993. The man was declared a master's graduate in 2001 at Gadjah Mada University. S3 Study was successfully completed in 2013 at the Udayana University Cultural Studies study program. As a lecturer, I Komang Sudirga is known to teach subjects in the philosophy of art, ensemble, singing, literary appreciation, and vocal music.