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This article was completed in the context of the publication of our research on the Bali Innovative Wayang Wong. The purpose of writing this article is to analyse the aesthetic elements of Millennial Wayang Wong Performing Arts as a Balinese innovative Wayang Wong. In general, the aesthetic structure of the traditional Balinese Wayang Wong performance is performed by old and senior dancers. However, the aesthetic of the Wayang Wong Millennial structure was staged by involving junior dancers who were still children. This forms the question: What is the form of the Wayang Wong Millennial performing arts? This research was completed using qualitative methods. All data was collected with the aid of a photo camera and interview guidelines. Primary research was data obtained through observation and interviews with informants. While library research is used to optimise data acquisition. All data was analysed using aesthetic theory and symbol theory. The results showed that Wayang Wong Millennial performing arts are Balinese innovative Wayang Wong performing arts. The form of the Wayang Wong Millennial performance is classified as a colossal Balinese Wayang Wong performance art by involving children as Wayang Wong dancers. If we look at dance property, fashion make-up, choreography, Wayang stories, lighting and show duration, it can be seen that the Wayang Wong Millennial performance has its own aesthetic structure.

Keywords: *Aesthetics, Performing Arts, Wayang Wong, Millennial.*

Introduction

Every nation in various parts of the world is entering a new era since digitisation occurs in every realm of life. The development of cyber-physicality in smart factories with high efficiency has an impact on increasing high-quality production (Dilberoglu et.al., 2017). Various production operations with machine-powered equipment are increasing (Trstenjak & Cosic, 2017). Increasing the quality of production in a variety of smart factories has implications for the addition of practical oriented education needs and digital-based



competency training for industrial sector production needs (Erol et.al., 2016). Innovation of heavy equipment and smart products with the principle of lean production has a great opportunity to develop in industries of type 4.0 (Mrugalska & Wyrwicka, 2017). Cybermedia sophistication and artificial intelligence have contributed greatly to accelerating the development of industrial manufacturing type 4.0 in modernisation (Karmini et.al., 2020).

One of the needs of Industry 4.0 type is increased productivity and collaboration (Schuh et.al., 2014). Frequent collaboration from Industry type 4.0 occurs in the realm of e-commerce and the digital economy. In addition, Vaidya et.al. (2018) commented on the efficient, intelligent and effective production needed in the stability of type 4.0 industries. Type 4.0 industries have had an impact on the acceleration of the world economic cycle and human and technology-centred value orientation (Perreira et al., 2017). Type 4.0 industrial capacity continues to strengthen along with the rapid digitisation, virtualisation and integration of technology and environmental awareness in various parts of the world (Roblek et.al, 2016). The role of the internet is increasingly important for business professionals and industry type 4.0 (Jazdi, 2014). Consequently, the type 4.0 industrial revolution movement has a strong influence on the current development of globalisation.

The industrial revolution 4.0 has implications for the changing shape of the macroeconomic manufacturing of industries (Zhong et.al, 2017). Revolution can mean rapid change towards establishment or progress (Pradana, 2019). Many products have been distributed quickly through digital technology in globalisation⁶. Many products have been distributed through the diffusion of new styles (Pradana, 2012). In the context of the industrial revolution, it can be understood that more human desires and needs are being met quickly as a result of changes in the way people work more quickly through social media, digitalisation and culture. Culture has social influence (Tejayadi et.al., 2019; Arniati et.al., 2020; Pradana and Pantiyasa, 2018; Ruastiti and Pradana, 2020; Pradana et.al., 2016). Digitalisation and commodification of culture play an increasingly central role in the flow of progress in social change. Cultural commodification involves the process of modifying cultural elements for the benefit³⁰ of commodities (Pradana, 2018). Along with that, Industry type 4.0 can be considered to have an important role in the transformation and development of old type industries.

The current of the industrial revolution 4.0 also influences the aesthetic appearance of Balinese dance performances for entertainment. Various traditional Balinese performing arts for entertainment began to be marginalised and experience the commodification of cultures. Traditional wayang performances are one of the performances which are marginalised while glittering various types of entertainment arts for the people (Pradana, 2010).

Various Balinese dance performances for enduring entertainment include changes in the composition of actors and aesthetic instruments of Balinese dance performances. Changes in



composition include changes in the number of personal artists in Balinese dance performances, changes in musical accompaniment instruments using cassettes, MP3 or CD's, changes in the actors from the necessity of local artists to become professional artists based on consideration of profit, efficiency and effectiveness of entertainment activities at industrial events.

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The crisis of Balinese performing arts is also experienced in Wayang Wong. Wayang Wong is known as one of the rare arts in Bali (Setiawan et.al., 2019). Wayang Wong as a Balinese performance art has become increasingly rare to be found in Balinese cultural activities since the industrial revolution of type 4.0 emerged in globalisation. The situation is similar to what Goodman and Ritzer (2004) say, that local culture tends to weaken with globalisation. The disappearance of various types of culture in the stream of globalisation stated Hemelink in Barker (2005: 53-154) can be caused by the movement of capitalism and cultural imperialism that drives the rapid element of cultural equality and homogenisation without regard to cultural autonomy.

Some traditional Balinese Wayang Wong performances for entertainment took place devoid of spectators. In addition, traditional Balinese Wayang Wong performing arts that were staged in the context of traditional activities in the village of Tejakula and Anturan villages in Buleleng Regency, traditional activities in Tunjuk Village in Tabanan Regency, traditional activities in Tonja Denpasar Village and traditional activities in Tanjung Benoa Village in Badung Regency were greeted with less enthusiasm. Wayang Wong is a traditional Balinese performing art that is built on local wisdom. It should be welcomed with enthusiasm and enlivened by the presence of local people in staging activities. However, Wayang Wong seems to be increasingly extinct amidst increasing scarcity staged in traditional ceremonies and entertainment and a lack of interest of community members as actors and spectators.

Wayang Wong is a traditional Balinese performing art in the form of drama (Soedarsono, 2000). Wayang Wong comes from the words Wayang and Wong. Wayang is a performance art that has various cultural elements including art, religious ceremonies, literature, educational technology and entertainment (Mulyono, 1978: 96). Sedana (2004: 3) says wayang integrates sound art and performance art that functions like education and social criticism. Ismaun and Martono in Sujarno et al (2003: 49) said that Wayang has four main functions, namely: 1) ritual function, 2) education function, 3) lighting function, and 4) entertainment function. Amir (1997: 19) understands Wayang as a living encyclopedia. Wayang can mean shadow while Wong can mean people. Puppets are always staged with specific stories (Susilo, 1987).

In Bali, Wayang Wong is known as a masked dramatic who uses kawi language dialogue and uses the Ramayana epic (Soedarsono, 2002). Bandem (1983) states that Wayang Wong who do not wear masks and uses Mahabharata epic is called Wayang Wong Parwa. The shape of the puppet is also adjusted based on various characters of the Mahabharata or Ramayana epics.



Figure 1. Traditional Balinese Wayang Wong Performing Arts (Doc. : Ruastiti, 2018)

The Wayang Wong performance in Bali can be seen played by dancers who dance based on Wayang stories by using traditional Balinese dance clothes that are covered with an accompaniment of gamelan music. The musical accompaniment is a determinant of the quality of the performing arts (Rai et.al., 2019). The sound of the gamelan is intended to build and maintain the identity and quality of drama in the aesthetics of the Wayang Wong performance. Traditionally, Wayang Wong in Bali is staged by adult dancers with the hearing only covering parents.

Each dancer in the Wayang Wong performance has different dance attributes and moves according to the characters in a puppet story. Every dancer who plays the main character in the Wayang Wong show has a dialogue using Kawi language while the dancer who plays an extra character in the show does not use Kawi language. The characterisation of the characters is a cultural practice that can reinforce narration and character (2018a). All dancers dance seriously in accordance with aesthetic compositions in the traditional Balinese Wayang Wong performance art. Thus, the aesthetic appearance of the Balinese traditional Wayang Wong



performance art is expected to have an impact on the audience's appreciation and response in watching.

The composition of the shape design can result in different responses (Sang et al., 2013). The Balinese people positively appreciate their cultural traditions and local wisdom up to millennial times (Pradana & Arcana, 2020). The form of support and active participation of local people as traditional Balinese performing arts performers is a positive response to the existence of traditional Balinese performing arts (Ruastiti et.al., 2018). Thus, the aesthetic composition of the Balinese traditional Wayang Wong performance has generally received appreciation from adult audiences from the local community. But there has now developed a Wayang Wong Millennial Performing Arts which is built from artists' concerns about the Wayang Wong and the Millennial trend of globalisation. Performing arts Wayang Wong Millennial is a development of aesthetic forms of traditional Wayang Wong for the audience that is not only limited to adults from the local community. The existence of Wayang Wong Millennial performing arts is seen as having added a new nuance for children and teenagers in Bali regarding Balinese performing arts. Previously children and adolescents in the aesthetic composition of the Balinese Traditional Wayang Wong performance were not permitted to become dancers in the Wayang Wong performance. Whereas in the Wayang Wong Millennial performance, teenagers and children have the great opportunity to become dancers in the Wayang Wong performance. With the aesthetic composition model of the Wayang Wong Millennial performance, appreciation can be built among children and adolescents who are among the millennials. Efforts to preserve Balinese cultural values through the Wayang Wong performance will certainly be a challenge for the artists, bearing in mind that millennials are known to love freedom.

The millennial generation is known as a flexible generation that likes freedom, but that does not mean freedom without limits (Setiawan & Puspitasari, 2018). The millennial generation can be said to be more efficient compared to other generations. Millennials are known to require self-affirmation which is largely accommodated and mediated through products, services and infrastructure from industry type 4.0 (Wilson, 2004). The distinctive features of culture can contribute to the character and specifications of services (Pradana and Parwati, 2017). Therefore, millennial generation relations are known to be so close to the progress of industry type 4.0 and global culture.

The development of the Balinese traditional Wayang Wong performing arts model in the form of Wayang Wong Millennial performances is seen as a strategic step in the enculturation of Balinese culture and the socialisation of Balinese culture among millennials. In addition, the purpose of Wayang Wong performance is to preserve cultural arts and strengthen the nation's character through characterisation and philosophical meaning of the Wayang story with a great opportunity to be created through this Wayang Wong Millennial. As a source of true truth,



philosophy is good as a guide for life (Pradana, 2017a). The philosophical element in the Wayang story through the Wayang Wong Millennial performance is believed to be more effectively conveyed in an increasingly diverse audience. The main issues centre on what are the forms of Wayang Wong Millennial performing arts?

Research Method

Research Duration and Research Location

Research on the aesthetic of the Wayang Wong Millennial performing arts was completed over three years. In the first year, the form and production of Wayang Wong Millennial were explored. In the second year, the production and promotion of the Wayang Wong Millennial were carried out. In the third year, the promotion and evaluation of Wayang Wong Millennial as an innovative Wayang Wong in Bali. This research was conducted in Denpasar and Gianyar, Bali. Considerations on the choice of the Gianyar and Denpasar regions were namely : 1) it was born at the Sanggar Paripurna, Gianyar Bali; 2) it is different from traditional Wayang Wong because it involves a millennial component; 3) it referred to is often staged in the Sanggar Paripurna Gianyar activities; 4) it mentioned had been staged at the Aston Hotel in Denpasar, Bali for the opening ceremony of the Hindu religious activities of the archipelago; 5) it referred to as having been staged in a traditional ceremony at Pura Dalem, Bona Village, Gianyar, Bali; 6) it was once staged at the Sanur Festival in Denpasar, Bali.

Material

Material objects from the aesthetic studies of Wayang Wong performing arts in the form of Wayang Wong Millennial. Formally, object studies centre on Wayang Wong aesthetics.

Method

This research uses qualitative methods. The qualitative method is a procedure for searching and processing data rather than numbers (Gelissen, 2012). Qualitative methods are used during the search for primary and secondary data in this action research. In action research, researchers have the opportunity to change the state of objects and actors directly (Stringer, 2014). Primary data of this study was obtained through observation and interviews with informants. A literature study was conducted to search for data to complete the data acquisition. All data was analysed qualitatively using aesthetic theory and symbol theory.

Result: The Form of Wayang Wong Millennial Performing Arts

The Wayang Wong Millennial has an innovative form of Wayang Wong performing arts. The form of the Wayang Wong Millennial performance is classified as a colossal Balinese Wayang Wong performance art by involving children as Wayang Wong dancers. The components of the Wayang Wong Millennial performance consisting of choreography, characters, Wayang story dialogue, dance movements and musical accompaniment involving children from millennial groups have invited new appreciation for Wayang Wong which is known for its ancient performing arts and performing arts that are in decline. New appreciation comes along with different nuances of the performing arts and collaborative relationships (Pradana, 2017). The collaborative relationship between artists, researchers and organisers have had an impact on the existential of Wayang Wong Millennial that looks stunning as innovative performing arts.



Figure 2. The Art of Wayang Wong Millennial (Doc. : Ruastiti, 2019)

Based on the picture above, it can be seen that the form of the Wayang Wong Millennial performance is an innovative Wayang Wong performance. As an innovative performance, Wayang Wong Millennial is performed colossally with a combination of means from the traditional Wayang Wong performance and modern equipment support facilities. The Wayang Wong Millennial performance was performed with the carangan story of the Ramayana epic entitled 'Cupu Manik Astagina'. The story of Cupu Manik Astagina is transmitted through custodians, comedians and sensitive people in the structure of dance performances with the accompaniment of gamelan batel sounds and various interesting colours of light. As a whole,



each round structure of the Wayang Wong Millennial is presented with action, reaction and dialogue between the dancers who act as the main characters in Wayang Wong to convey important messages from the Cupu Manik Astagina story as a reference source for the Wayang Wong Millennial performances.

Response is needed to a common reference source and position for sustainability (Atmaja et.al., 2019). The aesthetic composition of Wayang Wong performances is always enlivened by the presence of children's dancers as extras with various movements that tend to be free, attractive and funny in every part of the structure of Wayang Wong Millennial performances as a form of responsiveness to local cultural elements in narrative performances, the character of the Wayang Wong performance and the desires of both actors and spectators who love the millennial trends of global culture.

Cupu Manik Astagina's play was performed by a dance artist who played some characters from puppet characters. The main puppet figures such as Arya Bang and Arya Kuning are played with hard male characters, Dewi Anjani is played with soft female figures, Bhagawan Gotama is played with soft male characters, Dayang-Dayang is played with hard female figures, Monkey is played with hard male characters, Tualen and Merdah are played by soft male figures, and Sangut and Delem are played by hard male characters. The various variations of the beauty of the dance moves of each character follows the characterisations of the gamelan accompaniment and melodies to convey important messages from the Cupu Manik Astagina play through more interesting ways with the support of sound systems and the effects of various colours of light.

Various variations of the beauty of dance movements in the Wayang Wong Millennial performances include pure and meaningful dance movements of Balinese dance. The meaning can be built from features, symbols and attractive movements (Pradana, 2018b). The style of the appearance of pure dance movements refers to movements that have involved artistic symbols but have not been embellished while the motives of the Balinese dance movements use symbols of Balinese art that have been embellished and meaningful (Ruastiti, 2010). The motives of various traditional Balinese dance movements in the Wayang Wong Millennial performances consist of nyeleog, ngelo, buta ngawa sari, miles, ngotag, ngelung, ngumbang, gandang-gandang berjalan, nabad pinggel, nabad gelung, seledet kanan and kiri, tumpukan, nyeleog, ngelikas, agem kanan, kiri and ngegol. Meanwhile, there are Balinese dance movements in the form of movements of nuding, ulap-ulap, nadab gelung, and sesaputan with a new style of performing the Cupu Manik Astagina play in the Wayang Wong Millennial performance.



Cupu Manik Astagina in the Wayang Wong Millennial performance tells the story of mustika which is a source of conflict in the Bhagawan Gotama family. The story of Cupu Manik Astagina is delivered in the form of a drama that is exhibited by the composition of the beauty of the various movements, costume characters and musical accompaniment from gamelan. The dance drama structure of the Cupu Manik Astagina story is divided into three acts. Based on the dance drama round of Cupu Manik Astagina, the chronology of the events is as follows:

Round I

It is said that the arrival of Arya Bang and Arya Kuning at Pasraman was welcomed by Tualen, Merdah and the residents of Pasraman. Arya Bang and Arya Kuning were amazed to see the type of magic of Cupu Manik Astagina at Pasraman. Every student has rights in the learning zone (Karmini et.al., 2019a). As special students of Bhagawan Gotama, Arya Bang and Arya Kuning felt entitled to usurp the possession of the mustika from the hands of Dewi Anjani.

In the struggle for mustika, there was a dispute between Arya Bang, Arya Kuning and Dewi Anjani. The dispute between Arya Bang, Arya Kuning and Dewi Anjani ended after the arrival of Bhagawan Gotama in Pasraman.

Round II

Bhagawan Gotama broke up the dispute between Arya Bang and Arya Kuning due to the Cupu Manik Astagina dispute in Pasraman. Arya Bang and Arya Kuning tried to discuss the miracle problem of Cupu Manik Astagina with Bhagawan Gotama. In resolving the dispute due to Cupu Manik Astagina, Bhagawan Gotama involved Dewi Anjani. Dewi Anjani's testimony to the mystery of Cupu Manik Astagina's ownership made Dewi Indradi present in the mustika dispute on pasraman. Dewi Indradi's testimony to the mystery of Cupu Manik Astagina's ownership has become a conflict between Dewi Anjani, Arya Bang, Arya Kuning and Bhagawan Gotama over the ownership of Cupu Manik Astagina. To resolve the conflict in pasraman, Bhagawan Gotama decided to throw Cupu Manik Astagina into a forest far from pasraman and punish Dewi Indradi to become an arca.

Round III

Cupu Manik Astagina is said to have turned into a giant lake in a forest far from pasraman. Arya Bang, Arya Kuning and Dewi Anjani immediately went to look for Cupu Manik Astagina in a forest with a giant lake. Arya Bang and Arya Kuning decided to look for Cupu Manik Astagina at the bottom of a giant lake. The search for mustika in the giant lake has transformed itself into a super-powerful monkey named Subali and Sugriwa. A fight between Subali and Sugriwa occurred after their goal was not reached during the search in the giant lake. Action



Subali and Sugriwa has made Dewi Anjani and the animals around the forest want to try their luck by drinking the giant lake water. As a result, Dewi Anjani and the animals around the forest turned into resembling monkeys. The riots around the gigantic lake ended after the arrival of Bhagawan Gotama. Bhagawan Gotama was sad to see Arya Bang, Arya Kuning and Dewi Anjani who had turned into monkeys and caused forest riots. The three of them finally do asceticism for the sake of forgiveness of Bhagawan Gotama.

The chronology of the storytelling of Cupu Manik Astagina is staged with choreography that uses makeup and a range of motion and dance properties that are close to natural forms. If you look at the elements of the Cupu Manik Astagina play plot, dance properties, fashion make-up, choreography, lighting and show duration, it can be seen that the Wayang Wong Millennial performance is a Balinese Wayang Wong Millennial performance with a special aesthetic composition.

Conclusion

Based on the discussion of the research, it can be concluded that: 1) Wayang Wong Millennial performing art is a Balinese innovative Wayang Wong performance art. The form of the Wayang Wong Millennial performance is classified as a colossal Balinese Wayang Wong performance art by involving children and teenagers as Wayang Wong dancers. If we look at the elements of dance property, fashion make-up, choreography, Wayang stories, lighting and show duration, it can be seen that the Wayang Wong Millennial performance is a Wayang Wong Bali performance with a special aesthetic composition; 2) Wayang Wong Millennial performing arts can aesthetically function as entertainment, education and in the preservation of Balinese cultural identity.

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