

Wayang Wong Bali performance in era pandemic Covid 19

by Ni Made Ruastiti

Submission date: 02-Jul-2021 09:57AM (UTC+0700)

Submission ID: 1614783202

File name: Proceeding_Scopus_Wayang_Wong_Era_Covid_19.pdf (850.93K)

Word count: 3637

Character count: 19490

PAPER · OPEN ACCESS

Wayang Wong Bali performance in era pandemic Covid 19

1
To cite this article: N M Ruastiti *et al* 2021 *IOP Conf. Ser.: Earth Environ. Sci.* **724** 012109

View the [article online](#) for updates and enhancements.



240th ECS Meeting ORLANDO, FL

Orange County Convention Center Oct 10-14, 2021

Abstract submission deadline extended: April 23rd

SUBMIT NOW

Wayang Wong Bali performance in era pandemic Covid 19

N M Ruastiti, I K Sudirga and I G Yudarta

Faculty of Performing Arts, Denpasar Institute of Indonesia Arts Jl. Nusa Indah,
Denpasar Timur, Bali, Indonesia

Corresponding Author: maderuastiti@isi-dps.ac.id; nimaderuastiti@gmail.com

Abstract. This article aims to discuss the art of Wayang Wong Bali during the Covid 19 pandemic era. In line with the influence of the Covid 19 pandemic amid climate change and the tendency for many people to choose to stay at home, it has implications for the Balinese Wayang Wong performance's marginalization. However, there appear to be differences in the presentation of the Wayang Wong Bali performance during the Covid 19 pandemic. The questions are : (1) What is the form of the Wayang Wong Bali performing arts in the Covid 19 pandemic era ?; (2) What are the implications for their environment and the Wayang Wong performance art itself?. The research, which is located in Bali, was conducted using qualitative methods to study the Balinese Wayang Wong in the era of the Covid 19 pandemic. In this study, the data sources were the Wayang Wong Performing Arts performed by the millennial generation themselves, dancers, figures, and observers of the Balinese Wayang Wong performing arts. All data collected through observation, interview and literature study techniques were analyzed using aesthetic theory and reception theory. Based on the results of this study it can be concluded that : (1). The Millennials presented the Wayang Wong Bali Performing Arts during the pandemic era in the form of a technology-based mini oratorium. This can be seen from the way of presentation, fashion make-up, narration, and musical accompaniment from the show. (2) The development of Wayang Wong performing arts during the pandemic seems to have indirect implications for reducing audience concerns about disasters due to climate change and cultural enrichment, namely the emergence of new performing arts, cultural preservation, and character strengthening for those involved.

1. Introduction

Wayang Wong is a Balinese traditional performance art that is presented in form of drama [1]. Wayang Wong comes from Wayang and Wong. Wayang can be interpreted as a figure that was originally displayed using leather puppets based on carved cowhide [2]. Wayang's performance is accompanied by gamelan [3][4].

The Wayang Wong performance featuring the Ramayana epic was presented in the form of a drama accompanied by the Batel gamelan [5]. Therefore in general, Wayang Wong performances are merely presented on certain days, namely in the context of ceremonies which are held every six months or even once a year by certain people and only elderly people [6]. Wayang Wong is known as a rare performance [7].

During the pandemic, the Coronavirus disease (Covid 19) changed the world order in a short period and already appears to disrupt the cycle of climate change. In such a fast time, this pandemic spread massively amid the transition to climate change and claimed many victims. Nobody could have imagined that this pandemic would create climate change that left many people quarantined and trapped indoors and doing all their work from home. The reason is, the Covid 19 epidemic has infected all aspects of the community's life structure that has been internalized internally through



Content from this work may be used under the terms of the Creative Commons Attribution 3.0 licence. Any further distribution of this work must maintain attribution to the author(s) and the title of the work, journal citation and DOI.

routine patterned routines [8]. Civilization and humanitarian order may experience a shift in direction and shape that is far different from the previous climate conditions. Various problems can encourage social transformation in society [9]. Several old values and norms must be structured and reproduced to produce a new social system suitable for climatic conditions and social conditions amid the coronavirus pandemic's effects.

This article was written to discuss the performance of *Wayang Wong* Bali in the era of the Covid 19 pandemic. It is interesting to analyze because the Balinese *Wayang Wong* show has experienced a downturn after many people were afraid to go to public places after indications of climate chaos during the coronavirus pandemic era. It is worth to be studied because until now no one has discussed the traditional art of *Wayang Wong* during the Covid 19 pandemic era. The questions are : (1) What was the form of Balinese *Wayang Wong* performing arts in the Covid 19 pandemic era ?; (2) What are the implications for their environment and the *Wayang Wong* performance art itself?

2. Literature review

Ni Made Ruastiti, I Komang Sudirga, I Gede Yudarta said that Balinese youths liked the *Wayang Wong Cupu Manis Astagina* performance because it was supported by its modern, dynamic, sporty presentation [7]. Komang Redy Winatha, I Nyoman Yoga Trisemarawima, I Nyoman Widhi Adnyana, I Nyoman Anom Fajarditya Setiawan said that *Wayang Wong Dance* was purified by the people of *Sidan Village, North Badung* [10]. Komang Hendri Purwanata, Sukma Wirani, Ida Bagus Rai said that there were mixed types of codes according to language elements namely morphemes, phrases, clauses [11]. Sumita Agrawal, Akhil Danesh Goel, Nitesh Gupta said that World Health Organization had designated the Novel Corona Virus (Covid-19) in China as a pandemic because it has become an epidemic and spread rapidly throughout the world. Covid-19 pandemic has put everyone at high risk of death if they do not immediately take action to protect and prevent themselves from the Covid 19 [12]. Wim De Ceukelaire and Chiara Bodini said that within two months, outbreaks due to Corona Virus in China has spread to one hundred countries in various parts of the world [13].

3. Material and methods

This research, located in Bali, was conducted using qualitative methods. According to Bogdan and Taylor, appropriate qualitative methods are used to produce qualitative descriptive data in the form of written or oral words from people related to the research object [14]. This research was started before the Covid 19 pandemic and completed in more than one year in Bali. In material terms, this research focuses on studying the Balinese *Wayang Wong* while formally centered on studying the Balinese *Wayang Wong* phenomenon during the Covid 19 Pandemic Era.

According to Cassell and Symon, there are five things in qualitative research including situation data, researchers as key instruments, data are descriptive, analytical data as inductive and meaningful [15]. The data source of this research is the millennial of *Wayang Wong* performing arts itself, the dancers, the community leaders, and audiences of the Balinese *Wayang Wong* performance art. All data collected through observation, interview, and literature study techniques were analyzed using aesthetic theory and reception theory. Aesthetic theory is used predominantly to analyze the beauty of Balinese *Wayang Wong* performances during the Pandemic Covid 19. In contrast, the reception theory is used to analyze the implications of Balinese *Wayang Wong's* dominant presence in the pandemic era.

4. Results and discussion

4.1 Forms of Balinese *Wayang Wong* performance during the pandemic Covid 19

A form is a physical form that can be observed, a media to pour content, the values that can provide its own experience [16]. Balinese *Wayang Wong's* art performance developed from *Wayang Wong's* traditional performance art with the concept of postmodern aesthetics during the Covid 19 pandemic

era can stimulate the life of *Wayang Wong* performing arts which so far have only been in demand among these parents.

The art of *Wayang Wong* Millennial presented in the Covid 19 pandemic era was formed by dancers who are usually children and adolescents and accompanied by *gamelan*. Millennials who are members of the *Gianyar* Plenary Art Studio have a tradition of *ngayah* at every *piodalan* ceremony at *Pura Dalem* in the local village.

Pradana said that people's actions in the art are inseparable from the ideological superstructure behind it [17]. Superstructures are the foundation and mindset of the people concerned with art [18]. In addition to the new form of presentation, the theme, the motion range, property, and the presentation techniques that are dominated by the role of technology also characterize this millennial art.

The *Wayang Wong Millennial* art performance was developed with a new concept, using a new story namely *Cupu Manik Astagina*, property, and LED so that the presentation of the show would not be monotone and boring. It appears among other things: the form of the show is arranged more dynamically, presented using property, dry ace, lighting and LED as shown in the picture below.



Figure 1. Presentation of *Wayang Wong* Bali with LED Technology. (Doc. Ruastiti, 2020)

Carangan can identify as a story that developed from the main narrative [19]. Like an epic story development, a *carangan* story is a new form of creativity in the presentation of the Balinese *Wayang Wong* performing arts [3]. The response to the presentation of the show seemed to be per the references of the dominant actors from the millennial group. Efforts to develop cultural elements can indirectly save the cultural position to develop sustainably [20]. Table 1 show the characteristics of the great performance.

Cupu Manik Astagina story features *Arya Bang* and *Arya Kuning* as hard male figures. *Bhagawan Ghotama* with wise male characters, *Dewi Anjani* with gentle female characters, *Tualen* and *Merdah* with wise male characters, *Sangut* and *Delem* with hard male characters, ladies in waiting with hard female characters, and monkeys with male characters hard man [21]. Movement, symbols in performances can build meaning [18][22][23]. The beauty of the variety of dance moves presented by the dancers has given a new meaning. The development of the new *Wayang Wong* performance art during the Covid pandemic 19 made this performance organized according to health protocol.

Table 1. The great characteristics of balinese wayang wong performances in the Covid 19 pandemic.

No.	The Elements of Balinese Wayang Wong	Explanations
1.	Forms	Mini oratorium
2.	Aesthetics	Postmodern aesthetics
3.	Choreography	Balinese contemporary
4.	Costumes	Plants, Animals, and Balinese <i>Wayang</i> Characters
5.	Actors	<i>Bhagawan Ghotama, Arya Bang, Arya Kuning, Dewi Anjani, Tualen, Merdah, Sangut, Delem, Mongkeys, Insects and Flowers</i>
6.	Story	<i>Cupu Manik Astagina</i>
7.	Property	<i>Cupu Manik, Kayonan, Flowers, Stick, Big Fan, Long Cloth</i>
8.	Music	Balinese Gamelan, Gitar Listrik
9.	Technology Supports	LED, disaster and nature animation videos, Youtube, fireworks, sound system and health protocols.

Cupu Manik Astagina in the *Wayang Wong* millennial performance tells about conflict caused by *mustika* [24]. The conflict between *Arya Bang* and *Arya Kuning* started after they wanted to take *Dewi Anjani's Musika*. To resolve the conflict, *Bhagawan Ghotama* threw *Cupu Manik Astagina* outside *Pasraman* and punished *Dewi Indradi*.

Arya Bang, Arya Kuning, and Dewi Anjani left *Pasraman* to look for *Cupu Manik Astagina* [25]. Meanwhile, *Arya Bang* and *Arya Kuning* realized that they had changed into a powerful monkey named *Subali* and *Sugriwa* after the two of them had managed to meet. The Battle of *Subali* and *Sugriwa* was successfully reconciled by *Bhagawan Ghotama*. Finally, *Subali, Sugriwa, and Dewi Anjani* were advised by *Bhagawan Ghotama* to go into asceticism in the forest to atone for sin.

4.2 Implications of the Balinese Wayang Wong performance on the environment

The implications of the Balinese Wayang Wong performance are summarized, raised, and the actors involved are confirmed. Implications can have the intention to influence engagement [1][26]. *Wayang Wong's* performances can have economic, social, and cultural implications [5]. The war scene in the *Wayang Wong* performance entitled *Cupu Manik Astagina* during the Covid 19 Pandemic did not look like he was at war if it was not helped by the role of multimedia. The new characterizations in the Balinese *Wayang Wong* performance convey messages and discuss stories using English and Indonesian. Their range of motion is strengthened by the use of new properties that have a shape resembling natural objects (naturalistic).

The impression of the *Cupu Manik Astagina* story scene in *Wayang Wong* is strengthened by the sound of music from the keyboard and sound system-based electric guitar. The distribution process of the structure of the *Wayang Wong* performance titled *Cupu Manik Astagina* was helped through the Youtube application which was unable to attend the performance during the Covid 19 Pandemic.

A norm or regulation can result in the protection and enrichment of culture [23][27]. Culture can contribute to the achievements of the actors [21][28]. The Balinese *Wayang Wong* performance during the COVID 19 pandemic period has contributed to the strengthening of the character of the Balinese *Wayang Wong* artist. The Balinese *Wayang Wong* performance can support the preservation of Balinese culture because it uses Balinese musical accompaniment, a variety of Balinese dance movements, and a way of telling the Balinese style. This innovative *Wayang Wong* performance is still performed in the accompaniment of *Balinese gamelan* and places senior Balinese artists as main characters in the same way as the storytelling in Balinese *Wayang Wong*.

The Balinese cultural preservation model in the innovative *Wayang Wong* performance titled *Cupu Manik Astagina* is seen in the make-up and fashions of all actors who use Balinese cultural attributes. Specifically, the main characterizations of the *Wayang Wong* performance entitled *Cupu Manik Astagina* to use the characteristics of the legendary characterizations recorded in the Ramayana epic.

Also, there are scenes of actors discussing stories using Balinese that can contribute to the preservation of Balinese Culture. Besides, the development of Wayang Wong performing arts during the pandemic seems to have indirect implications for reducing audience concerns about disasters due to climate change.

5. Conclusions

This research is limited to investigating the existence of a wonderful element in the Wayang Wong Bali show during the Covid 19 Pandemic era and the search for the invention of Wayang Wong Bali during the Covid Pandemic 19 era. Based on the description above, it can be concluded that the millennial generation is presenting Wayang Wong Performing Arts Bali in the era of the Covid 19 pandemic with a health protocol in the form of a technology-based mini oratory with a contemporary performance structure during climate change which results in many people being afraid to watch live art performances and artists afraid to dance in groups. This can be seen from the way of presentation, make-up, narration, and music to accompany the show. The development of Wayang Wong performing arts in the Covid 19 pandemic has indirect implications for reducing audience concerns about disasters and cultural enrichment, namely the emergence of new performing art models, cultural preservation, and character strengthening for those with interests.

6. Novelty

This research has a new finding in the form of a strategy to develop an art performing model for the millennial generation based on local values (*Wayang Wong* performance art). Forwarding the values of local culture in the digital age to millennials can be done by changing the way of presenting performances according to their dynamic tastes based on technology.

References

- [1] Ruastiti N M 2020 *Pengetahuan pariwisata* (Bali Papua: A SENI)
- [2] Simenone G 2015 *The shadow puppet* (New York: Penguin Publishing Group)
- [3] Pradana G Y K 2012 Diskursus fenomena hamil di luar nikah dalam pertunjukan wayang joblar *Online Journal of Cultural Studies* **1** 11–27
- [4] Pradana G Y K 2018 Innovation in Cenk Blonk performance: A strategy of empowering local language through Balinese shadow puppet *The Proceeding of The International Conference on Local Language* (Denpasar: UNUD Press) p 173–82
- [5] Pradana G Y K 2018 Implications of commodified Parwa Shadow Puppet performance for tourism in Ubud, Bali *Journal of Business on Hospitality and Tourism* **4** 70–9
- [6] Ruastiti N M, Sudirga I K and Yudarta I G 2020 Aesthetic performance of Wayang Wong millennial *International Journal of Innovation, Creativity and Change* **13** 678–92
- [7] Ruastiti N M, Sudirga I K and Yudarta I G 2020 Model of innovative Wayang Wong for millennial generation to meet 4.0 industrial revolution era in Bali *Journal of Environmental Treatment Techniques* **3** 999–1004
- [8] Ruastiti N M, Sudirga I K and Yudarta I G 2019 Education values in Wayang Wong innovative arts 'Cupu Manik Astagina' *Journal of Arts and Humanities* **8** 86–99
- [9] Cook T, El-Bhogdadly K, McGuire B, McNarry A F, Patel A and Higgs A 2020 Consensus guidelines for managing the airway in patients with Covid 19 *Anaesthesia* **75** 785–99
- [10] Binkley C E and Kemp D S 2020 Ethical rationing of personal protective equipment to minimize moral residue during the covid 19 pandemic *J. Am. Coll. Surg.* **230** 1111–3
- [11] Su L, Ma X, Yu H, et al. 2020 The different clinical characteristics of corona viruses diese cases between children and their family in China – The character of children with Covid 19 *Emerg Microbes Infect.* **9** 707–13
- [12] Dyatmikawati P and Ruastiti N M 2020 The supply chain management in financial institution for increasing the productivity and community income in Pakraman Village, Bali. *International Journal of Supply Chain Management* **9** 656–63

- Pradana G Y K 2019 *Sosiologi pariwisata* (Denpasar: STPBI Press)
- [10] Winatha K R, Trisemarawima I N Y, Adnyana I N W and Setiawan I N A F 2019 Sacred Wayang Wong in Sidan Village in facing digital culture *Proceedings The First International Conference on Culture, Education, Linguistics and Literature* (Purwekorto: EAI)
- [11] Purwanata K H, Wirani S and Rai I B 2019 Campuh warna basa ring sesolahan wayang wong saking sekeha wayang wong guna murti desa tejakula sane mamurda katundung anggada *Jurnal Pendidikan Bahasa Bali* **6** 24–32
- [12] Agrawal S, Goel A D and Gupta N 2020 Emerging prophylaxis strategies against Covid-19 *Monaldi Archives for Chest Disease* **90** 169–72
- [13] Ceukelaire W D and Bodini C 2020 We need strong public health care to contain the global Corona pandemic *International Journal of Health Services* **50** 276–7
- [14] Bogdan R and Biklen S K 2016 *Qualitative for education: an introduction to theories and metho* Uttar Pradesh: Pearson India Education Services)
- [15] Cassel C and Symon G 2014 *Essential guide to qualitative methods in organizational research* (Los Angles: Sage)
- [16] Humardani S 1979 *Perbendaharaan Gerak Tari* (Surakarta: ASKI)
- Ardono T W, Ardono G, Tiedemann and Hullot-Kentor R 1999 *Aesthetic theory* (London: Anthlone Press)
- [17] Pradana G Y K 2018 The Meaing of Makotek Tradition at The Munggu Village on the global era *The Proceeding of The International Bali Hinduism, Tradition and Interreligious Studies* (Denpasar: UNHI Press)
- [18] Mersch D, Sasse S and Zanetti S 2019 *Aesthetic theory* (Zurich: Diaphanes)
- [19] Rosidi A 2008 *Si Cepuhayangeun kawin : Carita carangan wayang cirebon* (Bandung: Kiblat)
- [20] Ruastiti N M 2019 Deconstructing ideologies behind rodan dance in Kapaon Village, Bali, Indonesia in the global era *Asia Life Sciences* **28** 17–29
- Ruastiti N M and Pradana G Y K 2020 The ideology behind Sesandaran Dance show in Bali *Journal of Sociology and Social Anthropology* **11** 78–85
- [21] Cerita I N 2001 Eksistensi tari kreasi baru Palegongan Cupu Manik Astagina dalam peranannya sebagai pertunjukan wisata (Denpasar: STSI)
- [22] Dharmika I B, Pradana G Y K and Ruastiti N M 2020 Forest conservation with the basis of customary village and religion rules in Bali *International Journal of Advanced Science and Technology* **29** 571–9
- Holub R C 2013 *Reception theory* (London: Routledge)
- [23] Pradana G Y K 2016 Religious ideology of the tradition of Makotek in the era of globalization *E-Jurnal Kajian Budaya (Electronic Journal of Cultural Studies)* **9**
- [24] Ruastiti N M 2019 Perancangan model Wayang Wong inovatif bagi generasi milenial dalam rangka menyongsong era revolusi industri 4.0 di Bali *Seminar Nasional Fakultas Seni Pertunjukan*. Denpasar: ISI Denpasar) pp 59–66
- [25] Kresna A 2012 *Cupu Manik Astagina: Tragedi maha hebat pusaka pemberian Batara Surya* (Jogjakarta: Diva Press)
- [26] Ruastiti N M 2005 *Seni pertunjukan Bali dalam kemasan pariwisata* (Denpasar: Bali Mangsi)
- Ruastiti N M 2010 *Seni pertunjukan pariwisata Bali kemasan baru dalam pespektif kajian budaya* (Yogyakarta: Kanisius)
- [27] Amiatris D P 2009 *Reception theory and biblical hermeneutics* (Oregon: Pickwick Publications)
- [27] Amiati I A K, Atmaja G M W and Pradana G Y K 2020 Moral and religious values in the Geguritan Dharma Prawerti song in Bali *International Journal of Innovation, Creativity and Change* **12** 432–46
- Rai S I W, Pumamaningsih I A M, Sunartha I G M and Ruastiti N M 2020 Bali diaspora di Jayapura : Makna Pura Agung Surya Bhuvana dalam membangun kerukunan di Tanah Papua *Jurnal Kajian Bali* **10** 1–24

- [28] Ruastiti N M 2011 The concept of local genius in Balinese performing arts *Mudra Jurnal Seni Budaya* 26 241–5
Middleton J 2002 *Culture* (Oxford: Capstone Pub.)

Acknowledgement

Thanks are conveyed to the participants who were actively involved in the completion of this research until it was completed in the form of an article.

Wayang Wong Bali performance in era pandemic Covid 19

ORIGINALITY REPORT

24%

SIMILARITY INDEX

19%

INTERNET SOURCES

10%

PUBLICATIONS

11%

STUDENT PAPERS

PRIMARY SOURCES

1	shura.shu.ac.uk Internet Source	2%
2	repository.lppm.unila.ac.id Internet Source	2%
3	www.ijicc.net Internet Source	1%
4	ejournal.unhi.ac.id Internet Source	1%
5	ijmmu.com Internet Source	1%
6	Submitted to University of Westminster Student Paper	1%
7	eudl.eu Internet Source	1%
8	daten-quadrat.de Internet Source	1%
9	jurnal.isi-dps.ac.id Internet Source	1%

10	www.researchsquare.com Internet Source	1 %
11	Submitted to University of Cape Town Student Paper	1 %
12	Submitted to University Tun Hussein Onn Malaysia Student Paper	1 %
13	Monica Mazza, Margherita Attanasio, Maria Chiara Pino, Francesco Masedu, Sergio Tiberti, Michela Sarlo, Marco Valenti. "Moral Decision-Making, Stress, and Social Cognition in Frontline Workers vs. Population Groups During the COVID-19 Pandemic: An Explorative Study", <i>Frontiers in Psychology</i> , 2020 Publication	1 %
14	dipot.ulb.ac.be Internet Source	1 %
15	eproceeding.isi-dps.ac.id Internet Source	1 %
16	Submitted to University of Birmingham Student Paper	1 %
17	journal.uad.ac.id Internet Source	1 %
18	ojs.excelingtech.co.uk Internet Source	1 %

19	Submitted to Munich International School Student Paper	1 %
20	sersc.org Internet Source	1 %
21	Submitted to London Metropolitan University Student Paper	1 %
22	I Wayan Sugita, Made Setini, Yahya Anshori. "Counter Hegemony of Cultural Art Innovation against Art in Digital Media", Journal of Open Innovation: Technology, Market, and Complexity, 2021 Publication	1 %
23	I Wayan Rai, I Gusti Made Sunartha, Ida Ayu Made Purnamaningsih, Ni Made Ruastiti, Yunus Wafom. "The Genealogy of Pura Agung Surya Bhuvana in Jayapura, Papua", International Journal of Interreligious and Intercultural Studies, 2020 Publication	<1 %
24	Submitted to University of Wolverhampton Student Paper	<1 %
25	fsp.isi-dps.ac.id Internet Source	<1 %
26	sloap.org Internet Source	<1 %

bukusoveni.blogspot.com

27

Internet Source

<1 %

28

Submitted to Newman College

Student Paper

<1 %

29

Ida Ayu Trisnawati, Sulistyani Sulistyani.
"Performance Model and the Problems of
Packaging Balinese Dance in the New Normal
Era", *Lekesan: Interdisciplinary Journal of Asia
Pacific Arts*, 2021

Publication

<1 %

30

Submitted to University of Northampton

Student Paper

<1 %

31

Gede Yoga Kharisma Pradana.
"IMPLICATIONS OF COMMODIFIED PARWA
SHADOW PUPPET PERFORMANCE FOR
TOURISM IN UBUD, BALI", *Journal of Business
on Hospitality and Tourism*, 2018

Publication

<1 %

32

Hsiao-Hsien Lin, Ying Ling, Jao-Chuan Lin,
Zhou-Fu Liang. "Research on the
Development of Religious Tourism and the
Sustainable Development of Rural
Environment and Health", *International
Journal of Environmental Research and Public
Health*, 2021

Publication

<1 %

33

Muhammad Irshad, Mehwish Majeed, Sana Aroos Khattak. "The Combined Effect of Safety Specific Transformational Leadership and Safety Consciousness on Psychological Well-Being of Healthcare Workers", *Frontiers in Psychology*, 2021

Publication

<1 %

Exclude quotes Off

Exclude matches Off

Exclude bibliography Off