



Innovative Wayang as an Educational Means to Prevent the Spread of Covid-19 “Sang Kala Korona”

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Abstract. The Covid-19 phenomenon inspired this study to assist government programs to combat the dangers of Covid-19 through an innovative *Wayang* or puppet shadow. So, through the innovative puppet shadow entitled "Sang Kala Korona," the writer participated in disseminating the program and the government's call for the prevention of Covid-19. It is hoped that the puppet shadow will educate the public to carry out all government calls and be able to sort out the legitimacy of news that appears on social media. In creating this puppet shadow, the writer tried to motivate himself by the phenomena in society to get new, original ideas so that the elements that bring up this work can unite in a harmonious whole. The creation of the Innovative *Wayang* as an educational means to prevent the spread of COVID-19 “Sang Kala Korona” considered aspects of wholeness, simplicity, complexity, and sincerity to fulfill the aesthetic goals. The creation activities were implemented using Alma M. Hawkins theory namely; the exploration, the improvisation, and the form. The purpose of this work was, besides expressing a new idea to add to the diversity of types of Balinese puppets shadow, it can also be a form of creativity and appreciation of social phenomena as a positive activity. This *wayang* or puppet shadow can also convey to all of us to be aware of the dangers that can threaten us, especially the virus.

Keywords: *Wayang*, Innovative, Corona.

1 Introduction

The flourishing of arts development in Bali is supported and maintained by a social system with the core of traditional institutions such as traditional villages, banjars (Balinese community hall) and various types of *sekeha* (professional organizations). As a vehicle for integration, Balinese art exhibits characteristics as part of an expressive cultural configuration. Traditionally, the existence of Balinese art is in line with all aspects of life in an integrated manner. It is no exaggeration if the Balinese people think art is integral to their lives. One of the arts in question is shadow puppets.

Wayang kulit is very popular, admired, and upheld by the supporting community. These performances contain things necessary in human life, both in the worldly (outer)

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field and in the mental (inner) area. The dignity and majesty of *wayang kulit* performances have been recognized in foreign countries. Because of this, Indonesian *Wayang* has received an award from UNESCO as a masterpiece of World Culture.

“UNESCO Hereby Proclaims *Wayang* Puppet Theatre Indonesia, a Masterpiece of the Oral and Intangible Heritage of Humanity” is the sentence listed in the UNESCO Award Charter for Indonesian *Wayang*. a powerful sentence that can elevate the art and culture of Indonesian *Wayang* to the world stage. On November 7, 2003. The position of *Wayang* was getting stronger and became one of the cultural assets that had to be preserved and developed, an extraordinary artistic achievement that raised Indonesia's image in the eyes of the world" [1]. *Wayang kulit* performances are authentic theatrical performing arts, which include several skills such as Dramatic, Literary, Widya/ philosophical, Fine, Sound, Dance, Musical, and Gaya in one presentation. Therefore, a puppeteer must have comprehensive knowledge about everything.

What's more, seeing the task of the puppeteer during the performance, almost all of his limbs; hands, fingers, feet, soles, heels, big toes pinching the ceps, mouth, throat, eyes, ears, mind all work simultaneously, and in balance. It was a means of ceremonies, a medium and counseling or information, and even as research study material in every era. The function of *wayang kulit* is very complex and can exist in any situation and at any time. In this regard, the cultivators take advantage of the shadow puppet show and develop and combine it with drama as an educational means of preventing the spread of the Coronavirus through a performance of approximately 1 hour.

The most troubling new Coronavirus (COVID-19) occurred at the end of 2019 in Wuhan, China. As of March 31, 2020, there were 81,620 cases of COVID-19 in China, with 3,322 people dying and 76,571 people having recovered. 10 The virus has spread to 203 countries, with a total of 827,419 confirmed cases and a death rate of 40,777 people. 11 Indonesia cannot be separated. Of COVID-19, with positive case data as of April 2, 2020, of 1,790 people, 112 people recovered, and 170 died. 12 Of course, preventive steps have been taken, supported by social media's contribution to public education about COVID-19. Through social media to prevent transmission [2].

2 Method

In a study, the method is a very dominant and essential element. The method is a technique for solving a problem or case and facilitating the implementation of research or a new creation. In the process of this copyrighted work, apart from the method, several things supported the creation of this work, such as; aesthetic concepts, continuity and change, creative concepts, artistic tips, and the concept of balance. This Innovative *Wayang* work was carried out by considering the aspects of wholeness, simplicity, complexity, and sincerity to fulfill aesthetic goals. Creation activities are implemented through a process, borrowing the opinion of Alma M. Hawkins [3], who uses three stages: exploration, improvisation, and forming.

3 Result and Discussion

In addition to the creative process to fulfill aesthetic goals through these three stages, several aspects need to be considered in realizing this work: the aesthetic concept, continuity in change, creative attitude, artistic tips, and the concept of balance. The composer used the process of 1. *Noasen*: Planning: the planning stage, 2. *Noasen*: the stage of starting the exercise according to the auspicious day that has been determined by making offerings and praying together, 3. *Makalin*: starting the searching or improvising stage, 4. *Nelesin* is the forming and perfecting stage, and *Ngebah (mekebah)* is the work trial stage.

3.1 Results

Conceptually, the creation of this innovative *wayang* work is based on the concept of aesthetics, namely the existence of beauty norms embedded in Balinese *wayang* art (Fig.1). In general, what is called beautiful in the soul can cause a feeling of pleasure, satisfaction, comfort, and happiness. If the feeling is powerful, you will feel fixated, touched, and fascinated and create a desire to enjoy that feeling again even though you have enjoyed it many times [4]. Concerning Djelantik's opinion above, this work is based on the Covid-19 phenomenon by combining two-dimensional and three-dimensional media, namely new *wayang* and drama media, with maximum aesthetic arrangements.



Fig. 1. Balinese *wayang* art (Sang Kala Korona)

3.2 Discussion

The creation of this Innovative *Wayang* artwork (Sang Kala Korona) used a new pattern, showing the identity of Balinese traditions but not being dissolved and drifting away in the establishment of the past. This work offers a technique for updating the delivery of the educational concept for the development of Covid-19. This work implements the government's appeal to the community, especially the dynamic and progressive Balinese community. Made Bandem [5], says that changes without awareness of equipping oneself with primary characters will have a very high risk of causing disorientation, losing direction, and becoming disoriented. Finally, it can produce works with an easy identity and character.

The composer must be able to process and adapt elements that have new nuances following the development of the situation, namely the place, time, and conditions of the era following the *desa, kala, and patra*. In presenting nuances in new works, we can share fantasies with the audience through aesthetic idioms that are not too foreign to the references owned by the audience so that the audience can feel the ideas and concepts we put into the work.

An artist's creative attitude emerges from an instinctive drive to create as a burst of emotional outbursts. At the same time, the urge to move forward (Balinese: *jengah*) is an artistic ethos (competitive pride) that encourages us to produce quality work. As a creative artist, he is very motivated by various situations and motivations that provide stimulation to express himself in work. These attractive inspirations are inscribed in various media according to their capacity as artists. As a puppeteer, sometimes what you dream of is stored in a file until, one day, there is the right opportunity to put it into action.

Indeed, it is sporadic to find artists who work with idealism. Without any opportunities and orders, he will continue to work and create. However, our artists generally work when there is a request, an order, or an assignment from their superiors. However, not all of them are art products. Because in his work, there is not always interference from those who order. Not infrequently, a work is purely an expression of the artist's anxiety only because of investment (financial) factors that cause him to postpone his emotional expression.

Kodiran [6], said that people always want to adapt to environmental changes caused by endogenous factors (influence from within) and exogenous factors (influence from outside). Based on this understanding, people always want a new nuance, not satisfied with anything that already exists. The birth of several new and contemporary works is inseparable from these two factors, which conceptually have shown a new phenomenon in the presentation. The conformity of ideas from both endogenous and exogenous factors has led to the characteristics of new works that are more acculturative.

An artist is creative by nature and can produce or create new works, something that has never been done or done by anyone else before. Suppose an artistic activist only realizes something like what existed before. In that case, he is only said to be a craftsman, and if he does what is recommended or taught by people, not born from his ideas, he is called a worker or artist. There is a difference between an artist and a craftsman or artist. This mindset also shows that an artist is idealistic and creative.

The creative stage in question is the stage of creating a work as a whole, including its dramatic structure. Its implementation is reflected in drama, dance moves, *wayang* movements, dialogues, monologues, signatures, and musical accompaniment. For this reason, this process requires a long and challenging time and concentration, including when selecting characters. In this case, some of the creative processes appeared with the following stages: *Ngerencana* or Planning Stage, *Noasen* Stage, *Makalin* Stage, *Nelesin* Stage, and *Mekebah* Stage (*ngebah*).

The *Ngerencana* (exploration) is the planning or preparation stage. In an innovative *wayang* work, the planning is the stage of preparing and planning material. It supports the work process, such as the story to be worked on, supporting dancers and musicians, ideas for work, the structure of the show, concept of form and character of the *wayang*, musical accompaniment, the script (standard *jangkep*), and the determination of the training schedule.

The *Noasen* stage is the spiritual stage, namely the stage of starting the first training process by looking for a good day according to belief (adult *ayu*), with the aim that what you wish to be blessed with can be realized and avoid various obstacles. At this stage, the composers made offerings (*pejati*) at temple with the Innovative *Wayang* crew on the *Umanis Prangbakat Buda* day, *nemuning Purnama sasih Kewulu* [7] represented by several people with health protocols. After praying together, rehearsals began in the puppetry studio as a symbolic *noasen*. The practice at the *noasen* ceremony is the first time an artist has practiced the concept of spiritual ascent.



Fig. 2. *Makalin* Stage (Improvisation and Exploration)

Makalin Stage (Improvisation and Exploration) (Fig.2) the word *makalin* comes from the word "*bakal*," which means material. This stage is a work process that includes exploring and improvising existing materials or materials. The craftsman explores the current material and improvises dance moves and scenes to get the desired form of work, even though it is still in rough condition. At this stage, there were also several

movements or exchanges of the cast because the candidate (talent) initially assigned to play a character was considered less qualified, and there were other talents who were more suitable. It is done several times during the machining process to get a perfect cast. For this reason, this *makalin* process is intense and carried out thoughtfully and extra earnestly to achieve maximum results.

Nelesin stage (forming). At this stage is the refinement of the form of work from the results of exploration and improvisation. The word *nelesin* comes from the word "*les/eles*," which is the inside or the best quality part of a tree. So this stage is the stage of forming the form of the work to become more perfect by continuously refining it. Refinement is meant: to compile a performance structure according to theatrical needs. In Balinese terms, it is often called *bah bangun satua*. Apart from that, the character movements and interweaving (rhetoric) is also carried out in the prologue, monologue, dialogue, epilogue, and the language of the song used.

Stage *ngebah / mekebah*. This word comes from the word *kebah*, to mention the first growth and development of feathers from poultry or birds. So what is meant by *mekebah* or *ngebah* is the first staging stage of the *ngerencana*, *noasen*, *makalin*, and *nelesin* (exploration, improvisation, forming) process. At this stage, the work is deemed worthy of being displayed. Even so, after the *mekebah*, it is still possible to continue to make improvements on all lines considered to have gaps for further elaboration so that it becomes optimal.

The work process stages above are the same as in the book *Creating Through Dance* by Alma M. Hawkins. It is stated that the methods that can be used in creating a work of art are; exploration (assessment), improvisation (trial), and forming (formation).

4 Conclusion

Covid 19 virus pandemic has affected all sectors, and the most significant impact is the community's economy, especially the middle to lower economic community. The government has taken several policies/actions to break the chain of transmission of this virus. However, many still need to learn about the health protocols recommended by the government. This phenomenon stimulates cultivators to participate in educating the public through innovative *wayang* art performances. This Innovative *Wayang* work was carried out by considering the aspects of wholeness, simplicity, complexity, and sincerity to fulfill aesthetic goals. The creation activity is implemented through a process, borrowing Alma M. Hawkin's opinion, which uses three stages: exploration, improvisation, and form. In addition to the creation process, it is also to fulfill aesthetic goals through three stages that pay attention to aspects of the embodiment of the work: the aesthetic concept, continuity in change, creative attitude, artistic tips, and the concept of balance. The embodiment of the work also uses the process of creating *Suteja*, namely, *Ngerencana*, *Noasen*, *Makalin*, *Nelesin*, and *Ngebah (mekebah)*.

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