

Sacred Wayang Wong in Sidan Village in Facing Digital Culture

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Abstract. Sacred Wayang Wong Dance is one of the rare dances in the Traditional Village of Sidan Petang Badung in Bali. This dance is sacred by the northernmost Badung community. Wayang Wong in Sidan Village is only held in ceremonies by holding special rituals for dancers. There is no documentation that refers to this dance and is a challenge for further study. However, regeneration has been carried out between generations for a long time without physical or digital documents that motivate follow-up to protect this dance. Information from family and village governments who care about Wayang Wong Dance is very important in the process of documentation and all related plans. The results of this study can be the basis for studying and motivating anyone who has exclusive competence in the arts to preserve rare dances, especially those found in Bali.

Keywords: art, sacred, dance, wayang wong, Bali.

1 Introduction

The process of worship in Hinduism is strongly influenced by sacred art. Sacred art is fundamental in the socio-religious life of Balinese people because it is associated with religious rituals [1]. Hindu society in Bali, strongly believes that dance and music are the medium to get closer to the Gods. Balinese adherence to tradition indirectly contributes to the preservation of traditional art (dance and music) so that it still exists today [2]. Sacred art, in some places have a special procession and some of them are very special performances by local traditional village society. The procession accompaniment is very interesting to be reviewed and documented as a document for preserving cultural arts. One of the sacred dance art that can still be seen is the wayang wong art in Sidan Traditional Village, Petang District, Badung Regency, Bali Province. Sacred dance is a dance which is performed in temples or places related to religious ceremonies and can only be presented in its function as the implementation of religious ceremonies [3]. While wayang wong is a drama and theater dance performance that takes the story of Ramayana and Mahabarata as the main story [4]. The drama of wayang wong dance is one of the rare arts, but in the Sidan Village, its existence supported by elements of traditional society such as traditional government and local village art performers. This dance, danced from generation to generation and trained by senior dancers who have played this dance before.

The dance of pewayangan in wayang wong is quite difficult, because in the present time there is a decline in the awareness of the new generation who intend to study this art. It was said by the chief of wayang wong dancers, besides being difficult to establish regeneration, another difficulty was the lack of documentation and often the delivery of information was done verbally at the time of recruitment and training of wayang wong dance. The lack of documentation is fatal in this digital age because valuable information about wayang wong dances will be challenging to convey. The documentation also provides an opportunity for the regeneration of wayang wong dancers in Sidan Traditional Village to get to know the dance more. Digital documentation media can also be maintained and forwarded to other supporting media such as videos or related photos so that they are not easily swallowed up by the times.

In the change of social viewpoints and people's lives at this time, it has an impact on the sustainability of wayang wong dance. This research explores in-depth Wayang Wong Sidan based on theory in literacy and is related to facts based on field data collection. So that the deepening of wayang wong art can theoretically be used as a basis for preserving cultural arts especially in the wayang wong Sidan arts. In addition to the theoretical approach, it also relates to practical benefits based on qualitative analysis so that it suits the current situation.

2 Method

Library research is carried out on reading material in the form of books, magazines, seminar materials, newspapers, magazines, catalogs and other written sources that are relevant and relevant to the primary issues that have disclosed. The researcher, as a research instrument, supported by the collection of audio-visual data from interviews with wayang wong dance artists and village officials who are competent to perfect and complete data needs. Search for data sources using purposive sampling methods; then interpreted and explained comparatively.

In this research the interview was aimed to leaders of the traditional village structure who has relation with the wayang wong arts. While in other interviews the group members included leaders of the wayang wong dancer group as important sources. All information obtained from various sources are related to dance, procession, play, and performance of wayang wong. Broadly speaking, this research begins collecting data from various related sources, analyzing data, analyzing the needs and outputs of media that are considered to be appropriate to the needs. The media in question are the result of comparative analysis based on field facts and can provide solutions for the continuation of wayang wong dances in the future in accordance with research objectives, namely the preservation of rare arts.

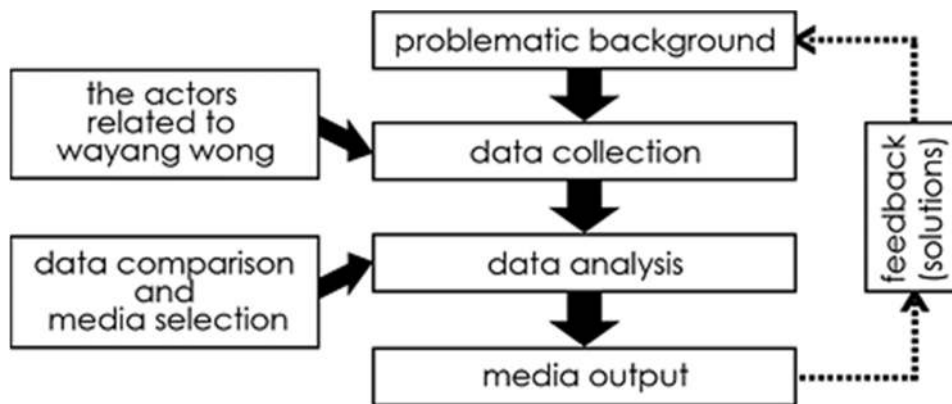


Fig. 1. Structure of mindset

2 Results and Discussion

2.1 About wayang wong

One of the types of stories taken as plays in regional theaters is Ramayana story. This story tells about the battle between Rama, King Ayodya against Rahwana, King Alengka. Such is the famous Ramayana story in Indonesia, so it encourages the artists to immortalize it in various forms of art [5]. The form of traditional Balinese performing arts that still exists presents the Ramayana epic in its presentation is Wayang Wong. Wayang Wong is the name of a dance dramain some regions in Indonesia. In Bali, Wayang Wong is a mask dance drama that uses Kawi Language dialogue and it always perform Wiracarita Ramayana [6]. The relevance of the quotes wayang wong, a mask dance that has story from the epic Ramayana, as well as those performed in the Sidan Traditional Village.

In Bali there are two types of Wayang Wong, that are Wayang Wong Parwa and Wayang Wong Ramayana. The main differences are in two things, that are Wayang Wong Parwa taking the play from Wiracarita Mahabharata, while Wayang Wong Ramayana takes the story from Wiracarita Ramayana. All actors (role holders) in Wayang Wong Parwa (except *panakawan-panakawan*) don't use a mask, while Wayang Wong Ramayana on the contrary all use mask. In the next development the Wayang Wong in Bali meant the Wayang Wong Ramayana and Wayang Wong Parwa called only Parwa [7]. The quote from Bandem has a similar understanding to the previous quotation, but in this case it is more developed not only in the Ramayana story, but also in the epics of the Mahabharata story.

The results of other related studies state that wayang wong is a theater performance, in the sense that it has plays, actors, scripts and various kinds of supporting tools for the show [8]. The expression of traditional wayang wong culture should have copyright for its future survival [9]. The research has relevance to the performance side and the importance of a copyright in the show work, but it certainly requires the media as proof of the record to go further. Preservation also becomes an important discourse when discussing cultural issues, such as making learning media [10], but the collection of material which in this case specializes in wayang wong performances is the result of initial documentation that can then be developed into various development media.

2.2 Overview of Sidan Village

Sidan Traditional Village in official village of Belok/Sidan is located in Petang District, Badung Regency, Bali Province. There are not many written sources that describe Sidan Traditional Village. The location of Sidan village in the west is adjacent to the beautiful Pelaga Village and as an agro-tourism area in Badung Regency. While in the south it is bordered by Sulangai Village. The north side is directly adjacent to Buleleng Regency and Bangli Regency to the east of the village. According to BPS data in Petang Subdistrict in Figures 2018, Sidan Village in Petang District can be seen on the map of the Badung Regency area of Bali Province (figure 2).

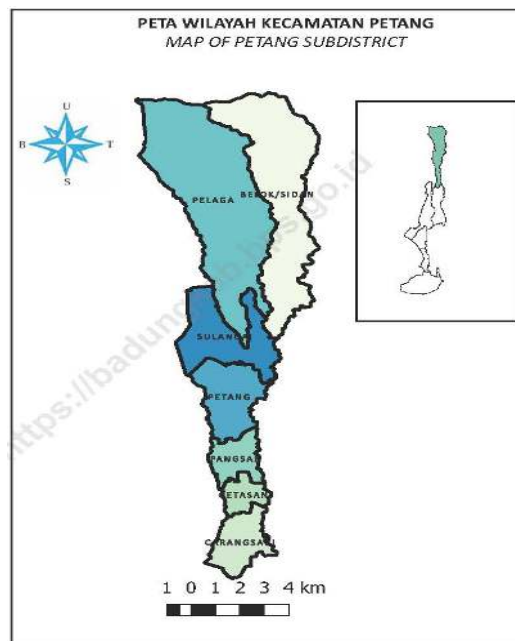


Fig. 2. Sidan Village Area (top right) [11]

2.3 Research Relevance

In the world, cinema has a very diverse generation, especially in video components. According to Binanto [12], the word video comes from the Latin word which means "I see". Video is an electronic signal processing technology that represents moving images. A common application of video technology is television. Videos can also be used in engineering, scientific, production and security applications. The term video is also used as an abbreviation for videotapes, video recorders and video players. The description of quote by Binanto becomes relevant if it is related to the next quote.

As mentioned by Setiawan [13], video can be assumed as recording in transmission, video frequency that can be received on television. This is also related to documentation actions in the form of video recording. The working process of this video, besides as documentation, is also conducted in broadcasting needs. Not only that, videos have many types of genres and one of them is in the form of a documentary. The term documentary - to refer to non-fiction film - was first used by John Grierson in his article published in The New York Sun, February

8, 1926 edition. In that article, Grierson defines the documentary film as a *creative treatment of actuality* [14]. According to Gerzon, some of the differences in a documentary film when compared with other film genres [14]. First, every scene in a documentary is a recording of actual events, without imaginative interpretations as in fiction films. The background must be spontaneously authentic with the original situation and conditions. Second, what is told in the documentary is based on real events. In other words, the documentary was made based on creative interpretation. Third, as a non-fiction film, the director observes a real event, then records the image according to the conditions as is. Fourth, the structure of the story in a documentary does not refer to the plot, but rather to concentrate more on the content and presentation. Based on this, the documentary video was deemed very relevant to be used to highlight the phenomenon of wayang wong art which was discussed in this study.

2.4 Research Assumption

The assumption that can be drawn from this research is the wayang wong dance in Sidan Traditional Village is an art that is sacred by the Sidan traditional people in Petang District, Badung Regency. The wayang wong performance is only staged on particular days according to the Balinese calendar and these days are like full moon, dark moon, and holy days in Hinduism. Performances are held in temples or sanctified places in traditional local villages and witnessed by the public. The show is considered as purification and drive bad things when an activity or event that is deemed to pollute the town has occurred. The acting in this wayang wong art is taken from the epic of Ramayana. Before the performance, several important processions were conducted by the dancers involved and society in Sidan traditional village. The procession is a worship around the temple in the traditional village, cleaning up the dancers and a series of other processions. After the procession, the performance of the wayang wong sacred dance performed in the courtyard of a traditional village temple. That is because many dancers and musicians perform this dance, so it requires a broad place or stage.



Fig. 3. Some documentation in interview, ritual, and wayang wong performs

Data recording to document the performance of this performing arts requires a variety of tools. Tool requirements are tools that support for the good quality of video recording. The use of LED lights as lighting to improve video recording is an important consideration. Another

important thing is the recording tool, which is a tool for recording video so that the results obtained are of high quality. After recording data from primary data collection is obtained, then a script or scenario is prepared that aims to make the narrative on this documentary video well presented. Image telling or storyboarding is made to establish image capture and the process of unification or video mixing at the end of the finalization of the documentary design process. The documentary video produced later, will be donated to Sidan Traditional Village as a village document, the next research sources, and a means of preserving wayang wong sacred art in Sidan Traditional Village.



Fig. 4. Shooting situation

2.5 Research Analysis

In the analysis based on collected data and assumptions, there is an indication that wayang wong Sidan village have difficulties in adjusting between performances as a medium of preservation and interaction with the times. Practical methods of communicating about dance considered less supportive if delivered orally. The motivation that arises in social interaction is quite high, based on data collection from interview who said that the enthusiasm in preserving the wayang wong of the local village received full support from the society. But this is also constrained by adequate documentation related to the regeneration of the perpetrators including the dancers regeneration. This is also related to the existence of several rules, that are: 1. Dancers come from local villages; 2. Undergo a procession or cleansing ritual before staging; 3. The dancers need quite a lot in the performance; 4. Dancers who dance sacred wayang wong dance must have good experiences; 5. Sacred wayang wong dance is not permitted to be danced outside the village.

Analysis based on interviews and related needs raises other opinions, that are: 1. The preparation process for staging requires a long time so that it has little or no impact on society daily activities; 2. The involvement of dancers is quite a lot with an average of 80 people, impacting on professional documentation activities is difficult to do; 3. Apart from the procession, the sacredness meant is on the attributes of the dancers in the performance, so that if there are staging ideas outside the village, it requires alternative attributes that resemble attributes that are considered sacred; 4. The absence of documentation makes it difficult for the dancer regeneration actions; 5. The regeneration process is only done verbally, so it is very limited in visual communication.

2.6 Hypothesis

The limitations seen in the analysis are seen to be less relevant to current developments, so special strategies are needed in addressing this problem. As far as data collected and analysis, the most important thing that can support the preservation of wayang wong in Sidan village is from professional documentation. The existence of documentation so that verbal regeneration is helped by the existence of visual facts as a support to reduce the grip of the local village wayang wong dance. The documentation that conducted will be a documentary from the procession to the performance of the wayang wong dance. Every work process has a structure that supports the mindset of research, which consists of development, pre-production, production, post-production, and distribution which consists of various actions on implementation. The presentation of the structure of the design pattern of this research can be seen in figure 5.

The structure that can be explained in development is an activity of data collection and analysis which then provides input in the next step. Pre-production is to start processing inputs obtained in development activities including preparing scripts and storyboards as guides in taking the required images. Production uses media guides from pre-production and starts collecting various images from the planned angle and perspective and supporting sound recordings. In this process, an audio-visual mixing process is also carried out from the data that has been collected. Post-production determines the storage media to be used and determines the suitability of the publication format for the next stage. Distribution is also called the publication stage, which directs the media and determines the publication strategy that fits the needs of the original plan.

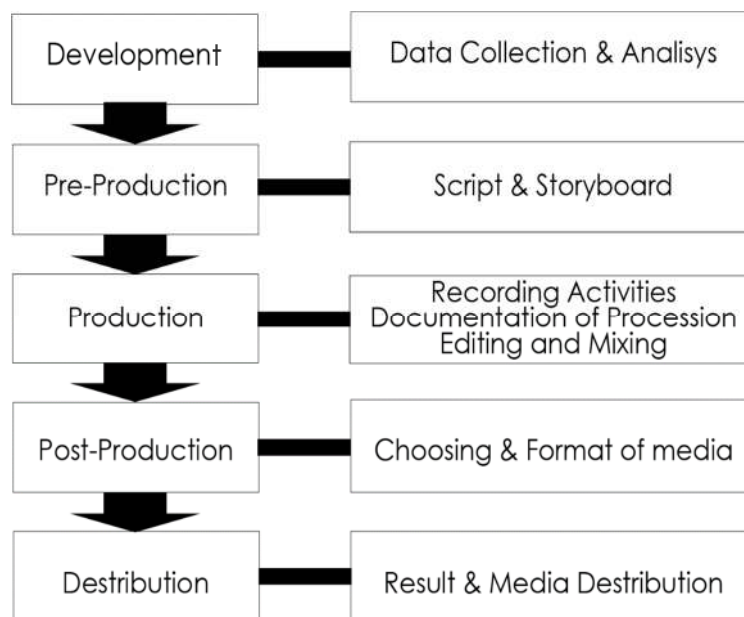


Fig. 5. Development stages

3 Conclusions

The sacred wayang wong of Sidan village is one of the most interesting wayang wong art. In the discussion until the end of this article found several patterns so that this art can survive in the digital era today. The initial conclusions are 1. There needs to be a synergy between Sidan village sacred wayang wong art and digital technology or media now; 2. There needs to be an adjustment to the activities of all processes and good cooperation when documenting the wayang wong art; 3. Documentary facilities are a means to accommodate documentation that has not been there; 4. Documentary media as a bridge and the initial foundation for preservation of wayang wong art as well as historical assets for the next generation in the local village. This documentary about the discussion of wayang wong can be seen in the link <https://www.youtube.com/watch?v=tLpXbrU71Ks&t=329s>.

This initial opinion is an initial conclusion that needs to be explored more deeply in various academic aspects and various lines of life of traditional societies so that there is no misunderstanding on the regeneration of wayang wong. The final hope, of course, is to motivate various elements to participate in the preservation of traditional culture, especially the sacred wayang wong art of Sidan village. In addition, with the existence of this media output, it is a momentum to open the synergy of various elements of society and government in the act of preserving culture in a wider scope.

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