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Moral-Ethics-Belief Values Towards Indonesian Puppet (*Wayang Kulit*) Performance Arts

Valores de creencias éticas morales hacia el espectáculo de marionetas (Wayang Kulit) de Indonesia

Moses Glorino Rumambo Pandin

<http://orcid.org/0000-0002-8053-3215>

moses.glorino@fib.unair.ac.id

Universitas Airlangga, Surabaya, Indonesia

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ABSTRACT

The study aims to discover the values of *Wayang Kulit*, puppet performance arts in Jogjakarta Indonesia. The study used a qualitative philosophical approach through literature and observational-field study. The results of the study discovered that moral-ethics and traditional belief are the source of central values that puppet show carried out to the spectators. The puppet show was not only attracted people's surroundings but give a chance of worldly pragmatics purpose of people. Values of moral-ethics, faith, and arts are harmoniously united without dominating each other.

Keywords: Belief, moral-ethics, puppet show, Wayang Kulit.

RESUMEN

El estudio tiene como objetivo descubrir los valores de Wayang Kulit, artes escénicas de marionetas en Jogjakarta, Indonesia. El estudio utilizó un enfoque filosófico cualitativo a través de la literatura y el estudio de campo de observación. Los resultados del estudio descubrieron que la ética moral y las creencias tradicionales son la fuente de los valores centrales que el espectáculo de títeres lleva a cabo a los espectadores. El espectáculo de marionetas no solo atraía el entorno de las personas, sino que también brindaba una oportunidad de pragmática mundana. Los valores de ética moral, fe y artes están armoniosamente unidos sin dominarse entre sí.

Palabras clave: Creer, espectáculo de marionetas, ética moral, *Wayang Kulit*

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INTRODUCTION

Human, natural, and creator relations are dynamic interactions from time to time. This dynamic relationship is wrapped up by the role of tradition in a culture that builds local wisdom and intercultural competence (Bertha & Hendar, 2019). The role, competence, and local wisdom presented in performance arts by artists can demonstrate the experience of value in each performance art (Pandin, Munir, & Sumartono, 2019) or in other human perspectives. Artists spread values, and faith through storytelling in the performance (Goodlander, 2018).

Performance arts are also a medium for channeling leaders and leadership messages and leadership strategies to the general public. Leadership models (Arrsyid et al., 2019) are hidden in the storyline and the cast of characters. The dynamics of the story illustrate the phenomena of society and community life that exist today, as well as the values conveyed to keep the values in the community maintained (Molinari, 2018; Christinawati & Pandin, 2019).

Indonesian puppet performance art is one of the artistic works of the Indonesian people inherited from their ancestors. Indonesian puppets are various, one of which is called *Wayang Kulit*. This Shadow Puppet is used to represent the characters that play a role in the story (Goodlander, 2018). Puppet performance arts are not only performed for profit (Widyastutieningrum, 2018), but also more on providing value education to the audience (Pandin, Munir, & Sumartono, 2019).

The puppet performance arts have two broad categories in axiology, first, talking about values in the beautiful and not beautiful categories, and second; explain values in the good and bad categories of human ethics-morals. Departing from puppet show, in the Cempuri area, Parangkusumo, it is found two categories of values both in *Wayang Kulit* performances and from the surrounding *Wayang Kulit*'s performance. How is the value presented in the puppet show as an enduring cultural heritage? How is the value associated with the beliefs of people found in Cempuri Parangkusumo? This paper tries to figure out, both through observations and philosophical approaches.

METHODOLOGY

The research is a qualitative study which is using both methods of literature and field study. Data were taken from Parangtritis, Jogjakarta *Wayang Kulit*, or puppet show. The research procedures were data collection, classification, and interpretation. The data collecting was analyzing by the hermeneutic-philosophical method. The analysis procedures consisted of description, interpretation, and deduction-induction.

Since the research was a combination of a literature study and field study, then the literature study will carry out by inventorying philosophers about values in general, then is applied ethics, in this case, *Wayang Kulit*. This research was carried out through the following steps: data collection, classification of data, data that had been collected, and then classified, data analysis, the data that had been classified was analyzed, according to the hermeneutic method, which is to understand the value of *Wayang Kulit*.

RESULTS AND DISCUSSION

Description of field study findings as follows: tonight, a field study will take place. Tonight is Tuesday Kliwon night. The location of the Parangkusumo beach, in Jogjakarta. Upon our arrival was welcomed by the characteristic smell of incense. At the location, a student group from Indonesian Institute Seni Indonesia, Jogjakarta (ISI), had been gathered to perform a *Wayang Kulit* puppet show. After a brief explanation, research began to observe the situation.

The ISI student team began the puppet show with an introduction describing the environment of the Yogyakarta Palace, Merapi mountain, and the South of Java Sea, followed by a series of *Ciptoning Arjuna* scenes, and the *Wiwaha* play by Mpu Kanwa.

The spectators, young and old, focused watch the performance. They were listening to the puppeteer. Some spectators were staring and smoking a cigarette as an expulsion of the chill of the beach. The audiences have expressed their body position. Mostly they were sitting, standing, or even lying down.

Besides the puppet show activities, there are also other ritual activities, which are around Cempuri near the Beach. The location is the existence of *selo gilang* was explained as a meeting of Nyi Roro Kidul as the ruler of the southern Java sea and Panembahan Senopati. This meeting established the first Mataram kingdom. People bring offerings of flowers and incense or candles to the Cempuri location. What is unique about this location is the stone with the form of a seat. There is another small stone. The stone symbolized a uniting between the possessor of the South Java Sea with authority, which is the forerunner of the first king of the palace. The person who brought the offerings was received by the officer, and then they were invited to perform their rituals.

The offerings presented to the two stones are then followed by a ritual of meditation. Meditation is called *Semedi*. There are various poses. Some are sitting, sleeping, or sitting on the edge of the sea overlooking the southern sea. Most people gather at Parangkusumo beach. By observing, approximately 35 percent of people performed rituals, 50 percent of people enjoy puppet shows. The remaining 15 percent are looking for "worldly allurements" activities.

In the beginning, the puppeteer opened with describing the environment of the palace, the mountains of Merapi, and the southern sea. The imaginary point between Mount Merapi, Yogyakarta Palace, and the South Sea is a sacred line as well as a unique attraction, both in wayang and the lives of the surrounding community.

Art and moral-ethics

It cannot be denied. There are many moral values in the *Wayang Kulit* puppet show. Understanding 'moral' means a mental condition or feeling that is represented as an expression or act. The matter of representation is what connects art and moral issues. The history of the problem of the relation between art and moral values has been long discussed. The problem does cover not only the question of how 'moral judgments apply to art' or works of art but also the issue of 'moral judgments of art.' In the aesthetic view tradition that prevails until now, two poles are often positioned as opposing attitudes. Especially through the development of the principles of art and the creation of art, which are then considered to have an autonomous attitude, the belief develops that moral judgments about art act independently from moral judgments about life experiences and practices.

Art is considered to have its moral territory, and can only be tested in its unique way. This view is called the 'nominalism' attitude, supported by 'nominalists,' who developed especially along with the growth of the principles of modernism in art. A more 'traditional' view, referred to as a 'utopian' attitude; and the 'utopians' assume that art morals are related to the development of values in life experiences.

One illustration of the complexity of human culture is the fact that art has now been regarded as a symbol and ally of goodness, and now as an enemy. This paradox can be explained by making a difference between ethics and moral viewpoints about behavior. From one point of view, both belonging to all, creative free actions that look towards individual growth and happiness; from another perspective, consisting in conformity with the law, convention, and custom.

The development of perceptions about art and morals, as well as the links between the two, in various manifestations of works of art, shows that the two are implementations of attitudes that are culturally applicable. Perceptions of the values of art, morals, and freedom apply in different variants of cultural practices, all mixed and contain a framework of values that applies in general as well as specifically, universal also personal, global, but also local. However, at the very least, observations on the sensitivity of artistic

expression that shows a general perception that states that art, as long as one considers it important, will always apply to the values of freedom.

Values of virtue and virtue are generally accepted manifestations in Indonesia, stating that one's life beliefs about the meaning of life that should be lived by everyone. The representation of works in this way conveys, both directly and indirectly, moral issues as a direction of referencing meanings that can be explored in works done by artists. The assumptions that underlie the work of these works place certain moral reasons or answers as a basis for extracting the meanings of the problems that attract and challenge artists to face.

A work of art is a combination of thoughts and sympathetic feelings. It does not only stir emotions and passion but is a tool for their insights. It is characteristic of art critics who hold fast to moral norms, in their zeal to find the motive for punishment, to ignore this element of reflection.

For morality, freedom must be a choice. The good must know alternatives or not good. Only those who already have a wrong tendency will be damaged by imaginative sympathy with passion, a character who cannot resist such influence as has been corrupted. Life itself is a great temptation. How can one who cannot see calmly over statues and drawings fail to be tempted by living men and women? If humans can reject suggestions that originate in their lives, they can certainly withhold those from art. The purity of only the mind is not as valuable as the insight into the whole life that art freely provides.

Nevertheless, apart from aesthetic culture, there is no rational morality, to give birth to imaginative sympathies with individual diversity. Without the morality of imaginative sympathy, it will always be rude, cruel, and expressive of the needs and feelings of some special kind that sets out to reform or regulate the world of art is useless because it will not prepare a banquet, build bridges, or help to run a business enterprise. The artist is despicable because he cares more for art than for the things of the world, because whatever worldly values are to be respected.

Most of the best art has been produced by poor people who have never dreamed of the price to be paid for their work when they are old or after they die. This price does not represent the consumption of labor and capital from society, but only the transfer of wealth from one person to another. Even when an artist is paid a large amount for his photo or opera or play, this amount does not represent their real costs, but only what they can command in a market controlled by wealthy consumers. The real cost of original art is minimal - just enough to keep the artist in freedom for his work, because he will still produce it without huge incentive rewards.

No complex social life can be maintained based on the principle of strict mutuality, and certainly, no system is in place to preserve the diversity and spontaneity of human interests. Only the level of regimentation of human life according to the average desires of the masses, which is impossible, will destroy the more intellectual and refined types of art, and, in the same way, speculation and higher education are interested. Higher culture has survived many revolutions; it will survive in the coming years.

Art and faith

Art is a culture that enriches the soul. Faith is an expression of faith, not knowledge; like religion, they are interpretations of life-based on aspirations, not on evidence, and through them, men secure the same type of re-enforcement of the motives, courage, and consolation that they obtain from a doctrine called religion.

Religion and art turned out to be two very closely related. The relationship between religion and art concerning human behavior. One can convey God's language more universally. The art of explaining mythology, cosmology, ontology, and even theology. From art, one can also see something related to the personal life of the artist. The link between art and religion can be stated as follows: (1) Religion requires embodiment in terms of objects and actions, both to express and evoke religious emotions among followers of a religious belief so that religion is truly felt or lived by humans; (2) The ability of an object or action to express or evoke religious emotions rests on the symbolic power possessed by that object or action.; (3) The symbolic power of an object or religious behavior rests on the system of human belief in the existence of the Almighty; (4) The ability of an object or behavior to arouse or express religious emotions is basically in harmony

with the enchantment possessed by art objects or behavior.; (5) The charms possessed by religious / art objects or behavior are the effects of the application of a certain technology (technique) on the material.; (6) Therefore, religious objects or behaviors overlap and correlate with art or behavior. (7) Differences shifts in the response (transition) to the phenomenon, behaviors, arts, or religion occur because of the ongoing transit that is changing or shifting the context of the existence of the phenomenon in question.; (8) The shift can take place in two directions: from art to religion, and vice versa; there can also be a shift towards merging which does not negate each other (as well as religion and art).; and (9) These contexts include both the public (communal) and personal (individual) contexts.

Talking about the phenomenon of religion and art is very interesting because of the close relationship between the two. Art or art is a manifestation of human culture (torture, taste, intention, intuition, and work) that meets aesthetic requirements. Art in primitive societies is an expression of their beliefs. Ancient societies that have advanced, such as the ancient Egyptians, have been able to produce pyramid works, obelisks, Spinks, paintings, and Hieroliph letters. Pyramid, corpse storage, caves made in such a way that it is a wonder of the world until now. Such success is driven by the belief that there is life after death. Churches and devotional songs in Christianity are the appearances of architectural and sound artworks that are born by the religious understanding and sense of the adherents. Thus, it is clear how the art of a religious community is none other than their religious expression. A religious group also has different art from other groups.

Art is a part of life itself. Thus, the question "art for what?" It is the same as "living for what?" the purpose of art is the same as the purpose of life itself. The goal of every Muslim's life is spiritual and material happiness in the world and the hereafter and a blessing for all nature under the auspices of Allah's good pleasure.

Judging from its function, then art is a medium to be grateful for God's blessings. All biological materialist appearances from modern art are inseparable from their relation to "religion." The art of secular society is produced by their "religion" called materialism. Materialism is believed and believed to be the only truth. Material and physical is something that is very important and dominates the life of modern society so that vulgar art is born.

In other words, without realizing it, entertainment and art have been contaminated by the luxury and culture of hedonism, especially in terms of aesthetics that are beautiful and upright. Maybe some people with extreme thoughts agree with their surly attitude, wrinkled forehead, scary looks, and hard people, hopeless failure, or stuttering. However, this bad personality is not from religious teachings. That is, they are obliging the bad character in the name of religion. While religion itself does not command it, it is their perception that is wrong.

Opposite of the above characters are people who are freely indulging in their passions, where their lives are filled with entertainment and pleasure, confusing between the prescribed and prohibited, between the halal and haram. They are all permissive and exploit their freedom, spread covert, or blatant error. Everything is in the name of art or refreshing. They forget that religious law does not look at the name tag but on its essence. Furthermore, all of that depends on what is intended. It is a matter of fact, if God is an artist and judge, he will welcome to heaven not only those who have lived well but also those who have lived beautifully.

Finally, in a subtle way, the influence of art, but still indirect, can influence practical actions more concretely. To be quiet, humble, when constantly being watched, a work of art will change the background values of the springs of action. Beliefs and sentiments declare to be accepted not only for the moment, aesthetically and playfully, but for always and practically, they will become part of our nature.

They are most effective when beautiful, as beautiful legends of Christ and Buddha, and they function with the sympathetic transference of stories for believers. Even when they are no longer accepted as true, their influence can endure for their values, without coercion. Moreover, although as an interpretation of life-based on religion, faith is sure to be eternal, special forms that may be all fictitious, with which each particular religion is destined to pass from the realm of faith with art.

The value in *Wayang Kulit* show

Wayang Kulit performing arts contain the values of the teachings of life. These values can be found in the plays performed by the puppeteer. Moral teachings in *Wayang Kulit* are directly displayed through puppet figures. Is that the critical attitude and responsibility, as well as the good or bad character represented by the puppet characters earlier.

In puppets, the value is wrapped in the elements of puppet elements. For example, the *Nem pathet* illustrates the immature state of the soul, the pathet that symbolizes the soul that experiences disharmony because of its development experiences tension, and the *pathet mayura* that symbolizes the development of mental maturity.

Furthermore, the development of puppets gave rise to colors that had blended with nature and the progress of the surrounding community. Puppet is no longer seen as a Hindu cultural heritage but also can be found syncretism of cultures such as Islam-Hindu culture. This syncretism can also be seen in the meaning of values mixed with local beliefs, or it can also be found in the pragmatism attitude, which is a hedonist.

CONCLUSION

Based on the results and discussion, it can be underlined that religious values reflect in the art of *Wayang Kulit* performance. The values are brought by *Wayang Kulit* show stories, specifically through the actions, behavior, and actions of puppet figures. The virtues and simplicity of the puppet characters show how the audiences must behave. In *Wayang Kulit*, the values also provide a framework on how to meet the interpretation of world life. In the results, we can feel the syncretism. People perform while being supported by the plays that are offered in puppet shows. The values are sublimated in the plays played in the puppet show.

These noble and spiritual values do not stand alone. There is also a practical economic value that adds to the lively puppet shows. Spiritual values are enveloped in worldly favors. It is truly a "harmonization" of mutual benefits, both spiritual and physical. However, these values contrast with one another. The phenomenon is very paradoxical, and that is a man and his life.

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BIODATA

Moses Glorino Rumambo Pandin: Moses is a lecturer and researcher at English Department, Faculty of Humanities, Universitas Airlangga, Surabaya, Indonesia. He also is a member of research group on multiculturalism and interfaith dialog and joint research group on Disaster Risk Reduction, Magister Disaster Management, Postgraduate School, Universitas Airlangga, Surabaya, Indonesia.