The personality of Internal Stakeholders and Success of *Wayang Kulit* Performances

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Abstract

The final goal of this study can be used as empirical evidence that personality plays a major role in the success of a puppet show. The study of stakeholder personality behavior is a study of the person and group dynamic and organization context, and the natures of the organization itself. Every time people interact in the organization, many factors come to play. Stakeholder personality studies seek to understand and constructs the model of these factors. These factors will encourage the behavior of stakeholders in innovating and the results will have an impact on success. The population in this study were all performing artists such as dhalang, sinden, pangrawit, gamelan musicians. The research sample is artists in shadow puppet shows in Surakarta. Sampling in this study using purposive sampling. This research identifies personality based on five aspects, namely extraversion, ability to agree, nature of listening to conscience, emotional stability, and openness. The results showed that personality influences the success of wayang kulit performances so that artists are expected to be able to improve their internal personality through formal and informal education.

Keywords: *personality, success, shadow play, puppet.*

Introduction

At present Millennium period, performing expressions have started to change from optional requirements to essential needs, as confirmed by the way that performing expressions are exceptionally intrigued by different interests. In this case, *Wayang* is one of a political tool (party campaigns and/or candidates for the regional head, the introduction of a country as self-identity). According to Komma & Grahita (2014), *Wayang* is Indonesian customary theater craftsmanship that began on Indonesia Island of Java. *Wayang* has numerous structures; one of them is *wayang beber*. *Wayang beber* utilizes an arrangement of painted look as a medium. Just two arrangements of *wayang beber* could be discovered today. The first is kept in the city of Pacitan, in East Java, and the subsequent one is kept in Wonosari, Yogyakarta. For performers the main means of finding income for living expenses. Such as the great artists, for example, WS Rendra with his famous poetry, the peacock, Ki mastermind Anom suroto, Ki Manteb Sudarsana, and the late Kinarta word and other artists. Some of these prominent artists are proof that the performing arts can provide a better life and succeed in increasing financial income.

Creative ideas from artists who are represented as stakeholders see realistically, feel, and take notes so that they can encourage art activities (Santo et al., 2012: 14). For example, the artist *Cokek*, since he was a child the writer has followed the show, so he can feel, even able to record and add ideas and ideas, about the performing arts of *Cokek*, so that the writer can expand the wealth of ideas about aesthetic thinking can reflect through personality to create a painting object of *Cokek*.

The study of stakeholder personality behavior is an in-depth search of personality as the dynamics of a group or an organization, as well as the natures of the organization itself (Al-Garadi et al., 2016). Every time people interact in an organization, and many factors come into play. Stakeholder personality studies

must be able to know and arrange and make various models of several factors. Because of various factors will be able to encourage various steps of stakeholders regarding innovation until the result affect success.

For all social sciences, the stakeholder's personality style always tries to control, predict, and even explain (Apriyanto & Anum, 2020). But there is some controversy about the ethical effect of focusing on the worker's behaviors. Therefore, the personality behaviors of stakeholders are wrong because it has become an experiment tool for the authorities. Apart from these accusations, stakeholder personality behavior becomes an important role in development of stakeholder personality and work success, discussing personality and emotions (e.g. Celli et al., 2016), both of which are very closely related to stakeholder personality behavior.

The difference between this research and previous research is:

a. Ningrum (2010) this research uses a qualitative approach to the type of descriptive research. Research location in Bendosewu The village, RT. 01, RW. 01 Talun sub-district, Blitar district. Data sources in this study are informants, events, and documentation. The informants in this study were the village head of Bendosewu, Gamelan players, sinden, Bendosewu people, and Ngesti Swandari shadow puppets. While the data analysis technique used is data reduction, data presentation, and concluding the study "The role of Punakawan figures in shadow puppets as a Character Planting medium in Bendosewu Village, Talun District, Blitar Regency" The main topics in this thesis are how to embed certain values in individual self. How is http://rijalbanjari.blogspot.co.id/2016/01/konsep-hidup-sederhana-menurut-alquran.html accessed on 23 March 2017 at 11.57 describing the background of Punakawan's story in the *wayang kulit* art, how Punakawan's character is in the wayang kulit art, what is the role of Punakawan in instilling character in the Bendosewu community in the wayang kulit performance, how is the role of dhalang in reviving the role of Punakawan in the shadow puppet performance, and how is the public perception of the role of Punakawan in instilling character in the shadow play in Bendosewu Village, Talun District Blitar. To maintain the validity of the data an extension of participation was carried out, increasing the perseverance of researchers and triangulation. Character education can be a means of culture and humanization. Punakawan who is one of the characters in shadow puppets that have good character can be used as a medium or a means of planting character in the community. The relevance of the research in this study is character education.

b. Hamdi (2011) concluded that there are values of Islamic character education in Serat Wedhatama by KGPPA Mangkunegaran IV. The values of character education are divided among others: the value of character education to God and His Prophet, the value of character education towards oneself, and the value of character education with others. Based on the results of the writing it is known that there is a relevance of the relationship between the values of Islamic character education in Wedhatama fibers with Islamic religious education. The value of character education is (love of Allah SWT, love of the Prophet SAW, patience, willingness, sincerity, forgiveness, diligently seeking knowledge, strong restraint of lust, adorning yourself with noble qualities and avoiding despicable and clever nature with others. The relevance of this research is Islamic character education.

c. Malikhah (2004) the method used in this research is Literature Research, which is a technique of collecting data through libraries and using nterviews is the process of obtaining information for research purposed through question and answer. In analyzing this data the writer uses reflective, inductive, and comparative analysis. A reflexive analysis is an analysis that emphasizes the frame of mind of ideas and concerns of researchers. In the research "Puppet as a Da'wah Media Sunan Kalijaga and Its Effectiveness Today". The relevance in this study is how the background of wayang is used as a medium for preaching, who is the creators of wayang and what philosophy is contained in wayang, and how people's views about the effectiveness of wayang are used as propaganda media today.

Based on the explanation above, it can be seen that *Wayang* was not just observed as an auditorium structure yet additionally an activity including highlights of performing expressions. They likewise looked at the similitudes of an illustrator and a *Dalang*. They show that the two Animators and *Dalang* would like to engage the crowd through characters enlivened in a story, just as being responsible for structuring,

creating, and arranging the scenes (Lim, 2017). As *Dalang* is required to give every manikin their characters and individual attributes, we can perceive how it is comparable to how illustrators give every character their characters, and it influences their activities by augmentation. The standards may for sure have been propelled by *Wayang Kulit* exhibitions, as the standards of liveliness would all be able to be observed from the presentation. Even though the whole execution is made utilizing a similar stage with negligible props, *Dalang* presumably utilized cautious situations of props and characters to make the setting understood.

In drawing a gap phenomenon and review of some relevant previous research, the novelty of this study is: providing empirical evidence of personality that will influence the success of shadow puppets. Therefore it is very necessary for someone to know and understand what is personality and emotions both in terms of understanding, characteristics, and others. By mastering the material about personality and emotions (see Abe, 2011; Apriyanto & Nurhayaty, 2019; Maria, 2016), it is expected that each individual will be able to place himself in an organization after mastering the material. The success of an organization is largely determined by each individual in it. The formulation of the problem in this study is: does self-esteem, measured by the personality scale identified in five major inventories, namely openness to extraversion, ability to agree, conscience, emotional stability, and openness of internal stakeholders influence on the success of W*ayang Kulit* performances.

Literature Review
Creative Industries

What is the creative industry? Creative Industr is a collection of economic activities related to the creation or use of knowledge and information. Creative industries are also known by other names as Cultural Industries (especially in Europe) or also Creative Economy. The Indonesian Ministry of Trade states that the creative industry is an industry that originates from the use of individual creativity, kills, talents to create prosperity, employment by producing and exploiting the creative power and creativity of the individual.

According to Howkins, the Creative Economy consists of advertising, architecture, art, crafts, design, fashion, film, music, performing arts, publishing, Research and Development (R&D), software, toys and games, television and radio, and video games. Different definitions have also emerged in this sector. But so far Howkins' explanation have not yet been recognized internationally.

Creative industries are seen as increasingly important in supporting prosperity in the economy. Various parties argue that "human creativity is the main economic resource" and that the "twenty-first-century industry will depend on the production of knowledge through creativity and innovation.

Various parties indeed provide different definitions of activities included in the creative industry. Even the naming itself becomes a contentious issue with the existence of significant differences as well as the overlap between the terms of the creative industry, the cultural industry, and the creative economy.

Hypothesis Development

This study uses a theoretical perspective by Bandura (1992, 1994, 1995) commonly referred to as self-efficacy theory. This theory comes rom the social domain which refers to a person's cognitive excavation (Bandura, 1994), assuming that observational learnings, social experience, and reciprocal determinants are important factors in personality development. His theory also assumes the main factors that shape a person's self-system (cognitive skills, attitudes, and abilities, including self-efficacy) are fundamental to how individuals see, respond to, and overcome situations in everyday life (Bandura, 1992, 1995). Furthermore, this theory establishes five main sources namely extraversion, the ability to agree, the nature of listening to conscience, emotional stability, and openness. The self-efficacy theory states that the internal stakeholder's personality will have a statistically significant effect on the successful performances of the performing arts by artists. Self-efficacy is defined as a person's belief in their ability to perform certain tasks or achieve goals (Fritscher, 2009).

Personality is a person's characteristic pattern in thinking, feeling and behaving which is relatively stable and predictable(Dorland, 2002). ersonality is lso the total amount of innate or hereditary tendencies with various influences from the environment and education, which shape a person's mental state and affect his attitude towards life (Wellerr, 2005). Based on this understanding, it can be concluded that personality encompasses all behaviors and traits that are unique and predictable to a person, which is used to react and adjust to stimuli so that his behavior are a functional unitary characteristic of that individual.

Based on the description above, the hypothesis in this study is
H1: Personality has a positive effect on the success of wayang kulit performances.

Methodology

This study is a quantitative correlational study. The population for this study includes all performing artists such as *dhalang*, *sinden*, *pangrawit*, gamelan players in shadow puppet shows in Surakarta. Sampling in this study using purposive sampling. Personality is measured based on five aspects namely extraversion, the ability to agree, the nature of listening to conscience, emotional stability, and openness (see Apriyanto & Nurhayaty, 2019; Kuanaliyeva et al., 2014; Newness et al., 2012). Testing is done using multiple linear regression. The equation model of this research is as follows:

$$K = a + bP + e$$

Information:
K = Success of Wayang Kulit Performance
a = Regression coefficient
P = Internal Stakeholders Personality
e = standard error

Results and Discussion
Statistics Description
The respondents of this study were Surakarta, Central Java wayang kulit art group. Descriptive statistical results from internal stakeholders' personalities and the success of shadow puppet shows can be seen in the table below:

Table 1
Descriptive Statistics

	Min	Max	Std. Deviation	Mean
Personality	40	58	4,4	57,5
Success	18	23	2	21,3
Valid N (listwise) 29				

Source: Data Processed, 2019

From descriptive statistical data, it can be said that the average personality and success variables tend to be high. Personality variable highest value 60 and business success 25.

This research has conducted validity and reliability testing, the test results show that all variables have passed the validity and reliability tests. The results of hypothesis testing can be seen in the table below:

Table 2
Hypothesis Testing Results

Hypothesis	Coefficient	t-statistic	Sig	F_statistic	Adjusted R	Conclusion
Personality and Success	0.145	2. 791	0.010	4.413	0.196	Accepted

Source: Data Processed, 2019

Based on the results of hypothesis testing (table 2), it was informed that personality had a positive and significant effect on the success of *wayang kulit* performances, where the regression coefficient showed 0.145 and the significance value was less than 0.05 (0.010 <0.05) so the hypothesis was "accepted".

Personality has a close relationship with organizational management in the creative and innovative process of presenting works of art during shadow puppet shows. Based on the findings and analysis through five personality inventory variables namely extraversion, the ability to agree, the nature of listening to conscience, emotional stability, and openness by Bandura (1992, 1995) which was modified by researchers into an inventory of entrepreneurial traits, stakeholder personality types, relationships, stakeholder personality innovation determines the success of shadow puppet shows. These variables are formed through an organizational management process that is interconnected planning, organizing, implementing, and controlling.

In the planning stage, the artist (*dhalang*) as the stakeholder starts the project (pre-staging) to determine the initiative on how the concept will be presented at the performance. Each project has its theme characteristics. *Dhalang* and its workers try to be disciplined in implementing work systems so that a work/art project can be completed in high quality. This is in line with the theory of Bandura (1992, 1995) explains the effectiveness of management focuses on self-confidence (self-efficacy) where the performer in carrying out the tasks that have been given to him. After planning the stages of the work plan, the selection of people involved can be made based on the division of work or tasks according to the expertise and consideration of the needs of the artist.

At the organizing stage, *dhalang* determines the organization's work system. *Dhalang* divides into permanent workers and temporary workers. The selection of permanent workers will certainly have a big influence because in the "permanent team" organization there are people closest to the *dhalang*. This is in line with Aldi and Utomo (2003) who discuss the factors forming the project management, that the selection of team members in the organization has closeness interpersonal relations between team members will have different effects and are likely to reduce the occurrence of conflict. Even though permanent workers already have expertise in puppets, training, and coaching will still be given to developing other skills such as fostering an entrepreneurial spirit. While the selection of temporary workers is assumed to be a licensed worker if there is a project, based on people who are experts in their fields and the relationship of cooperation is only limited project needs. Even in the distribution of tasks, they have their respective responsibilities. This relates to increasing self-efficacy according to Bandura that individuals need sufficient experience to be able to master the work for which they are responsible.

The next stage is the implementation, *dhalang* always gives briefings and clear instructions about what must be done when performing shadow puppets, because it is fundamental to realizing the success of shadow puppet performances. Usually, every *dhalang* has innovation and creativity with its distinct characteristics that differ from other *dhalang* to meet market demand, this will greatly help the performance of shadow puppets that managed to attract the audience. This innovation will be instructed to every worker or member of the organization, either *sinden*, *pangrawit*, or *gamelan* musicians. This is supported by Aldi and Utomo (2003) who say superordinate goals refer to the understanding of organizational members about the outcome of a project. Superordinate goals also apply to briefings and direction of instructions as forming cooperation. The clearer the briefing or *dhalang* instructions, the fewer errors that might occur, meaning that it will improve the good image of the *dhalang* and its organization in the eyes of the market. Briefing techniques and instructions only provide input or input related to technical matters only. The discussion process in the organization shows that self-monitoring personality means that each individual is mutually transformational, participatory, and behaves democratically, where communication between *dhalang* and workers or members is *sinden*, *pangrawit* and gamelan musicians listen to each other, share knowledge, and accept each other.

The final stage is controlling, *dhalang* controlling the work process by evaluating the results of the shadow puppet performance that has been carried out. *Dhalang* will provide an assessment and praise for the performance of the organization. This is done so that each worker or member still knows his skills in

solving problems by environmental conditions. Even agree with the thinking of Weller (2005) that the environment will shape a person's mental condition and affect his attitude towards life. This means that workers or members can act according to the *dhalang* work system in the next shadow puppet performance project. Obstacles and obstacles in the organization are often experienced by *dhalang* and their workers or members during the pre-project of shadow puppets, but this did not occur during the performance of shadow puppets. So far the evaluation of the work carried out will bring up feedback, this will be a reflection to be able to learn from each other in the process of dynamism and organizational cooperation in the next project performance. As support for *dhalang* age, it also determines the success of puppet performances, because according to Javanese tradition as a characteristic of carrying puppets "upload" or commonly called ethical etiquette *dhalang* the older the age will be increasingly respected and become a good example for workers or members.

Conclusion

This research identifies personality based on five aspects, namely extraversion, ability to agree, nature of listening to conscience, emotional stability, and openness. The results showed that personality has a positive and significant influence on the success of *wayang kulit* performances, so it is expected that artists can improve their internal personality through formal and informal education so that creative industry businesses can survive.

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