

“Nga-wayang”: A New Dance Creation from a Globalized Sociocultural Environment

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Abstract: This scientific article aims to discuss a new dance creation entitled “Nga-wayang”, whose creation idea depicts the character Gatot Kaca in a two-dimensional wayang kulit show. No one has worked on a dance that was transformed from a two-dimensional wayang kulit performance into a new three-dimensional dance creation. The creation of the “Nga-wayang” dance uses qualitative methods. The creation process is carried out in stages: ngarencana, nuasen, makalin, nelesin, and ngebah. The search for ideas was carried out using participatory observation techniques and in-depth interviews with related parties. The deepening of the character of Gatot Kaca's character is carried out through library research and discography. The process of creating this new dance creation is carried out using transformation theory and aesthetic theory. The cultivation of this work of art has resulted in a new dance creation entitled “Nga-wayang”. As a new dance creation, “Nga-wayang” is presented full of new ideas based on the influence of the art ecosystem in the influence of globalization in terms of poses, variety of movements, techniques, dynamics, tempo, and level play based on multimedia such as LCD projectors, LED lights, and smoke. The process of composing this dance has been carried out since this material was developed as a final choreography class assignment, the presentation of which has been continuously refined. “Nga-wayang” is a new dance creation that departs from the experience of the cultural environment in the era of globalization, namely the ecosystem as an art reinforcement.

Keywords: “Nga-wayang”, new creation dance, gatot kaca, balinese shadow puppet.

History Article: Submitted 15 January 2022 | Revised 22 February 2022 | Accepted 22 March 2022

How to Cite: Sidiastini, N. P. A., Rai S, I. W., & Ruastiti, N. M. (2022). “Nga-wayang”: A new dance creation from a globalized sociocultural environment. *Journal of Aesthetics, Creativity, and Art Management*, 1(1), 22-30

Introduction

Bali has various types of art that are well known to foreign countries, one of which is wayang art. Puppet art is a work of high quality art, as a reflection of the good and bad of human life. Puppet art can be used as a medium for non-formal education, role models in human life in understanding good and bad in carrying out life. Besides being able to entertain, wayang performances also contain philosophical and religious values so that wayang performances cannot be separated from people's lives (Amir, 1991: 21).

Wayang kulit is one type of art that has an aesthetic value. This can be seen from the form and shape of the puppet itself. Various characters are manifested through carvings, decorations, ornaments, different colors according to the characters of the characters displayed. The shadow puppet show is known to have a movement called tetikesan or in Javanese it is called sabetan. The wayang or tetikesan movement has a variety of movements according to the characters contained in the puppet show. As for the variety of movements

referred to, such as, nadab gelung, nabdap gelang kana, and ulap-ulap. Based on observations, in the wayang wong performances there are also a variety of similar movements, but the difference is that when the shadow puppets move, they are more limited in only two dimensions. Meanwhile, in wayang wong the movement is more flexible because it is done by humans in three dimensions.

To produce a new range of motion in accordance with the purpose of creation, exploration needs to be done. Exploration is carried out through the process of imagination and then responding to objects to realize the ideas that you want to realize. The process of imagining to respond to the object of an idea is explored through visual stimulation by observing an object that is living or inanimate to produce a claim. Stimuli to create motion can arise from observing statues, pictures, or even shadow puppet shows as this work appears.

Soedarsono (1999) said that to create a new dance, the creators used the body as the main medium. The process of creation seems to be done in various ways. Starting from the emergence of an idea, the creation of dance is carried out by exploring motion to find motifs, designs, and various movements in accordance with the idea to be realized. All the results of the exploration were then compiled, combined with the dance accompaniment music so that a dance was realized according to the desired idea. As the process of cultivating this dance is carried out through observing wayang kulit performances through videos, discography and literature searches that have been produced by previous creators.

Audio stimulation or hearing through sounds is also done to generate ideas. In addition to these steps, kinesthetic stimulation is also carried out to produce a new variety of dance movements. To explore the ideas and feelings that exist within oneself, exploration is carried out through the stimulation of the sense of touch. Various strategies were carried out to produce works of art for the final project (TA) at the Postgraduate Study Program of the Indonesian Institute of the Arts Denpasar. This is because the final project produced is required to be new and different from the works that have been produced by the previous creators.

Personal experience which is one of the basic capital in the cultivation of this dance work. Experiences that have been obtained both directly and from observing various processes of creation and wayang kulit performances have been able to encourage the emergence of ideas in creating this arable idea. Starting from a family environment of wayang art, since childhood, he has been accustomed to seeing wayang kulit performances, both traditional and innovative. In this era of globalization, many young people are reluctant to watch wayang kulit shows which are considered quite boring, because the duration of each shadow puppet is quite long. Seeing this phenomenon, it is appropriate for creators who have been encouraged by aspects of the sociocultural environment to continue the art, even though the creators do not explore the world of wayang, instead they tend to explore the art of dance. The two-dimensional form is then transformed into a three-dimensional form, which aims to maintain the wayang kulit art ecosystem in the shock of globalization.

Dibia (2003: 1) says that experiences, events that have been experienced, are felt in addition to being able to increase knowledge as well as valuable lessons to give birth to new works. The ability to judge, respond to what has been felt in everyday life is also important in producing works. Therefore, in addition to ability, courage, and sensitivity in responding to the environment, they also played a large role in producing this dance work. The cultural environment, ideas, abilities, and courage in visualizing ideas in this case have an important influence in producing this work.

The purpose of writing this scientific paper is to discuss a new dance creation entitled *Tetikesan*, whose creation idea depicts the character Gatot Kaca in a two-dimensional wayang kulit performance into a new three-dimensional dance work.

Methodology

The creation of the "Nga-wayang" dance uses the principles of *angripta sesolahan*, which is carried out in stages, including the following. Planning, the process of planning, contemplating and maturation of ideas that are carried out before expressing ideas to the media or dance supporters. In that context, the idea that will be used as material to be realized into a dance work is interpreted based on the imagination of the object that you want to visualize in the form of work. Participatory observation is carried out by conducting intensive continuous observations of the object that you want to adopt as an arable idea. For this reason, careful observations were made, especially the Balinese wayang which became the idea to be used as a lighter. Observations were made starting from the form of the puppet, how to play the puppet, the form of the puppet, as well as the movements of the puppet. After the observations were made, an idea was obtained about the work that would be realized, namely a new dance creation based on Balinese wayang kulit. The act of planning or preparation begins with thinking and understanding yourself, about the work to be created, the characters to be depicted, making work that can produce new nuanced works. The idea is obtained through the experience of watching wayang kulit and human puppet shows. Since then, the material objects in the form of wayang kulit and wayang orang have always been haunting and inspiring to create a variety of movements according to the imagination, the shadows created by the wayang forms.

Based on the above experience, observations were made on wayang kulit performances. For this reason, direct observations were made in the field by witnessing the wayang kulit performances at the Puseh Temple in Bona Village and at the Bali Arts Festival at the Art Center. Not only watching wayang shows, but also observing the documentation of similar performances by watching through social media, namely on the YouTube channel. In this stage, the design forms or lines created by the shadow puppet movement are observed. Motion designs that form various characters in each wayang movement are interpreted to be developed into "Nga-wayang" dance movements. The characters that will be visualized in the work cannot be separated from the material object, the trigger for the emergence of ideas. In

that context, the character who is the target of observation is the character Gatot Kaca found in the Mahabharata story. The mighty figure of Gatot Kaca can be traced from various stories, both through the presentation of performing arts and through other reading sources. If you pay attention, the puppet movements are the same as dancing human movements. They interact with each other only behind the scenes and can only be seen in two dimensions.

Results and discussions

Creative Process through Sociocultural Environment

Creating new ideas is not easy, therefore careful and systematic planning is needed in the cultivation until the presentation is in accordance with the purpose of creation. A creation process, of course, does not always produce satisfactory outcomes, but if it is carried out with creativity, the right method and the correct method, it will produce results or outputs that are in line with expectations.

Working on the "Nga-wayang" dance requires precision and the right steps so that the cultivation process is effective with the desired results. The process of cultivating the "Nga-wayang" dance begins with the experience of the sociocultural environment and direct observation of wayang kulit performances. Apart from the experience of understanding the art of wayang kulit performances, the idea to create the "Nga-wayang" dance is also obtained from watching wayang kulit performances through social media such as the youtube channel. In this stage, observing the forms posed by shadows from wayang kulit and forming various characters found in wayang stories, if you pay attention to the puppet movements are the same as the movements of human dancers, they interact with each other but are behind the screen and only can be seen in two dimensions. Apart from the wayang forms, they also observe and understand the characters of each wayang character.

The experiences and observations are made in the mind and then an exploration is carried out on the shape of the wayang curves, poses, and various motions of the shadow puppets which are presented with a multimedia background. Observations were also made by observing various dance works, the results of the final exams that had been produced by previous choreographers to watching various types of performing arts that were displayed at the Bali Arts Festival.

After observing the various works of the new dance. The idea of adopting the art of wayang kulit performance was set. The search and observation of various shadow puppet shows was started. Based on these observations, the idea emerged to take the Gatot Kaca character to be the object of this work. In fact, many interesting things can be realized in this new dance work. However, taking into account ability, time, and so on, it was decided to create a new dance creation that depicts the character Gatot Kaca in Balinese wayang kulit performances.

Tetikesan Dance Performance Form

Form refers to what appears concretely and the meaning contained in it. Concretely, shape can be interpreted as a form that is perceived by the eyes or ears, such as motion, color, instruments, tones, melodies, and others in a work of art. While forms that do not appear concretely can be interpreted as abstract forms (Djelantik, 2014:17). Forms can be imagined, understood and understood by those who enjoy. This means that the meaning or message of a work of art displayed can be understood as a whole by the audience.

"Nga-wayang" which comes from the word "nga-" is the same as doing or acting and wayang can be interpreted as a moving shadow object. "Nga-wayang" dance is a development of the traditional puppet movements that have been tuned. This work shows the figure of Gatot Kaca when he led the Barathayudha war. This new dance work featuring a variety of motions of the three-dimensional shadow puppets is displayed with a multimedia background such as LCD, LED, smoke, and. The various poses and the distinctive movements of the wayang kulit are transformed into a new three-dimensional dance composition through dynamics, techniques, tempo, and levels. The poses of the two-dimensional wayang kulit are transformed into a new dance breaking through the shackles of traditional dance standards in the era of globalization.

"Nga-wayang" is presented by developing traditional elements by transforming imagination through the appearance of a variety of pure dance movements. This dance is presented in the form of loose dance (without play) by 7 dancers, 4 male dancers, and 3 female dancers. The reason for using 4 male dancers and 3 female dancers is that they want to combine male and female characters into one character, namely Gatot Kaca, who not only has a strong character but also has a wise character, as well as more can process the composition or floor pattern that will give the impression of beauty and dynamics in the work. Therefore, "Nga-wayang" dance uses 7 male and female dancers, imagining that the seven dancers have the same character even though they have different physiques.

The variety of movements used in this "Nga-wayang" dance work are the motifs of the shadow puppet movement combined with the standards of Balinese dance movements which were developed using the motifs of the shadow puppet movement. Ngegem movement is created according to the theme raised. The away movement was developed without eliminating the grip of the away movement itself. Tangkep movement is developed according to the expression and emphasizes the characters used. The fashion makeup used in the "Nga-wayang" dance works is makeup according to the character and theme. The properties used in the "Nga-wayang" dance are torch and sageway properties, among others, are aligned with the ideas that you want to display when the character of Gatot Kaca is flying.

Ngarencana, Nuasen, Makalin, Nelesin, and Ngebah

The experiences and observations that settle in the mind are then poured into the exploration stage to obtain the curved shape of the wayang, the poses of the various movements of the "Nga-wayang" are presented according to

today's tastes using sophisticated equipment, modern technology as the identity and breath of this work. This plan (or ngarencana) was carried out during the process of the final choreography course, in August 2019. This was done to give birth to a new work that was completely different. Based on the thoroughness in realizing the ideas and the casting process, new innovations in Balinese performing arts have been realized.

Nuasen, is a ritual ceremony that is carried out before improvising motion, music, and others related to the process of creating the "Nga-wayang" dance work. The nuasen ceremony carried out at the Saniscara Tumpek Wayang as well as Kajang Kliwon (Saturday 24 September 2019) was a good day according to Pekak Sidja Mangku Dalang who is a figure in Balinese performing arts. Nuasen is done at Padmasana Ardhanareswari Pura Institut Seni Indonesia Denpasar and at home. The nuasen process was followed by all supporters involved in the exam, be it dancers, musicians or crew. The meaning of nuasen gives spiritual value to the supporters of the work and at the same time is useful for the aura and expression of the dance work, even that value is present in the performance of the work. The presence of aura and spiritual expression in the work is an experience that is actually not a product of creation.

Makalin. The next action is to carry out the makalin stage, namely the process of selecting materials that support the creation of the work. The chosen talents are the skills possessed by supporters in the arts, especially Balinese dance. In the process of making the "Nga-wayang" dance work, several things are done, namely (a). the selection of dancers as supporters of the work according to the needs of the work scenario, and providing an explanation of the creation carried out. The presentation of the "Nga-wayang" dance is a group with a total of 7 (seven) dancers, (three female dancers and four male dancers) in accordance with the needs of dance structures and concepts. The selection of dancers was held in July 2019. The selection of dancers is done on a physical basis because the theme of this work depicts more of a heroic figure in accordance with the theme raised. The seven names above are considered capable of helping realize the work. In order to realize this claim, an agreement is needed. Due to different forces, and have different body postures, it is necessary to do alignment. This is a bit of a challenge, where the three supporters (Alit, Adhiwiguna and Dendi) are tall, Tiara is a little smaller but very strong, Ria and the stylist have the same posture, and Gusde is big and quite bulky. That is a challenge in cultivating the "Nga-wayang" dance. For this reason, even more efforts are made to unite flavors, as well as expressions to match the concepts and themes being worked on. Although the dancers have different postures, efforts are made to bring out new colors, by proving that different postures are not completely a problem in equating the sense of movement and expression; (b). The selection of musicians is adjusted to the needs of the instrument used and the ability to play the Semarandhana gamelan instrument. The personnel for the musical accompaniment by "Nga-wayang" are 40 (forty) men. Through dance music accompaniment, the atmosphere of achieving the theme becomes stronger.

Nelesin, is the last process to summarize all the results of improvised motion. Nelesin is the process of forming the result of a motion improvisation process that has definitely become a form of performance. The forms are arranged according to the concept, theme and structure of the performance. Nelesin is carried out in stages, namely: (a). The pangawit section depicts the shadow of the dancer Gatot Kaca which is illuminated by the light of a blencong lamp or torch and combined with a projector screen, here the focus is more on showing the shapes of the curves of the dancer's body that describe the strong character of Gatot Kaca; (b). The papeson section describes the valor of the Gatot Kaca character which is visualized through subtle movements combined with a more dominant movement facing the right and left sides accompanied by the use of a projector screen as a backdrop for the royal atmosphere; (c). The pangawak section features a mix of tough and wise characters, the Gatot Kaca character who depicts Gatot Kaca when he is about to fly. The flying scene will be realized with the help of the sageway property; (d). The pangepet section depicts a war scene where Gatot Kaca is shown on the battlefield using staccato, running, and level play; (e). The Pakaad section of the "Nga-wayang" dance shows the scene of Gatot Kaca flying when he brings out his supernatural powers while on the battlefield.

Ngebah, is a trial result claim. The trial results were carried out by performing the "Nga-wayang" dance in its entirety. Before being staged, a full rehearsal was carried out. The rehearsal is a trial performance or trial stage before the performance as a final preparation effort before the final task performance (TA). In this rehearsal, the performance of the dance work is carried out according to the Final Project performance so that it has a shadow when the work is on stage. This stage is the final evaluation to complete the work. The rehearsal will be held at the Natya Mandala Institut Seni Indonesia Denpasar building on Tuesday, January 29, 2022, using all artistic styles.

"Nga-wayang" is a performance using complete costumes, make-up, and lighting. This dance work was performed at the Natya Mandala ISI building in Denpasar on January 31, 2022. The process of creating this dance work has actually been running since October 2021. The trial performance was carried out on 30 January 2021. This dance performance was carried out related to the Final Choreography course who are required to display the creativity of the final choreography course. However, due to the COVID-19 pandemic, which requires all members of the public to keep their distance, this final choreographic work is allowed to be presented in the context of the final work exam. Below are the test results of the Tetikesan dance which was staged at the Natya Mandala Building, Institut Seni Indonesia Denpasar.



[Source: Sidiastini, 2021]

Figure 1. "Nga-wayang" Dance at the Natya Mandala Building, Institut Seni Indonesia Denpasar

Conclusions

"Nga-wayang" is a new dance creation that departs from the experience of the cultural environment in the era of globalization, namely the ecosystem as an art reinforcement. This work is presented in the form of a group dance performed by seven dancers consisting of 4 male dancers and 3 female dancers. This "Nga-wayang" dance is built by the various movements of the three-dimensional shadow puppets. The show is displayed against a backdrop of technologies such as LCD projectors, LED lights, and smoke. The various poses, characteristics of the distinctive wayang kulit movements are transformed into a new three-dimensional dance composition presented through dynamics, techniques, tempo and level plays. The poses of the two-dimensional wayang kulit are transformed into a new dance breaking through the shackles of conventional traditional dance standards.

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