

LAMPIRAN:

1 Makalah Seminar Internasional UNIVERSITAS ISLAM MALAYSIA

THE CHANGE AND CONTINUITY OF ESTETIS AND KOREOGRAPHICAL
CONCEPT OF THE WAYANG ORANG SURAKARTA STYLE

By:

Hersapandi

I. Introduction

Wayang orang is a genre of dramatic performing arts by taking epic tales of Ramayana and Mahabharata. This dance drama was created by Sri Mangkunegara I (1757-1795) and experienced a glorious peak during the reign of Sri Mangkunegara V (1881-1895) which marked the introduction of an inspired clothing arrangement of the Purwa shadow puppet fashion and the image of Bima in the temple relief Suku (Lelyveld, 1931: 218) and decline in the era of Sri Mangkunegara VI Government (1896-1916) as the impact of the economic crisis (Hersapandi, 1999: 7). The Dutch East Indies liberalism policy of 1870 encouraged the social structure of the Javanese society to affect the business climate in all spheres of life (Burger 1983: 10-11), including the business of performing arts. Gan Kam was the first Chinese businessman in Surakarta with the permission of Sri Mangkunegara VJ to establish a commercial stage puppet group by requiring the audience to buy admission tickets (Brandon 1967: 47), which were not previously known in Central Java and East Java in 1894 (Th. G. Pigeaud, 1938: 123). The stage of the European-influenced procenium was influenced by the presence of a commercial group from Malaysia performing a traveling tour in Java in 1894 (Brandon 1967: 38).

The aesthetic concept of wayang orang was based on the attitude of dance behavior, (Hersapandi, 1999: 41-43), dance discipline (Hersapandi, 1999: 44-45), and hastasawanda aesthetic norm (Hersapandi, 1999: 45-46), which is based on the values philosophical *sungguh*, *mungguh*, and *lungguh* (Nanik Sri Prihatini, et al., 2007: 45-46). A choreographical concept based on elements: themes, dance movements, music design or accompaniment, dressing and dress, space design, dramatic design, dynamics, group composition, and performance engineering (Soedarsono 1986: 143). The concept of aesthetic and choreographic wayang people Surakarta style was certainly experiencing an aesthetic size and choreography adaptation and taste entertainment community supporters. Therefore, the transformation and formality of wayang orang palace into commercial art that prioritizes the elements of dialogue by requiring control of the motion of *sembahan*, *sabetan*, *lumaksana*, *ombak banyu*, and *srisig* (Sal Murgiyanto, 1979: 15). The phenomenon of the emergence of Indonesian wayang drama in the 2000s was an alternative form of presentation for the younger generation of Indonesia to love the art of tradition as a national cultural identity.

II. THE THEORY OR THE BASIS OF THINKING

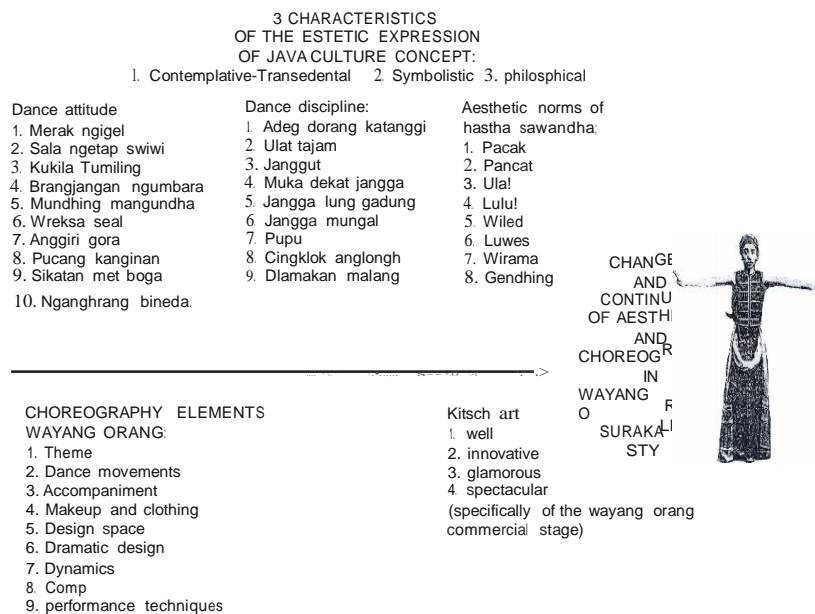
The method of research analysis is descriptive qualitative interpretative and model of analysis using approach concept of aesthetic and choreographis.

A. Aesthetic Concepts

According to Agus Sachari, the aesthetic expression of Javanese culture contains three main characteristics, namely (1). Contemplative and transcendental, (2). Symbolistic, and (3). Be philosophical (Agus Sachari, 2002: 12). The transformation of aesthetic expression merged into the 10 behaviors of dance behavior (Hersapandi, 1999: 41-43). 9 discipline of dancing (Hersapani, 1999: 44-45). aesthetic norm *hastha sawanda* (Hersapandi, 1999: 45-46), and the philosophical foundation was *sungguh*, *lungguh*, and *mungguh* (Nanik Sri Prihatini, et al., 2007: 45-46).

B. The concept of choreography

According to Lois Ellfeldt, choreography was a process in the selection and formation of motion into a dance (Ellfeldt, 1977: 12). The study of the form of a dance text in *pethilan* or *wayang orang* in the form of choreography was a form or structure that appears empirically from the outside only or surface structure, not necessarily linking to its deep structure (Sumandiyo Hadi, 2007: 23). The concept of choreography is a dance composition based on elements, themes, dance moves, music designs or accompaniments, dressing and dress, space design, dramatic design, dynamics, group composition, and performance engineering (Soedarsono 1986: 143).



Choreographic Concept
Figure 1. Diagram Bone Fish Aesthetic Concept and Choreography
Changes and Continuity of Wayabg Orang Surakarta Style

III. DISCUSSION

The dynamics of change and continuity of aesthetic and choreographic concepts of *wayang orang Surakarta* style have experienced ups and downs, for three ages, namely colonial era, independence era and reform era. Creative spirit and social conditions are important aspects in the formation of wayang orang Surakarta style as a cultural identity. Aesthetic and choreographic concepts stem from palace art into commercial art taking into account the aesthetic and choreographic sizes as well as the entertainment appetite of the audience in his era.

The aesthetic expression of 10 dance attitudes is contemplative and transcendental from contemplation of nature, such as *Merak ngigel* (peacocks dancing), *Sata ngetap swiwi* (cocks flapping wings), *Kukila tumiling* (birds watching earnestly), *Branjangan ngumbara* (bird branjangan wandering), *Mundhing mangundha* (buffalo gore), *Wreksa sol* (fallen tree rooted roots), *Anggirigora* (a terrible mountain), *Pucang kanginan* (coconut tree in the wind), *Sikatan met boga* (birds foraging), and *Ngangrang bineda* (ant ngangrang disturbed) (Hersapandi, 1999: 44-45). The discipline of dancing, that is *adeg dorang katanggi* is a torso attitude that is done in a perpendicular position and the stomach is deflated in order to be stable and sturdy (Arjuna), *ulat tajem* as a requirement of this motion technique is closely related to inspiration and concentration, *janggut* is pulled back so as not to cover up the *jangga*, muka face close to *jangga* means uwang beard do not get to the front (monglang), *jangga lung gadung stretching* the neck to keep the shoulders to move easily, *jangga munggal* straighten body or torso attitude, left and right shoulders reversed as *high*, *perut* deflated and raised, *pupu* is rotated outward, (mlumah), that is standing lowered with both thighs opened to the right side left, *Cingklok angglong* is a form of bending the legs, and *dlamakan* unfortunate is to strengthen the attitude of standing upright *itanjak tancep*). The aesthetic norm of *hastha sawanda*, namely: *pacak*, concerning the size or limits of the quality of motion in accordance with the character of the character delivered; *pancat* involves football or transition from one motion to another, *ulat* are the eyes and facial expressions according to the character of the dance, the *lulut* of all the movements that are performed as if flowing and united without thinking again; *wilet* filling motion *kembangan* based on the ability, skill, interpretation, and the level of flexibility of the dancers appreciation, *theluwes* (flexibility) of the dance movements are beautifully viewed, agile and fast, and not rigid, *wirama* precision gending rhythm that involves the relationship of motion to the accompaniment or sooner slow motion was done, and *gendhing* mastery of the accompaniment of dance, the sense of song, rhythm and tempo, the sense of *seleh*, the sentence of the song, the mastery of vocal sound or *tembang* (Hersapandi, 1999: 44-45). The whole aesthetic concept is based on the philosophical value of *sungguh*, *lungguh*, and *mungguh* (Nanik Sri Prihatini, et al. 2007: 45-46), which manifests in *wiraga* (motion), *wirama* (rhythm), and *wirasa* (feeling).

The aesthetic expression and choreography of wayang orang has three benchmarks namely *Hastakawaca*, *Kawaca lagu* and *Hastakawaca Gendhing*. *Hastakawaca* which means eight wiraga dance devices that are (1) *Patrap*, (2)

Ulat-ulatan, (3) *Tanjak*, (4) *Pacakgulu*, (5) *Ukuran tungkak*, (6) *Dariji asta*, (7) *Leyot*, (8) *Ulahing Jaja* (Pamardi, 2014: 223). Understanding wirama musical accompaniment or gendhing distinguished into two pathokan that is related to the rhythm called kawaca songs and associated with rasaseleh movement or sense of harmony with the movement of dance movements like falling on kenong, kempul or gong. There are 8 forms of gendhing that can be combined with the processing of rhythm called Hastakawaca Gendhing (Pamardi, 2014: 223), namely (1) *ketawang*; (2) *Ladrang*; (3) *Sambega gendhing tap kenih kenong*; (4) *Sambega gendhing tap kalepep kalinggipun tap sekawan*; (5) *Sambega gendhing tap calih charcoal even tap sekawan sekawan*; (6) *Sambega gendhing tap a crepemingahipun tap wolu*; (7) *Sambega gendhing tap kalihipun taringgipun tap wolu*; (8) *Sambega gendhing tap sekari sekinggipun tap wolu* (Pamardi, 2014: 225).

Here's how to work wayang orang Surakarta style choreography:

1. The theme is the main idea used as the basis for working on a choreography. In the wayang orang use the literary theme is the composition of dance that worked with the aim of conveying messages about a story (Sal Murgiyanto, 1986: 123), which comes from the epic Ramayana and Mahabharata ..
2. According to Edi Sedyawati, the classification of dance in puppets of people in the style of Surakarta official (S) and Yogyakarta style (Y) (Edi Sedyawati, 1981: 8):

<i>Putri</i>	<i>Endhel (S)</i> <i>Oyi (S)</i>
<i>Alusan</i>	<i>Luruh (S)/impur (Y)</i> <i>Lanvap (Sl/kalang-kinantangf (Y)</i>
<i>MadJ!_atayalkatong_an</i> <i>Dugangan (S)/gagahan (Y)</i>	<i>(S)</i> <i>Kambeng</i> <i>Kalangkinantang</i> <i>Bapang/bapang kesatriyan (S)</i> <i>Bapang/jeglong (S)</i>
<i>Kethek/kera (Y)</i>	



Figure 2. Wayang orang at the court ofMangkunegaran Surakarta

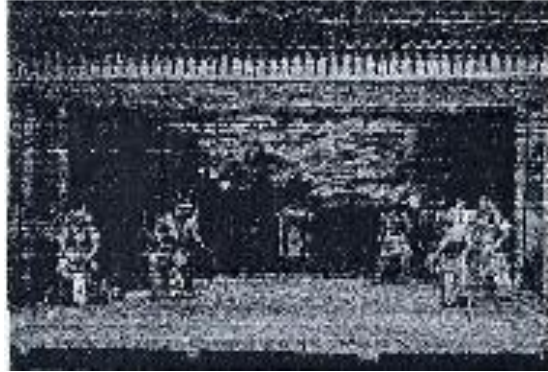


Figure 17. Asymmetrical group composition, Pandawa's stronghold face each other with the Krisna camp in the play Kikis Tunggorono, the dancers are Gathutkaca and Bomanarasura (Photo collection of Hersapandi 2009)

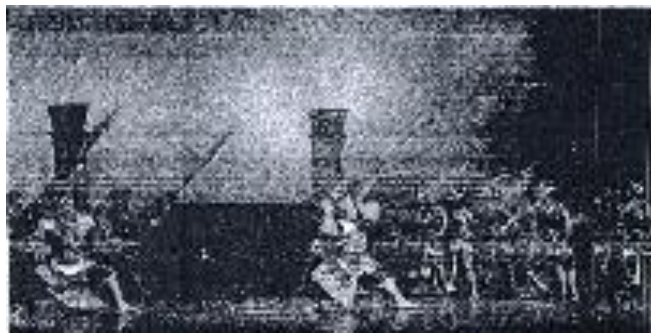


Figure 5. Design of lighting in the wayang drama with the story of Abimanyu Gugur: general design, lighting design from rear screen with a red-yellow-blue-green color play, special light in the center for specific characters (Documentation of Hersapandi, February 2013)

3. The accompaniment of music in wayang orang is derived from the accompaniment of wayang kulit purwa, mainly related to the dramatic structure of the pathet system.
4. Makeup and fashion puppet people refers to perwatakan dance, so the application of color, accessories and attributes must be in accordance with the character of the characters that are delivered. The reign of Sri Mangkunegara V wayang orang reaches the golden peak with the inspired clothing creations of the wayang kulit fashion and the image of the Bima relief in the Suku temple (Lelyveld, 1931: 119-120).
5. The design of wayang orang castle is a pendopo, which is a single building located at the forefront of Javanese architecture building as a place to receive guests or place for various customary purposes. Generally pendopo in the form of open rectangular space without insulation walls and wall

cover with a roof-shaped joglo or limas. Wayang orang commercial on the stage proscenium.

6. Dramatic design is a dance composition that must have a beginning, a development to the peak and end by an impressive moment. For example: speeding up tempo, accelerating range of motion, increasing number of dancers, adding motion dynamics, and so forth (Sal Murgiyanto, 1986; 136).
7. Dynamics Dynamics are all changes in the dance because of the variations in the dance, so the dance becomes dynamic.
8. The composition of groups in wayang orang formed by individual characters that exist in every play performed. staging technique of wayang orang of palace people refers to the format of pendopo building, while wayang orang commercial use the proscenium stage..

IV. CONCLUSION

The change and continuity of aesthetic and choreographic concepts of wayang orang Surakarta style can not be separated from the colonial period, the era of independence and the era of reform. Every era has a creative spirit and different social conditions that affect the actualization of the wayang orang work as a cultural identity and local wisdom. Therefore, it takes an adjustment of aesthetic and choreographic concepts of wayang orang, so the genre of this performance remains interesting and unique that was able to give satisfaction to its loyal audience.

The actualization of the pendopo and stage proscenium system has different qualifications, requiring the touch of the wayang orang according to the standard rules of the performance space and the philosophical value. A commercial performing arts for municipal audiences entertainment is required in a good, innovative, glamorous, and spectacular art form. Nevertheless, almost no commercial performing arts are always in the world that profits from the sale of tickets, so the art of commercial performances always requires the assistance of subsidies from private or state.

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3. Lampiran

Conference Programme IMPAC2018 (13-15 November 2018)

13 November 2018 Day 1 (Tuesday)

08:00 a.m. - 09:00 a.m.	Registration
09:00 a.m. - 10:00 a.m.	Keynote 1
10:00 a.m. - 10:30 a.m.	Morning Tea
10:30 a.m. - 12:30 p.m.	ParallelSession1
12:30 p.m. - 01:00 p.m.	PosterPresentation1
01:00 p.m. - 02:30 p.m.	Lunch
02:30p.m. - 03:30 p.m.	Opening Ceremony
03:30p.m. - 05:00 p.m.	ParallelSession2
05:00 p.m. - 05:30 p.m.	Afternoon Tea
08:30 p.m. - 10:00p.m.	Concert

14 November 2018 Day 2 (Wednesday)

08:30 a.m. - 09:00a.m.	Breakfast
09:00 a.m. - 11:00 a.m.	ParallelSession3
11:15 a.m. - 12:30p.m.	Keynote 2
12:30p.m. - 01:00 p.m.	PosterPresentation2
01:00 p.m. - 02:00 p.m.	Lunch
02:00 p.m. - 04:00p.m.	ParallelSession4
04:00p.m. - 04:30 p.m.	Afternoon Tea
04:30 p.m. - 05:30 p.m.	ParallelSession5
08:30 p.m. - 10:00 p.m.	Conference Dinner & Appreciation Night

15 November 2018 Day 3 (Thursday)

08:30 a.m. - 09:00a.m.	Breakfast
09:00 a.m. - 11:00 a.m.	ParallelSession6
11:00 a.m. - 12:00 p.m.	Keynote 3
12:00 p.m. - 01:00 p.m.	Plenary/Forum
01:00 p.m. - 02:00 p.m.	Lunch
02:00 p.m. - 04:00 p.m.	ParallelSession 7
04:00 p.m.	Conference concludes