

POSE THEATER CREATION: ADAPTATION OF FORM AND EXPRESSION OF THEATER'S ACTING ARTS FOR NARRATIVE FESYEN PERFORMANCE APPLICATIONS

Benny Yohanes Timmerman

Prodi Seni Teater Fakultas Seni Pertunjukan

ISBI Bandung

ABSTRACT

The purpose of this research is to find ways and formulas to create performance models with the application of forms and expressions of body poses, in a narrative fashion performance format. The adaptation method will be applied to identify forms and expressions of theatrical acting that are in accordance with the concept of narrative fashion performance. This type of research combines desk-research (literature study) and field-research (phenomenon studies), resulting in the identification of a number of themes, related to the phenomenon of pose expression, especially those that develop in social media. The making of the Pose Theater model, in the form of a Narrative Fashion Performance, is carried out with a multi-theory inclusion approach, namely: Performative Body, Pose Presentation, Affect Dramaturgy, Narrative Equilibrium, Transcoding Adaptation, and Atmospheric Aesthetics. The research resulted in the formulation of applied knowledge in the form of a theater acting adaptation strategy for narrative fashion performance applications. The performance model is a synthesis of Theater Semiotics knowledge, with a focus on studying semiotics of clothing (in fashion styles) and the creation of performative body poses, which are based on research results on the phenomenon of 'selfie' and 'tiktok' on social media. The visual form of pose theater is established through the creation of ready to wear fashion, as well as the arrangement of the stage atmosphere based on the adaptation of the rules of fashionology. The script model still applies the Aristotelian dramatic structure, intended as an act of borrowing (borrowing), where this model uses materials, ideas or forms from the previous text, namely the modeling convention in theater. But the way to arrange the elements in each scene is a transposition (transpositions) where adaptation is a change from one semiotic system to another, namely from a dramatic theater system to a visual-kinetic theater system.

Keywords: Adaptation, Fashion, Pose Theater

ABSTRAK

Tujuan tulisan ini adalah menemukan cara dan formula untuk membuat model pertunjukan dengan aplikasi bentuk dan ekspresi pose-pose tubuh, dalam suatu format pertunjukan fesyen naratif. Metode adaptasi akan diterapkan untuk mengidentifikasi bentuk dan ekspresi seni peran teater yang sesuai dengan konsep pertunjukan fesyen naratif (narrative fashion). Jenis penelitian memadukan desk-research (studi literatur) dan field-research (studi fenomena), menghasilkan identifikasi sejumlah tema, terkait dengan fenomena ekspresi pose, khususnya yang berkembang dalam sosial media. Pembuatan model Teater Pose, dalam bentuk Pertunjukan Fesyen Naratif ini, dilakukan dengan pendekatan inklusi multi-teori, yaitu : Tubuh Performatif, Presentasi Pose, Dramaturgi Afek, Naratif Ekuilibrium, Adaptasi Transcoding, dan Estetika Atmosfir. Penelitian menghasilkan rumusan pengetahuan terapan berupa strategi adaptasi seni peran teater untuk aplikasi pertunjukan fesyen naratif. Model pertunjukannya merupakan sintesis pengetahuan Semiotika Teater, dengan fokus mempelajari semiotika pakaian (dalam fashion styles) dan kreasi performatif pose-pose tubuh, yang didasarkan pada hasil riset atas fenomena 'selfie' dan 'tiktok' di media sosial. Wujud visual teater pose ditubuhkan melalui kreasi ready to wear fashion, serta penataan suasana pentas berdasarkan adaptasi kaidah fashionology. Pembuatan model skrip (script) tetap mengaplikasikan struktur dramatik Aristotelian, dimaksudkan sebagai tindakan meminjam (borrowing), dimana model ini menggunakan bahan, gagasan atau bentuk dari teks sebelumnya, yaitu konvensi pengadeganan dalam teater. Tetapi cara menyusun unsur-unsur dalam setiap adegan merupakan sebuah transposisi (transpositions) dimana adaptasi adalah perubahan dari satu sistem semiotik ke sistem semiotik lain, yakni dari sistem teater dramatik menjadi sistem teater visual-kinetik.

Kata kunci: Adaptasi, Fesyen, Teater Pose

INTRODUCTION

Forms and expressions of theatrical arts, their formal scientific functions are still limited to the field of theater performance. The possibility of theater acting has not been explored to be enriched as an application model for other formulas of performative art. For this reason, research is needed for the development of applied knowledge, in which the forms and expressions of theater acting can be developed adaptively for new performance applications, which are based on performative skills.

The development of forms and expressions of theater acting for new performative art applications, serves to develop variants of urban performing arts. This is related to the effort to see the scientific connections that can be expanded between theater acting and the development of the creative industry in the performing arts.

The benefit of scientific reconnection between theater acting and conventional fashion performances can produce mutualism of knowledge, namely between the expressiveness of acting mastery and improving the quality of narrative in fashion performances. In this case, students, especially students of performing arts (theater) and students of ready-to-wear fashion design, can carry out creative collaborations to create a formula for adapting the theater acting to a more persuasive and performative fashion show.

The problems faced for scientific reconnection that produce mutualism of knowledge have not been supported by the current vision of the art education curriculum. The art education curriculum is still under the convention of scientific specialization, which specifically prioritizes the acquisition of "core knowledge", but at the same time segmentative, because it has not touched or

adopted factual phenomena that are currently developing as on going phenomena. The specific and segmentative nature of learning in the arts does not encourage synergies of knowledge, which are more exploratory, productive, and creative in nature.

This research to formulate the concept of aesthetic forms and formulas for Pose Theater provides solutions for scientific reconnection and mutualism of knowledge, in response to the problem of learning the role of theater, which tends to be replicative. Replicative means that the scientific basis of theater acting tends to repeat a limited application, which is applied only in the conventional field of theater performance.

This research will produce the formulation of applied knowledge in the form of an adaptation model of theatrical acting for the application of narrative fashion performances. The performance model is a synthesis of Theater Semiotics knowledge, with a focus on studying the semiotics of clothing and the expressivity of body poses, which is based on the research results of the phenomenon of 'selfie' and 'tiktok'. The visual form is established through the creation of ready to wear fashion, as well as the arrangement of the stage atmosphere based on the principles of fashionology.

RESULT AND DISCUSSION

Formulation of the Pose Theater Concept

Based on the theoretical scope and data findings that are included, as a result of the research phase

I (desk research) and second stage research (field research), here is a formulation of the Pose Theater concept, as a theoretical reference in developing a form of Expressive Fashion Show.

Concept Formulation of the Pose Theater, in the form of a Narrative Fashion Show

No	Anchor Theory	Definition
1	<p>Creation of Body Appearance:</p> <p>Performative Body as Expression and Impression</p>	<p>The expressive and impressive dynamics of the performative bodies that are processed lie in the characteristic flexibility (elastic), as ‘body ornamentation’ which can be worn or removed, and often in the form of goods that are traded. These flexible characteristics include clothing, diamond gems and other decorations, hairstyles, cosmetics, perfumes and other fragrances. [6] (Waskul and Vannini 2013), which are further identified as forms of fashion style with their respective characteristics, both in terms of ‘appearance’ and ‘values’.</p>
2	<p>Performing Medium:</p> <p>Pose creation as an adaptation of theatrical acting</p>	<p>Fashion poses are images or characters that can present a story or an idea, in which a specific situation, problem, or moment is illustrated [7] (Wayne: 2010)</p> <p>The clothes used in a fashion show represent a lifestyle or attitude. Poses that convey this lifestyle or attitude are presented through expressive body movements and suggestive props.</p> <p>Fashion shows are linked in a sales context, so that the image or character must be able to show aspirations (aspirations) and a cheerful atmosphere (cheerful). Models must also understand the importance of how they appear to the audience. This relates to gaze expression, gaze point of view (angle), body side that is highlighted (profile), and body pose (gestural pose). Models must strongly imagine that the audience is a photographer, who is interested in the visible quality of the various sides of the presentation [5] (Walden: 2008).</p> <p>Pose Theater is a visual formula and strategy to convey narrative elements and semiotics of clothing. The presentation is in the form of a story that is told gesturally, visually and verbally, in a series of suggestive narratives, which are accentuated through the composition of individual and choral poses, reinforced by props, singing, atmosphere music, and performance photography lighting.</p>
3	<p>Dramaturgy Orientation:</p> <p>Affect Dramaturgy</p>	<p>Affect is the full intensity of feeling. A force driving sensation, arousal, important thing, related to atmosphere, an impulse that attracts our consciousness. Affect is the body’s capacity to be moved and receive encouragement, the body’s ability to move and influence other people and other things. Affect cannot be confused with emotion, although the power of affection does contain certain emotional qualities. Affect is pure energy, characterized by its ability to move [6] (Waskul and Vannini: 2013)</p> <p>Affect is a transpersonal ability by which the body can be affected (through an affection) and affected (as a result of modification of the body’s capacities). Affect has transformative potential, which flows in the center of the body [1] (Anderson: 2006)</p>

<p>4</p>	<p>Purpose of Performance Communication:</p> <p>Exploring the power of affection in drama</p>	<p>The openness of the body to construct interactions and engage in action, and its ability to play a transformative role in these interactions, characterize affective drama, as well as prove the power of affect in drama.</p> <p>Therefore, in drama events it is necessary to change from a one-way view (uni-directional view) to a multi-directional view (multi-directional model). This multi-directional model allows a constellation of transmission of actions — such as romantic partner encounters — to allow the body’s capacity to transmit affections and be infected by others simultaneously. This affective drama relies less on reflection and cognition, but more on the role of instinct, strong desire, passion, sensuality, pure emotion, drive, vibration, mood, inclination and bodily skills as the basic forces to transform encounters.</p>
<p>5</p>	<p>Narrative Concept:</p> <p>New Equilibrium-Disruption-Equilibrium</p>	<p>The story begins with a situation of balance, calm or peace (equilibrium). Equilibrium is understood as a condition of perfect balance (a perfect balance). This condition is then interrupted by a number of events, but the disruption will be resolved, and at the end of the story a new balance will emerge. Todorov’s pattern tends to be clichéd. Each story consists of a beginning, middle and end. But there is something that remains the attraction of this simple pattern, namely regarding the ‘equilibrium’ itself, namely how each story in a particular way (based on semiotic analysis of clothes) will describe a situation ‘when and where’ equilibrium conditions can occur.</p>
<p>6</p>	<p>Adaptation Strategy:</p> <p>From the mode of telling to mode of showing.</p>	<p>The practice of adapting to different mediums is a remediation process. Remediation is the translation specifically into the form of an intersemiotic transposition of one sign system (for example, theater arts) into another sign system (for example, fashion shows). This is a form of translation in a more specific sense, namely as a transmutation of a sign or cross code (transcoding), into a convention arrangement or as a sign convention [3] (Hutcheon: 2013)</p> <p>In changing ‘telling’ to ‘showing’, adaptation performances must describe descriptions, narratives and ideas, which must be transcoded into speech, action, sound and visual images. Conflicts and ideological differences between characters must be ‘seen and heard’ (visible and audible). In this dramatization process, certain reactions and focuses on themes, characters and plots must be made. [4] (Lodge: 1993)</p> <p>The attractiveness of the adaptation show for the audience lies in the mixture between repetition and difference, between familiarity and novelty. With the content of the two binding and detached elements, which are both close and distant, an adaptation show becomes a form of rivalry of reality. The adaptation works in particular are the result of re-interpretation and at the same time re-creation [3] (Hutcheon: 2013).</p>

<p>7</p>	<p>Aesthetic Foundation: Atmospheric Aesthetics</p>	<p>The atmosphere is characteristic of the phenomena that are present “in between”. The atmosphere exists between the subject (perception) and the object (sensation). Atmospheric aesthetics therefore mediate between the aesthetics of the reception and the aesthetics of the production. [2] (Bohme: 2017).</p> <p>The atmosphere consciously can be produced from the arrangement of objects, light and music — as a paradigm in stage scenario art. But the results of the arrangement must manifest something that can be felt, present it in an event, which produces an impression of a certain experience. In fact, the atmosphere is a characteristic manifestation of a co-presence between subject and object.</p> <p>Atmospheric aesthetics shifts attention from the “what” is presented, to the “how” way to present something. The atmosphere is built by objects related to the terrain. What plays an important role is not the visual spectacle — as many practitioners of the old conceptual scenario might believe — but in the creation of the tuned space, and that is the atmosphere. This has nothing to do with the disclosure of things, but with the way in which they radiate their influence into space, resulting in generating an atmosphere. The atmosphere is what is felt to be present from something or someone in space. [2] (Bohme: 2017)</p>
<p>8</p>	<p>Media Reference: The phenomenon of ‘Selfie’ and ‘TikTok’</p>	<p>The impact of social media in developing social interaction among respondents is very high. The social media used, any platform, can expand their relationship. The existence of social media lures people to have many relationships, in the sense that it is well known through followers or known for having unique content.</p> <p>Idolization practices that are formed through the contents of “TikTok” based on respondents’ answers, the dominant ones are about make-up and clothing, where respondents tend to see and practice the fashion styles and make-up of people they see and find interesting to follow. However, most respondents tend to answer if they don’t follow what their idol does, but respondents only follow what they find attractive on “TikTok” itself, without considering or seeing whether he is their idol or not.</p> <p>Tiktok is a very influential medium for promoting itself to many people. The more we create good and interesting content, the more people will see us, where we can show our talents, likes, what events we are experiencing to others so that it does not rule out the possibility of making ourselves private become the rules of fashion for others.</p> <p>So the creations of ‘Selfie’ and ‘TikTok’ on this vibrant social media are open libraries, which show the updating process of netizens, especially in showing appearance creations, trends in taste and behavior, manifestation of individual and social problems, as well as code of communication codes spoken. both visually, kinetic, and auditive. Social media deserves to be used as a reference for Pose Theater creations, because in the plurality of expressions and content variants, it can be filtered and identified trends in ‘public language’ that are currently popular and communicative.</p>

CONCLUSION

The making of the Pose Theater model, in the form of this Narrative Fashion Show, is carried out with a multi-theory inclusion approach, as a way of developing conceptual opportunities and potentials that can be made to implement adaptation strategies from theater conventions (in this case the adaptation of elements of acting and stage arts) to become a theater creation pose, where the presentation of a fashion style or a number can be presented with a more explicit narrative approach.

Making a script model while still applying the Aristotelian dramatic structure, is intended as an act of borrowing, where this model uses materials, ideas or forms from the previous text, namely the modeling convention in theater. But the way to arrange the elements in each scene is a transposition where adaptation is a change from one semiotic system to another, namely from a dramatic theater system to a visual theater system. The use of the artistic elements of tableaux vivants is intended as a way to change 'telling' to 'showing'.

Adaptation does contain the purpose of repetition but without the act of copying which is purely for the purpose of reproduction (replication). In the practice of adaptation, simultaneously presenting the entertaining purpose of the old system (ritual, tradition) and reintroduction (recognition), with the ability to present the joy of surprise and variation. These two combinations can explain the attractiveness of the adaptation practice of theater acting for narrative fashion performance applications (poses).

The phenomenon of 'Selfie' and 'TikTok' on social media chosen as media references is an adaptation of the function of social media as an open library, which shows the updating process of netizens, especially in showing appearance creations, trends in taste and behavior, manifestation of individual and social problems, and communication

codes that are spoken both visually, kinetic, and audibly.

Social media deserves to be used as a reference for Pose Theater creations, because in the plurality of expressions and content variants, it can be filtered and identified trends in 'public language' that are currently popular and communicative. This is part of the opportunity to develop urban performing arts, between familiarity and novelty; which is both close and distant, will turn an adaptation show into a form of rivalry of reality. This is one of the positions and functions that can be carried out by the urban performing arts genre: entertaining the public by being a rival to reality.

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