

BUILDING THE YOUTH AWARENESS TOWARD INDONESIAN CULTURE THROUGH BALLET PERFORMANCE

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ABSTRACT

Ballet is the one of the most popular foreign cultures in Indonesia, especially in metropolitan areas although not as popular as modern dance. Currently, the sense of pride and concern for preserving the arts of traditional culture is less embedded in the younger generation of Indonesia. Through this paper a case study was conducted on one of Si Kabayan's ballet performances by Marlupi Dance Academy. This is an attempt to introduce the richness of Indonesian culture through a transformation of folklore into a ballet form to build awareness of young generation towards Indonesian Culture. The qualitative approach of case study in this study reveals how the process of transforming Si Kabayan folklore into ballet performing art, as an effort that can be done by artists to arouse the interest of young generation in preserving Indonesian art and culture has opened the public discourse that ballet performances can be made as a vehicle for education and the introduction of various cultural arts and culture of Indonesia to the younger generation.

Keywords: Indonesian Art and Culture, Transformation, Folklore, Ballet Performance, Traditional.

ABSTRAK

Balet merupakan salah satu budaya asing yang sedang populer di Indonesia, terutama di wilayah kota besar seperti Jakarta, Bandung, Medan, Surabaya, dan kota besar lainnya walaupun tidak sebanyak peminat tari modern. Namun, yang banyak terjadi saat ini rasa bangga dan kepedulian untuk melestarikan seni budaya tradisional kurang tertanam pada generasi muda Indonesia. Melalui tulisan ini dilakukan studi kasus pada salah satu karya pertunjukan balet Si Kabayan oleh Marlupi Dance Academy, yang berusaha untuk mengingatkan kembali pada masyarakat tentang kekayaan budaya Indonesia melalui sebuah transformasi cerita rakyat kedalam bentuk pertunjukan balet yang bertujuan untuk membangun kesadaran generasi muda terhadap Budaya Indonesia agar dapat mengenal lebih baik seni dan budaya tradisional dan meningkatkan kualitas seni budaya

Tanah Air. Dengan pendekatan kualitatif studi kasus pada penelitian ini akan mengungkap proses pengalihan cerita rakyat Si Kabayan ke dalam seni pertunjukan balet, dan berbagai upaya yang dapat dilakukan oleh seniman untuk membangkitkan minat generasi muda dalam melestarikan seni dan budaya Indonesia telah membuka wacana masyarakat bahwa pertunjukan balet dapat dijadikan sebagai wahana pendidikan dan pengenalan berbagai kekayaan seni budaya Indonesia kepada generasi muda.

Kata Kunci: Seni dan Budaya Indonesia, Cerita rakyat, Tradisional, Pertunjukan Balet, Alih Wahana.

INTRODUCTION

Indonesian culture is very rich, especially traditional art. However, the sense of pride and concern for preserving it is still less embedded in Indonesia's young generation today, especially those living in big cities. Their interest to learn less and more interested in learning popular foreign culture. Though the information owned by the wealth of Indonesia has been widely spread in various media such information, internet, television, newspapers, radio, etc. One of the contributing factors is that traditional artists are less quick to elaborate traditional art that is adapted to the youth's desire now, for example in the form of presentation of the whole night's performances, or stories that are sung in traditional performances such as *wayang kulit*, *ludruk*, *wayang orang* by showing some stories classics that have often been displayed without any interesting updates. This makes the young generation is not interested in the traditional art. Therefore, the artistic creativity of an artist or an art institution is needed to keep up with the development of the culture that is around and which are in great demand of the younger generation, as is done by Marlupi Dance Academy.

Marlupi Dance Academy (hereafter abbreviated as MDA) is one of the ballet and modern dance schools that has been established since March 1956 (formerly known as "Marry Ballet School") by Mrs. Marlupi Sijangga, RAD, RTS, as the first institution to introduce ballet in Surabaya. MDA is also one of the oldest ballet schools in Indonesia, and after that there is also a Namarina ballet school Jakarta founded by Mrs. Nanny Lubis in December 1956. Until now MDA is also one of the best ballet and modern dance schools in Indonesia. (Anggara, 2015)

Ballet is one of the European culture that goes to Indonesia and has been widely spread especially in big cities. Ballet is a classical Italian dance which later developed again the form of performances in France, and originally only studied and developed in several countries only. Ballet performances have unique characteristics and uniqueness by presenting a repertoire that is lifted from classical fairy tales and conveyed through the beauty of gestures (dance) that require special techniques to the accompaniment of classical music. Ballet performances in general use a special dress (costume) with the aim of highlighting the line or gestures that contain the essence. Ballet is a work of art that is universal so that the development of this ballet can be spread and known throughout the world and one of them is Indonesia.

But in fact those who are interested in ballet, not all interested in studying Indonesian culture. To stimulate their interest in loving and preserving Indonesian culture both through a combination of European culture or popularly known as modern art, an innovation is needed like the MDA.

The innovation in question is a ballet show before the 60th anniversary, they prepare a unique ballet performances, by raising the story of the people / *sastra* Indonesia and combine ballet unique movements with some traditional dances typical of Indonesia in the canopy show "Si Kabayan" presented in the series the event entitled "Si Kabayan: Indonesian Folklore in Ballet", on October 31, 2015 at the Jakarta Theater Building, Taman Ismail Marzuki (TIM) and June 19, 2016 at Gedung Kesenian Balai Pemuda Surabaya.

The focus of this research problem is how the process of creation and the form of ballet performances, so it can serve as an alternative vehicle in building interest or awareness of the young generation of Indonesian culture, especially through Si Kabayan ballet by Marlupi Dance Academy. It aims to encourage the interest of the younger generation to get to know the arts and traditional culture better, and increase the passion of creativity of artist or art institution to improve the quality of arts and culture of the country with the incoming cultural development, so that Indonesian culture is still known.

METHODOLOGY

With this qualitative approach, this research attempts to reveal the process and form of ballet show presentation which can be used as alternative in building the interest or awareness of the young generation toward Indonesian culture by studying the case study of Si Kabayan ballet by Marlupi Dance Academy. The case study of researchers refers to the approach by John W. Creswell. (2015)

RESULTS AND DISCUSSION

Si Kabayan Ballet Performance Creation Process

The basic concept in ballet shows in Indonesia is mostly synonymous with bringing classical European ballet stories containing moral messages and character values.

Farida Oetoyo in a book written by Lusiana Rumintang "*Aku Ingin Menjadi Penari Balet*" in 2008 said, ballet is a dance technique that combines acting and music. Ballet is a special dance art that is danced in a special way on stage so different from the dance in general. Use moves, movements, music, costumes and makeup, as well as set the stage for storytelling and burn the audience imagination .

This show elevates Si Kabayan folklore with the headline "Si Kabayan: Indonesian Folklore in Ballet". Si Kabayan appointed MDA is a development of literary oral tradition developed by Fifi Sijangga and adapted from the literary story "*Si Kabayan dan Iteung Tersayang*" by Gerdi W.K. in 1999, a film director by Maman Firmansjah titled "*Si Kabayan Saba Metropolitan*" in 1992, and "*Si Kabayan Cari Jodoh*" in 1994.

Adaptation (*Adaptasi*) (Hutcheon, 2006: 7) described is repetition, but repetition without imitation. Her adaptation is a re-creation process to introduce indigenous Indonesian culture through ballet show with Si Kabayan story which is one of the most

famous foklor of Sundanese literature in Nusantara. Si Kabayan's story generally includes all the features of witty stories. There are times when He (Si Kabayan) is stupid, there are times when he is cunning, and there are times when he is honest and safe from the dangers that threaten him (Fang, 2011: 13-14).

The concept tells about the figure of Kabayan who loves Nyi Iteung. However, they can not unite, because of the constraints of the material side. His mother then told him all about the message that is owned and treasure hidden somewhere secret. From there appeared the scene he was looking for treasure by traveling around the archipelago. It was there he met many localities and cultures of different regions.

Ballet performances by MDA can feature a variety of traditional Indonesian dances from various regions presented with ballet dance choreography and supported by traditional clothing such as batik, jamang, and seledang that represent the characteristics of Javanese culture. Dance music is lifted from the song created by Sunan Kalijaga Lir Idir, Padang-Sumatra dance, Dayak-Kalimantan, Papua-Irian Jaya, and Sundanese who became the starting point of his journey in searching the treasure.

The existence of several additions, subtractions, and changes in Si Kabayan's show is lifted from literature and film into the performing arts is a form of vehicle transfer as described by Damono. (2012: 1)

Si Kabayan ballet show is one example of a show that has been on MDA work on lately. Si Kabayan's show, though taken from Sundanese folklore, has universal values, so Si Kabayan's performances are flexible / can be staged anywhere.

The process of cultivating ballet performances based on the stories that exist in Indonesia, is not an easy cultivation process, because through the process of transformation (over the ramp) the literary story into the form of ballet with motion, music, and ballet fashion required a creativity from the artist. As Munandar explains, 1977 (in Reni Akbar-Hawadi et al., 2001), that creativity is a process or ability that reflects fluency, flexibility, and originality in thinking, and the ability to elaborate (develop, enrich, an idea. In this definition more emphasis on aspects of the process of change (innovation and variation).

Presentation Form Si Kabayan Ballet Performance

Si Kabayan ballet show is physically an expression of the elements of motion, dancers, makeup and clothing, and dance music, which is composed as an expression of dance art. All the components that have been compiled express the message of moral messages to be conveyed to the audience.

Form of presentation is a requirement of an object that is available, as follows :

1. Dance Motion (Movement)

Motion on a dance piece "Si Kabayan" rests on the motion of classical ballet (Europe) collaborated with the movements of the traditional dance in Indonesia. In this dance the movements are classical, modern, and contemporary ballet dance movements combined with Javanese, Sumatran, Borneo, Sulawesi, and Papua dances.

Marlupi's opinion of the range of motion in Indonesian traditional dance in Si Kabayan ballet does not become a grip, only the core meaning of motion is taken which

can describe the typical dance of the appointed area. The techniques of ballet movement will be developed from the pattern of his hand, the speed of motion or the shape changed slightly from the original form. Therefore, dance movement techniques in the show is very attention to detail so that movements are not only motion moves, but also has its own beauty, message, and meaning.

Some techniques of ballet motion in Si Kabayan dance works used choreographer, such as; *allegro, arabesque, assemble, releve releve, fouette-pirouettes*.



Fig. 1. One combination of *arabesque* and *allegro* motion techniques used in Si Kabayan dancers. (Doc.: Rizka, 2015)

While the range of motion is lifted from a traditional Indonesian dance rests on five islands / regions (look at Fig.2), namely *Tari Jawa Tengah / Central Java* dance (Bedoyo), *Piring* dance (Sumatra), *Dayak* dance (Borneo), *Angin Mamiri* dance (Sulawesi), and *Yamko Rambe Yamko* dance (Papua).



Fig. 2. One combination of various dance movements of the archipelago with ballet motion techniques that are used in dancers Si Kabayan. (Doc.: Rizka, 2015)

2. Music

The music that accompanies Si Kabayan show is the orchestral music of traditional Indonesian nuances arranged by Hendra Duo Percussion and Adam Sidhi

Permana. The presentation of music in this show is a recording. The music contains elements of musical development accompaniment that is collaborated with traditional music, and some regional songs, such as *Lir-ilir*, *Angin Mamiri*, *Yamko Rambe Yamko*, Javanese traditional music (Gamelan), Sunda, Sumatra, and Kalimantan.

3. Make-Up-Clothing-Property

Makeup in this dance is male dancers use natural makeup, and some actors use whiskers or artificial latrines. For female dancers use beautiful natural makeup as using the eye shadow adapted to the clothing worn by dancers.

For clothing in Si Kabayan dancer designed by a designer named Febrizal. Clothing dance "Si Kabayan" is based on the clothing in the story of Kabayan. Despite Indonesia's nuance, ballerina (tutu) fashion as a characteristic of ballet shows is still performed by some dancers gracefully. This show is different from the ballet show in general. To strengthen the image of traditional / archipelago nuance, ballet dance fashion is made to be similar to that of tradition like there are *kemben*, batik cloth, and *sampur* / shawl (Java), typical clothes of Dayak / Borneo, Papua, and so on (look at fig.5). There are also women's ballerinas and men dressed in the Company's style, complete with Dutch soldiers' uniforms. As for casting Si Kabayan and Nyi Iteung using a simple dress with a typical Sundanese traditional depicting their daily clothing (look at fig.4).

In this dance performance the color of the costume is chosen to depict the character of the character. The blue color is identical feeling helpless. The green color is identical cold impression. The yellow and orange color identical feelings cheerfully, attract attention. The red color is identical dynamic. The red color of Guava is identical to the power of love. Purple color identical tranquility. At this Si Kabayan show the artistic team does not attach importance to the symbols of those colors. The colors used as costumes are chosen according to the characters and are considered beautiful and nice on stage.

For the property in dancing each dancer Si Kabayan adapted to the roles performed.



Fig. 3. The design of dress daily clothing and wedding dress at the cast of Nyi Iteung and Si Kabayan. (Doc: Marlupi, 2015)



Fig. 4. Design of dressing-cast Dutch company and friends Nyi Iteung on Si Kabayan performances. (Doc.: Marlupi, 2015)



Fig. 5. Design of dress-fashion-property Nusantara dance part (Java, Sumatra, Kalimantan, Sulawesi, and Papua) on Si Kabayan performances. (Doc.: Marlupi, 2015)

4. Stage Setting

For the setting used in performances Si kabayan using multimedia visual mapping technology based on the order of presentation by describing each of the 5 beauty island in Indonesia and reflects the beauty of Indonesia from all sides.

RESULT ANALYSIS & CONCLUSION

Through the above discussion can be analyzed that to cultivate a sense of care or build awareness of the younger generation of art and culture requires an effort of a creator or artist who always strives to introduce the culture of Indonesia not only by renewing traditional art alone. As well as Si Kabayan, which became one of the achievements of MDA's pride in working on a work that was accepted by the public.

SUGGESTION

This discussion opens opportunities for arts workers to perform the preservation and preservation of traditional art through the renewal of his works by not abandoning

the characteristics and characters of the original art. So there is no longer a dormant term for traditional art.

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