

WAYANG KENTONGAN "BELL PUPPET" AS A MEAN OF COMMUNICATION IN EXPERIMENTAL THEATER

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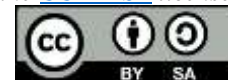
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ABSTRACT

He actual events of the life of the puppeteer artist with the traditional ritual life conditions of the Balinese people are the reality of life which can be seen as a human effort to optimize conditions that provide gaps in displaying desires/ego and idealized true existence. The situation of consciousness is realized through material reality that is rational and full of ethics and aesthetics in theater art. In the wayang kentongan work, a unique and interesting means of communication is realized in an experimental theater work. Puppet works Kentongan Puppet This is a new innovative wayang puppet made from bamboo in the shape of a kentonganas a means of communication with the community. Work show Experimental Theatre This harmoniously combines the movement of wayang, dance, accompaniment with the natural background of the village environment, the natural road with craftsmanship *lighting modern*. The work is studied descriptively and in-depth analysis using the social theory of kinship in community life that is able to live side by side, mutual cooperation, mutual care and nurturing. This performance in the form of puppet theater is expected to awaken human awareness of the importance of togetherness and mutual cooperation which has begun to fade due to human egoism. The communication interweaving of this experimental theater work can add to the form of presentation and treasure of Balinese skin puppetry, as a medium for delivering messages of education, philosophy, morals and ethics, kinship, cooperation, and cooperation

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1. INTRODUCTION

The characteristics of Balinese society, which is predominantly Hindu, as quoted in Covarrubias (1972: 163), are very progressive (advanced) and not conservative (old-fashioned). The creator is a Balinese person who has been involved in art and culture since childhood and has been involved in wayang and tourism. Bali is predominantly Hindu, while art and religion are always related, especially since wayang has become part of the ceremonial equipment, so wayang is called wayang wali as part of major ceremonies in Bali. Puppetry is also an entertainment based on the skills of sculpting and painting from childhood because in the theme of painting or sculpture there is always a story that cannot be separated from the Mahabarata and Ramayana. This is also the basis for the creator wanting to know more about the science of wayang, so he continued studies in puppetry because we want to understand the elements of knowledge that are held in synergy and linearity between the two arts of wayang and gambelan sculpture. The art of painting puppets with their coloring requires knowledge in choosing the properties well. This makes the creator more

comfortable and happy to live this life, but it doesn't stop here because there is another thing, namely tourism which is more involved in being able to provide the selling power of works of art to customers or tourists, but only temporarily, because times are also changing, not all guests are interested. When I come to Bali I like to buy souvenirs because it's no longer the case because it's commonplace and there are lots of them everywhere.

The craftsman has been involved in the world of tourism since he was a child, although not optimally and at that time tourism was not as advanced and fast as before the pandemic. What he did after graduating from high school was working in a hotel for 5 years in the Front Office Department until he got married. At that time, English was still very minimal, but with the help of guests from the Netherlands and Switzerland who provided dictionary books containing grammar, it was very helpful to be able to have conversations (be more communicative). After starting there is an English course then follow it until you are proficient. Economically at that time conditions were very good, with working in hotels and also carving wood to sell to tourists, at that time sculptures were so in demand that there was not enough money to be able to fulfill orders.

In approximately 2010, the business of selling statues and carvings stopped because there were already a few tourists interested in statues. Based on craft and painting as well as tourism, this knowledge is collaborated into one in order to explore tourism with an artistic perspective. Since starting to make a small two-room building and doing it myself without looking for a craftsman, because the knowledge of carpentry has been mastered, it is not difficult to explore building work and several Balinese art ornaments combined with modern concepts and adapting to economic conditions with a decent selling price.

Considering the world of tourism, tourists sometimes do not understand the character of Balinese buildings, especially the carvings, sometimes they can be broken or damaged which can have fatal consequences. For this reason, integrating art into buildings for tourism requires a lot of research and requires in-depth study to be able to synergize. This is a new challenge to continue his studies by highlighting the phenomena he has been involved in, of course the sustainability of this in the reality of life (puppeteering and tourism) is fought for in the nuances of a higher scientific knowledge. As the theme of this work, finding continuity in art and tourism will continue to be developed by making changes. It requires observation, lots of research to find informants for tourists, tourism guides and puppeteers about the continuity of wayang art.

On the basis of the experience above, when discussing art it is necessary to understand that art is an expression of feelings created from experiences absorbed by the senses, whose existence has always accompanied the course of human history over a very long period of time. Thus the extension and development of art is in line with human life. This shows that art is a form of expression of inner experience that cannot be separated from human life. The creation of a work of art begins with the creator's ability to enjoy, express the aesthetic values that exist around him. In connection with the process of creating a work of art, these factors include everything around the artist.

2. LITERATURE REVIEW

The process of creating a work of art certainly cannot be separated from the experiences that surround the artist's life, it can be caused by anything that comes from around the artist. Starting from ideas that arise, then there is a creation process, until the work is born and realized, it is a series or unity that cannot be separated. The definition of art that is used as a reference is the opinion according to Soedarso SP (2000: 2) that art is the work of humans that communicates their inner experiences. These inner experiences are presented in a beautiful or interesting way, thereby stimulating the emergence of inner experiences in other humans who experience them. According to him, art is an expression of an artist's feelings conveyed to other people so that they can feel what he feels (Sumarjo, 2000: 62).

The creation of a work of art cannot be separated from the influence of nature and surrounding objects, so the concept of mimesis is indeed true. The concept of mimesis is not fully realized in this work, but there is development and processing of stylistic forms that are realized on the basis of personal expression into works of painting. In M. Sastrapraja's book, Multi-Dimensional Humans (1999:74), Susanne K. Langer states that art it does not repeat nature, but actually produces something. With the opinion of Sussane K. Langer, the development of forms based on existing ideas and concepts is very influential for writers to create unusual creations or process forms from existing forms. Daulat Saragi in the Fine Arts Journal (2004:35) also explains Plato's thoughts regarding art and beauty, which is primarily a matter of ideas (*eidōs*).

According to him, the existence of ideas is transcendent, ideas can only be reached through "nous" (the ability to reason dialectically). Plato wanted art not to imitate reality as something we know and understand, because if so, according to Plato, the artist is an imitator of imitations (mimesis mesos). Perfect art is only in the world of ideas (the divine world), therefore according to him art should be able to present *eidōs* in the form of works of art. To create a new form of theater, the artist does not need to rely on a style that is new to him. He can still use his own old style (Djelantik, 2008: 74).

A phenomenon that occurred when he received the mandate as Head of Tourism, environmental administrator

on Jl. Bisma Ubud. The previous condition that roads as a support for tourism received very little attention from the government. Meanwhile, this road is the main access from the Ubud area to Padang Tegal or vice versa. The condition is very worrying, the road is still a dirt road that has not been asphalted, while the actual traffic really needs the road, but it is difficult to access. Meanwhile, tourism has started to become busy and guests have started to use the road to accommodation. Tourists really complain about this, tourism is not supported by adequate road facilities, while taxes in the region are very large, but road facilities are not a major concern. Based on this, a personal initiative to gather tourism friends on September 28 2019 to find a joint solution Mr. Pekaseh and several community leaders in the area. The meeting then designed the formation of an organization to organize the road. The meeting resulted in management chaired by I Nyoman Sadi.

During the meeting, the types of road repair materials that would be used were also discussed. Things to consider, if the road is asphalt, because the sewers are not permanent, the water will overflow on the road, so if the material is asphalt, the asphalt road will be easily eroded by water and damaged. The second consideration is that if the road is built with concrete, time considerations are very important, because the cast concrete takes quite a long time to wait for it to dry and the road can be passed. The final consideration was the decision to use papin, because damage to one or several parts of the papin is easy and cheap to repair quickly. Next, I Nyoman Sadi, as chairman, then planned to draw up a proposal to raise funds for the road construction. Dozens of proposals were sent to entrepreneurs in the area and local Traditional Villages which were carried out for one month. Almost 95% responded and donated for the construction of this important access road.

After the funds were collected from an Advisor, it happened to be a Civil Engineer who then gave advice by organizing the RAB and provided pictures of the road construction that would be improved. The next step is for the head to find a wholesaler by socializing the wholesaler and also looking for information through friends tourism friend who then received information that the contractor, Mr. Kadek Kusuma, was willing to take on the road repair project for 1 month at a total cost of \pm Rp. 700,000,000,-. Implementation of road repairs began in early November and ended in December and was completed.

The problem that occurs in this phenomenon is a damaged road, which is the Subak road belonging to the village. Then when the meeting was called for a meeting, it was difficult for many to not attend. The problem is difficulty in selecting management, even determining the Chair of the organization. The last one is looking for people who are able to prepare proposals. For this reason, this paper examines these four problems using a descriptive method of in-depth analysis of this phenomenon.

The uniqueness of this phenomenon that is very interesting is:

1. The idea of repairing roads independently, without waiting for government help.
2. When the meeting is determined because there is no honorarium, many people don't want to be chairman, because they take a lot of risks
3. I Nyoman Sadi was called, because no one wanted to be chairman.
4. Preparation of the proposal Mr. Kadek Kusuma as the contractor who directly made the proposal was entrusted because he would know better about the need for road construction using papin material.
5. The road development process needs strict monitoring, because many people still violate it even though the road has been closed. With a committee that is all visible in this development, it helps to secure and take care of the repair process until it only takes 1 month for the road repair project to be completed.

3. RESULT AND DISCUSSION

Initial Process

The process of realizing the work begins with first forming public opinion so that they are willing to work together and work together for comfort and continuity local communities and are able to support the world of tourism, especially through roads which are in very poor condition. Public opinion is first formed, including:

1. Public opinion is formed through small discussions and in meetings which ultimately strongly supports road improvements, without waiting for government assistance
2. Furthermore, maintenance of this temporary road is based on the Chairman's initiative by always checking, especially when it rains, water from the gutter rises onto the road which results in the paving being damaged.
3. If there is a problem of blocked sewers due to rubbish, the chairman will inform the WA Group so that the next morning they will work together to clean up the rubbish, so that the road will not be flooded with water and keep the road clean.

Work Plan

Tourism is a unique thing to be able to highlight in a work. From the reality of the life of a puppeteer who is also involved in the world of tourism, it becomes a unique thing to be able to highlight in a theatrical performance

work. Through this medium, one can see the straight line of its history as a medium of expression, namely theater in terms of movement, spatial and vocal planning and equipped with updates in new media creations. The existing genius local musical traditions will be developed into new musical nuances.

Theater is the author's first contact with events in artistic life and tourism. A media that was born from the meeting of two different cultural elements, namely as a result of social culture (man-made) as well as authentic natural culture (a means of conveying dogma that is correlated with virtual nature outside humans). Fascination with images of shadow puppets in this case has taken its own part in the writer's childhood and teenage memories. For the author, overall shadow puppet performances are able to stimulate higher levels of imaginative power than other mediums for conveying messages. Wayang kulit as a performance is very complex and full of paradoxical cues in the arrangement of its material. This paradoxical aspect has symbolic value, namely the "paradoxical world" that the human physical world wants to describe does not only contain the opposition of black and white, good and bad. There are aspects that must be limited to emphasize the complex perspective of seeing wayang kulit as a fine art (painting, sculpture), musical art (karawitan, vocals), dance (wayang movement), and theater art (in-depth play by the puppeteer).

In this case, the theatrical arts aspect will be realized through related idioms as intended by the author. His interest in aspects of theater arts ultimately led the author to get involved in wayang after graduating from high school. This is actually not recommended in the science of puppetry itself, because usually puppets are only made by someone who has studied puppeteering or is a master puppeteer. Restrictions on how to view wayang as a stand-alone visual element are also not intended as an effort to separate wayang kulit from the entire series of processions, but restrictions in this case are necessary to achieve universal presentation standards and simply avoid expanding the problem.

The main thing that the author wants to convey is through a paradox which refers to elements of signs or idioms of wayang life solely as part of a new means of expression. On the one hand, when the global market hit almost all corners of the country, the writer then simultaneously felt fascinated by the means of expression or medium of speech that the writer had just encountered while in the dalang and tourism environment. In contrast to wayang kulit which was born from two cultural elements that collided and was born from local cultural terms around the author, Western cultural terminology was imported into Indonesia (the Dutch East Indies) in the 1930s and is considered one of the final forms of the human desire to tell stories. human experience through images and signs. The history of Indonesia itself can be traced back to prehistoric times, where there were religious monuments made of stone, reliefs on temples, even wayang beber and shadow puppets which displayed a type of storytelling using images which is considered the forerunner of Indonesian comics.

It can be observed that when Indonesian artists later produced wayang from various materials and types independently, they returned to wayang not only to explore themes but mainly to explore dramatization techniques and imagery conventions in the world of theater. Puppets need a broad classification that also needs to be tightened. In this section the author only intends to implement the most dominant aspects of human life, namely the spontaneity of style and technique, the dramatization of imagery, and the substance of narrative as a personal language, not as a universal language. Other dominant elements such as vocals, text and sequential format are squeezed to their minimalist limits to avoid a narrative impression in order to display the reality of life in the theatrical idiom presented.

For the author, the processing and synchronization between wayang kulit and theater is necessary to strengthen the paradox and is also the final result of the first half of the author's exploration of the established medium of movement, vocal theater. Both are also media for conveying ideas that both stimulate deep imagination, even though they were born and originated from different cultures. Through paradoxes which will refer to the spirituality that exists in the shadow puppet elements and spontaneity which is hoped to be able to bridge this experience to the point of events that occur and become the core topic of the author's discussion.

In conclusion, an example of a good life according to the time or era. This should not be considered as mere impulse and emotion which seems typical of the tendency of very expressive experimental theater works, but rather be sedimented and reformulated through taking distance (pause from expression) and considering essence (meaning), cognitive value (knowledge and experience), through mediums. The wisdom of a good life is the main lesson so that humans learn to become people with character.

The performance venue is located at Pendapa Gianyar, Getas Kangin Blahbatuh Gianyar using the concept of the Javanese pendapa bersaka guru four which synergizes with the Balinese candi bentar and Nyoman Sadi's version of the Kalimantan stilt house. The reason for using this location is because it is adapted to the ideas/concepts set and the environment is very natural, far from residents. The pendapa as a performance venue had indeed been prepared much earlier to complete the study of the Doctoral work which was very representative in the performance of this experimental theater work. Apart from that, it also makes the training process, coordination, transportation and accommodation easier to managing the performance of this theater work.

The idea of work as an artist's thought process and tourism is complex and a manifestation of the culture in which he lives. Whether it is present concretely, absolutely or briefly, it must still be traceable in its appearance as a

work. After all, art originates and is based on concrete human situations, so the context always colors it. As a design, the formation of this work cannot be separated from the artist's personal experience. There are two experiences of the stylist which become the main idea as a stimulus for the work, namely:

The general design carried out by the creator to create the work implemented in the theater is then patterned into a form of wayang movement performance, and studied based on the science of creation (Suteja, 2018:19). The design of this work appears when a creator has received ideas and themes that are used to create a work. The idea of the puppeteer's life emerged from his interesting personal life and was influenced by his daily living environment. Several things inspired the birth of the idea to be transformed into experimental theater from the process of artistic life and the world of tourism which were linked to the process of finding one's identity. The design concept for this work cannot be separated from the creator's source of inspiration according to his personal life with explanations in the background. The following outlines several considerations for raising experimental theaters, including:

1. An interesting integration of various values of human life that is very flexible, transparent and can be transformed through creative ideas into an experimental theater work
2. This work was produced through a process of studying wayang forms, including theater that has ever been created.
3. Artistic culture and tourism based on Balinese Hinduism create works of art with taksu, as well as various performances that display movement, vocals and new media, and sound or tone has an essence that functions to strengthen the atmosphere of this performance work.
4. These creative ideas are expressed by interpreting a theater concept that is more flexible with the use of lighting technology with lighting effects and sound effects that are able to make the theater realistic, attractive and more spectacular.

The design stated in the perspective of human life from human reflection is a glimpse of the place/space that will be used for the presentation of the work. By using the Javanese Pendapa Bersaka Guru Empat in synergy with the Balinese Candi Bentar and Nyoman Sadi's version of the Kalimantan house on stilts to produce a work that is different from other works. Support *artistic* Theatrical performances through the existing stage are managed to support the realistic atmosphere of the puppeteer's life. Game sound effects and *light effect* The function is to show directly what happens to the light of human life and can be reflected in an interesting way, so that the audience will be able to observe it more clearly from an artistic point of view. Meanwhile, the pendapa designed is a reflection of the closeness between the audience and the artists who present theatrical works to be more lively and dynamic. This is done for the performance venue can reflect the atmosphere in which experimental theater arts are performed as a new nuance.

An experimental work that still uses theater as its medium, in form, this work is a performance of various movement and vocal plays and is supported by other media as an embodiment of the reality of human life in a puppeteer environment. The level of elaboration of lights and sound effects is also very important which will be packaged artistically. The gamelan players are created to maintain the traditional heritage and will be elaborated with other media so that certain atmospheres are presented in an interesting way. The design of the work lasts 60 minutes and ends with theatrical elaboration through several media which are displayed together using artistic effects play. Things that have not been designed and shown in the description of this proposal will be completed to support the totality of the performance.

The creation of this experimental theater work was designed as a fulfillment of an idea that emerged for an actualization and transformation of the imagination of the reality of human life. The form of visualization is the language of theater as a recording of events as well as respect for humans. Theater as a cultural medium and social institution that has taken root in world society has become an object of inspiration for the creation of experimental theater works. Novelty is meant by exploring sources of cultivation through research objects, because this theater still needs to be developed in Bali for it to be developed. This is very possible because theater is still not very popular with the public. In terms of form, the work is an experimental theater work that reflects the concept of puppeteer family life and tourism combined with sound and lighting effects.

Of course, new aspects, elements and patterns of contemporary works of art will accompany it. The creative touch, by maximizing the processing of expressed media based on the artist's subjective imagination and creativity, is tried to be explored as widely as possible to obtain interesting nuances, colors and theatrical characteristics. The form and structure of the work is realized by interpreting the values of human life contained in the implementation of a theater work chronologically, translating a concept of a work of art by analyzing the cosmological sources of human life contained in the image of puppeteering and tourism in human life as the basis for implementing the work. The form of theatrical work, the structure of the work is guided by the principles of wayang pemungkah, petangkalan and lift-angkatan as well as pesiat which are arranged in one unified whole. The work orientation uses several theatrical expression media which are processed to the maximum and collaborate with media games in order to search for new

nuances, life atmosphere, pendapa settings, lighting, costumes, characters that reflect the complexity of the appearance of images of human life with all situations, symbols and the solemnity of the scenes. which is conducted.

4. CONCLUSION

In terms of location and space, the performance was not carried out at the research location so that there was no secularization process regarding previous theater works. The concept of creativity, this creation uses a type of experimental work approach and also a combinational creativity approach: creation through combining, exploratory creativity, namely creation through an excavation/search process, and creativity and transformation creativity, namely creation through a transformation process. (change, subtract, add) (Boden, in Dibia, ISI Denpasar Doctoral Postgraduate Materials, 2017).

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