

SUGRIWA SUBALI

Subayono

Program Studi Seni Tari, Institut Seni Budaya Indonesia (ISBI) Bandung,
[Department of Dance, Indonesian Arts and Culture Institute of Bandung]
Jln. Buahbatu No 212 Bandung.
Email: subayono@gmail.com

Abstrak

Episode Sugriwa Subali adalah salah satu bagian dari buku Kiskindakanda yang sangat menarik bagi peneliti untuk diungkit dalam sebuah karya Tari. Karya ini akan memfokuskan dua saudara kandung yaitu Sugriwa dan Subali yang berselisih paham karena berbeda pandangan hidup. Subali dikenal dengan temperamen tinggi dan gampang diasut Oleh Rahwana, sementara Sugriwa mempunyai jiwa yang luhur. Budaya Hasut menghasut akhir akhir ini kian menjadi makanan sehari sehari di kehidupan kita. Salah satu yang sangat relevan dengan situasi saat ini adalah dua tokoh Sugriwa dan Subali. Persoalan dan kesalah pahaman Subali terhadap Sugriwa, yang mengakibatkan kematian Subali akibat hasutan Rahwana, inilah yang akan peneliliti coba untkit, dengan meng eskplorasi gerak. Berpijak dari hal tersebut, peneliti berusaha mencoba menggarap Karya ini dengan meng eksplorasi gerak. Gerak gerak tersebut berasal dari gerak hewan monyet, kemudian dieksplorasi dengan gerak sehari hari, diberi curahan Ruang, Tenaga dan waktu, sehingga gerak yang dilahirkan dapat memunculkan ilusi imajinasi yang luar biasa. Jadi tidak hanya keterampilan fisik saja yang harus ia kuasai tetapi non fisikpun harus ia kuasai juga. Karya ini akan disajikan diruang outdoor dengan lokasi disekitar gunung Batu Baleendah Bandung, dengan memfokuskan kekuatan garap kinetic(tari), kekuatan atraktif (spektekel) dan juga garap karawitan yang dapat mendukung suasana yang diinginkan. Selain hal tersebut diatas karya ini akan dikemas menjadi sebuah karya Dance Film.

Kata Kunci: Sugriwa Subali, Eksplorasi, Dance Film.

Abstract

The SugriwaSubali episode is a part of Kiskindakanda's book which is very interesting for researchers to study in a dance piece. This episode is focusing on two siblings, Sugriwa and Subali, who have disagreements because of their different views on life. Subali was known for his high temperament and was easily abetted by Rahwana, while Sugriwa had a noble soul. Nowadays, the culture of urging someone to behave unlawfully is very common and it is well depicted by the two main characters, Sugriwa and Subali. This research is aimed at describing the movement exploration taken from the problems and misunderstanding caused by Rahwana's provocation, which resulted in Subali's death. This research is based on a creative movement exploration. The basic choreography is taken from monkeys' movement combined with daily actions. Outpouring energy and time are given so that it could give an illusion of extraordinary imagination. To master this choreography, both physical and non-physical skills are essentials. This dance piece will be presented outdoor on a mountain around BatuBaleendah, Bandung. The aim of this dance piece will be reached by focusing on the kinetic energy and striking performance accompanied by a set of traditional musical instruments. This dance piece will also be adapted into a Dance Film.

Keywords: SugriwaSubali, Exploration, DanceFilm.

INTRODUCTION

Creative process journey involves seeing, hearing, and feeling. According to Alma M. Hawkins, in her book, *Moving in the Heart*: “Fase-dari proses kreatifitas yaitu dengan merasakan, menghayati, mengkhayalkan, mengejawantahkan, kemudian memberi bentuk” [The phase of the creative process is by feeling, sensing, imagining, embodying, then giving form] [1] (2003: 10). The choreographer uses the same elements mentioned to complete this dance piece.

This paper presents a dance piece taken from the book of *Ramayana* in episode about Subali Lena (*Kiskindhakanda*). The story begins in Sonya Pringga when Resi Subali is contemplating alone with raging questions, “Is Sonya Pringga’s Pade-pokan really the right place for him? Is this Rama Wijaya’s trick to calm Subali’s anger because of mistakenly giving the knowledge of Aji Pancasona to Rahwana, which resulted in his isolation?”

In the peak of the confusion, Subali suddenly remembers Rahwana’s words, that Rama Wijaya actually got rid of him because mistakenly giving the knowledge of Pancasona to Rahwana. A mistake resulted in Dewi Tara and Goa Kiskenda who belong to him fell into Sugriwa’s hands.

Rahwana’s words always ringing in Subali’s ears, making his heart burn. Unable to hold back his emotions, Subali immediately go to Goa Kiskenda. Flamed with anger, Subali attacks the troops of Goa Kiskenda. The army of monkeys who tried to block his steps are made helpless, and ravaged.

Sugriwa hears commotions then came out and sees Subali beating the troops mercilessly. Sugriwa immediately run to block Subali’s attacks and for a moment they are in a very intense battle. At some point, it is not clear who would win the battle, but after a while, it seems that Sugriwa is un-

able to keep up with Subali’s strength. As Sugriwa was beaten up, his troops were worried to see him.

Sugriwa’s life is really on the edge, in just one hit Sugriwa will meet his death. As Subali is about to kill Sugriwa, Subali screams out of pain and suddenly a powerful Guwawijaya arrow flies then pierces Subali’s chest.

Based on this storyline, this paper will focus on the dispute between Sugriwa and Subali, due to Rahwana’s exhortation. The issues of misunderstanding, envy and resentment will be brought up and combined with the movement exploration performed on a stage as a unique dance piece.

RESEARCH METHODOLOGY

The research is partially taken from the depth of meaning of dance movements as well as the symbolic meaning to create new dance movements. The following are some of the methods:

a. Experimental Method

Experimental method for this paper is using exploratory experimentation method. Exploratory experimentation is a study of dance movements with both appreciative and reproductive behavior towards Sugriwa Subali’s dance piece. The method continues with selecting and sorting which movements are suitable to be performed.

b. Lecture Method

Lecture method is a verbal explanation, regarding the background of the dance which for this paper is based on *Ramayana*’s story, episode of Sugriwa Subali. This verbal explanation will be given briefly as an introduction before the dance begins.

c. Demonstration Method

Demonstration method is a method of teaching by directly demonstrating it or watching the audio visual aids. This method is very

important to convey to arouse interest and motivate audience towards the performance. The demonstration materials must be shown clearly and correctly, so that students can easily imitate them.

RESULT AND DISCUSSION

Once upon a time in Sonya Pringga, ResiSubali is contemplating alone with raging questions, "Is Sonya Pringga's Padepokan really the right place for him? Is this Rama Wijaya's trick to calm Subali's anger because of mistakenly giving the knowledge of AjiPancasona to Rahwana, which resulted in his isolation?"

In the peak of the confusion, Subali suddenly remembers Rahwana's words, that Rama Wijaya actually got rid of him because mistakenly giving the knowledge of Pancasona to Rahwana. A mistake resulted in Dewi Tara and Goa Kiskenda who belong to him fell into Sugriwa's hands. Rahwana's words always ringing in Subali's ears, making his heart burn. Unable to hold back his emotions, Subali immediately go to Goa Kiskenda. Flamed with anger, Subali attacks the troops of Goa Kiskenda. The army of monkeys who tried to block his steps are made helpless, and ravaged.

Sugriwa hears commotions then came out and sees Subali beating the troops mercilessly. Sugriwa immediately run to block Subali's attacks and for a moment they are in a very intense battle. At some point, it is not clear who would win the battle, but after a while, it seems that Sugriwa is unable to keep up with Subali's strength. As Sugriwa was beaten up, his troops were worried to see him. Sugriwa's life is really on the edge, in just one hit Sugriwa will meet his death. As Subali is about to kill Sugriwa, Subali screams out of pain and suddenly a powerful Guwawijaya arrow flies then pierces Subali's chest.

Based on this storyline, the researcher created a dance piece titled "SugriwaSubali". This episode is focusing on two siblings, Sugriwa and Subali, who have disagreements because of their different views on life. Subali was known for his high temperament and was easily abetted by Rahwana, while Sugriwa had a noble soul.

Since the culture of urging someone to behave unlawfully is very common today, the problems and misunderstandings between the two main characters are very relevant for all of us. This research is aimed at describing the movement exploration taken from the story.

This research is based on a creative movement exploration. The basic choreography is taken from monkeys' movement combined with daily actions. Outpouring energy and time are given so that it could give an illusion of extraordinary imagination. To master this choreography, both physical and non-physical skills are essentials. This dance piece will be presented outdoor on a mountain around BatuBaleendah, Bandung. The aim of this dance piece will be reached by focusing on the kinetic energy and striking performance accompanied by a set of traditional musical instruments. This dance piece will also be adapted into a Dance Film. Due to the pandemic and being performed virtually, the performance will take around 10 to 12 minutes.

Implementation of the Arts

Creating a performing art is very important and must be carefully prepared before going to the each new step. It is necessary to have a clear concept, thorough preparation, systematic and gradual process. In SugriwaSubali's work, the researcher divided several stages of work, including: planning, reflection and formation.

Planning Phase

The preparation stage is the initial stage when the researcher makes a dance sketch. The sketch contains the concept, the plan, names of participants and sources.

Reflection Phase

At this stage, the researcher begins to think about how to do motion exploration techniques. In this stage, all of the dance moves suggested are being kept then processed to be assembled into linking moves.

Forming Phase

At this stage, the researcher begins to arrange the choreography to be imitated by the participants. There is a possibility to add and subtract the choreography. It can be made in accordance with the literal meaning. This process includes all the changes made whenever something new and fitting are created.

Movements

The main media of dancing is movement. These movements are processed according to a certain dance piece. Daily movements such as running, walking, jumping and jumping are being used for SugriwaSubali's piece. The steps then processed through enrichment, increasing or decreasing of the volume, distorting, smoothing, breaking, slowing down or speeding up the tempo.

Make-Up

Make up is very important in a dance performance, as these enhance the character's appearance. It is explained that, "sesungguhnya elemen-elemen ini (rias dan busana) berfungsi lebih dari sekedar "pembungkus" tubuh penari, atau sekedar untuk mempercantik wajah, tetapi tata rias

dalam panginggung berfungsi sebagai pembentuk karakter." [actually these elements (make-up and costumes) functioned more than just "wrapping" the dancer's body, or simply to beautify the face, also as a character shaping.] (I. Wayan Dibia, 2006. 191). In SugriwaSubali's performance, Makeup is applied so that each character can appear more prominent.

Costumes

The main function of clothing is to cover certain parts which considered taboo or vulnerable. As the function continues to grow, clothing now has a dual function. In addition to daily clothing, clothing can be used as stage costumes. The style used as stage costumes depend on the tastes of the director and also the characters. The clothes for SugriwaSubali's piece are as follows:

- Children dancers of Sugriwa and Subali: daily shirts and pants.
- Adult dancers of Sugriwa and Subali: medium length black pants and red shirts.

CONCLUSIONS

Fundamentally, the main task of a lecturer is to carry out a teaching and learning process. In addition to providing knowledge to students, a lecturer also gets to learn more. These responsibilities must be carried out diligently to strengthen a lecturer's abilities. A lecturer is also expected to conduct community research and service.

The research conducted in this paper took a source from Ramayana's book, episode of KiskindaKandha. The story focused on two brothers, Sugriwa and Subali. The dance piece will be performed for 10 to 12 minutes without reducing its essence. This performance will be very special as it emphasizes on the spectacular movements and other astonishing elements.

Hopefully this paper can help the students of ISBI Bandung to be more creative and not to be confused on how to make a traditional-inspired artwork.



Fig. 1-3. Practice Section (Subayono)



Fig. 4-5. The Costumes of Sugriwa Subali (Subayono)

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