

Triadik of Yuda Wiyata Property

Lilis Sumiati¹, Asep Jatnika²

Dance Department, Faculty of Performing Arts
Institut Seni Budaya Indonesia (ISBI) Bandung
Jalan Buahbatu No. 212 Bandung
lilissumiati 1411@yahoo.com

Abstract

Soder is one property that is always integrated in every traditional dance. Likewise, in *Yuda Wiyata* dance, *soder* becomes an icon considering the design pattern which is made different from other traditional dances. Therefore, *soder* is the main attraction to be studied about the meaning of the design. The Triadic Semiotics theory is chosen as the disclosing tool. Based on this theory, it leads to a qualitative approach with the Participation Action Research (PAR) method. The Triadic Semiotics produces study of *soder* in the realm of object, *representamen*, and *interpretant*. The object discusses physical form, *representamen* is associated with concepts/ ideas, while *interpretant* expresses the meaning. *Soder* which is formed in braiding and joined with nylon thread is called *Yuda Pecut*. This means the whip weapon used in war as a visual sign that represents the unity of forms, concepts, meanings and messages performed in *Yuda Wiyata* dance.

Keywords: *Soder*, *Yuda Wiyata* Dance, Triadic Semiotics.

A. Introduction

The artists' creative abilities are significantly needed for making artworks. Creativity is a work process that is based on an explorative ability to manifest something that is different from existing material or from its original state. Thus, creative work requires experience, knowledge, and appearance. Pakes (in Martinus Miroto, 2017: 8) thickened his discussion in the field of knowledge that "Philosophical ideas about practical knowledge, reasoning and wisdom might be relevant

to choreography and dance practice as research, helping us to identify (at least part of) their epistemological values". Regarding this matter, it implies that philosophical ideas about knowledge, thoughts, and practical wisdom are relevant in the field of choreography as research that helps identify the basic values of knowledge.

Property is an important part in art, especially in dance performance. Its role is to help reveal the theme and description of the dance. *Soder* is one property that is always integrated in every traditional dance. Likewise, in *Yuda Wiyata* dance, *soder* is still presented as a property in which the design patterns are made different from other traditional dances. This difference is motivated by the desire to find new forms of *soder* to present its own uniqueness. Regarding this, as it was explained by Alma M. Hawkins (1991: 5) that the choreographer's work is set in action by an innate urge to create new forms that present the individual unique response to life's experiences. Therefore, *soder* becomes the main attraction to be studied about the form of design, meaning, and function.

To study these aspects, it is explained based on the theory of triadic semiotics. The theory came from an American philosopher named Charles Sanders Peirce. Based on this theory, the meaning and function of *soder* as a dance property can be figured out by describing, analyzing, and interpreting.

B. Methodology

The basic material in explaining, the Triadic Semiotics theory is chosen as the disclosing tool. Based on this theory, it leads to a qualitative approach with the Participation Action Research (PAR) method. PAR consists of three words that make up a cycle and is interrelated with one

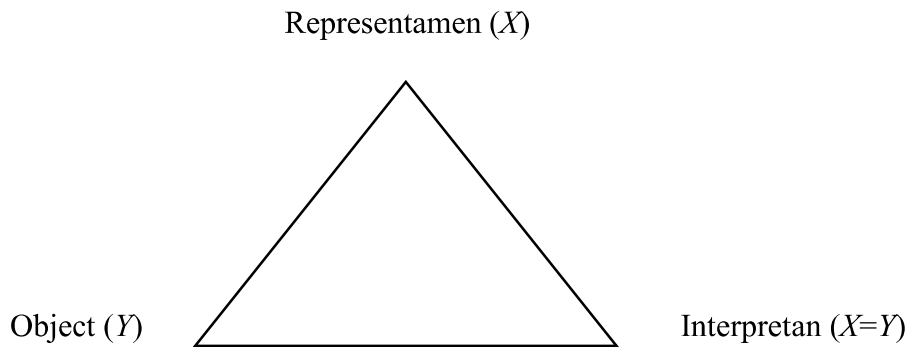
another namely participation, research, and action (Norman K. Denzin, 2009: 424-428).

Regarding art-based research, the PAR method has continuity. This is because that cycle of participation, research, and action is also there in the realization process of art work. Participation is a caring attitude to find new forms which is developed from *soder* property. This form of concern is followed up with the research that leads to a goal to develop the potential of *soder* with new designs. Doing research means building action in studying *soder* in Yuda Wiyata dance artwork, related to its design, meaning, and function.

C. Results And Discussion

Based on the diversity of text types, those which are considered important for supporting dance performances are properties in addition to choreography and music accompaniment. Iyus Rusliana (2016: 54) stated that "dance property is an equipment specifically used as a tool for dancing". Therefore, the writer takes one of the properties in Yuda Wiyata dance as a study material by implementing Charles Sanders Peirce's Triadic theory.

Charles Sanders Peirce according to Danesi (2012: 33) is "a philosopher who is well known for his pragmatism system. The system contains that the significance of a theory or model lies on the practical effect of its application. The result of his thought is in the form of a sign model belonging to contemporary semiotics which is known as the triadic theory." This theory contains representamen (X), object (Y), and interpretant (X = Y).



1. Object (Y)

The object is represented with the letter Y which describes the physical form that can be sensed (not imagined) within the media boundary, such as vision, touch, smell, and others. This object is something that is observed, still raw, not knowing the identity deeply.

2. Representamen (X)

Representamen literally means "something which presents" both come from the concept/ idea of the maker and in the form of cultural concepts that lie behind it. Understanding the concept can be traced based on written sources/ references and oral/ interview sources. Based on these sources, the name of the object can be finally found.

3. Interpretan (X=Y)

Interpretan is the meaning that is captured from representamen which contains not only the ideas of the creator but also can be assessed from the concept of culture. This interpretation also relates between representamen (X) and object (Y) which results in the two aspects being at the identical level as a whole. This means that the interpretation of meaning will be fulfilled when the representamen has been associated with the object. The expression of meaning is needed to get a correct

understanding of an object. Cognition refers to someone's belief about something that is obtained from the process of thinking about someone or something. The process carried out by gaining and manipulating knowledge through the activities of remembering, analyzing, understanding, assessing, reasoning, imagining, and speaking. The process is implemented on Yuda Wiyata dance properties through explanation as follows.

a. Object

The object in this discussion is a chiffon cloth with 300 cm length and 50 cm width. At each end of the cloth there is a material made of nylon thread with 50 cm length.



Fig. 1. chiffon cloth
(Doc: Lilis Sumiati, 2019)



Fig. 2. nylon thread
(Doc: Lilis Sumiati, 2019)

The characteristic of chiffon cloth is thin and transparent so that it is elastic. Unlike the nylon thread, although both are elastic, they are round and are about 20 times bigger than ordinary sewing thread. Thus, after being put together between chiffon and nylon thread the length reaches 350 cm.

The cloth and nylon thread consists of three colors namely red, yellow and green. The three colors of the chiffon cloth are put together by

braiding and the two ends are joined by nylon thread and tied by hand stitching.

b. Representamen

The object in the form of cloth is often called a scarf, in the world of dance it is also known as *soder* for Sundanese people, *sampur* used by Javanese people, and *senteng/ selemopot* for Balinese people.

The history of the appearance of the scarf/ *soder* according to Anis Sujana (2016) can be traced based on traditional pragmatic functions, fertility, unification/ love, character, and aesthetics. Pragmatics is the science of pragmatics, namely the relationship between signs and their users. Based on this definition, it narrowed to the use of scarves by traditional societies. A mother in caring for her child needs a tool to hold, make a baby swing, until its function as a binding device. The size and nature of the long and elastic scarf lead to a multipurpose function.

Fertility is related to the life of the agricultural community, they are struggling with the work of cultivating fields that are generally far from their homes. To fulfill the process of planting until the harvest season, it cannot be separated from scarf function or in Sundanese called *pangais*. Scarf/ *Pangais* in the world of agriculture is also very important, which serves to carry supplies from home to rice fields. Supplies meant in the form of food, seeds, fertilizer, and so on. As for the rice fields to the house, the scarf/*pangais* is used to carry agricultural products such as rice, cassava, vegetables, fruits and others.

Soder functions as a symbol of unity/ love if the object is used as a sign of friendship, romance, and so on. The symbol of togetherness can also be created with the scarf through dancing *kalangenan*. *Kalangenan* dancing means dancing together in an entertainment art between the dancers/*ronggeng* with the audience.

Focusing on the function of the scarf in relation to the character, the majority has a feminine nature. Regarding this, it can be analyzed on the use of a scarf to cover the chest which is often called *kemben* and cover the head/veil. *Kemben* and veil with scarf material are often used by women.

In the aesthetic side, scarf can be useful for design of decoration and property. The use of scarf as a dance property is explained by Iyus Rusliana ((2016: 54) that "there are properties which are united with costume and some are not part of it." Scarf in traditional dance is included in the property of costume, regarding that the way in wearing it is wrapped around the waist, worn around the neck, and attached to the *keris*.

The concept/ idea of establishing *soder* form in Yuda Wiyata dance is tried to find a new design that is certainly adjusted to the theme, description, and character. With this new design, leading to another thought that is looking for differences as a characteristic so that the impact can also be avoided from plagiarism actions.

To bring out new designs form of the *soder*, creativity is required in area of transformation. Transformation, according to Langer (2006: 107) is the achievement of effect that have emotional significance, exceeding all of their imitations. This way of thinking is in line with the opinion of Giddens (2010: 40) that it is not a total change, but limited to the area of modification in the elements of the form. Based on these two opinions, the creative proses in area of transformation is developing activities from pre-existing objects/materials.

Discussing the theme of dance is closely related to the description of the dance, considering the theme is the core problem of the expression. The expressions here include alertness, happiness, sadness, fondness, and so on. Meanwhile the dance description is an expression of events

regarding the existence of a figure or position. This part becomes the foundation of the embodiment of forms such as choreography, accompaniment, makeup, and costume.

The characters in Sundanese *wayang* dance are oriented towards *wayang golek*, which is divided based on gender, namely the type of female (princess) and male (prince). The characters of female dance include: *putri lungguh* and *putri ladak*. The characters of male dance include: *satria lungguh*, *satria ladak*, *monggawa balad*, *monggawa lungguh*, *monggawa dangah*, *danawa patih*, and *danawa raja*.

Based on the various characters, Yuda Wiyata dance has *monggawa* character. This determination is oriented towards the keywords *Wadyabalad* and war. *Wadyabalad* is identical with the figure of a human army who has strength, courage, and skills. The atmosphere of war requires a balance in thinking so that it can solve the problems in quick time. Regarding this, it can also be implemented in the determination of the color of dance properties, namely red reflecting courage, green as a symbol of balance, and yellow as an expression of optimism.

c. Interpretan

Scarf which is presented at the dance event cannot be separated from the three elements of aesthetic meaning that supports it, namely: visual, kinesthetic, and auditory (Anis Sujana, 2016: 23). Kinesthetic may be seen as one's ability to use his entire body or physic to express ideas and feelings inside him, as well as his skill to use hands to change or create something new. Thinking to use body through its dexterity to receive commands from the brain. *Soder* visual can be captured through body dexterity such as the ability of coordination, balance, skills, strength, flexibility, and speed as well as the ability to receive stimulus. The auditory

is realized when the dexterity of the body in playing *soder* is performed accompanied with music.

Scarf as an object functions as a dance property which is often called *soder*. The use of *soder* in Yuda Wiyata dance is moved through *dikepret*, *dialung*, *disepak*, *ditajong*, *disabet*, *diputar*, *dilempar*, *ditarik*, *dikewong*, *diayun*, *dibentang*, *dikintir/diputar* and so on.

The Telesis function leads to a design function that seeks to accommodate the social and cultural dimensions at which the design is needed and used. *Soder* in Yuda Wiyata dance is interpreted as a tool of war. As an identity, this property is called *Yuda Pecut*. The name contains several meanings as follows.

a. A Bond of Togetherness

Three braided *soder* implies a bond of togetherness which is implied in the group work that contained almost 90% movement patterns in a joint/*rampak* manner. The illustration describes how important it is to establish togetherness to equalize perception, attitude, and behavior in reaching hopes.

b. Strength

A bond of three *soder* relates strength in energy, space and time. Comparison of one *soder* with three braided *soder* is that there are differences in strength, especially to reinforce the character of dance. The use of power in processing braided *soder* requires more effective power but produces a maximum pattern of space and time.

c. Weapon

In connection with the theme and illustration of the dance that reflects the *wadyabalad* practicing war, it can be interpreted to require weapons as a tool of war. The strength of a piece of scarf is nothing

compared to three pieces of cloth put together. This inspiration emerged the identity of *soder* as *yuda pecut*. *Yuda* means war and *pecut* means a whip. Thus, *yuda pecut* will be able to become a proportional and specific instrument of war. This specific characteristic is also an identity that gives a different style to other dance genres. Identity, according to Jonathan Rutherford (1990) is a summary of the past, owned by a person (or group of people), which is a differentiator between people (or group) with other people (or group).

d. Aesthetic

An artwork is identical with aesthetic expressions of various elements in dance forms consisting of choreography, accompaniment, makeup, costume, and property.



Fig. 3. Yuda Pecut
(Doc: Lilis Sumiati, 2019)

The aesthetic element of *soder* as a property in *Yuda Wiyata* dance work in terms of colors and shapes has the following meanings.

- 1) The color of *soder* is considered from the aesthetic elements and the meaning of the dance characteristics. Based on the aesthetic elements the use of red, yellow and green gives a dynamic feel in supporting the atmosphere of the dance. The meaning of the three colors shows that red symbolizes courage, strength, energy, passion, spirit, lust, and adrenaline. Green is interpreted as fertility, freshness, peaceful, balance. Yellow symbolizes joy, happiness, energy, and optimism.
- 2) The shape of the braids and *rawis* has an aesthetic design from the result of shape innovation so that it does not bring up traditional identity but offers uniqueness. The uniqueness builds a new color which is realized through *yuda pecut* design as follows
 - a) The painted design depicts a line drawn in the air by *yuda pecut* property as in a rotating or propeller motion. Therefore, the resulting line appears more prominent than the dancer's body.
 - b) The advanced design is the effect of processing motion influences the design of expectations so that the lines painted in the air are outside the range of the dancer prediction.
 - c) The delayed design is a line painted in the air as a design produced by *Yuda Pecut* with movement processing *dialung, dikintir/diputar*.

D. Conclusion

Soder which is formed in braiding and joined with nylon thread is called "*Yuda Pecut*". This means the whip weapon used in war as a visual sign that represents the unity of forms, concepts, meanings and messages performed in *Yuda Wiyata* dance.

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