



Form of Presentation and Character Value on Nayakatama Dance

Diah Purwandari^{1*}, Kusnadi²

Universitas Negeri Yogyakarta

Corresponding Author: Diah Purwandari

diahpurwandari.2021@student.uny.ac.id

ARTICLE INFO

Keywords: Form of Presentation, Character Value, Nayakatama

Received : 19 August

Revised : 16 September

Accepted: 5 October

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ABSTRACT

This study aims to determine the form of presentation of the Nayakatama dance and its character values originating from the Special Region of Yogyakarta. This study includes the form of presentation and character values in the Nayakatama dance. Nayakatama Dance, one of the Yogyakarta Style dance dramas. This study uses a qualitative approach and ethnographic methods. The data collection techniques are observation, interviews, and documentation studies. The instruments used for data collection were observation sheets, interview guides, and documentation guides. The data is validated using interviews with informants. The resource person in this study is the creator of the Nayakatama dance. The results of the study concluded that the form of presentation of the Nayakatama Dance originates from the Mahabharata story, namely the story of Arjuna Wiwaha. In the performance, it is danced in the form of bedhayan, namely by nine dancers, one person as Raden Arjuna, one person as Prabu Newatakawaca, one person as Dewi Supraba and six people as Rampak Putri. This dance contains character values that exist in humans, that greed, greed, arrogance, and all ambitions that are achieved in a way that is not good can bring disaster. Only humans who have a clean soul, who are not tempted by the splendor of the world, can eradicate bad traits, that is the human being needed to maintain world peace and eternity

INTRODUCTION

The Indonesian nation is a large nation with a wide variety of existing cultural arts diversity. Art is part of the diversity of cultural arts in Indonesia. Cultural art in Indonesia is the work of human art that expresses beauty and uniqueness, including the expression of the soul and culture that created it. There are various kinds of cultural arts that make Indonesia known to other nations. The various arts include music, fine arts, theatre, literature and dance.

Works of art are synonymous with beauty and uniqueness, art is God's gift to humans to be able to express themselves, as an embodiment of human civilization. Civilization is the result of directing the abilities of the mind, body, feelings, emotions, desires and the five senses displayed in a work that can be enjoyed by both the artist (the maker of the work) and other people. As for the purpose of expanding and beautifying and creating harmony of soul, body, mind and nature. There are various kinds of art that humans create. These include music, dance and fine arts. Dance is included in Indonesian cultural arts. And is a part of human life. So that dance and human life are interrelated with each other.

The art of dance is the greatest and oldest form of human expression. Through his body, humans think about and feel the tension and rhythms of the natural surroundings, and then use the body as an instrument. He expresses the responses of his feelings to the natural world around him. Through the structure of perceptions and feelings he creates dance. Through her dance, she can relate to her fellow humans and her world (Sumandiyo, 2003:1).

LITERATURE REVIEW

Dance drama is an art in which there is dance as well as conversation or dialogue. Sendratari itself is a combination of dance and drama in which during the performance there is a plot. Themes and usually carried out in groups (Kailani, 2020).

Dance and drama are types of performing arts that present performances in movement and storytelling, but still develop in science and creativity in creating a work of art. Javanese people in general are very fond of epic or heroic stories that emphasize chivalry, warriors, never giving up, struggle, and romantic twists and turns.

Based on the explanation above, the writer is interested in studying more deeply about the form of presentation and character values of the Nayakatama Dance. The problem formulation of this journal is how the form of presentation and character values contained in the Nayakatama Dance.

METHODOLOGY

This study uses a descriptive method and data collection techniques used in this writing are literature studies. Literature study is the first step in the data collection method. Literature study is a data collection method that is directed at finding data and information through documents, both written documents, photos, images, and electronic documents that can support the writing process.

RESULTS AND DISCUSSION

Creator of Dance Works

The dance work was created by Retno Widyaningtyas and Denok Dewi Wulandari Pamungkas Sari in 2003. To fulfill the requirements to take the dance work exam in the subject of composition and choreography III in the Sendratasik Department, Faculty of Languages and Arts, Yogyakarta State University.

Forms of Dance Presentation

1. Themes and Types of Dance Works

The theme in this dance work is heroism, namely the heroism of Raden Arjuna who carried out the task from the gods to kill Newatakawaca who threatened to destroy heaven because his proposal of Dewi Supraba was rejected. Because of his supernatural powers and cleanliness of his soul, Raden Arjuna was chosen as a hero and managed to annihilate anger.

This dance work uses the type of dramatari, because it has a story to tell and there are clear characterizations. The characterizations in this dance work include Raden Arjuna, Dewi Supraba, Prabu Newatakawaca and six angels who are also rampak dancers. In this dance work there is a coherent presentation of the scene starting from Indrakila's meditation when Raden Arjuna meditated, the angels carried out the task of Dewa Indra to test Raden Arjuna's tapa and ended with the killing of Prabu Newatakawaca.



Figure 1. Meeting of Arjuna and Supraba

2. Claimed Title

The title of this dance work is *Nayakatama*, derived from Old Javanese. *Nayaka* means hero (Wiryamarta, 1992: 365), and *tama* is the main word. In the Old Javanese dictionary, *Nayaka* means the number one person, the person who is always in front, or the leader. The main hero or the *Nayakatama* in this dance work is Raden Arjuna.

3. Dance Movement

This dance work is based on classical dance, especially the classical dance of the Yogyakarta style, including the dances for the daughter, son of *alus*, and son of the dashing, which have been developed and arranged according to the story and scene sequence. Variations of classical Yogyakarta-style female dances that are used as a foothold include *ngenceng encot*, *kepang-kapang*, *ombak banyu*, *sembahan jengkeng*, *nglayang*, *kengser*, *lenggot rogo*, *kicat nyangkol udhet*, *ngenderek*, *tawing miling-miling*, *impang ngewer udhet*, *impang encot*. The variations of the *alus* and dashing male dances include *Sekar Suwun* for Prabu *Newatakawaca*, *impur alus* for Raden Arjuna, *tayungan gagah* and *alus*, and various movements for articulation including *nyrampang*, *nyriwing*, *gapruk*, *jeblosan*, *nglambung*, *nglumpati*, *cengkah*, *nyamplak*.

4. Costume and Makeup

The types of make-up used in this dance work are the beautiful princess make-up for Dewi *Supraba* and princess look, the Yogyakarta-style son *alus* make-up for Raden Arjuna, and the giant character make-up for Prabu *Newatakawaca* resembling the character's mask in the Yogyakarta style version of the *wayang orang*.

The costumes in this dance work are still based on tradition, especially the classical dance costumes of the Yogyakarta style, and are adapted to characterizations, including *irah-irahan* *Newatakawaca* clothes and ornaments that resemble standard costumes, wearing is *jamang*, *ceplok jebahan*, *sumping*, *klat bahu*, *sebe*, *mekak*, *jarik batik*, *celana panji*, *probo*, *keris*, *kaweng*, *buntal*, and so on.

1) Raden Arjuna

The dominant colors of Raden Arjuna's costume are blue, black and white, symbolizing majesty, strength and purity. The use of yellow *sebe* is not appropriate, but is placed around the hips like the use of *sampur* but not used as a *sampur*, its function is to provide color variations.

The costumes used:

- *Jamang* (a type of head accessories with feather worn on the forehead) and *oren* (Long hair)
- *Sumping* (types of accessories worn on the ears), *kalung susun* (necklace), *klat bahu* (accessories worn on the left and right upper arms)
- Black pennant pants
- Fabric / *jarik* (basic color blue and white cloth), *Sebe kuning* (accessories used in *wayang orang* dance demonstrations)
- *Lontong* and *kamus timang*
- *Keris banggah*



Figure 2. Arjuna's Costume

2) Dewi Suprobo and Rampak Putri

The costume colors for the princesses, namely Dewi Supraba and the dominant princess looks are pink, dark blue and black. The purpose of choosing these colors is to give a romantic, elegant, and dark impression to describe the darkness that envelops heaven. The costumes used by Rampak Putri are not much different from Rampak Putri. The difference is in the pattern of the shawl and the color of the mekak. As for the costumes used by Dewi Supraba and princess rampak, among others.

- Oren / Long hair and buns
- Jamang (a type of head accessories with feather worn on the forehead), Sumping (types of accessories worn on the ears)
- Kain / jarik (black base color)
- Mekak pink color with variations of blue
- Patterned pink long shawl (Dewi supraba) plain (princess look)
- Sebe is yellow (accessories used in wayang orang dance demonstrations)
- Jewellery



Figure 3. Supraba's Costume



Figure 4. Princess Look Costume

5. Prabu Newatakawaca

The dominant color of Prabu Newatakawaca's costume is red and black. The red color in wayang orang is to depict the kings of Sabrang, the red color is also to highlight the insolent nature. Black color to strengthen the impression of evil and arrogance. The costumes used include:

- Irah-irahan bledekan besar
- Sumping (types of accessories worn on the ears),
- Red short-sleeved shirt and red pennants
- Rampekan
- Sampur
- Kaweng
- Lontong and kamus timang
- Keris gayaman
- Buntal
- Probo
- Klat bahu
- white socks and gloves

6. Properties

The properties used in the dance work are the Pasopati arrow, which is Raden Arjuna's weapon given by God thanks to Raden Arjuna's success in meditation, the Bethara Guru puppet, a large white cloth along with an imitation of Prabu Newatakawaca's head which appears in the last scene to depict the fierceness and insolence of King Prabu. The very dominant Newatakawaca, as big and ugly as it looks. The long shawl functions as a costume as well as a property for female dancers.

a) Arena Stage and settings

This dance work is performed on the proscenium stage, so the floor pattern is adjusted to the stage arena, and the placement of the dancers is adjusted to the characters of the parts of the proscenium stage to strengthen the scene. The settings used in the dance work are seven stepped traps, two in the upper right corner and two in the upper left corner and three in the up center, and a white cloth that stretches from top to bottom in the upper right and left corners for silhouettes. the appearance of Bathara Guru when he bestowed Pasopati arrows

and gave the task to Raden Arjuna and Dewi Supraba to kill Prabu Newatakawaca.

b) Accompaniment Concept

Nayakatama's dance work is accompanied by pentatonic music. The concept of accompaniment in dance works is the composition of several musical instruments, including gong, bonang, kenong, kempul, balungan in the introduction and scene I. To strengthen the ascetic atmosphere of the introduction accompanied by flute, klinthing and vocal improvisations. Gendhing tlutur is used to support the appearance of Bathara Indra's magical voice, as well as playon, lancar, sampak for scenes II and III, combined with tembang to strengthen the atmosphere of love dance. Palaran to strengthen the war between Raden Arjuna and Prabu Newatakawaca, ayak-ayak for decline. Musical instruments used as accompaniment include kendang batangan, kendang ageng, kendang ketipung, kenong, balungan, bonang, gong, kempul, flutes, rebab, gender, and cymbals.

c) Nayakatama Dance Character Value

Dance work is a means for the dance artist to convey the wishes, impressions, messages and hopes to be conveyed. The dance piece entitled "Nayakatama" was inspired by the desire to present the form of bedhayan with female dancers dominating, while presenting the scenes in a coherent manner and with clear characterizations. The dance director brought up the story of the Mahabarata, namely Arjuna Wiwaha, because he was the first to perform the dominant dance work with the women's dance movements in a rampant manner because there are many female roles in it. Second, the dance director is interested in the story and intends to convey the message contained in it through a dance work. The three stories contain the message that greed, greed, pride, and all ambitions that are achieved in bad ways can lead to disaster. Only humans who have a clean soul, who are not tempted by the splendor of the world, can eradicate bad traits, that is the human being needed to maintain world peace and eternity.

The phenomenon that is seen at this time, humans are competing to achieve splendor and various things that dazzle the human eye, but do not realize that these things do not always end with goodness for humans, on the contrary, things that are less attractive actually give goodness to humans. man. Whenever, wherever good and bad always side by side, but it will definitely end in victory for the good.

Based on this background, the dance artist actualizes it through movements that are strung together into a form of dance work, by presenting the scene in a coherent manner, although not all of the characters appear. In this dance work, dialogues from the puppeteer and song are presented with the aim of clarifying the presentation of the story. In accordance with the original idea, the dance work featured the movements of the princesses, although the figures that were highlighted were Raden Arjuna and Prabu Newatakawaca. Raden Arjuna as a depiction of the character of kindness, purity of soul, not only pursuing worldly life and can dampen the senses from all temptations.

Prabu Newatakawaca as a depiction of the character of ugliness, anger, lust that is not properly expressed, while princesses are a depiction of beauty, beauty,

splendor that dazzles the eyes and is the source of the emergence of anger if humans cannot make good use of it as they should.

The dance work begins with Raden Arjuna meditating persistently and not being tempted by beauty or things that dazzle the eye, and in the last scene Raden Arjuna manages to defeat Prabu Newatakawaca. This shows that cleanliness of the soul can defeat evil.

CONCLUSIONS AND RECOMMENDATIONS

The dance work was created by Retno Widyaningtyas and Denok Dewi Wulandari Pamungkas Sari in 2003. This dance work is based on classical dance, especially Yogyakarta style classical dance in the form of bedhayan. The dance takes a wayang story, namely the Mahabharata. The Nayakatama dance work is accompanied by Javanese gamelan pentatonic music. The word Nayakatama consists of two words, namely nayaka which means the number one person, the person who is always in front, or the leader, and the word tama which comes from the main word. Namely the main hero or the Nayakatama in this dance work is Raden Arjuna (Old Javanese). The relationship between the meaning of the word and the story is that storytelling begins when from Indrakila hermitage when Raden Arjuna meditates, and the angels carry out the task of Dewa Indra to test Raden Arjuna's tapa and then ends with the killing of Prabu Newatakawaca. This dance work is intended to introduce meaningful forms of dance drama and character values that are useful to be interpreted in life, as well as to increase knowledge in art education, especially dance.

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