Communication Presentation of Indonesian Identity Figures at the Ramayana Ballet at Prambanan

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Abstract

This study focuses on the performing arts of tourism by examining the identity of performing arts that communicate local culture. Remembering the identity of a country becomes very quickly and easily captured through the performing arts of tourism. This article examines the identity of performing arts that tell the story of the Ramayana, which is characterized by Indonesia. In this communication process, there are two interactive paths, namely from the side of the performing arts as a carrier of information, and the audience or tourists who receive information. The process of interaction that is conveyed and received, is identity and culture. Thus, the interaction that occurs, can produce imaging through aesthetic transmission. In order to approach this problem, non-verbal communication theory is used as a reference. The data were collected through observation at the Ramayana tourist show center at Pangung open Prambanan. The data were analyzed through non-verbal communication theory aimed at the Yogyakarta style Ramayana ballet performance in the Hanoman Obong story as a local Indonesian cultural identity. Hanoman is an icon of the struggle that contains the ideology of heroism.

Keyword: Aesthetics; Non Verbal Communication; Ramayana; Tourist; Identity


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INTRODUCTION

Performing arts and tourism are two entities that are combined, one side is performing arts based on traditional culture (Jaelani, Handayani, and Karjoko 2020), and one side is a product to entertain tourists (Hidajat et al. 2021). The synergy of the two entities can be used to strengthen the identity of the state (Afrianto and Muhajir 2020). The identity in question is the characteristics and identity of the nation that can be understood by other nations. So that it can be a factor that is both public and educational (Rasmala, K. 2014).

Performing arts displayed through tourism can directly communicate between nations, because the identity of a country becomes very quickly and easily captured through the mobility of tourists, both domestic and foreign (Darma 2020). Human mobility in travel is an image, so they decide to visit a country. This means that tourists already have a picture and also hope, even want to more closely recognize the culture and environment of an object (Richards 2002).

The country that has succeeded in communicating its local performing arts into its identity is Hawaii, this country did not initially have tourism potential. Because they do not have adequate media to communicate their local cultural potential (Fitriani and Selinaswati 2019). Hawaii, is a state in the United States that has a tropical climate like Indonesia. The Polenesian culture has led Hawaii to be able to have a universal, friendly, unpretentious, and friendly dialogue. This pattern has become a branding that is able to attract the attention of tourists from Europe. The attractiveness of local culture makes optimistic that Hawaii is a tourism model that has a synergy between nature and local culture (Liu 2005).

Research from Irianto (2016), that in the performing arts of tourism, there is an icon that has the characteristic of Indonesian-ness. Of course, by considering the aspect of local performing arts sources that are appointed as potential tourism art materials. In this regard, it is the art of regional (ethnic) dance which is also known as the art of folk dance. Because most of the performing arts in Indonesia come from local dances (Ali Imron A.M., Yakub Nasucha 2002). It contains the values and identity of a community (Heddy Sri Ahimsa Putra 2015).

Parsodjo, in his research, mentions that the art of tourism that is displayed to be presented to tourists, of course becomes an icon that is directly easy to remember and associate (Prasodjo 2017). So that there are no obstacles or obstacles in capturing the displayed content. The goal is that those who have watched a show will be able to retell it to their relatives and friends in their country.

In the communication process there are two paths that are interactive; performances that carry information through the media, and audiences or tourists who receive information and effects from the messages received (Prasodjo 2017). One of the processes of interaction that is conveyed and received is identity and culture, thereby producing an image through the transmission of aesthetics.

In the interest of communication in the tourism sector, the Indonesian government in 1961 decided to build an open stage in the Prambanan Temple tourist park (Nurtasari, 2019). Even the Ramayana ballet performance was initiated (Hidajat, Jamnongsarn, and Hasyimy 2022; (Hidajat et al., 2021). A new genre of Javanese dance art which at that time was not yet popular. Performances in the form of a ballet were more universally communicative, because the audience was only reading the dancer's body, formation, and sense of musical dynamics that makes the turmoil of the feeling dramatic.

Nonverbal communication is a form of communication not through words or sounds, when delivered, but through movement of the limbs and is more familiarly referred to as sign language or body language (Liliweri, 1994). The use of nonverbal communication can be through eye contact, the use of objects such as clothes, gestures, facial expressions and gestures. According to Edward T. Hall, nonverbal communication is the "silent language" and "hidden dimension" of a culture. It is called silent and hidden, because it is to understand and interpret the meaning that emanates from the body non-verbally (Liliweri, 2011).

Ramayana ballet that is present in performances for tourism, is a form of nonverbal communication in dance culture because there are movements that have meaning, where the ballet that is displayed and the motion itself, are an inseparable part. Meaning is not in words, but in humans words
are just a way of approaching meaning. The meaning can be: something tangible from a symbol, but the meaning can also be something hidden. Hidden here can be interpreted as something related to feelings, emotions and is subjective.

The purpose of this article is to examine the identity of the performing arts which are communicated in a novel about the Ramayana story which is characterized by Indonesia. Body movement, as nonverbal communication, is the most important element in dance. Movement in dance is not a realistic movement, but a movement that has been given an aesthetic and expressive form. Dance movements always involve elements of the human body. Movement in dance serves as a medium to communicate certain goals. The choice of ballet form is a form of practicality in artistic communication. Considering that when showing wayang orang, many tourists cannot catch words as a medium for presentations between characters. While the form of the ballet becomes easier, because all the movements can be shown to replace the words intended in the storyline. Moreover, the appearance of the Ramayana Ballet on the open stage is colossal, a stage that has a length of 60x40 meters with an audience of more than 1000 people. It is possible from various points of view to be able to capture the movement and or formation that is displayed.

RESULTS AND DISCUSSION

Ramayana Ballet at Prambanan Open Stage

Researchers observed the Ramayana story starting from the reliefs of the Penataran temple in East Java, then continued observing at Prambanan Temple. Ramayana as stone puppet has been known since the IX century Ms. Precisely the year 778 Saka (856 AD) during the reign of Rakai Kayuwangi (Adiyaksa and Djojomartono 2021). This shows that local characteristics are the wealth of Indonesian artifacts. So that in 1991 it received recognition from the UNESCO world body as a World Cultural Heritage, with registration number C.642 (Setiawan 2022).

While observing the reliefs of the Ramayana in Perambangan, you will also continue to watch the Ramayana ballet on the Prambanan Open Stage. The show which was built in 1961 was intended as an International tourist show. This is evidenced by the popular designation as a tourism promotion by the name of the Ramayana Ballet. Held every year before the full moon, from March to August every year (Hidajat 2020).

Ramayana in the form of a ballet with an international level is possible to attract foreign exchange, this is an internal goal to support management. Even though on the other hand the existence of tourist attractions in the form of ballet does have a value that is communication between nations. This is acknowledged by Sumariyono, one of the legendary dancers of the Yogyakarta style Hanoman (Sumaryono, interview 2021). Ramayana ballet performances that are displayed in various collaboration events between Indonesia-Thailand in the form of festivals have a more progressive step. This is why the Indonesian Ministry of Tourism has held several international festivals. Of course, it is possible that it has become an agenda that has been initiated since 1971. The first Ramayana Ballet Festival was held on the Candrawilwatikta Pandaan Open Stage, East Java (Tri Brotowibisono, interview 2022).

Performing arts tourism in the form of the Ramayana ballet is a culturally transformative way. The presentation of the tourist performing
arts can be considered in terms of its form and function, which is entertaining, but behind it also considers aspects of cultural communication. Values are communicated through movements, accompaniment, songs, costumes, and formations that are displayed as attractions. This is of course considering that the general view of eastern society is to prioritize ethics and moral values.

Art tourism is not meant only as a display that is oriented to the economic aspect, or the entertainment aspect for a moment to make tourists feel happy. At the time the researchers made observations, they also observed the behavior and comments of the audience, at that time a high school coordinator from the city of Bandung. The teacher explained that every year they always schedule a study tour to Yogyakarta, mainly watching the Ramayana Ballet on the Prambanan Open Stage. The aim is to instill in students an appreciation of the richness of local Indonesian culture. The Ramayana which is performed on the open stage of Prambanan is one of the most appropriate performances to communicate the value of education.

According to Sumardi, one of the organizers of the Yogyakarta-style Ramayana ballet, the performance of the Ramayana story on the Prambanan open stage. The performance of the Ramayana performing arts focuses on the romance (romantic) of Rama and Sinta. However, the play that is shown does not show the romance of a love story, but love in a universal sense, namely the strong inner bond of two people, or a group of people who are jointly fighting the wrath of anger (Sumardi, interview 2021).

The Ramayana Ballet at the Prambanan Open Stage features the characters Rama and Sinta. These two figures are iconic for Javanese morality. Therefore, in Java the Ramayana story became popular, especially about the figure of Rama. Suyanto said that the Ramayana story that was spread throughout the archipelago was a transformation from a written literary form. Literary works taught by Hindu priests. It even develops orally in Java through wayang kulit, and in Bali through macapat (Suyanto, interview 2021). Suyanto also gave an affirmation, apart from the characters Rama and Sinta. Hanoman also became a central figure, mainly to convey the morality of hard work, persistence, and loyalty to fight for Sinta to be brought back together with her husband, Rama.

The Ramayana Ballet show on the Prambanan open stage is a full story, featuring the wanderings of Rama and Sinta, whose half-brother, Laksmana. While in the Dandaka forest, there are many obstacles and trials, including Sinta being kidnapped by the giant king after being tricked by a golden deer. The events of the suffering of Rama and Sita, as well as Laksmana began as the first part of the international show.

First: the ballet appears with the opening of the gending, then Rama and Sinta are both in the wilderness. At that happy moment, Sinta was attracted by the presence of Kijang Kencana. The kidnapping event begins with this event, Rama chases the deer and Lesmana intends to protect Sinta. However, the two Satrias turned out to be deceived by the plan of Ravana and the giant disguised as a golden deer. second: Laksmana is teased by Sarpakenaka, third: resolve the dispute between brothers: Sugriwa-Subali. So that an alliance with the Monkey king was established; Sugriwa, so that Rama got help in attacking Alengka. Fourth, Hanoman was sent to deliver a message to Sinta, and a terrible battle ensued. The five deaths of Kumbakarna and Ravana. Sixth Sinta Obong, testing Sinta’s holiness through self-immolation. It turned out that the smoldering fire could not touch Sinta’s skin.

Rama and Sita as Icons of Compassion; Prosperity Ideology

The story of the odyssey of Rama and Sinta is the central theme of the Ramayana Ballet at the Prambanan Open Stage. The story highlights aspects of loyalty, honesty, and upholding the truth. Part of the scene in the Ramayana story can be an inspiration for the audience; the story of the Ramayana is ‘love’ or eternal compassion.

The scene of the search for Sinta who was kidnapped by Ravana is a central topic in Indonesia, or in India. The emphasis on the mandate of romanticism always appears with the characters of Rama and Sinta, while when talking about heroism, they always refer to the characters of Hanoman. Suyanto, a puppeteer and lecturer at the Yogyakarta Art Institute emphasized. Hanuman is a special character; one of the 4 brothers of Dewa Bayu; Wind god. Hanoman becomes the warlord of the monkey army from Ayodya. Hanoman led the attack on
Alengka by building a dam (tambak). Even with Hanuman's persistence, Rama was able to win the wrath of Ravana. So that Rama and the monkey wadyabala led by Hanoman can bring back Sinta (Suyanto, interview 2022).

Sinta is also a starting point for problematic issues that often become interesting questions, even in various textual sources it is told. Sinta's character is simple and looks natural, is it true that in the 12 years of being held in the Ravana Palace, she has not experienced sexual harassment. Of course, what is depicted in the figure of Sinta's figure is an idea. The idea of showing a woman's resilience who accompanies her husband can still fight for honor.

Ordinary understanding, of course, will depart from the general understanding and nature, that women have various desires to have something pleasant, namely asking Rama to catch the golden deer. Of course there is a materialistic desire. So that craving is something that causes calamity. As a woman, Sinta is tempted by self-consciousness, resulting in suffering, harm, and disaster. But the next step, the author of the Ramayana story realizes, that Sinta is a picture of an ideal woman, a moral mandate. Sinta is positioned as a woman who has strength, namely loyalty that every mighty man should strive for.

In the Ramayana play, as depicted in the Ramayana ballet at Prambanan. Sinta is a woman as the power of men. Sinta is a motivating superhumanistic power, a power capable of resisting worldly desires. Rama as a man can be mighty and able to overcome the obstacles that come his way, continue to struggle to build the honor of the nation.

Sinta for 3 years in captivity in Alengka. Ravana's kingdom with all its majesty, wealth abounds with spirits; clothing, food, and wealth. But the truth is, Sita is not seduced by everything she sees. His belief is a force that can arouse Rama's motivation to fight to show his loyalty. This is proven, the purity and sincerity of Rama is symbolically expressed through the presence of Hanuman, the white monkey symbol of sincerity and purity. This is what can form the release of all obstacles and reunite Rama with his wife; Sinta.

Scheme 1 shows that the complementary of Rama and Sinta is an ideological picture of a leader. His struggle is needed to make the country and its people achieve justice and prosperity. The discourse that was communicated was a picture of the condition of the Indonesian nation which was continuously in the stage of struggle, at least in the 1960s. The Indonesian nation needs an ideal leader, an image like Lord Vishnu who maintains the universe, and Sinta as Dewi Sri who bestows fertility. The formation of an Indonesian ideology for a leader is still desirable to this day. So the spirit of struggle is still echoed in the performance of the Ramayana Prambanan ballet. So that the world community will understand that leadership that aspires for the prosperity of the nation and state is still a top priority.

**Iconic Struggle: Heroic Ideology**

The Ramayana story shown in the Ballet is more attractive. The scenes depicted in the form of ornamental and detailed movements, sharp body space, so that the depiction of the characters looks more fierce, magical, and sacred.

Hanuman who appears after the kidnapping of Sita, and gains Rama's trust to deliver the ring of loyalty. Hanoman in the visualization of the Ramayana story in the form of a ballet. It is not explicitly described as the son of Brahma or Shiva. The story shown is a form of strength and courage to go to Alengka,
and be able to meet Sinta. Even ravaged the kingdom after he was sentenced to be burned alive. Instead of that, Hanoman continues to show his loyalty to Rama to free Sinta. The path taken is to defeat Ravana and his brothers.

This picture is very heroic, attractive, and shows the characteristics of a mighty white ape in defeating the wrath of the beast. Hanoman's characteristics really provide an icon that is still relevant to describe Indonesianness, namely struggle. Therefore, it can be schematically depicted the idea communicated as follows.

Scheme 2
Analysis of the characters Rama and Hanoman who communicated Communicating the Iconic Struggle, Heroic Ideology in the Ramayana Ballet at Prambanan

Scheme 2 shows the complementary figures of Rama and Hanoman, which is an ideological picture that is transformed to show the ideals of the struggle of the Indonesian people. Rama is the incarnation of Lord Vishnu, the guardian of the universe, while Hanuman is the son of Shiva. Complementary to the Hindu god avatar is the ideology of the struggle of the Indonesian nation. Even now, the icon of the complementary two Hindu gods is still relevant, namely the monumental statue of Garuda Wisnu Kencana by Nyoman Nuwarta in Nusa Dua Bali.

The image of the central figure in the Ramayana Ballet on the Prambanan Open Stage is an ideology that is communicated to the world as an Indonesian icon, namely a transformational picture of ethnicity from the historic understanding of the Indonesian nation. Like the idea of Pancasila. So that the central figure in the Ramayana Ballet can be understood as in schema 3.

Scheme 3
The depiction of the characters in the Prambanan Ramayana Ballet that communicates Indonesian loyalty

Scheme 3 shows a schematic picture, that in the Ramayana Ballet story on the Prambanan Open Stage is an ideal picture. So that the aspect that the Ministry of Tourism has wanted to communicate since the 1960s is the spirit of Indonesia, which prioritizes the prosperity of

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the entire Indonesian nation. This goal can be realized if the spirit of heroism is continuously fueled. So that heroism is not only those who take up arms against colonialism. However, heroism is a spirit to maintain and strive for the prosperity of the Indonesian nation.

CONCLUSION

Aesthetics is a sensation of beauty that is emitted through the display of art, in this case in the art of Ramayana ballet tourism on the Prambanan Open Stage. The art of tourism, which was initiated in 1961, is not just for entertainment, or for foreign exchange purposes. However, by applying the theory of nonverbal communication and identity. The display of the Ramayana Ballet which is used as an attraction for foreign tourists can be read through its characters, namely Rama, Sinta, and Hanoman. The complementarity of the characters appearing in the Ramayana story communicate the Indonesian spirit, namely Rama and Sinta as the icon of loyalty which is the ideology of prosperity, while the complementarity of Rama and Hanoman as the icon of struggle which is the ideology of heroism. Efforts to become Indonesian as a culture-based communication show the prosperity of the entire Indonesian nation by promoting the spirit of heroism.

REFERENCES


