

Elaboration of the *Sinden* Technique with Mime in the Creation of *Merajut Dimensi Masa*

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ABSTRACT

Merajut Dimensi Masa is a theatrical performance that is the result of elaboration of the *sinden* technique with pantomime motion techniques. The researcher initiated a musical theater that uses Mime Gestures as a concept for creating acting in the work. This has implications for an actor to study acting, music, and pantomime. The concept of this show elevates the spirit of the Javanese *Koeli Kontrak* in North Sumatra as the main story idea and theme in *Merajut Dimensi Masa*. The method used in this research is a qualitative research method. In collecting data using observation techniques, documentation, in-depth interviews and followed by interactive analysis. The stages of the training that the researchers carried out revolved around body exercises, vocal exercises, singing, *sinden* and pantomime exercises. So that through this systematic work, the concept of singing theater was born using mime as a concept of acting in the medium of performing arts. This research also seeks to offer new ideas in dramaturgical acting to create dramatic elements through the arts of singing and pantomime.

KEYWORDS

Sinden
Mime
Creation
Theatre
Merajut Dimensi

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INTRODUCTION

Performing arts are works of art that involve individual or group action at a certain place and time. Performances usually involve four elements : time, space, the artist's body and the relationship between artist and the audience. Through performing arts, Indonesian people can see the representation of a nation in performance space. Many extraordinary works have been born from the hands of artists and academics in recording and capturing the phenomenon of the dynamics of social life. An artist's creative work certainly aims to get a reflection on who the work of art is presented. Watching theatrical performances that elevate social phenomena, showing imitations of events in society (Ekardo, 2018: 62).

This view was also born from Bambang Sunarto's statement that he stated that an epistemological perspective in viewing works of art leads to an understanding of the essence of works of art, namely the knowledge and insights of the creators which are formulated and presented in the form of artistic entities in the process of creating works of art. This statement shows that the symbolic realities that represent, describe, and present a collection of "things" behind works of art are essentially insights and knowledge collected and compiled by artists who create art, such as composers, choreographers, scriptwriters and directors. The collection and arrangement of knowledge occurs systemically.

Based on the phenomenon of today's performing arts, researchers see the need for creative offers so that the stage always gives audio-visual surprises to the audience (acting). We can see this object from the presentation of theatrical art. How through dialog texts

requires actors to be able to give impressions and messages in every action and action. This context is the starting point in basic research work on the creation of singing theater. Efforts to build a dramatic ladder by making nyinden (singing) a dramatic technique in acting. So artistically it will certainly be able to offer aesthetic tastes in the form of performances. How an audience where the performance is presented can stimulate the imagination through an auditory imaginary space that can provide a dramatic experience through the Nyinden technique. The choice of nyinden also has essentially a reason. In addition, the ability to receive is related to ideology that intersects with the ideology of the audience or can be said to be closely related to the social structure and education (Pramayoza, 2013: 10).

Nyinden is a cultural projection that belongs to Indonesia. Sinden is a person or a woman who sings a poetic text created technically by improvisation in a performance. Through this, how can researchers make locality values a spirit of cultural resilience in the concept of singing theater in performing arts media. According to Ki Mujoko Joko Raharjo this projection comes from the word "pasindhian" which means one who is rich in songs or who sings (sings songs). Sinden is also called waranggana "wara" means someone of the female sex, and "anggana" means alone. In ancient times, waranggana was the only woman on the stage for wayang performances or klenengan performances. Sinden is indeed a woman who sings according to the pieces that are presented in both klenengan and wayang performances. The term sinden is also used to refer to the same thing in several areas such as Banyumas, Yogyakarta, Sunda, East Java and other areas, which are related to wayang and klenengan performances. Sinden does not only appear solo (one person) in performances but for now in wayang performances it can reach eight to ten people and even more for spectacular performances.

Based on Ki Mujoko Raharjo's description, the researcher only uses spirit in vocal processing techniques in the form of sound compositions that are processed from the results of improvisations from scripts played by an actor. So with this it gives freedom to actors in processing and exploring their abilities to build dramatic performances. The pantomime study was carried out as a strategy for the concept of singing theater with pantomime gestures as an effort to offer visuals in terms of the aesthetic and artistic value of the performance.

Pantomime is a performance that relies on the actor's gestures and the actor's facial expressions as a medium for conveying messages (Iswantara, 2021: 2). An actor is required to be able to manage imagination tools in creative work to build an image for the needs of a performance text. Historically, researchers found data on the age of pantomime art recorded since the 16th century. The data also explains that areas where pantomime art grew have existed emrio in the region, Rome and even to the geographical plains of Egypt from various sources. The stories from the repertoire (stories) shown always have the characteristics of a comedy. Many of the actors (mimemers) make this art without sound in the form of satirical comedy. Making the business of acting, the behavior of actors on stage as a form of resistance. So as to be able to stimulate the minds of the audience from the visual expressions and gestures of the actors to the performance space (audience).

Based on the description above, the researcher examines the concept of this creation from manuscript texts that have the spirit of the history of Javanese Deli Sumatran tobacco contract laborers. The history of the Javanese Deli contract koeli is certainly not a taboo subject for historical observers. The transformation of Javanese society to the area of Sumatra which is often remembered as East Sumatra. This history explains how the massive

transmigration of Javanese people became residents of East Sumatra. The thing that underlies the movement in large volumes, among others, as tobacco public workers who are geographically located in the Deli area of East Sumatra. This backdrop also reminds us of the dark history of colonial slavery in European trade. With the high quality of Deli tobacco at that time, it made wet fields for every newcomer who wanted to dominate the trade. History also explains that the price of this commodity which is the result of the sweat and toil of contract laborers who are paid cheaply, is not proportional to their income or salary. In fact, when compared with the current situation their fate is similar to that of black slaves from Africa in the United States cotton plantations. In fact, there were not a few social deviations that changed the mentality of the Javanese people for colonialism at that time.

From this dynamic, the researcher makes the history of the journey of the Javanese Deli community as a source of ideas for creating theater scripts as the embryo for the creation of singing theater using pantomime gestures as a concept of performing arts. Through the creative work of scriptwriters, historical texts are made as themes in the process of creating manuscripts. The script on the concept of singing theater was written under the title Grinding Stories of Dimensi Masa written by Frisdo Ekardo. This manuscript was created from the reflections of the past and today. How does a playwright try to re-read history and move that dimension into the actor's psychological memory space? This is poured in the character of a child. This script was deliberately created by designing a fictional girl who is finding cultural, social and political distortions in her psychological memory as a character. Longing for a mother who used to be a witness to slavery in the Tobacco Pub. Every day he sleeps, he is always told how the colonial barbarity treated the contract workers at that time. Not to mention the occurrence of social deviation with the increase in human and sexual trafficking in it.

Through analysis of the manuscript, the author also provides space for reflection on the hopes of a mother for her child. Hoping how one day one must be able to change and create a new reality that is more respectable in the future. This is also a dramatic form created by the author by providing a view of the future that only gives hopes that are limited to sleeping flowers. Colonialism still occurs in other forms and ways that he discovered when he grew up. The many ranks of human oppression in forms and ways that are different from the past. Of course this is one of the important themes designed as a critical form of a nation in the existing reality. How does the script *Merajut Tales of Dimensi Masa* give a sense of optimism for the future of the nation by producing generations who are unyielding, creative and able to read the possibilities for a more prosperous life. It is poured from how a character in the script suffers depression from the reality of his life. With the lack of enthusiasm for learning and a sense of optimism in living life.

Based on the description above, the researcher arranges and designs creative work in academic workspaces. Creating a concept of Singing Theater using Pantomime Gestures with a script to sharpen the story of the mass dimension. This was created as an artistic aesthetic offer in presenting a work through the work of acting dramaturgy.

METHOD

The method is very important in every research as well as the stage of creating a work of art. The method is used so that each data and work step has signs and helps researchers to be more focused, and close to objects in data collection. This research method uses an

ethnographic approach. Ethnographic research actually requires in-depth and collaborative involvement in seeing the various possibilities contained in a study (Rifandi, 2023: 119). Research by involving themselves on research subjects through this kind of exploration or exploring, is mostly carried out by researchers with a qualitative approach, such as the field of anthropology or qualitative research which is called the ethnographic method. Ethnographers usually conduct field research by engaging deeply with the society and culture being studied.

On the other hand, ethnographer must be able to *ajur-ajer* (melt) to become part of the community, namely outsiders who enter certain groups and risk becoming members of it. Besides that, there is also a role as a "double agent". Even though you have entered into a full member of a particular society or culture, you can then leave it. Both ways are expected to be able to "keep a distance", as if the original people were on the sidelines, because to avoid bias" or partiality (Yudiaryani, 2007:13).

Based on the statement above, the researcher believes that theater is a means of communicating human life in the performance space. A show is certainly expected to be able to build a dielectric for each audience. Through performance texts, we are also able to give birth to new experiences, knowledge and the chemistry of happiness in the space of the human mind. This will be felt by the audience through expression, artistic instruments, and other supporting instruments. Based on this view, the researcher also borrows an argument from Jaques, a character in Shakespeare's *As You Like It*, who said that a theater performance is life and life is a theater performance itself (Leach, 2008: 11).

If theater is life, then in the realm of education, theater can be a medium for a source of knowledge for a better life for its people. The creation of a singing theater using pantomime gestures is certainly a means of education for an actor's work. Actor is a person who plays a character in the script. A creative work through analysis, one's imagination in creating situations that encourage psychological conditions creates an act. Through acting how an actor must be able to create an imaginary space that can be observed and enjoyed by an audience. In terms of creative work creation, this research uses qualitative research methods. Qualitative research is used in the design of manuscript texts from field data that have the content of the Sumatran Koeli Contract.

In collecting data, researchers used observation techniques, documentation, in-depth interviews and continued with interactive analysis. So that through this work how can the researcher and the scriptwriting team be able to formulate and determine the theme of the script to be written. Through the actor's workspace, researchers also carry out creative work steps in compiling creative methods including: Actor Analyst Work, Mime Training, Singing Training, Data Transformation in establishing roles, finishing. Based on the description above, the researcher breaks it down into work steps including: pre- and post-data collection work up to the finishing stage in the form of an embryo of work.

RESULT AND DISCUSSION

a. Script Writing

A more fundamental factor in realizing the performance is the existence of a play manuscript (Yusril, 2020: 170). The script writing stage is the work of post-research field data in the form of analysts found at the research location. The discussion of the manuscript has also been given some information from the introductory explanation. However, at this

point the researcher will try to break it down in the form of work steps for writing the script *Merajut Dimensi Masa*. The first process is how to do a mini data reset related to the theme to be selected. In this case the researchers and the creative team chose *Koeli Kontrak* as a source of inspiration for the creation of the manuscript. Through this work the researcher and the research team conducted interviews and also collected information about the history of the North Sumatran contract koeli. The second process records anything related to the theme of the story. From the results of the field researchers and the creative team returned to process the data and select and determine the data according to needs. This is of course from the execution of the creative team in compiling the text in the form of events. The third process is based on the scriptwriter's observations and analysis, then the story idea is determined. The story idea explains the spirit of generations in creating the reality of what happened through past historical events. How to design a character by making it a symbol of thoughts and situations that existed in the past and what is happening in today's conditions. From this collective work, of course, creativity is fully given to the work space of a writer in designing and implementing data into manuscript texts. Until the results of that provide screening and partiality of a text in the form of a fictional life space in conveying historical observations from the existing reality.

b. Actor Analysis

Saptaria in Rifandi (2020: 28) states that to achieve acting, several conditions are needed, including that a prospective actor must have an excellent body and vocals, namely physical and vocals that have elasticity and flexibility. Then, Actor analysis work is the first stage that must be carried out by actors in designing 3 dimensions: mental, social and physical as the role design to be played. This process will be carried out by an actor if the actor already has a script. So that through this stage the actor is required to be able to work in a measurable manner. Doing mind sets, analyzing the complexity of a script written by a playwright.

Things that actors can do in analytical work include: reading scripts, reading dialogues, reading the context of neben texts and formulating data findings. So as to be able to find data in reliable facts that can be realized rationally. So that through this stage of work requires the actor to give birth to motivation and rational reasons to create an act. As an actor, of course, it is very necessary to activate the mind's device in designing a desired role. So that through this stage technically the actor can facilitate work in quality acting projections.

Theatrical performance with the script *Merajut Dimensi Masa* is the result of a reflection of the historical spirit of the Javanese people who work as contract laborers in Sumatra. The appearance of the show through the script is played by actors who have intellectual, cultural and emotional wealth. In terms of acting, this show requires the actor to master the art of pantomime and the art of singing. Before playing the actor performs a text analysis (script) into the context of the performance. To play the role, of course, the actor must master the character expected in the script. Actors are required to understand roles in physiology, psychology and sociology. This was confirmed by Lajos Egri's opinion (Egri, 2009). among others are; (1) Physiology which includes gender, age, height, weight, hair color, eye color, skin color, posture, appearance, grooming, health, birthmarks, abnormalities, (2) Psychology includes sexual life, morality, ambition, disappointment, temperament, (3)

Sociology includes social class, occupation, education, family life, intelligence, religion, community, political affiliation, reading preferences.

Through this bone structure, an actor can know essentially the role of a character in accordance with the scriptwriter's instructions *Merajut Dimensi Masa*. To become the role of an actor is also expected to be able to restrain and control himself as a role and also as an actor (personal self). Of course, this effort must be carried out systematically so that visually acting can be enjoyed as a spectacle. Realizing the acting of a woman from the child of a contract deli worker in the script *Merajut Dimensi Masa* using the Psychoanalytic theory approach proposed by Sigmund Freud.

Sigmund Freud's psychoanalysis consists of the dimensions of the Id, Ego and Superego where the three systems are a unified and harmonious arrangement, by working together these three systems allow individuals to move satisfactorily and efficiently in their environment (Calvin in Rifandi, 2020: 26). This analysis is implemented as follows:

1. Id, is a psychological impulse that is innate by humans in the form of instinct, a biologically derived impulse that regulates all the behavior of the baby. Idea is an unconscious system regardless of reality and works on the principle of pleasure. Ideas need a system to channel them into the real world or reality, so the ego is present to face the reality that comes from the idea itself.
2. Ego, is a system that is born from the id, it works on the principle of reality. The ego works logically, it is a kind of trajectory on a path that has limits in order to prevent new tensions from occurring or delay until the satisfaction of the needs of a real object is achieved.
3. Super Ego, is a moral system that comes from personality which contains cultural norms and social values and rules that have been ingested by the human soul. The super ego works as a control for the id, if the idea works for pleasure then the super ego works for perfection in order to inhibit impulses from ideas.

Through the study above, how the motivation for each work of these 3 psychological dimensions can be managed into the actions of an actor in creating a role that has value. So that Freud's study becomes important for an actor in observing and giving birth to wisdom in creating roles. So that every psychological encouragement that is offered has reasons and responsibilities.

c. Pantomime Training

Pantomime training is the next stage of actor analysis work. This work is a series of work of an actor in creating flexibility and being able to create an imaginary space from the data that has been found through analysis work. Pantomime refers to iconic gestures performed for communicative purposes in the absence of speech. The gestural theory of the origin of language claims that the pantomime stage preceded speech as an early form of referential communication (Brown, 2019).

How this stage provides the actor's training process in projecting imagination. Concretely, actor training must be able to know what will be played, and how to imagine it from the work of imagination. At this stage, the actor is asked to be able to concrete it into

an imaginary visual form. In practice, how can an actor, for example, be able to use his hands to take and eat real apples?



Figure 1. Illustration techniques create an imaginary (Source: istock.com)

After doing that, how the actor is asked to remember the experience (imagination, knowledge, feelings) of what he has done in an imaginary form. For example, by remembering the wetness of the lips from the apple juice, the sound that is so soft from each broken texture of the apple that has been bitten and the flow of the apple juice to each of the actor's fingers, to how large the mouth opens to eat it. This is done consistently and repeatedly with data and objects as needed. An actor must train his mind to think about what object to play. To feel what every object has been chosen and how to be able to play it imaginatively so that the imaginary space can be seen and felt by the audience. In this stage of training how an actor must be able to play complexly in creating a body language through expressions and gestures that have value.



Figure 2. Object Recognition Process for Imaginary Space Transformation

Based on the description above how actors are required to be able to build and create imagination in the acting space. With this an actor is required to have imagination. This is also reinforced by Edward A. Wright's statement (Waluya, 2001) in the book *Drama Learning Methods* acting is the art of creating the type, style, spirit, and purpose of the production and with the period and character being represented. Acting is an art that requires imagination (2014: 56).

d. Singing Practice

After the pantomime training, how did the actor return to see and pick up the text events ordered from the script analysis. Noting and working with the director in determining the conflict and drama of the performance. Actors have an important role in theatrical performances because they serve as conveyers of meaning and often the problems that arise in acting performances are actors who fail to process vocals (Irianto, 2023: 160). Singing training intends to dramatically how the sound of an actor is able to build sound waves that can be felt and enjoyed as a dramatic form of an actor communicating events on stage. In this training stage, the actor can also give signs and technically record which parts and scenes can be processed using singing techniques.

Based on the needs of this research, the singing stage in question is to use improvisational techniques, exploration in transferring the text of the script into the Nyinden sound composition. This training will be able to run well in accordance with the direction of the director. So that with a professional process an actor is able to process his voice and create a dynamic and high-quality performance tempo. Moving the dialogue in the form of *sinden* so that it can transform meaning in the aesthetic dimension of singing. By considering the things referred to in the singing technique.

The choice of delivery style for the next dialogue is the *sinden* style. In musical theater, there are standard rules where certain parts of the dialogue must be sung (Ilahi, 2021: 29). The concept of singing dialogue is a style of dialogue used in musical theater forms, such as opera and operetta. This concept requires the actors to communicate by singing or reciprocating singing.

The same opinion about art, especially about music, was put forward by Susanne Langer (1953:32), music is a significant form, that meaning is a symbol, something to be expressed, is an object of taste, which through the brilliance of its dynamic structure can express forms an important form of experience that cannot be expressed through language. Feelings, life, movement and emotions are associated with these important forms of experience. Based on this description, how is an actor trained to be able to convey the meaning of each dialogue delivered.

Dialogue in this case is meant in the dramatic creation of a performance using singing techniques. The actor is assisted by the director to be able to move the dialogue text into a musical text. Apart from the nyinden technique, this understanding is also given freedom by collaborating with the composer in text format into scores (music). This technique can be done as follows;

Merajut Kisah Dimensi Masa

Lyric by Frisdo Ekardo
Music by Wandu Siahaan

Largo



ji-ka ku bi-sa me-ngu-bah-tak-dir a-kan ku u-pa-ya-kan per-
ja-la-nan-ma-suk da-lam me-sin wak-tu-ku mem-ba-twa ma-nu-sia ter-bang dan
da-mai ber-sa-ma ba-yang kan-lah ki-ta be-lum se-le-sai ki-ta
dan pen-ja-jah han-ya-ber-be-da ram-but dan ca-ra bi-ca-ra-a du-nia-a
kan ber-hen-ti za-man kem-ba-li me-nye-ret-ki-ta ber-sa-ma lu-ka-dan
la-ra be-la-jar-lah be-la-jar lah a-gar ca-ha-ya me-ngi-si ru-ang-ba
tin-ge-ne-ra-si hen-ti-kan pem-bo-do-han dan hi-dup-ber-da-mai lah da-lam su
ka dan cin-ta bang-kit-lah ne-gri-ku ki-ta ba-ngun dan ber-ja-lan ber-sa-maa.

Figure 3. Notation of song *Merajut Kasih Dimensi Masa*

Based on the musical notes above, this concept also orders the results of the dialogue interpretations written by the scriptwriters.

e. The process of transforming data in embodying creativity

The process of transforming data in embodying a creative role is the stage where an actor embodies all the instruments that are trained creatively and actively. Processing the results of script data analysis, pantomime training, singing training becomes a complexity in the art space of acting. An actor is required to be able to play naturally so as to provide a given atmosphere from what the director directs. This process also requires actors to work smartly and creatively in embodying the instruments that have been trained in the previous stage. This essential transfer process is also strengthened from the quote:

An important transformation takes place when the script is translated into a performance, the transformation at this stage relates to the medium of expression, namely from written language to a demonstration of human behavior in space, time and the material context that lives it,... The ideas expressed in written language in performances are transferred into the human body of the characters found in the text. (Damono, 2014: 149)

Based on the quote above how this process moves more essentially through acting. How

actors are expected to be able to transfer text in writing into text in the form of performances (acting). As an actor, you are asked to encourage your creative mind in order to give birth to concrete acting. How the actor's behavior and actions in providing visuals through pantomime gestures are really seen in earnest. Likewise when actors are able to convey dramatic texts through singing so that the emotions that are built can be felt by the vibrations of the audience's hearts. With the results of the actor's knowledge and experience data so that it can encourage creative minds to build events and a lively atmosphere from one scene to the next. This is also reinforced by Iswadi's argument in the book (Module) Three Musicians and an Actor: All data obtained from "given situations", especially related to events and stories, can be arranged into acts, scenes, to more specific sections. : the events that make up the scene, the units or units and the targets of the scene. With this data the actor starts working for his role. Recognizing, entering, and experiencing situations or circumstances that can be from a given situation. Based on this description, how actors are asked to really understand the text and context before the role is played collectively (finishing).



Figure 4. The process of directing the actor's final touch with the director

f. Finishing

Finishing is the final touch from the director to actors, music and artistic. The director directs an actor to be ready to portray a character through collective work. This stage is how an actor is ideally perfect to summon all the experience in the previous stage in creating a role. The roles that are created must also have a relationship between the instruments supporting the performance. How actors can adjust: makeup, costumes, property, light and things that can support an acting value. So that at this stage the director is able to create a dramatic ladder through the work of an actor in realizing singing theater. Actors are required to be able to play collectively and offer artistic, aesthetic, and philosophical values. With the presence of the director, the actor will be able to work in a measurable way. Finishing comprehension does not translate into the last stage of the Director's work. What are the next steps? The director and creative team are able to build a performance text from the transformation of written text into the form of performance text. In this process, the director organizes and manages all performance instruments in the form of collective work. Until the desired concept is achieved.

The results of research work on the concept of singing theater requires an artist, artist or academic to be able to carry out the process of creating an aesthetic performance. Through this, we hope to be able to produce acting values that can be communicative through the art

of pantomime and the art of singing. This of course also offers an offer in the form of creation, creative value for an actor in creating acting. In addition, this concept also provides opportunities for actors to be able to process their own instruments: thoughts, feelings, musical and psychological. Through creative power by activating the imagination device, how can an actor convey a message in the text of the performance. The work steps in creating the acting embryo of singing theater with pantomime gestures have work steps including: pre- and post-data collection work up to the finishing stage.

Based on the description above, the researcher breaks it down into work steps including: pre- and post-data collection work up to the finishing stage of an actor's work. Technically, of course the work steps above will be able to encourage actors in their basic abilities to cultivate themselves. As a whole, with the completion of technical matters, how actors are expected to be able to carry out collective work between intellectual and emotional work. So that through these work tools the actor is able to create valuable acting. This is reinforced by Nur Iswantara's argumentation by saying that after an actor masters the body, the soul in order to realize a role also needs to be supported by his intellect. Intellectuality is very much intertwined with his mind, to play a role in the characters he plays, the actor with his self-expression must be able to change himself as the character wants.

CONCLUSION

Based on this description how an actor is required to be able to play a role by processing musical and imaginative values through acting pantomime. So that through the art of pantomime, how can written text be transformed into the form of visual signs? How can the events of a fictional performance be perceived by the five human senses. Understanding a sign as a performance text from the production of an actor's behavior on stage is simple, this can be understood from Denesi in understanding the definition of a visual sign. Visual signs can be defined as signs that are constructed with a visual marker, which means with a marker that can be seen (not heard, not touched, tasted or smelled). Based on this statement, the power of actors is required to be able to provide acting visually which has the expected meaning through the performance text of the script being played.

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