



Form of Performance and Creativity of the *Sisingaan* Art in Wanareja Group in Subang Regency, West Java

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Abstract

Sisingaan Art is an art which is still developing in Subang Regency, West Java. Sisingaan Art of the Wanareja group is one of the groups from Subang Regency which has developed Sisingaan art with Demon creativity (demonstration) since 1987. This study aims to analyze the form of performance and creativity of the Sisingaan art in the Wanareja group in Subang Regency, West Java. The method used in this study is qualitative method with an interdisciplinary approach. Data collection techniques used are observation, interview, and document study. The data are validated by using the triangulation technique and interactive data analysis technique. Based on the results of the research, in the form of performance and creativity of Sisingaan art, there found a Demon style (demonstration) carried out at the end of the procession. Demon style (demonstration) is in the form of attractions, namely Demon of gugunungan, kakapalan, renengan punggu and kidung. Therefore, the Sisingaan art of the Wanareja group is very attractive to audiences from any class of society. The implication of the Sisingaan art of the Wanareja group is to maintain and develop Sisingaan art in the Wanareja group through forms of performance and creativity. For the society, it functions for entertainment and preserving Sisingaan art.

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INTRODUCTION

Subang City is one of the districts in West Java Province. Subang Regency is crossed by the northern coast line, where it is the busiest route on the Java island. Subang Regency has several arts that have developed in the Subang society since the colonial era, along with the arts and culture of the Subang Regency, namely: Gotong Singa (Sisingaan), Gembyung, Mapag Dewi Sri, Nadran, Ruwatan Bumi, Sintren, Toleat and Tarling. Arts and culture which have been developed until now and never extinct, namely Gembyung and Gotong Singa, better known as the Sisingaan folk show.

Art is one part of (Sulasman and Gumilar, 2013, p. 43). Art refers to the value of beauty (aesthetics) which comes from the expression of human desire for beauty that is enjoyed with the eyes or ears. One of them is Sisingaan art, it is a regional art that is still well developed in Subang Regency. Sisingaan art has been played by the Subang people at the time of fighting the former occupation as a symbol of the rebellion of the Subang people against the invaders. The symbol of the colonial state is symbolized by the dreaded Lion or Country, who climbed the Sisingaan was a young child as a new generation who had a young spirit which symbolizes that the Subang people were not afraid of invading, and carrying Sisingaan or Lion symbolized the Subang people who were being colonized. Dewi (2015, p. 1) explains that Sisingaan art is multifunctional as a guest reception, building inauguration, performances, and festivals. The meaning of Sisingaan art is in lion dolls, bearers & children on lions, background music, and movements. This means that the lion doll is a symbol of the invaders, namely the Netherlands and England. The symbol of the lion is used as firmness, strength, and ferocity in the fight against invaders. The bearers are the Subang people who are oppressed by the invaders, while the children above the lion are the younger generation who are able to fight the invaders accompanied by music as a way to give enthusiasm against the Dutch and English. The movement played by Sisingaan art is an

expression of never giving up and always looking for all ways to achieve the desired goal.

Jazuli, M (2018) explained one of the performing forms that are displayed is a dance performance. The forms of dance performances are staged; among others, traditional dance, modern dance and contemporary dance with elements of the show form of motion, artists, accompaniment, makeup and clothing, property and audience. Sisingaan art performances are always present at every celebration of Subang City's birthday. Sisingaan art is always a welcoming performance for important people, for example: Regent, then we can also see Sisingaan art performances in a celebration of circumcision. In this performance, the researcher can see the original Sisingaan art performance, as well as the creativity that is in Sisingaan's art performances. The form of the Sisingaan art performance is a type of march or procession. The form of procession is one of the characteristics of folk art that lives and develops in an agricultural or agrarian society. In addition, it is reflected in the waditra or accompanying musical instruments and movement of traditional dance used by the people of Subang Regency. Even Sisingaan art has a background that relates to the values of patriotism. Therefore, dance moves, also rhythms in its performances are dynamic, (Rachmawaty 2013, p. 489).

Creativity is the emergence of new ideas continuously, as a result of the interaction between humans and humans, and humans with the surrounding environment (Seramasara, 2017, p. 179). According to Papiasvili and Mayers, creativity is transcends, transform, and reconciles profound between the external and the internal, past and the present, the rational and the irrational (Schoeneman, 2016). With the development and emergence of a new culture for the community, artists who join Sisingaan art group have the duty to keep abreast of these developments. Artists from Sisingaan Wanareja art group are demanded to always be creative, making creativity to develop Sisingaan art to be more attractive and keep on being sought after and enjoyed, especially by the people of Subang

Regency. It does not rule out the possibility that Sisingaan art has long been accepted by other regions and has always been appreciated by the people of Subang Regency from any social classes. Artists should always be vigilant about cultural extinction, so that the arts in Subang Regency are always maintained from every generation to other generations.

Sisingaan art of Wanareja group is located in Wanareja Village, Subang Regency. The Wanareja group was formed in 1987 and is still developing, and is chaired by Mr. Natma or commonly called Mr. Enat. The Wanareja group performed Sisingaan art as a fruitful entertainment, since the Sisingaan Wanareja art group is the second occupation; since their first job in addition to being the members of the Wanareja art group is being farmers and laborers. Sisingaan art of Wanareja group often performs in the celebration of circumcision. Within decades, the Wanareja group still exists even though Sisingaan art has emerged from other groups, and many have modified Sisingaan art. Wanareja group never follows the modifications to Sisingaan since they strongly maintain the authenticity of Sisingaan art. If something changes not to the Sisingaan, but to creativity such as movement and style, it is still accepted as long as it does not change the authenticity of Sisingaan art.

The creativity of Sisingaan art performances owned by the Wanareja group is in the style of attraction which is often called demon (demonstration). The superiority of demon's attraction style is the style that is named *gugunungan* with the *kakapalan* style above it. This study refers to Dewi (2015) with research that produced Sisingaan art development in Subang Regency in 1955-2013. Further research is also from Rachmawaty (2013) with research that produces aesthetic values in Sisingaan in Subang Regency. The research that does not yet exist is Sisingaan art form and creativity. Iskandar & Hamdani. (2017). Increasing the Value of Mutual Cooperation and Students' Conceptual Understanding on Cooperative Learning Model through the Performing Art of

Gotong Sisingaan. Junaedi (2017) Sisingaan art Subang: a historical review.

Based on the background of the study, the researcher examined the forms of Sisingaan artistic creativity performances in the Wanareja group in Subang Regency, West Java. Theoretically, it was found of forms and creativity in Sisingaan Wanareja art group, and practically it is beneficial for the community as a reference for subsequent researchers.

METHODS

The method used in this study is a qualitative descriptive method with an interdisciplinary approach. The research design used is a case study. This research was conducted in the Wanareja village of Subang Regency, West Java. The target study is the form and creativity of *Sisingaan* art group in Wanareja. Data collection techniques are observation, interview, and document study. Observation is conducted towards the Wanareja groups. In-depth interviews are conducted to the group leader Mr. Natma on April 12th 2019, members of Mr. Ita's group, young girls named Ica and Keukeu on April 16th 2019, the community of Ibu Mimin and Ibu Sukanah on April 19th 2019 and group member of Bapak Luki on April 30th 2019. In-Depth Interview is a process of digging information in depth, open and free with problems and the focus of research, and it is directed at the research center (Moleong, 2005, p. 189). With document study techniques, the data about the monograph of Wanareja village and pictures of activities in art performances are collected.

The data validity technique is based on credibility criteria, with source triangulation techniques. Furthermore, the sources are explained, categorized, and analyzed so that they come to a conclusion. While data analysis techniques use the concept of performance forms and *Sisingaan* art creativity theory in the Wanareja group, with data analysis steps starting from data collection, data reduction, data presentation, and data verification.

RESULTS AND DISCUSSIONS

The following are the results and discussions related to the problems in the research, namely how the creativity of *Sisingaan* art in the Wanareja group is, and how the form of *Sisingaan* performance of the Wanareja group in Wanareja village, Subang Regency is. *Sisingaan* art is a symbol, a history of art that continues to develop in Subang Regency, especially in Wanareja village. Wanareja village is one of the villages that are increasingly interested in *Sisingaan* art from all social classes.

Form of Performance

This *Sisingaan* art performance has several elements that combine the concept of Jazuli, Hadi and Hidajat (2005). These elements are: motion, space, property, background music, makeup, clothing, and audience which will be explained as follows:

1. Motion

Jazuli (1994, p. 5) explains that dance motions originate from the results of processing that have undergone stylization and distortion, which create two types of motion, namely pure motion and meaningful motion. Rohkyatmo (1986, pp. 74-75) reveals that if the arrangement of motion is arranged by observing the elements of space and time, ethics and aesthetics, which are supported also by the rhythm, then the dance moves occur. Sarifah (2017) states that the basis of a dance is motion. Motion is the main element that becomes the subject of work, meaning that working on the motion in dance is certain that it works on rhythmic movements.

Sisingaan art has a dance movement that involves a lot of legs motion. The movements and styles in the *Sisingaan* art performance in the Wanareja group are: *kondang*, *kosongan*, *selar*, *jaipong* and *kakapalan*, as well as the style of *bubuka* or *ngawitan* attraction, *kidung*, *renengan* *punggu*, *gugunungan* and *kakapalan*.

2. Space

A place to dance as a show can be done in the pavilion, in an open place, with or without a stage, or on the stage of a theater (Sukidjo, 1986, p. 202). Space has a relationship with motion.

Space is something that does not move or is "mute" until the movements that occur within it introduce "time" and realize "spatial" as a form (Hadi, 2011, p. 14). Space can be distinguished based on motion, namely space as a stage and space created by dancers. Space used as a stage is a space used by dancers to dance, this is often called an arena or stage.

Space in *sisingaan* art is related to function, if it functions for welcoming, it can be done in the field area, but if it functions for thanksgiving celebration, it will be performed in the area of the circumcision thanksgiving. Then *sisingaan* art will surround the thanksgiving village, it is usually called as a procession. After the procession is finished, it will be followed by the *Sisingaan* special performance of the Wanareja group, which is the demonstration attraction by carrying out the style described in the motion element.

3. Property

Dance property or equipment is a form of equipment supporting motion as a form of expression (Hidajat, 2005, p. 59). Property used is a Lion doll or commonly called *Sisingaan* and also umbrella.

4. Background Music

Background music is very close to the show or dance since both of them come from human rhythmic impulses or instincts. This is due to the success of a dance component (as a whole) which is not separated from its accompaniment (Murgiyanto, 1983, p. 43). Music consists of forms, namely internal forms and external forms (Cahyono, 2006, p. 3). *Sisingaan* art background music is accompanied by *waditra* or musician with musical instruments such as traditional *kendang*, *goong*, *kecrek*, *trumpet*, and *Silung*. The songs sung erratically depending on the request of the audience, and the number of songs is measured from the distance of the procession. However, the researcher got information that there are two compulsory songs that must be performed on the first show; they are the *kembang gadung* song and the *kembang beureum* song.

5. Makeup

Makeup is one of the most important parts for a dancer or for someone who is going to show art. The function of makeup is to change personal character into the character that is being performed, to strengthen expressions, and to increase the attractiveness of the appearance (Jazuli, 2016, p. 23). At the time of the study, the artists who applied striking makeup were the children who boarded *Sisingaan*, and daily makeup were applied in some audience who followed the *Sisingaan* art procession in the Wanareja group.

6. Clothing

Clothing function provides facilities and motion assistance (Astini dkk, 2013). Clothing is a way of arranging clothes worn by the dancers. The clothes worn by dancers are made according to their dance needs. The function of dance clothing is to support the theme or content of dance, and to clarify roles in a dance presentation (Jazuli, 2016, p. 20). The clothes used in *sisingaan* art consist of: those who carry *sisingaan* wear yellow and orange *pangsi*, and those who ride *sisingaan* wear *gatot gaca*, *gatot gaca* modification, dresses, blue wedding gowns, Muslim clothes and the rests wear ordinary daily clothes. *Penayaga* or musicians wear ordinary clothes that are dominant in black.

7. Audience

Suprihono (2011) explained that performing arts requires an audience. The type and characteristics of the audience will always be the subject of creative orientation for the person in charge of the arts. Audience is one of the determining components, therefore the audience must be taken into account in planning the performance of an art. The society feels interested in the show, so the art will stay alive despite changes and improvements (Bastomi, 1992, p. 42). *Sisingaan* art of Wanareja group is increasingly developing and attracts many audiences, who initially were only adults from all social class.

Sisingaan art Creativity of Wanareja Group

Rhodes (Munandar, 2004) suggests there are four definitions of creativity called "Four P's

of Creativity: Person, Process, Press, Product". Based on this theory is a creative person who is in the creative process with the support and press of self and the environment to produce creative products. Creativity comes from what already exists, such as from culture or tradition.

Csikszentmihalyi (Lintang, 2016 p. 4) mentions three subsystems that build creativity. First, namely the domain, is a system of rules, procedures, languages, symbols, or knowledge shared by a community, which is relevant to creativity. The press of creativity basically comes from the tradition itself or the community environment. Every artist is born in a particular society with certain traditions. Art traditions have existed before artists existed. Each work is a wealth of artistic traditions or society at first also a creative work once. Creative artists are artists who are sensitive to their environment, both cultural tradition and environmental capital (Sumardjo, 2000).

Creativity in *Sisingaan* Wanareja art groups is on the movement and attractions or commonly referred to as *Demon*. *Demon* here is the latest show. This *demon* always forms style creativity and dance. The style imitates the mountains, and the dance that has always been used in this art is a dance that looks like airplanes and tigers. To show the results of *Sisingaan* artistic creativity of Wanareja group, the following discussion elaborate them based on the theory of creativity as stated by Rhodes which is often referred to as "4 P's of Creativity".

1. Person (A Creative Person)

Sukawati (Sudirga, 2017) reveals that the characteristics of creative artists include (1) sensitivity to problems, (2) originality, (3) flexibility of mind, (4) fluency in ideas, (5) imagination, (6) feeling curious, (7) having self-confidence, (8) having the ability to overcome fear, and (9) being open to other people's ideas that might be better than their own ideas. *Sisingaan* art of Wanareja groups are creative individuals. This was proven by Mr. Ita from the Wanareja group, he is the member who most often raises his creative ideas. He first joined the Wanareja group *Sisingaan* art starting from a

hobby. He has created many creative movements and attractions.

2. Process (The process and the environment that supports the creative person)

Irianto (2017) explained that the community with a farmer background, while fulfilling their main needs, will always look for opportunities to express their expression through art, both through dance and music. Creativity is something that requires a process or stages in realizing it. There are at least four stages in the process of embodying creativity. These stages are preparation, incubation, illumination and verification. At the preparation stage, the artists begin to prepare themselves to answer or solve existing problems by collecting various kinds of information, references, asking questions, asking for input and so on. In the case of this research, the artist has a problem which is to keep preserving *Sisingaan* art, which is now increasingly modifying *Sisingaan* art that has changed the authenticity of the *Sisingaan* form. The preparations they make are energy so that they continue to provide creativity that is better than before.

The Wanareja group preserves *Sisingaan* art by attracting audience in terms of demonstration attractions without changing *Sisingaan* properties from the original ones. The creative attraction at this time is that there is *gugunungan* with *kakapalan* above it, and the attraction is guarded well by the Wanareja group since such attractions can only be carried out by Wanareja groups.

3. Press (Press that drives the creative process)

Press that is able to stimulate the creative person to engage in creative activities according to sources of press can be grouped into two, namely internal and external press (Latitude, 2016). The amount of press from creative activities that joined the Wanareja group *Sisingaan* art as an internal press covers talents and hobbies, and external press supported by the Wanareja community who preserved or developed the special arts of Subang regency.

4. Product (Creative products or the results of the artist's creativity)

Product by Barron (1969) which states that creativity is the ability to produce or create something new. The creation of creative products in motion or style is certainly inseparable from the state of psychology and the environment of an artist. The creation of creative products is certainly the result of the realization of creativity. According to Haefele (1962) creativity is the ability to make new combinations that have social meaning. Rogers (Munandar, 2004) addresses the criteria for creative products such as: (1) the product must be real, (2) the product must be new, and (3) the product must be the result of the individual's unique quality in interaction with the environment.

Every year the Wanareja group always creates a movement and attraction. The creation of movements and attractions is real, new, the results are unique, stunning and get a good response from the audience. This can be proven by the evidence that when participating in the Wanareja group competition, the favorite champion was Subang Regency. It is since the attractions showed have nothing in common with other groups, the most complicated attractions are *gugunungan* with *kakapalan* above it.

CONCLUSION

Based on the results and discussion about the creativity of the forms of *Sisingaan* art performances by the Wanareja group that has been established from 1987 to the present, the form of *Sisingaan* performance of the Wanareja group is seen from the elements of motion, space, time, background music, makeup, clothing and audience. The audience is a very rapid development in which it was once only an audience of adults, now from all social class and age groups are interested in watching the art performance. Even, they do not only watch, but many of them join the procession around the village and there are also young children who enlivened the dance. The researcher did not only see the form of the performance, but there was also creativity in the *Sisingaan* art of Wanareja

group, namely creativity from the movement and attractions or commonly referred to as the *Demon* (demonstration). *Demon* (demonstration) is a performance at the end of the event after the procession surrounds the village is completed. This *Demon* always forms style creativity and dance. The style imitating the mountains and dances that are always used in the arts is a dance that looks like airplanes and tigers. To show the results of *Sisingaan* artistic creativity of Wanareja group, the discussions are elaborated based on the theory of creativity put forward by Rodhes which is often referred to as "4 P's of Creativity": (1) Person (creative person), (2) Process (supporting process and environment creative person), (3) Press (Press that drives the creative process), and (4) Product (Creative product or the result of the artist's creativity).

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