

Research Article

Embodiment of Symbolism and Meaning of Human Life Phases in the Characteristics of Topeng Tunggal Through the Creation of a Dance Film Titled Nindak Jirumklan

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Abstract.

This research innovates dance creation by integrating Betawi dance, cinematography, music technology, visual arts, and scenography, aiming to broaden our understanding of dance in a cinematic format. It challenges the assumption that dance is confined to stages and advocates for a broader visual platform. Drawing inspiration from the *Topeng Nindak Jirumklan*, the dance film symbolizes life stages. The research problem formulation for creating a dance film involves exploring how to depict the different phases of life using the framework of a single-mask dance that features four mask characters. Betawi Mask Dance is an adaptation of the Cirebon *Babakan* mask, where each dance embodies aspects of human life.

Using a qualitative approach, this study encompasses focus determination, data collection, observation, document use, interviews, and data collection matrices. Guided by Hawkins' creation theory, it explores experiences, perceptions, feelings, imaginations, realizations, and formations. The anticipated outcomes of Betawi arts, including mask dances, *Wayang*, and *Tanjidor* music, extending across various regions with Malay influence, and the dance film *Nindak Jirumklan*, incorporating music, dance, comedy, and drama, inspired by the single mask dance, encompasses providing an imaginative journey, enriching artistic memories, exploring space through technology, and contributing to choreographic knowledge.

Keywords: symbolization, character mask, *Nindak Jirumklan*, dance film

1. Introduction

Indonesia's rich cultural diversity and traditional arts are evident in the widespread cultural heritage across the archipelago. The Betawi art scene in Jakarta reflects the fusion of Betawi communities originating from diverse ethnic groups, creating a distinctive urban landscape. Each ethnic group in Jakarta has unique cultural characteristics,

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contributing to the city's multicultural identity. As the capital, Jakarta embraces cultural influences from various regions and offers a diverse range of tourist attractions, entertainment, and culinary experiences.

The Betawi culture, rooted in Jakarta, encompasses diverse forms of art, including music, dance, visual arts, literature, and theater. Notable musical genres include *Gambang Kromong*, *Tanjidor*, *Keroncong Tugu*, *Gamelan Ajeng*, *Gamelan Topeng*, *Samrah*, and *Rebana*. Dance forms encompass Betawi Mask Dance, *Cokek*, *Blenngo*, *Japin* or *Zafin*, *Samrah*, *Uncul*, *Pencak Silat*, and New Creations. Visual arts involve Architecture, Ornamental Arts, and Clothing. Betawi literature includes *Buleng*, *Sahibul Hikayat*, and *Rancak* Betawi theater, such as Silent Theater, Storytelling Theater, *Wayang*, and Role Theater, plays a crucial role in preserving Betawi cultural heritage.

The Betawi community is divided into Central Betawi and Peripheral Betawi, reflecting differences in cultural characteristics manifested in sub-dialects. The art in the Central Betawi cultural region is strongly influenced by Malay art, particularly evident in the Orchestra and *Samrah* dance, based on Islamic values. In contrast, arts in peripheral Betawi areas, such as *Wayang*, *Topeng*, *Lenong*, *Tanjidor*, and *Cokek*, developed independently. Over time, Jakarta evolved into a cultural melting pot with people from various regions and backgrounds. Despite being recognized as Betawi culture, it is a result of assimilation with external cultural elements since the Dutch colonization in the 16th century. This concept is elucidated in the Betawi Folklore book, emphasizing the Betawi people as a product of a blend and assimilation occurring over centuries.

Parani [1], a cultural expert, states that a significant aspect of Jakarta's identity, often avoided by anti-colonial cultural commentators, is that the 350 years of Dutch colonization of Jakarta was a factor in cultural development.

The book written by W.L. Ritter and E. Hardovin in 1872, titled '*Tooneelen uit het leven, karakterschetsen, kleederdrachten van Java's bewoners*', mentions that in Jakarta and its surroundings, there is a popular game called "*Klein Maskerspel*," believed to have originated from the masks of Babakan Cirebon [2]. Betawi masks encompass music, dance, comedy, and drama as their main artistic branches [2].

In Betawi Mask Dance, the use of masks is a key element that depicts the unique characteristics of each character. In *Topeng Tunggal*, there are three levels of characters: Panji, Samba, and Klana, each with a unique meaning. In the dance film, three characters with different mask colors and characteristics has been employed, and the symbolic meaning of each character will be reflected in the work.

With this background, the research will focus on the embodiment of symbolism and meaning of human life phases in the characteristics of *Topeng Tunggal* through the creation of a dance film titled *Nindak Jirumklan*.

2. Methodology

This research aims to explore the characteristics of *Topeng Tunggal* through the creative process of creating a dance work rooted in the *Topeng Gegot* dance and adopting the dance creation theory by Hawkins [3], with the goal of realizing it in the form of a dance film as part of Betawi cultural identity.

The data collection method utilizes an artistic creation methodology with a qualitative descriptive approach developed by Rohidi [4], involving several stages, including: (1) Determination of Research Focus; (2) Data and Information Collection; (3) Observation Method; (4) Recording Method; (5) Data Collection Techniques; (6) Interviews; (7) Data Collection Matrix. Figure 1 below is the schematic diagram of descriptive qualitative research with an artistic approach.

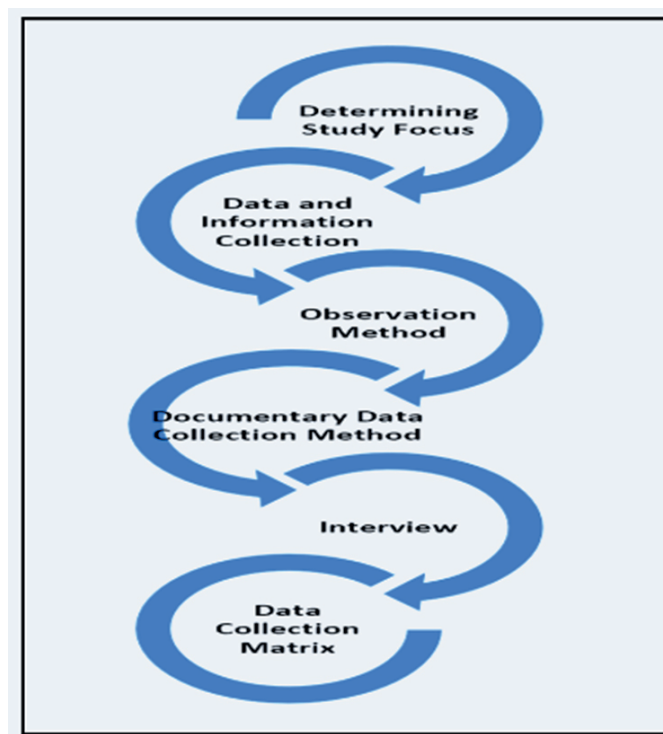


Figure 1: Stage of Research and development.

2.1. Research Focus

This investigation initiates by defining the research focus in dance creation, addressing key elements for scholarly exploration. Three essential questions: 'what, why, and how' are considered. 'What' seeks the essence through verbal and emotional expressions. 'Why' explores broader requisites, validating propositions, positioning the research. 'How' involves formulating methodology to evaluate evidence in dance creation, scenography, film, and dance creation theory.

In this stage, it involves incorporating the concept of the dance work, including ideas to be expressed in this dance piece, why this dance work is a crucial part of the dance film concept, and finally, the last stage focuses on how to articulate the concept of the dance film that has been created using the idea of the theme of human life phases through four mask characteristics, within which several scenes must be expressed to materialize a dance film based on Betawi masks, utilizing masks as a means to realize the dance work.

2.2. Data and Information Collection

In the context of dance creation, data collection focuses on two factors: intra-aesthetic aspects (ideas, techniques, media, and artistic expression) and extra-aesthetic factors (behavioral, socio-cultural, and environmental facets). Systematic methods, particularly in dance performance and dance film production, facilitate the collection of relevant information.

During this phase, the researcher and choreographer undertook the process of data collection, which included both primary and secondary data. Primary data were acquired through interviews with various Betawi cultural experts, maestros of Betawi Mask Dance, and maestros of Cirebon Mask Dance. The literature review encompassed studies on masks, Betawi cultural history, colour studies, scenography, film, and insights gained from the practical experiences of choreographers engaged in the arts, collaborating with both Indonesian and international choreographers. Concurrently, secondary data were sourced from multiple videos depicting Betawi Mask Dance and Cirebon Mask Dance, along with photographs and images illustrating Betawi Mask Dance and Cirebon masks.

2.3. Observation Method

This method systematically portrays events, behaviours, objects, or works of art, specifically in dance creation, and details the equipment used in the study. In this stage, the researcher, concurrently assuming the roles of choreographer and observer, directly witnesses performances of both Betawi and Cirebon Mask Dances. Additionally, the researcher actively participates in firsthand performances of Betawi and Cirebon Mask Dances. They involve themselves in direct learning from Mask Dance Maestros in both Betawi and Cirebon traditions. The researcher meticulously examines each movement executed by the Mask Dance maestros, concurrently seeking insights into the meanings conveyed by the Mask Dances performed in these dance presentations.

2.4. Recording Method

This method supports research continuity and serves as a primary tool for observing artistic creation, including dance, through various means like photography, video, audio recording, sketches, or hand-drawn images. In the recording method phase, the researcher documented everything observed in the form of videos, photos, sketches, or images related to Betawi Mask Dance, Cirebon Mask Dance, Betawi Mask Dance properties, Cirebon Mask Dance properties, Betawi Mask Dance costumes, and Cirebon Mask Dance costumes. All this data was collected through recording.

2.5. Data Collection Techniques.

Various techniques are used to gather information from sources, including photos, videos, sketches, notes, and books related to dance creation. In this stage, information is collected from various sources, such as photos and videos of the *Gegot* Mask dance, Solo Mask dance, as well as photos of Cirebon Mask, sketches for designing dance costumes, *Kedok* Mask used as props, and music composition for Betawi Mask dance. Notes on accessories and filming locations during the production of the dance film *Nindak Jirumklan* are also collected, along with books related to dance creation, such as Dance Film, Choreography, Scenography, Semiotics, and other relevant books. All this data is gathered to be used as material in the conceptualization of the dance film *Nindak Jirumklan*.

2.6. Interview

Used to gather information aligning with the researcher's needs for dance creation research outcomes, interviews draw data from a range of occurrences, spanning historical to contemporary events. In this stage, the researcher collects all information data obtained from interviews with key informants such as Betawi cultural experts, Betawi Mask dance maestros, Cirebon Mask dance maestros, contemporary dance experts, Betawi music experts, music experts utilizing technology, and film production experts who are experts in their respective fields.

2.7. Data Collection Matrix

Structured as a matrix with columns for sequential numbers, research problems, employed concepts, data to be collected, and techniques, the data collection is executed systematically. The final stage is the data collection, where all obtained data is consolidated into a record in the form of a table column. This includes information from interviews, key informants, photos, images or sketches, costume designs, music designs, storyboard designs, and location selection designs for filming the dance film *Nindak Jirumklan*. All this data is compiled into a single concept for the dance film, which has been completed.

3. Results and Discussion

The comparison between earlier research findings and the recently completed study indicates that the previous research primarily conveyed the dance work based on the theoretical study employed. The preceding article outlined a series of processes that had been established. In contrast, the current research results are more concentrated on the symbolic representation of dance film through various dance forms and their modes of presentation.

The art form encompasses two dimensions: intrinsic value and extrinsic value. Intrinsic value, as defined, encompasses the worth inherent within the artwork itself, stemming from its characteristics and internal elements. Conversely, extrinsic value arises from factors such as the artist's popularity, the origin of the work, or specific events occurring at a given time.

The dance film *Nindak Jirumklan* integrates both intrinsic and extrinsic values. Intrinsic value is evident in the characteristics and internal elements of the work, particularly

in the utilization of mask props and the choreographic exploration that gives rise to the movements. On the other hand, the extrinsic value present in *Nindak Jirumklan* can be elucidated through the choreographer's experiences in developing conceptual ideas and shaping the theme based on the diverse characters of individuals worldwide.

To foster creativity in the creation of Topeng Betawi-based dance films, both primary and secondary data are required. Lloyd [5] defines that creativity refers to people's behaviour when they do such things as (1) invent a new pattern, form, or idea; (2) rearrange already established objects, patterns, or ideas; and (3) integrate a new or borrowed factor into an already established organization.

The dance film *Nindak Jirumklan* has been completed using a contemporary concept, where Murgiyanto [6] states that the contemporary approach allows choreographers more freedom of movement to convey messages or ideas. Kusudiarjo [7] further explains that modern dance is a free-form expression, liberated from the constraints and norms of existing dance forms. Its primary aim is innovation, covering aspects of form, character, spirit, and rhythm, and as an art form evolving with the times, 'modern' can transition into contemporary dance. So, it can be explained that something is inherently unlimited, which at some point can change according to the circumstances that occur in the present [8].

Cheney [9] provides an explanation that the story of modern dance is not unlike the tale you are about to unfold for yourselves. It begins as a choice to move away from the rules, structures, and ideas of the past, those belonging to other ages and cultures of people, and to move toward a more individually creative theory of dance.

The above explanation can provide an overview that dance film works based on Betawi Mask and using mask properties, although still rooted in Betawi dance, are crafted with a contemporary approach. This is evident in several scenes within the work, incorporating many movement motifs as innovations derived from the conceptual ideas previously established by the choreographer.

The dance film *Nindak Jirumklan* comprises six scenes that have been created: (1) Scene 1 (Prologue), (2) Scene 2 (Character Ji), (3) Scene 3 (Character Panji), (4) Scene 5 (Character Rumba), (5) Scene 50 (Character Klana), and (6) Scene 6 (Epilogue).

In her book titled *Dance Film*, Water Sorell, Brannigan [10] explains that the affinity between dance and film seems unquestionable. Difficulties arise, however, when the camera abandons its role as the mere recorder of movement and begins to assert its own personality.

Understanding dance film, scenography also plays a crucial role in its production. Scenography is concerned primarily with the inhabitability of the space; that is, the creation of spaces where performing bodies can interact [11].

Film experts say [10]:

“This is why and where video is very different from the corporeality of the performance. This video tends to invite observation rather than participation, whereas performance allows for feeling, proximity, and corporeal relationship.... Being in the same room as someone dancing bristles with corporeal interrelations... The body of the camera and the flesh of the film replace the viscera of performance”.

The determination of a theme in the creation of a dance film plays a crucial role, where the selected theme is essential. In creating the dance film titled *Nindak Jirumklan*, the chosen theme revolves around the phases of human life. Fahrudin explains that: “Humans are creatures of Allah tasked with being His representatives (*khalifah*) on Earth. Allah has given humans rules that must be obeyed”. These rules are made only for the benefit of humans. This is Allah’s mercy. In Surah Al-Nisa’ (4): 36, “Allah commands humans to worship Him, not to associate partners with Him, and to do good to fellow humans, regardless of their status.”

In his article, Fachrudin [12] explains that it must also be well recognized that the reality of the creation of humans from the earth serves as a sign for humans to submit obediently to Allah and to do good to others. Therefore, the selection of earth as the basic material for the creation of humans carries a spiritual meaning. This spiritual meaning is indicated by the fact that humans will inevitably return to the earth after death, and humans will be brought forth from the earth on the Day of Judgment.

In his writing titled *The Creation of Man from Soil and the Potential for Arrogance (A Reflection)*, Zulkarnain [13] mentions:

” ... Allah created humans from the element of soil. In one hadith, it is stated, “Indeed, Allah created Adam from a clot of soil taken from every place on Earth.” If Allah willed, humans could have been created from another element. Surely, it is very easy for Allah. Humans could have been created from the element of light like angels or from fire like the demonic race or from other elements like gold, silver, copper, or even from plastic material to be very flexible and have a lifespan of a thousand years, or perhaps from an element that we have never known of as humans. Of course, Allah, the Almighty, is fully capable. But, instead, humans were created from the soil we tread upon every moment. According to our Islamic understanding, it is inconceivable that Allah would create humans from the element of soil without a specific purpose and secret. Remarkably, Allah describes this creation as the best of creations (Quran, Surah at-Tin: 4)”.

Colours carry diverse meanings, where each colour can reflect the character of an individual. Colours can be categorized into 12 different types, including: (1) Red, which can be interpreted as a colour representing courage, strength, energy, enthusiasm, spirit, desire, and adrenaline; (2) Green, signifying fertility, freshness, peace, and balance; (3) Orange, interpreted as warmth, comfort, and cheerfulness; (4) Yellow, representing a cheerful, happy, energetic, and optimistic nature; (5) Blue, seen as stable, intelligent, and self-confident; (6) Purple, carrying the meaning of intimacy and a sense of security; (7) Black, symbolizing emptiness, grief, and mystery; (8) White, signifying cleanliness, purity, lightness, and freedom; (9) Brown, associated with intimacy and a sense of security; (10) Gray, symbolizing seriousness, stability, independence, and responsibility; (11) Gold, signifying achievement, success, and luxury; (12) Turquoise, conveying calmness and patience [14].

Shahab [15] explains the reconstruction of Betawi Tradition as the creation of tradition not only involves preserving and reviving traditions but, when necessary, reshaping them to achieve the intended cultural, social, economic, and political goals.

The Betawi population categorizes its mask theatre into three segments: *Kanda-Kulon* (representing the western region, consisting of Betawi mask theatre associations from Jakarta and North Bogor), *Kanda-Wetan* (representing the eastern region, comprised of Betawi mask theatre associations from Bekasi), and mask theatre groups originating from Tangerang.

Kleden [16] explains that this division is based on the characteristics of these three groups. The first characteristic is language, the second is the use of performance venues, which can be in the form of a stage or arena, and the third is the specificity inherent in the performance.

Betawi dance encompasses a diverse range of types and variations, with one traditional form being referred to as *Topeng Tunggal*. Betawi masks are derived from the *babakan* masks of Cirebon, a Betawi dance type that features a *babakan* within the performance. Other Betawi dance genres employing mask or *kedok* props include *Topeng Gegot*, *Topeng Jigrik'ndat*, *Topeng Samba*, and so forth.

A Betawi mask known as *Topeng Tunggal* incorporates three distinct characters. In this performance, executed by a female dancer, three masks or *kedok* are employed interchangeably as accessories. The attributes of *Topeng Tunggal* encompass: (1) *Topeng Panji*, which showcases a white mask conveying a delicate and graceful persona; (2) *Topeng Samba*, known for its agility and liveliness; (3) *Topeng Klana*, displaying a robust, rugged, and bold character, where the colour red symbolizes anger.

Suanda [17], in the book *Topeng Cirebon*, describes that Cirebon masks have six characters, including: (1) *Topeng Panji*, using a white mask with a delicate character; (2) *Topeng Pamindo*, using a white mask with circular decorations above, characterized as playful or agile; (3) *Topeng Rumyang*, using a light brown (cream) coloured mask that portrays someone cautious and seemingly hesitant; (4) *Topeng Tumenggung*, using a dark, dull brown, or red mask, depicting a brave and authoritative character; (5) *Topeng Klana*, using a dark red mask with a rough character, portraying someone with bad habits, greedy, full of anger, and unable to control desires; (6) *Topeng Jinggaanom*, using a dark brown mask with a humorous character.

The author developed the *Topeng Jigrik 'ndat* using two mask characters, with the dance exclusively featuring a single red mask. The dance includes the following characteristics: (1) *Topeng Panji*, featuring white facial makeup with eye shadow in blue, pink, and yellow, depicting a gentle character; (2) *Topeng Klana*, utilizing a red mask to convey a fiery, strong, and bold character.

Meanwhile, for a dance work presented in the form of a dance film titled *Nindak Jirumklan*, three masks in brown, white, yellow, and red were used. The creation of the dance *Jirum Klan* consists of five scenes. *Jirum Klan* is a dance work depicting the origin of humanity with several characters, ranging from the creation of humans to adulthood and their eventual call to the Creator. These four characters can be explained as follows: (1) Ji Mask, using a brown mask that portrays the origin of humanity, symbolizing that humans come from the earth and return to it to face the Creator; (2) Panji Mask, using a brown mask that symbolizes a human's origin from the earth and their return to it to face the Creator. This mask character depicts a newborn with sacred qualities; (3) Rumba Mask, a combination of Rumyang and Samba, with a light-yellow mask representing someone with a cheerful, happy, energetic, and optimistic character; (4) Klana Mask, using a red mask depicting human traits of courage, strength, energy, passion, spirit, desire, and adrenaline.

The clarification offers a summary indicating the author's intention to advance the development of Betawi dance by incorporating various disciplines like film, scenography, visual arts, and other areas. This integration follows a contemporary approach to encourage the evolution of Betawi dance into alternative expressions. Creating contemporary dance rooted in Betawi dance, particularly in *Topeng Gegot*, serves the purpose of safeguarding cultural heritage and preserving Betawi culture's identity in a distinct presentation.

The discussion on the creation of the dance film *Nindak Jirumklan* will be explained in accordance with the concept of dance creation theory, including:

3.1. Dance Creation Theory

The dance creation theory utilized is the method of Hawkins [3]. This method involves various phases of the creative process (Figure 2), namely: (1) Experiencing or expressing, (2) Seeing, (3) Sensing, (4) Imaging, (5) Transforming, and (6) Forming.

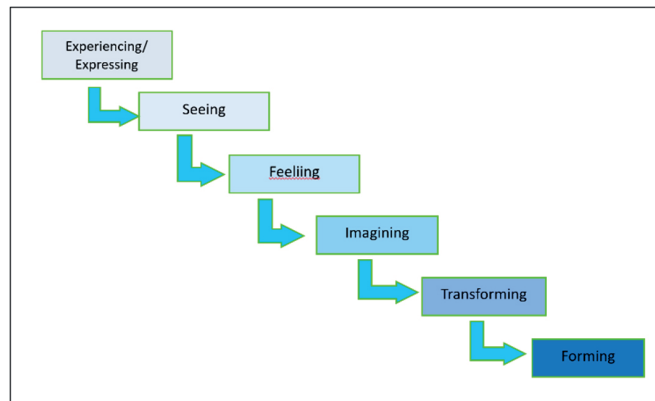


Figure 2: Creative Process.

The theory of creation by Hawkins [3] can be detailed as follows: (1) Experiencing or expressing: attempting to express what is in the mind to pour out conceptual ideas through empirical experience, allowing the creation of something new to emerge; (2) Seeing: using our eyes to stimulate the imaginative process, creating a strong impulse through the sensory perception we possess; (3) Feeling: using one's instincts through maximum concentration to absorb what is seen, felt consciously or unconsciously, resulting in sensations from the learning process; (4) Imagining: allowing the thinking process to naturally unfold without spatial limitations in the search for movement, using the imagination of the mind through fantasy in its creative process; (5) Transforming: letting the outpouring of thoughts develop freely without limitations, using aesthetic qualities to unify all components of movement in the mind into a manifested unity through conceptual ideas as a starting point; (6) Forming: the result of movements obtained through exploration, allowing the birth of movement ideas within its space and then combining those movements by infusing aesthetic value to naturally form the meaning presented in one's inner visions.

3.2. Creation Design

The Creation Design carried out in this research employs 12 stages as outlined in Figure 3.

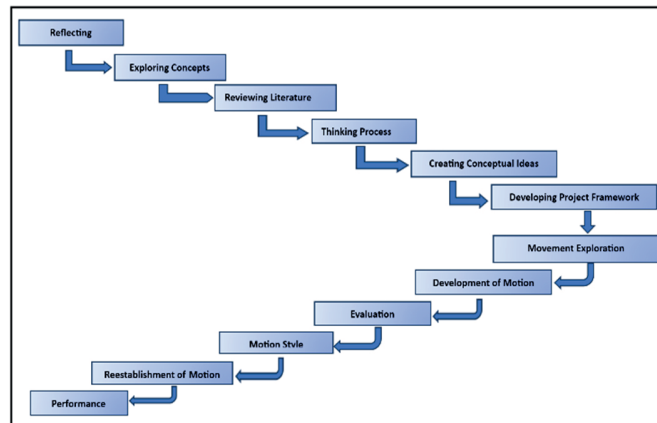


Figure 3: Creative Process.

The design of the dance film creation process can be analyzed in several stages, including:

Reflecting: Imagining the conceptual idea of the creation process of this dance work through the form of the dance that will be created.

Exploring Concepts: Trying to find theme ideas and movement ideas that will be integrated into the conceptual basis of the dance film based on mask dance.

Reviewing Literature: Searching for literature studies related to Betawi culture, Topeng Tunggal and Topeng Gegot mask dances, Topeng Jigrik 'ndat, scenography, dance film books, colour studies, Islamic studies, and other books that can support the creation of the dance film.

Thinking Process: Based on the readings of literature studies and necessary readings, notes are made for each idea to create a draft. The thinking process involves processing ideas based on imagination as a conceptualizer and choreographer in expressing creative ideas through the data created into a draft.

Creating Conceptual Ideas: The resulting draft ideas are then developed and transformed into Conceptual Ideas. Starting from the initial process to the final process in creating conceptual ideas to be manifested in the form of dance. The conceptual idea process starts as a solo dance concept, then evolves into the conceptual idea in the form of a dance film based on Topeng Tunggal, adjusted to the theme idea about the dance titled Nindak Jirumklan. The conceptual idea of this dance work will be created in the form of a dance film.

Developing Project Framework: After creating the conceptual idea, the next step is to create the Choreography structure. The choreography structure is divided into six scenes consisting of Prologue, Ji Character, Panji Character, Rumba Character, Klana Character, and Epilogue.

Movement Exploration: The movement processing in creating the dance work involves exploration and improvisation. Exploration and improvisation of movement are done by processing ideas into the mind while moving consciously or unconsciously, allowing maximum freedom in searching for movements. Let the movements flow according to the ideas expressed in the mind. Use maximum concentration in exploring and improvising without considering the aesthetic value of the movements. Explore movements as much as possible to provide optimal results, which will later be formed into a unified movement sentence.

Development of Motion: Allow freedom in scientifically processing the movements to ensure the formed movements achieve maximum arrangement. Choose a series of movements from exploration and improvisation to be used as a unified complete movement sentence. Use aesthetic values to produce the final form, through visions obtained internally in expressing the meaning of the movements. Let the movement ideas form naturally. Combine aesthetic values in such a way that the final form of the dance creates the desired illusion (shadow) and metaphorically (having its own meaning), displaying inner visions.

Evaluation: Re-examine the results of the entire sequence of movements that have been formed into a unity. If there are still incomplete movement sequences, they must be corrected according to the conceptual idea and well-structured choreography. Use personal imagination to review the results of the movement sequences created.

Motion Style: To form a sequence of movements created into a complete whole, it is necessary to apply technical processing to each movement phrase so that the distinctive features of the movements created by the dance designer are brought out. The style in the movement phrase uses the impulse technique, which is the result of processing by giving accents to each movement performed.

Reestablishment of Motion: If the improved sequence of movements has conformed to the conceptual idea created by the dance designer, the next step is to add touches regarding motion technique and the style possessed by the dance designer. This involves using the impulse motion technique from each movement sequence and maximizing the technique of expressing feelings. The impulse motion technique possessed by the dance designer will bring out a different concept of movement than that possessed by others. The impulse technique involves performing movements by providing speed, rhythm, and strong energy intensity at the beginning of the movement, then reducing the speed and intensity towards the end of the movement.

Performance: The final step was, after evaluation and re-establishment, the result of the conceptual dance film *Nindak Jirumklan* was performed on a wide stage at the International Mask Festival 2023 in Solo.

3.3. Theory of Creation

The choreographer's technique in creating a dance film involves several necessary steps, including: (1) Dance Composition Orientation, (2) Dance Composition, which consists of dance themes, stimuli, movements, dance types, dramatic design, scene structure, presentation mode, music, stage arrangement, lighting design, hair and face makeup, costumes, stage equipment settings, props, and dancers. The creation technique of the dance film *Nindak Jirumklan* can be explained as follows:

Dance Composition Orientation: The conceptualization of this dance theater creation utilizes Hawkins' [3] creation theory. The stages of creation involve experiencing or expressing, seeing, feeling, imagining, transforming, and forming. The application of this creation theory serves as the basis for creating a dance in the form of a film.

3.4. Dance Composition

Dance Theme: The theme for this dance film creation revolves around the human character. The film tells the story of human life phases, from the origin of creation, through growth with diverse characters, to the return of humans to the Creator.

Title: The title of the dance creation is *Nindak Jirumklan*. *Nindak* means to step, while *Jirumklan* is an acronym derived from the names of three characters: Ji (Panji), Rum (Rumba, which includes Romyang and Samba), and Klan (Klana). *Nindak Jirum Klan* is a title that narrates the journey of human life from birth to the return to the Creator.

Stimulus: Idea discovery can be achieved through various stimuli, including: (a) Idea Stimulation: This involves extracting ideas from one's thoughts by reading and studying literature related to Betawi Culture, serving as a stimulus to generate conceptual ideas. The choreographer absorbs and incorporates these ideas into the creative process; (b) Visual Stimulation: By observing the surroundings and imagining in alignment with the thoughts, visual stimuli help discover deeper and more focused inspirational concepts; (c) Auditory Stimulation: Exploring ideas through auditory stimulation involves listening to music, melodies, rhythms, and dynamics to stimulate and explore movement concepts.

Movement: The movements used in the dance film *Nindak Jirumklan* are based on the *Topeng Tunggal* dance and everyday movements. Everyday movements encompass actions commonly performed by individuals in daily life, such as eating, drinking, running, walking, etc.

Dance Type: The dance type used in *Nindak Jirumklan* is dramatic dance. The chosen type corresponds to the dynamic, humorous, and symbolically expressive movements embedded in the film's storytelling.

Dramatic Design: The dramatic design used in the dance film, titled *Nindak Jirumklan*, is a single cone design, interpreted as a scene structure with a single climax.

Scene Structure: The scene structure is divided into 6 scenes: (1) Prologue depicting Jakarta as an urban city; (2) Character Ji illustrating the early phase of human creation emerging on Earth; (3) Character Panji depicting a human born with sacred qualities like a newborn baby; (4) Character Rumba depicting someone with a cheerful, happy, energetic, and optimistic character; (5) Character Klana depicting human traits of courage, strength, energy, passion, spirit, desire, and adrenaline; (6) Epilogue depicting humans returning to the Creator.

Presentation Mode: The presentation mode utilized in the dance film *Nindak Jirumklan* is a representational symbolic presentation mode (Figures 4 and 5). Representational can be interpreted as the depiction of everyday life or real events. Symbolic, in this context, refers to expressing movements specifically using symbolic gestures characterized by traits such as the sacredness of a newborn, cheerful and optimistic characteristics, as well as the traits of courage, strength, energy, passion, spirit, desire, and adrenaline.

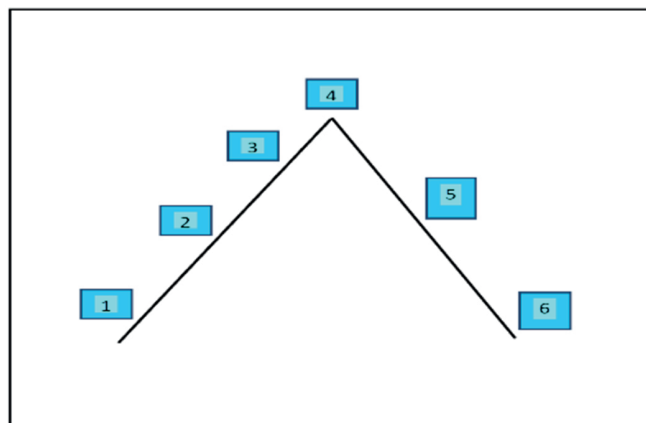


Figure 4: Presentation Mode Process.

Facial Makeup and Costumes: The facial makeup used in the dance film *Nindak Jirumklan* is natural. As for the costumes, the dancers in *Nindak Jirumklan* wear outerwear made of batik fabric in red and blue. They wear black T-shirts, Hakama-style black

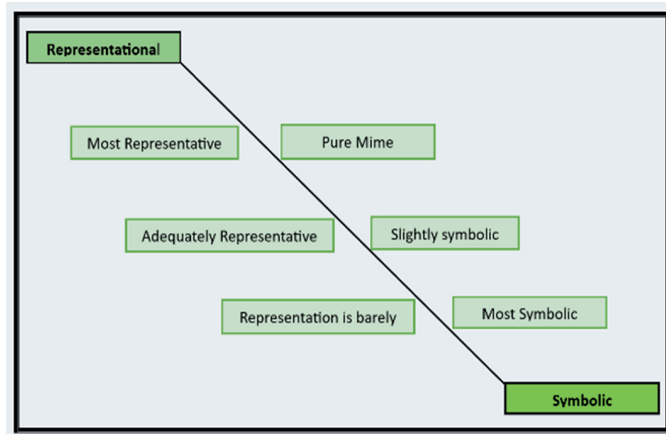


Figure 5: Presentation Mode Process.

pants, and a batik karate belt. The headband is square-shaped and made of scrap batik fabric, tied as a knot (Figures 6 and 7).



Figure 6: Dance Costume.

Dance Props: The dance props used in the dance film *Nindak Jirumklan* consist of four masks in brown, white, yellow, and red. These masks are used as tools to portray human characters.



Figure 7: Dance Costume.

4. Conclusion

Betawi art is present in various regions, encompassing the Betawi Central cultural area characterized by influences from Malay traditions, as seen in the *Orkes* (orchestra) and *Samrah* dance, infused with Islamic elements. On the contrary, Betawi arts thriving in the periphery, absent in the Betawi Central environment, include *Wayang* (shadow puppetry), *Topeng* (mask dance), *Lenong* (traditional theater), *Tanjidor* (folk music), *Cokek* (traditional dance), among others. An illustration of this is the concept of Betawi mask performances originating from the outskirts of Jakarta, such as Bekasi, Depok, and Karawang, where the artistic form shows no significant differences between these areas.

Betawi mask performances represent a fusion of diverse art forms, including music, dance, comedy, and drama. The specific movement patterns of the Betawi mask dance sometimes incorporate spontaneous improvisations by performers during the show. This dance can be executed with or without masks or disguises. The singular mask dance, a distinctive Betawi dance featuring three mask characters (Panji, Samba, and Klana), showcases specific characteristics: (1) Panji, with a white mask, embodies a gentle and graceful character; (2) Samba is characterized by agility and liveliness; (3) Klana exhibits strength, roughness, and boldness, with red symbolizing anger. In contrast, the creation of the dance film *Nindak Jirumklan* involves four mask characters (Ji, Panji, Rumba, and Klana). *Nindak Jirumklan* narrates the phases of human life from creation to returning to the Creator. The movements in the creation of the dance film *Nindak Jirumklan* draw inspiration from the singular mask dance and are combined with everyday movements.

The design of this dance film is divided into six scenes: (1) Prologue, (2) Character Ji, (3) Character Panji, (4) Character Rumba, (5) Character Klana, and (6) the final scene or

Epilogue. The scene structure can be detailed as follows: (1) Prologue depicts Jakarta as an urban city; (2) Character Ji illustrates the early phase of human creation emerging on the Earth; (3) Character Panji portrays a newborn with sacred qualities; (4) Character Rumba depicts someone with a cheerful, happy, energetic, and optimistic character; (5) Character Klana illustrates human traits of courage, strength, energy, passion, spirit, desire, and adrenaline; (6) Epilogue depicts humans returning to the Creator. The creation of the dance film *Nindak Jirumklan* is currently in the conceptualization stage, and the resulting dance piece will be materialized in the second phase of the art creation research.

The recommendation for the outcome of this dance film creation is to provide an imaginative experience, nurture our memory of artistic creation, explore spatial dimensions through technological advancements, and expand the knowledge of choreography.

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