



The character of Gareng's Gecul movement in Sumar Bagyo version of dance

✉ Dewi Wulandari, Slamet

Institut Seni Indonesia Surakarta, Indonesia

Received: July 17, 2017. Revised: August 12, 2017. Accepted: October 7, 2017

Abstract

The aim of this research is to describe and analyze the character of gerak *gecul* performed by Sumar Bagyo in expressing Gareng. This is considered unique since Sumar Bagyo developed his own version of the movement. Qualitative research by using ethnochoreology approach is used in this research. It is done by using some concepts and theories to support the research. Those theories included social changing theory by A. Boskoff, concept of *solah ebrah* by Slamet, that is combined with *effort-shape* by Ann Hutchinson, physiognomy concept by Prasetnyono, *mimic and expressive gestures* by Morris. *Gecul* movement which is performed, has its own characteristic that makes it different from other Gareng characters. Based on its *wanda* (Gareng in Purwa puppet), Sumar Bagyo belongs to *wanda kancil* since it has the characters of: *praupan tengadah*, medium face, round head, thin lips, wide forehead/ *manyul* (Javanese), ovoid nose, up lips, *gondhok* neck, flat stomach, small slouch body, *ndetheng* body. *Gecul* Gareng movement in Sumar Bagyo has the movement motives of *gejig*, *mlaku ceko*, *sikil mingkup buka*, *seleh asta*, *nyorok*, *nikelwanti*, *besut alusan*, *besut gagahan*, *uncal sikil*, *geol*, and *srising*. Those movements always appear in the three types of Sumar Bagyo, either in puppet stage with Gareng identity, or outside of the puppet stage by taking off the Gareng identity.

Keywords: movement motive; *gecul*; *gareng*; character

How to Cite: Wulandari, D., & Slamet. (2017). The character of Gareng's Gecul movement in Sumar Bagyo version of dance. *Harmonia: Journal of Arts Research And Education*, 17(2), 163-173. doi:<http://dx.doi.org/10.15294/harmonia.v17i2.10340>

INTRODUCTION

Sumar Bagyo, known as Bagyo, was born in Semarang, June 28th, 1965, in Ngesti Pandowo dormitory in Anggrek, Semarang. Sumar Bagyo was born from a couple, namely Sumarno (Marno Sabdo) and Surip. Both of them are human puppet players of Ngesti Pandowo. Sumarno is the second generation of Gareng Ngesti Pandowo after Darso Sabdo. Since he was little, Sumar Bagyo had studied about *to-bong* in Ngesti Pandowo, especially the

Gareng character. This makes him understand and familiar with Gareng Ngesti Pandowo's character and the Punakawan humor. In 1986, Marno Sabdo was died. Therefore, Sumar Bagyo was selected as Gareng Ngesti Pandowo.

Sumar Bagyo is one of the popular comedian especially in Javanese comedy show. It is proven by the existence of Sumar Bagyo in Javanese entertainment industry. He often has a show with some famous comedians, such as Ki Anom Suroto, Ki Bayu Aji, Ki Sigid Ariyanto, Ki

✉ Corresponding author: Jl. Ki Hadjar Dewantara No.19, Jebres, Surakarta 57126
E-mail: dewidariwulan2004@gmail.com

Mantep Soedarsono, Ki Enthus Soesmono, dan Ki Warseno Slenk. Sumar Bagyo is famous as Gareng, the character that always being played by him. Make up and costume which are used is like Gareng in Javanese puppet story. Usually, most of comedians are only using the *gecul* make up in every show without performing the human character of the *Gecul* itself. Based on Rustopo (1991) *Gecul* is the impression of rude, naughty, funny, etc., that caused by the movement of dance.

Sumar Bagyo always performs dance in every of his show, either as Punakawan of human puppet show, or guest star in a puppet show, or in another show. The dance that is performed by him are always considered unique since it has *gecul* movement motive as his identity. This dance then makes him different compare to the other comedians who only use their funny words or verbal jokes with other players in every show (Wulandari, 2016).

The image of Gareng in puppet show, which is walking with his *ceko*/ bent hand and limp legs are expressed by Sumar Bagyo in his dance movement. *Gecul* movement that is performed by him is matched with the musical instrument that accompanied it. This is also explained by Saina in her research related to Ngesti Pandawa show in Semarang. Sainah stated that Gareng character is really influenced by a lot of things. One of it is the movement character, or musical instrument which is dominated by kendang instrument. Face character is influenced by the characteristic or behavior of that character (2010). In Sumar Bagyo's show, either in puppet or outside of puppet show, he has some similar pattern of movements even with different instruments. Those movement patterns then becoing the character of *gecul* movement that is performed by Sumar Bagyo based on his version.

Marwata in his interview (6 June 2015) said that nowadays, Sumar Bagyo is the only person that can act like the real Gareng. It means, in these current years, there are no people that can perform the Gareng character as good and as attracti-

ve as Sumar Bagyo. This is then making Sumar Bagyo as a phenomenon in today's Javanese professional comedy and humor world, especially Punakawan character with his *gecul* movement. Gareng *gecul* movement character that is performed by Sumar Bagyo in his version is an image of himself. This is a characteristic which is difficult to be imitated by others. It can be said that Sumar Bagyo is dancing as Gareng according to his style or his own version, which then brought him known as 'Bagyo Gareng'.

The details I mentioned above, makes it interesting to do more and deeper research about Gareng movement character that is always performed by Sumar Bagyo and become his characteristic in the three types of his performances. After exploring about Sumar Bagyo's characterization, a question related to how *gecul* movement character performed by Sumar Bagyo in expressing Gareng in every show then appeared.

This research is a qualitative research by using ethnochoreology approach as the main approach in analyzing the data that is being researched. Ethnochoreology approach is an approach in the research that focuses more in the dance as a research subject with dance genre materials. Soedarsono explained that ethnochoreology can be called as multi-discipline approach (Soedarsono, 2001).

To analyze about personification of Gareng from shadow puppet to human puppet, body expression theory or expressive gestures and Mimic gestures by Desmon Morris are used. Expressive gestures are influenced by brain that showed through expression gesture which are face and body movement. In the end, those will influence the character.

Primary gesture fall into six main categories. Five of these are unique to man, and depend on his complex, highly evolved brain. The exception is the category I have called expressive gestures. These are gestures of the type which all men, everywhere, share with one another, . . . They include the important signals of Facial Expression, . . . (Morris, 2002)

Mimic gestures are done to imitate an object, in this context is the imitation of Gareng in shadow puppet.

Mimic gestures are those in which are performer attempts to imitate, as accurately as possible, a person, an object or an action (Morris, 2002).

The formation of motion is analyzed using Laban's effort-shape theory in Ann Hutchinson (1977) which discusses the process of motion formation including elements of space, time, energy and body parts involved in symbols that can be read and converted into movement. In the Javanese dance research, it can be assumed by the concept of *solah-ebrah*. *Solah* is a movement or action of the body in the form of jumps, arches, tempos to the fast and slow which all form a movement including trajectory, volume, and level called *Ebrah* (Slamet, 2016).

The analysis of character is done by implementing physiognomy concept that is explained by Prasetnyon (2012) as an art and knowledge which are used to know someone's character easily only by seeing its face. It is because face is part of body that usually has attention spot. Face expression can give a clue about what he feels.

The aim of this research is to analytically describe the *gecul* movement performed by Sumar Bagyo in expressing Gareng in his own version.

METHODS

This research is a field research which needs a linear method with ethnochoreology as its main approach. Researcher, in this case, uses a model that was unveiled by Kurath (Pramutomo, 2007). The steps taken by the researchers include field research, laboratory study, cross check data, present data, data analysis, merging analysis results, and drawing conclusions.

The first step among all is observing and recording the data, then followed by the initial analysis of the data. To prove the truth, the researcher conducted cross

check data by interviewing the interviewee and using book source to support the data. The data obtained is processed and presented. As textual research, movement is presented using *laban* notation. Then, the conclusions are drawn.

RESULTS AND DISCUSSION

Gareng is one of the character of Purnakawan in shadow puppet. Gareng never performs alone. The performance of Gareng in shadow puppet is always together with Semar, Petruk, and Bagong in certain scene namely *Gara-gara*. Based on Sudjarwo *et al.* (2010) Gareng is the first child of Semar. However, it is different with Sunda and Banyumas shadow puppet story. This is supported by Haryanto's argument (1988) by saying that in Pakeliran West Java, Bagong is the first child of Semar, while Petruk is the last child. Bagong's other name is Cakrawangsa, Pancal Pamor, Pegatwaja, and Bambang Jati Pitutur, often called as Nala Gareng. *Nala* means heart, Gareng means dry/ *crisp* (Java). Nala Gareng means the dry heart. It is because Gareng is the character that always talk less. What he says will always be wrong, but he does not want to admit that he is wrong (Hardjowirogo, 1982). The physical character of Gareng is *ceko* hands (bent hands), cockeye, and limb leg. Gareng symbolizes the value of human that should be careful in taking steps and acts. He has cockeye to the left and right which means that everything should be seen from various angles (Sudjarwo, 2010).

Gareng in shadow puppet has some figures to represent certain character called Wanda. Wanda in purwa shadow puppet is the depiction of puppet figure in various characters in certain mental conditions through art (*tatag sungging*) which is manifested in various proportions and positions such as eyes, nose, mouth, face, color and accessories (Kardju, 2009). According to Sutarno *et al.* (1979) there are eight wanda Gareng Surakarta styles, namely *wregul*, *prekul*, *gembor alit*, *gondok*, *kancil*, *gulon*, and *wewe*.

The character of Gareng Sumar Bagyo in shadow puppet is classified into *wanda kancil*, especially *kancil kedhung bantheng* in Ki Gondo Darman's style with some characteristics. Those are *praupan tengadah*/ head looking upward, medium face, round head, thin lips, wide forehead/*manyul* (Java), ovoid nose, up lips, *gondhok* neck, flat stomach, small slouch body, *ndetheng*/ rigid body. This is proven by Sumar Bagyo in his performance on stage who always dominates the show. His thin body matches with the characteristics that has been stated before. *Praupan tengadah* means that Gareng always speaks loudly, added by his high and small voice. This is similar with Gareng character performed by Sumar Bagyo (interview).

In Human Puppets Stage

Human puppet is the identity and origin of Sumar Bagyo that cannot be separated from him. As being known that Sumar Bagyo started his carrier as human puppet player in Ngesti Pandowo Semarang. Even if now he is not really active in every Ngesti Pandowo show, Sumar Bagyo is still remained under Ngesti Pandowo's name.

When he plays in human puppet, Sumar Bagyo is not playing alone. He plays with other Punakawan players. The other players on the stage can affect the success of his performance. The joke performed by Sumar Bagyo on the puppet show was a joke of Ngesti Pandowo's jokes. This joke will be different in every show. Ngesti Pandowo has different benchmark with other human puppets. That joke is called as *tobong* joke since it only applies to the human puppet on the stage.

In puppet performances, Bagyo must share his place and role with other Punakawan. Therefore, his joke portion is limited. Each character has its own role, like Sumar Bagyo with his *gecul* movement. When entering the stage, he will always dance. There are two types of song that usually accompany Gareng when he is entering the stage. First is Ketawang Subakastawa which is used for the *mlaku alas* scene. Se-

cond is Ladrang Pangkur which is used for *kiprah Gareng*. One of the song that always accompany his *gecul* dance in Ngesti Pandowo is Gending Srampat from East Java with Gonggomino kendang pattern.

Even if he plays with others, indirectly Sumar Bagyo became the spearhead of his successful performance. His big name becomes one of the main factors. The character of Sumar Bagyo that often seek spontaneity and gives fresh jokes, makes him the audiences' favorite. His nosy act and creative in many ways often invites laughter. Not only the audience, but his fellows of human puppet players also sometimes cannot hold laughter when they are on stage (interview).

Most of Gareng *gecul* movement that is played by Sumar Bagyo in Ngesti Pandowo is the original dance movement. At the beginning of the creation of Gareng *gecul* movement, Sumar Bagyo is helped by Wi-dayat by consulting with Ki Narto Sabdo or Mbah Narto as the leader of Ngesti Pandowo karawitan at that moment. Gareng Ngesti movement also take Gareng movement played by Mbah Narto as the example. Movement like dance and *kiprahan* is personification form of shadow puppet movement performed by Mbah Narto when he is playing the shadow puppet. It is in line with Morris's statement about *mimic gesture* that is the imitation movement (Morris, 2002).

Gareng movement performed by Sumar Bagyo has the similar pattern with Cakil movement that is *ceklekan*. According to Utomo in Purwati (2016), *ceklek'an* means fracture. The fracture movement is on the elbow movement. Sometimes, the *kendang* pattern in Cakil and Gareng dances are almost the same. Gareng *gecul* movement performed by Sumar Bagyo is influenced by some dances, such as Kuda-kuda dance, Glipang, and Remo.

When Sumar Bagyo performed with other human puppet groups, then his performance pattern also will follow and match with where he has the performance. For example, when he has a performance with Bharata and Sekar Budaya Nusanta-

ra (SBN) Jakarta, or Sriwedari Solo, Sumar Bagyo will adjust his play with the performance character of the art groups. However, *gecul* movement that is performed is not really different with what he has in Ngesti Pandowo, Semarang.

When Sumar Bagyo is dancing, Gareng movement motive can be seen clearly in *gecul* movement. When he is not dancing, sometimes the motive or form of Gareng movement cannot be seen. Sumar Bagyo is only standing and walking without showing his *ceko* hands and limp legs. However, Sumar Bagyo way of walking has already looked like it is limp without acting like it is limp.

Until right now, costume or make up that is used by Sumar Bagyo in every show is Ngesti Pandowo's style. He never changes his look since the beginning. For Sumar Bagyo, what he wears now is the legacy of his parents that he should be proud of.

Sumar Bagyo in his role as Gareng in human puppet stage is still connected to the character that is performed. In this context, *punakawan* has symbolic function as guides, storytellers in the play, as well as entertainers (Sainah, 2010, p. 60). This affects the form of his performance on stage that makes Sumar Bagyo cannot be free from exploring, both in his *gecul* movement and his jokes.

In Shadow Puppet Stage

Nowadays, shadow puppet stage is being a part of Sumar Bagyo's life. Started from this stage, Sumar Bagyo began to known by wider community especially in Central Java and East Java. Almost every Sunday, Sumar Bagyo went out from the town to perform in shadow puppet show. Now, Sumar Bagyo is accepting more shows in shadow puppet performance compared to the human puppet.

Since his performance in a show held by Panitia Apresiasi Wayang Kulit Jawa Tengah (Pantap) 1995, he is often accepting jokes offer in shadow puppet show. The performance of Sumar Bagyo is considered to be a magnet for the audience. Therefore, Ki Joko Edan invites Sumar Ba-

gyo to perform around Central Java with him. Since then, the name of Sumar Bagyo began to be widely known. Sumar Bagyo then can be more freely in exploring his performance on the stage. This is because Sumar Bagyo acts as a guest star, out of the puppet storyline.

The performance of Sumar Bagyo as Gareng in shadow puppet show is not really different from his performance in human puppet show either in costume, make up, or even his stage performance. One thing that makes it different is his weapon. When he performs in human puppet show, he will wear a weapon as his complementary clothing, meanwhile he never brings any weapon in his shadow puppet performance.

Gecul movement that is played by Sumar Bagyo in shadow puppet stage is more vary. Started from *gecul* movement in human puppet stage, Sumar Bagyo is developing the movement by matching it with the *kendang's* beat. Sumar Bagyo should be able to adapt with every *kendang* player. This is because every *dalang* has his own *kendang* player. When this *kendang* player is often having performance with Sumar Bagyo, then he will understand the pattern of his performance, especially his *gecul* movement.

As a stage artist, Sumar Bagyo is required to continue to innovate by cultivating his creativity. It aims for the continuity of his artist carrier. In accordance with the theory of social change, Boskof (1964) states that social change can occur due to internal factors arising from the dynamics that grow in the life of the support community or due to the influence that comes from outside society. Creativity is seen as an internal factor in responding to the challenges in society arising from the theory of social change. Therefore, the forms of *gecul* movement must always be vary, so there is renewal and development in every appearance. The movement motives that is presented tend to has large volume and widened. This is inversely to the Gareng's dominant movement with small volume of movement in narrow space.

Most of the Gareng *gecul* movement performed by Sumar Bagyo leads to the East Java dance movement. For Sumar Bagyo, East Java style has an energetic and dynamic image with the *kendang's* beat power. From many East Java dance forms, Sumar Bagyo tends to lead to Remo dance form. The hands form of Remo dance is similar with Gareng hand style when he is dancing. This makes Sumar Bagyo to adapt the Remo dance more which then being matched with Gareng movement motive based on his interpretation (interview).

The example of movement which becomes the identity and the character of Sumar Bagyo's Gareng in shadow puppet stage is *nikelwarti*. Like when *seleh gending* part is played, he will put his hand in one of his hips and after the song finished, he will do *nikelwarti* movement but with curling up his body. That movement is not only done in shadow puppet performance, but in human puppet or outside of puppet as well. This is then makes that movement as an identity of Gareng *gecul* movement by Sumar Bagyo when he is dancing (interview). One of the interviewee also added that the motive of that movement is only occupied by Sumar Bagyo. If someone else is using that movement, it is because he is copying the movement performed by Sumar Bagyo.

Limbukan and *gara-gara* scene in shadow puppet show also consists of positive jokes that sometimes being *plesetan* through *parikan-parikan*/ funny Javanese proverb. This part is also used as cooling down media to create refreshed atmosphere after following a serious storyline (Surnarto, 2002). Sumar Bagyo, as the guest star, has a job to refresh the atmosphere through his humor. His humor also includes joking built between Sumar Bagyo and The Javanese singer (*sinden*).

Sumar Bagyo had to see who the *dalang* (puppeteer) is and who has the show. When the *dalang* is younger and can be freely invited to communicate, then Sumar Bagyo did not hesitate to tempt and taunt him on stage, for example is *dalang* Ki Sigid Ariyanto. But if the *dalang* is a senior

puppeteer, then Sumar Bagyo must also be able to place himself. He often looks for ways to make fun of him in an inoffensive way, for example are Ki Anom Suroto or Ki Mantep Soedarsono. This applies also to *sinden* (the Javanese song singer).

In addition to dancing, another stage performing characteristic when he is performing in shadow puppet stage is the way of his standing. The way his stands is to lift one hand like a singer singing, while the other hand holds the mic. This movement is seldom to use when he is on a human puppet stage. The content of comedy that often comes out is processing words/making acronyms. This invocation always appears in every appearance, both in human puppet and shadow puppet. As one of the interviewee mentioned:

"One of his identity is processing words. The words are made as an acronym. For example is Semarang, what 'S' stands for. Since the old time when I was with him or saw him, that kind of joke will always be used. Another comedian is also sometimes using it, but Mas Gareng (Sumar Bagyo) always uses it" (interview)

When he has a show with *dalang* Ki Anom Suroto and Ki Bayu Aji, joke that always performed by him is singing *Caping Gunung jenggleng* with *parikan* in the middle of the song. When the singer doing *bawa* (opening song of *gending*), Sumar Bagyo is dancing while jumping on the stage following the *kendang* beat. Another style is dancing with the instrument of *gonggomino* *tulungangunan kendang* pattern that also being his stage character. For him, *gonggomino* dance has already being a part of him. Not only when he has a show with Ki Anom Suroto and Ki Bayu Aji, but with other *dalangs* who serve *gonggomino kendang* pattern. Because he often dances with that kind of instrument, thus, it is raising the perception that if the *kendang* pattern is *gonggomino*, then Sumar Bagyo will dance a certain pattern.

Outside of the Puppet Stage

As a *tobong* artist, he has to know various performance stages. Not only human and shadow puppet, *campursari* and *keto-*

prak stages also become a part of Sumar Bagyo's journey in the art world. Gareng character that becomes his identity does not become his obstacle to exist outside the puppet stage.

He is still bringing Gareng character as his identity outside the puppet stage. However, not in his every show. Gareng will still be seen when Sumar Bagyo is performing in campursari stage, comedy, and when he becomes a host. Meanwhile, when he is in ketoprak stage, he will leave the Gareng identity behind.

Sumar Bagyo has less identity in dancing when he is in campursari stage. He will joke and make fun of the singer more. Based on Jumadi Bagong Banyubiru, when Sumar Bagyo is performing in campursari stage, he will be more flexible. It means that Sumar Bagyo will be more free and easily to interact to the audience or the singer (interview).

Sumar Bagyo is still using Gareng *gecul* movement motive when he is dancing in a campursari performance. As an examples are the following figures showing Gareng Sumar Bagyo on the campursari stage.



Figure 1. Left figure is *uncal sikil* movement motive, right figure is *ceko walking* movement motive by Sumar Bagyo in campursari stage. Doc. Yanto 2013.

Sumar Bagyo is type of humorous host. Comedian identity that sticks on him makes him cannot be a host in formal occasion. With that humor that he gives, the fresh atmosphere is created. For example when he became a host in Budaya Jawa

Tengah Parade 2013 in Semarang and Sinden Idol competition 2012 in UNNES. When he is leading the show, Sumar Bagyo is very rarely dancing, although in the implementation he uses costumes and make up of Gareng. This is because at the event, he was not required to entertain the audience, but just as a humorous host.

When he is performing in a ketoprak stage, Sumar Bagyo will take off his Gareng costume, but not in his dance. Gareng movement motives are still dominant even if the form of hand movement is changed. One of the example is in *gejig* movement motive. The form of his legs movement is still using Gareng movement motive, which is one of the leg is tiptoe. For the hand movement, it is changed from Gareng movement motive with opened palm hand and fingers in fan finger position to hold in fist position. That's why *gejig* movement looks like a horse riding gesture.



Figure 2. Gareng *Gejig* movement motive in human puppet stage (fan hand finger) and in ketoprak stage (hand in hold in fist position). Doc. Dewi 2016.

The example shows that Gareng image is not only on the outside view, but it has penetrated and ingrained in Sumar Bagyo's life. Although he tried to remove the identity of Gareng when he is performing outside the human puppet stage, but the dance he brought cannot be separated from Gareng movement motives. Anything that he dances on stage, still, Gareng

impression cannot be separated from Sumar Bagyo.

The Character of Gareng by Sumar Bagyo

Personal style in Javanese dance is called as *wiled* (Slamet, 2016). *Wiled* is movement variation that is developed based on the ability brought by the dancer. That style of movement is supported by dancer *gandar*. *Gandar* is *dedeg-piadeq* or the dancer's body posture based on *wanda's* role or the character of Javanese dance that is being showed. *Gandar* in Javanese dance is having orientation to *wanda* wayang purwa (Sriyadi, 1995). In this case, *gandar* Sumar Bagyo that has small appearance matches with *wanda* Gareng in the shadow puppet, and supported by the colour of his original sound. All of Gareng *gecul* movement character which is played by Sumar Bagyo becomes his characteristic when he performs on the stage.

The use of *effort shape* happened because there is a creation process. Inside of the creation process, there is an effort to make a creation, in this context is Gareng *gecul* movement. Effort that is done by Sumar Bagyo in creating Gareng *gecul* movement is by having body elements in Gareng's movement identity. In the dance, body is the tool and material that is used to create. Sumar Bagyo is using his small posture body to do Gareng dance when there is a specific technique to use it.

Technique used by Sumar Bagyo can be developed since there is a theme that he should bring up. Technique is when a theme or idea is mixed in *gecul* materials to create a movement. Theme is idea, by seeing Gareng movement in shadow puppet and expressed in the tool and materials, which is body. Meanwhile, because movement in the dance has rhythm, then a dance should have dynamic that related to time, duration, and beat (Hutchinson, 1997).

Movement that becomes a character of Gareng Sumar Bagyo consists of some movement motives. Movement motive in creating a dance is needed to be used as a basic structure to gain the form (Trinita,

2016). Movement motive is the smallest unit from a movement that already had a meaning. If we see this from Javanese movement motive that already has a pattern, the dancer should have *ebrah* or body shape that is matched with dancer body. Javanese dance that has been choreographed has a need to be studied in the formation of motivation motives. Analytically, movement motive is formed by the pattern of the main movement, the pattern of intermittent movement, and the pattern of variation motion (Slamet, 2016). The basic motion leads to the motion that becomes the core that forms the motive of the movement. Intermittent leads to motion that gives the motion to the movement, while the movement of variation is the movement that provides variations on the main movement and intermix. *Gecul* movement that becomes a characteristic of Sumar Bagyo is the development of Gareng's basic form of movement.

Gareng *gecul* movement motive that becomes the identity of his dance are *gejig*, *mlaku ceko*, *sikil mingkup buka*, *seleh asta*, *nyorok*, *nikelwanti*, *besut alusan*, *besut gagahan*, *uncal sikil*, *geol*, and *srisig*. Movement motive leads to the development of movement, and the development of this is intermittent and variations. One example on motive movement is *ceko*. Motive movement of *ceko* is formed by *tanjak* foot movement pattern which is the main movement, plus the pattern of one hand movement bent in *cethik* and one hand bent elbow which is the movement of intermittent, and pattern of head *tolehan* motion which is kinds of movement variation.



Figure 3. *Mlaku ceko* movement motive. Doc. Dewi 2016

Besides the movements that have

been explained above, there is one of the series of movement that always brought by Sumar Bagyo when he does Gareng dance. Those series consist of some of movement motives that already be explained with some additions. Movement motive that occurred in those series are *gejig*, *besut gagahan*, *uncal sikil*, and *geol*. In shadow puppet show, those movement series will be performed in song with Gonggomino gending pattern in Tulungagung style. Meanwhile, in human puppet show, especially in Ngesti Pandowo, those series will be played in Srampat song with East Java style by using *kendangan* Gonggomino. Sumar Bagyo often performs it in the shadow puppet performance, then it makes those series of movement is well known as *jogedan gonggominan*.

Movements that become the character of *gecul* movement of Gareng in Sumar Bagyo version is the way of using a lot of straight line which gives a firm impression. The movement presented is firm and fracture with the volume of movement that leads to a smaller volume. However, there is also a large volume of movement, so the energy released by Sumar Bagyo is not evenly distributed. The firm movement is adjusted to the music accompaniment of fast tempo and also jerking. This gives a dynamic impression on the movement being delivered. In addition, the space used is also tend to be narrow, just around his stands.

Showing the movement description that becomes the character of Sumar Bagyo, there are some identities that can be seen form the movement. The first characteristic is the palm hand form. The form of Sumar Bagyo's palm hand when he is dancing is always in open position (fan hand position) or *megar* (Javanese). This form is happened to be applied in every movement that he does, added by shaking the fingers as an accent of his movement.



Figure 4. Form of fan hand fingers/ megar.
Doc. Dewi 2016

Second, most of the movements tend to be contracted or shortened, either the shape of the hands, feet, body, or mouth shape. This reinforces Gareng's small and defective physical form that cannot move too freely, according to mimic gestures (Morris, 2002). This kind of movement is called *ebrah*, which means to give memorable character, it seems making the character looks smaller or bigger (Slamet, 2016). Third, the expressions displayed by Sumar Bagyo tends to be cheerful until he shows his teeth. Sumar Bagyo often closed his eyes when dancing on the spot. This is done as a confirmation of makeup, especially the eye that impresses Gareng which has crossed eyes. In accordance with expressive gestures (Morris, 2002), using facial expressions and body led to the character of Gareng. According to Prasetyono (2012), an unfocused (*jereng*) and unstable eye to a point when looking at certain objects, indicates his inconsistency and personal incompetence. The owner tends to be uneasy, dishonest, and unresponsive to the establishment. In this case, Gareng version of Sumar Bagyo is *gecul* and lively. Fourth, the movement that Sumar Bagyo do is affected more with East Java dance movements that seem energetic and dynamic compared with other areas.

CONCLUSION

As the personification of puppet, the characteristics and characters used by Sumar Bagyo is similar with the puppet. Gareng in Surakarta style of shadow puppets has eight types of *wanda* which includes *wanda of prekul, wregul, gembor, alok gembor, hyacinth, mouse deer, gulon, and wewe*. Referring to the *wanda*, Sumar Bagyo most closely similar with *wanda kancil*, with the following characteristics: *preupan tumungkul*, medium face, round head, thin lips, prominent forehead (Javanese), round egg nose, slightly rising mouth, *gondhok* neck, stomach deflated, small body slightly bent, and *ndhetheng* (rigid) body. The nature of *wangi kancil* is more agile than other *wandas*, which in Javanese term is called *lanyap*.

The stage character of Sumar Bagyo is the Gareng's *gecul* movement in dance. Movement which is inspired by Gareng movement in shadow puppet is the *ceko* movement and *gejig* characters. Both movement characters are always seen in every *gecul* movement which is done by Sumar Bagyo. Sumar Bagyo creates Gareng *gecul* movement motives based on his interpretation and creativity. Movement motive that becomes the character of Gareng *gecul* movement in Suma Bagyo version includes *gejig* movement motive, *mlaku ceko, sikil mingkup buka, seleh asta, nyorok, nikelwanti, besut alusan, besut gagahan, uncal sikil, geol, and srisig*.

Gareng's *gecul* movement in Sumar Bagyo version has some characters in each of the movement. Some of the characters are (1) the shape of Sumar Bagyo's palm which is always open, and vibrated, (2) most of the movements tend to be contracted or shortened to strengthen the physical form of small and defective Gareng, (3) the expression that is shown tends to be cheerful until it shows the teeth, (4) Sumar Bagyo often closed his eyes as an impression of his make up in showing that Gareng has crossed eyes, (5) Gareng Sumar Bagyo movement is more affected by Remo dance movements of East Java.

REFERENCES

- Ahimsa-Putra, H. S. (2007). *Etnosains Untuk Etnokoreologi Nusantara: Antropologi dan Khasanah Tari*. Pramutomo, R.M (Ed) *Etnokoreologi Nusantara 'Batasan Kajian, Sistematika, dan Aplikasi Keilmuannya*. Surakarta: Institut Seni Indonesia Press.
- Boskoff, A. (1964). *Sociologi and History: Theory and Reseach*. London: the Press of Glencoe.
- Hardjowirogo. (1982). *Sejarah Wayang Purwa*. Jakarta: PN Balai Pustaka.
- Haryanto, S. (1988). *Pratiwimba Adiluhung: Sejarah dan Perkembangan Wayang*. Jakarta: Djambatan.
- Hutchinson, A. (1977). *Labanotation or Kinetography Laban: The System of Analyzing and Recording Movemenet*. USA: A Theatre Arts Book.
- Kardju. (2009). *Kajian Pragmatik Tentang Peranan Wanda Panakanwan Dalam Menciptakan Humor Pada Adegan Gara-Gara Pertunjukan Wayang Kulit Purwaí*. Laporan Penelitian. Surakarta: Institut Seni Indonesia Surakarta.
- Morris, D. (2002). *People Watching*. Great Britain: Vintage.
- Prasetyono, D. S. (2012). *Membaca Wajah Orang*. Jogyakarta: Think.
- Purwati, A. W. T. (2016) *Ceklek'an 'Etnografi Ketubuhan Gerak Cakil Gaya Surakarta*. Thesis. Surakarta: Pascasarjana Institut Seni Indonesia Surakarta.
- Rustopo. (1991). *Gendhon Humardani: Pemikiran dan Kritiknya*. Surakarta: Sekolah Tinggi Seni Indonesia Press.
- Sainah. (2010). *Tokoh dan Fungsi Punakawan dalam Pertunjukan Wayang Orang Ngesti Pandhawa di Semarang*. Skripsi. Semarang: Universitas Negeri Semarang.
- Slamet. (2016). *Melihat Tari*. Karanganyar: LPKBN Citra Sains.
- Soedarsono, R. M. (2001). *Metodologi Penelitian Seni Pertunjukan dan Seni Rupa*. Bandung: MSPI.
- Sriyadi. (1995). *Sekilas Tentang Tari Klasik Gaya Surakarta*. (online). Diunduh dari <http://jogjaethnic.blogspot>.

- co.id. November 23, 2016.
- Sudjarwo, H. S. (2010). *Rupa dan Karakter Wayang Purwa*. Jakarta: Kakilangit Kencana Prenada Media Grup.
- Sunarto. (2002). Limbukan, Adegan dalam Pergelaran Wayang Kulit yang Memotivasi Penciptaan Bentuk Baru. *Ekspresi, Jurnal Seni*, 6(3), 48-61.
- Sutarno. (1979). *Wanda Wayang Purwa Gaya Surakarta*. Surakarta: Sub/bagian Proyek ASKI Surakarta.
- Trinita, L. Y. (2016). *Kreativitas Supriyadi Puja Wiyata dalam Karya Tari Topeng Degeran*. Skripsi. Surakarta: Institut Seni Indonesia Surakarta.
- Wulandari, D. (2016). Proses Pencarian Identitas Gerak Gecul Gareng oleh Sumar Bagyo. *Greget: Jurnal Pengetahuan dan Penciptaan Seni*, 15(1), 46-55.