

GENDER WAYANG: FROM RITUAL INTO SECULER

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ABSTRACT

Gender Wayang is one of the most important set of ensemble in Bali. It is not only aimed for accompanying a certain Shadow Puppet performance, but also it remain possesses a portion and function in almost every religiously ritual activity as a complement of spiritual needs. The presentation of Gender Wayang is a prominent key element which is conditioned into social activities, and it is considered to be able to support the necessity of the society for both morally and spiritually. Gender Wayang from ritual into secular is an expression of the artists to express their creative idea which posses a meaningful significance for the arts world and positively responded by the peoples all over the world. This key analysis is a dinamic idealization of the peoples of Bali for the sake of aesthetical values appreciation and developement. The concerned problem to be analized is the developement of Gender Wayang's function and creativity,, it is one of the various fenomenons of karawitan in the framework of developement of Balinese performing arts. The dessemiation of Gender Wayang's roles from ritual into secular is caused by the demand and the nessesaty of it peoples, in order to anticipate the developement of time/era and value assesment. Gender Wayang is a masterpiece of the arts of which endeavors to enhance and dinamize the traditional values with the demand capacity developemnt. Gender Wayang becomes a secular performance because of its art creativities those are fibrating an artistic dimenssion of which can still be recognized and appreciated by the peoples of Bali.

Keywords : gender wayang, creativity, secular.

INTRODUCTION

Gender Wayang is a Balinese gamelan bar in the form of "baris alit" with *slendro* five tones, a puppet gamelan to accompany *Wayang Kulit* and *Wayang Wong*. The main instrument consists of four genders; consists of a pair of gender *pemade* and a pair of gender units. Each of the ten blades in two octaves is played by both hands using two traditional tools (Dibia, 1999: 108).

Gender Wayang is one of the media to express musical works, formed through regular organizing of visual and audio elements. Visually, the Gender Wayang instrument is a combination of similar types of tools; shape, material and type, but need each other to meet the unity of the device. Likewise, the audio sound of the instrument produced is a combination of the types of sound colors which become a complete whole, namely the sound of the Gender Wayang.

As a classification of the old class gamelan, Gender Wayang may be said to have penetrated the world of Balinese Instrument Art. The superiority of musicality has greatly influenced the creativity of other gamelan musicals by highlighting the identity and breath of *gegenderan*, is one of the characteristics of a typical Gender Wayang. It is on this basis that the Gender Wayang can develop steadily and convincingly, not only through their musical elements, but also through their form, appearance and presentation, which has recently been more organized according to a more mature presentation.

The principle of art with Gender Wayang media is still strongly held by Balinese artists in general. As a form of "minimalist instrument" Gender Wayang is always used to accompany the *Metatah* Ceremony (cutting teeth) one of the ceremonies in *Manusa Yadnya* and the *Ngaben* Ceremony in its *Pitra Yadnya* category. In fact, for the *Ngaben* Ceremony only a pair of gender is used, each mounted on both sides of the corpse which is called a *bade* or container and is played all the way to the grave.

The implementation of the attitude of art which is performed by Gender Wayang players or better known as Gender Wayang drummers, has sincerely crystallized naturally in the *banjar* community or village in Bali. If his heart is satisfied and if his existence is recognized, problems born and financial are often ignored. The dedication of the Gender Wayang art people, acted earnestly with high enthusiasm. Gender musicians have the principle of willingness to sacrifice to spend time and even donations in material form.

Many parties suspect that art activities with the Gender Wayang media are not well developed, running in places even static, although in fact the progress experienced is quite encouraging. Today the Gender Wayang has undergone development, namely the widespread role of Gender Wayang from ritual to secular. This phenomenon provides positive value for the existence of the Gender Wayang itself. Because the concept of the development of an art form is clearly not only referring horizontally, but also to vertical development, this means quality is also a goal.

This paper will examine the existence of Gender Wayang today with various innovations, when the Gender Wayang is undergoing aesthetic changes. The changes are intended to lead to the development of the Gender Wayang repertoire, which in essence is based more on the basic concepts that already exist to produce innovative works that are still able to be digested by the supporting community.

Making Gender Wayang the topic in this paper, the author intends to present how the development of the Gender Wayang in the context of social activities of the community, both related to aspects of religious life and customs and aspects of artistic life in the face of changes in the cultural environment. The important thing to note is that Gender Wayang still exists and its elements have undergone a lot of development and today there have been many Gender Wayang creations by adopting contemporary elements that can enrich the Gender Wayang itself.

Identity of Gender Wayang

Gender is a bladed instrument made from *krawang* (a mixture of copper with tin) based on *slendro*. Each instrument consists of 10 blades that are hung with two strands of string above the bamboo resonator, which is supported by a wooden pedestal so that it does not touch each other. Usually the rope used to hang the blades is made of cowhide called *hides*.



Gender Pemade

The term Gender Wayang is a series of two words that give birth to a certain understanding. The word "gender" if the pronunciation does not use the word puppet then the meaning becomes different. Like the word *gender rambut* (*gender-embat*) is an instrument in the gamelan range of *Semar Pagulingan* and *Palegongan*, played with both hands by hitting and while closing at the same time. According to Bandem (1983: 18), gender propagation can be made in pairs and serves as a carrier of melody.

Puppet explained in Encyclopedia Indonesia (page 1416), is a kind of play that is found in several parts of Indonesia, especially in Java and Bali. There are several types of puppets, such as *wayang kulit* are puppets made from leather or called ringgit and played by a puppeteer. Because of using a lamp (*blencong*), the shadow of the puppets played on the screen (*kelir*) is seen.



Kelir in the Wayang Kulit Show

In the Indonesian General Dictionary written by Poerwadarminta (1976: 1150), the word puppet is given the meaning of a picture or imitation of people and so on, made from leather, wood and so on. To show a play; *wayang golek*, puppets made from wood, apparently as children; *kerucel* puppets, puppets made from leather; *wayang orang*, as a play with dance and gamelan performing stories from the *Mahabharata* story.

From the description above, what is meant by "Gender Wayang" is music or gamelan which is a gender association, used to accompany the *Wayang Kulit* performances in Bali. Jaap Kunst in his book

Hindu Javanese Musical Instrument, said that the only instrument that accompanies the *Wayang Kulit* performance in Bali is in fact Gender Wayang, usually in a set consisting of two or four instruments by giving birth to very beautiful music (1968: 77).

In South Bali a set of Gender Wayang consists of 2 (two) really large genders or called *gender pemade* and the smaller size is called *gender-gender* or gender 2 (two). Whereas in North Bali usually only used 2 (two) really big gender. Gender Wayang in each region has its own standard tone in accordance with the tastes of individuals.

As a music accompaniment to the *Wayang Kulit* performances, the Gender Wayang songs from several regions have small differences, but it shows the characteristics of the area. According to Bandem (1981/1982: 5), the structure of the *Wayang Kulit* performance in Bali was implicitly bound by puppet instruments, such as in Gianyar the puppet wearing was bound by a sequence of music.

Gender Wayang as a Traditional Gamelan

Balinese gamelan compositions that are still able to survive in their traditional identity and control their own nature precisely because in nature the music contained deeper values such as cultural values, civilizations, norms, and customs that blend with the supporting community.

The patterns of *gending* that have become standardized are produced through the expression of the conception of the masters in a state of soul that is enjoying a sense of peace, grandeur, purity and brightness, presented as a manifestation of devotion to *Ida Sang Hyang Widhi Wasa* and a sense of dedication to the community, without reply rewards or redundant traits.

Gambelan as a form of art, has its own identity with the completeness and form of different instruments, is a characteristic of Balinese gambelan tradition to distinguish one type of *barungan* from another type of *barungan*. Some of the traditional characteristics of Gender Wayang to show identity as a gamelan unit are: 1) the barrel used is *laras slendro*, 2) has ten systems of arrangement of tones, standing alone as a unit called *barungan*, 3) arrangement of tones have a tumbling system; that is two tones whose blades are made the same but the vibrations of the sound are different, 4) bladed shape using resonator, 5) the manufacturing system still uses the traditional fish system with *petuding* guidelines, and 6) generally managed by a group of traditional organizations called *sekaa*. With such traditional characteristics, Gender Wayang can be categorized as classified as classic art.

According to Jennifer Lindsay (1989: 50), the classical term does not merely classify a group of art forms according to a place, group of people or supporters, but as an art form containing important connotations, about: 1) the nature of art forms because of their beauty and standards high, 2) maintained and inherited to posterity, 3) refers to a style of a particular period, a style because the characteristics of the form can be clearly described, and 4) indicate the nature of antiquity, the established nature of the form art forms that have reached an ideal state.

Furthermore the classic term has the same connotation as complexity, high standards and ideal forms. However, the classical term still has a special etymological relationship, if used to describe

traditional art. The classical term does not have a reference guide that can be compared with subsequent developments. If the term is used to refer to one of the arts that reach its peak, so that it relates to ideas about identity, the past, and an ideal or optimal view of form, the classic term always refers to the latest form achieved in the past.

An idea, that the stage of development achieved by classical art, is the ideal stage or "peak" and not the middle or lowest stage, showing that the artistic past itself is now more valued. Through its reference to the established nature and the idea of a peak that has been achieved, it means that art forms that have reached their peak must be recognizable, and that peak forms must not only be recognized, but at least in theory must be reproducible. Emphasizing the identification of formal boundaries as a central feature of classical art, shows the important implications of how such forms of art are valued, and for decisions made as an effort to maintain and even save art forms such as the Gender Wayang.

Gender Wayang from Ritual to Secular

The change of art from ritual to secular with the tendency to conduct worldly and rational interpretations that still show its traditional nature is called secularization. According to Pradoyo (1993: 20), secularization can be understood as a realistic way of thinking on the basis of social and rational considerations, and still puts religion as a moral guide. When secularization is defined as liberation, it does not mean being free from God's will, but is free from magical and superstitious life.

As a secular performance, Gender Wayang has undergone a change, namely the addition and development that is able to enrich its form and function in its enriching properties. In understanding Gender Wayang as a secular art, analytical tools or conceptual frameworks from the social sciences are needed, and the most relevant conceptual frameworks are concepts of secularization and functional concepts. According to Lauer (1989: 194), secularization is a change in the view of society from a way of thinking that is all-natural, all-sacred, all-mystical and sacred to a realistic and rational way of thinking. Secular has a worldly meaning, therefore secularization can be interpreted as a secular process.



Gender Wayang in Ritual Function

Analyzing Gender Wayang with the concept of secularization does not mean that you want to place Gender Wayang free from religious goals, but want to put functional Gender Wayang that experiences rational processes in accordance with the reality that is being faced by society. Gender Wayang creativity is not only directed at religious goals but more often appears as commercial creativity. As commercial creativity does not mean that the creativity of religion is lost. According to Dibia (1999: 4) secular art emphasizes entertainment and aesthetic values, can be staged anytime and anywhere without any time, place and events that are too binding.

In Bali, a touch of external culture with various patterns of modernization is always disturbing, but traditional art is still largely able to be maintained. Because indigenous and religious life is fertile with various forms of manifestations without realizing it has provided protection for various types of traditional arts with various forms of presentation.

Gender Wayang is one of the performing arts in Bali that has had a modern influence. Gender Wayang is very flexible, acceptable, absorb, filter and adjust to current conditions. Gender Wayang develops, and its function becomes diverse, not only limited in the context of the ritual but also in the wider social context. Secularization as a form of development experienced by Gender Wayang is caused by several aspects, such as: aesthetic aspects, continuity in change, artist's creative attitude and artistic tips.

a. Aesthetic Aspects

The aesthetic aspect refers to a principle that concerns something that can give a sense of pleasure, in contrast to other feelings of joy associated with usability. So the aesthetic conception is how the Gender Wayang design is structured to make a beautiful work of art. Conceptually in the creation of the Gender Wayang musicians based on aesthetic concepts (beauty norms) and continuity in the changes.

In general what is called beautiful, in the soul can cause a sense of pleasure, feeling of satisfaction, feeling safe, comfortable and happy. If the feeling is very strong, feels transfixed, moved, and fascinated and creates a desire to enjoy the feeling again, even though it has been enjoyed many times (Djelantik, 1999: 3 - 4). An aesthetic approach, shows that Gender Wayang songs today consider the aspects of integrity, complexity and sincerity.

b. Continuity in Change

Gender Wayang songs still show a strong Balinese cultural identity, seen from some of the works of Gender Wayang repertoires that are not soluble and drifted into the establishment of the past, but have dared to offer renewal concepts as the development of traditional songs with enthusiasm and the progressive soul of Balinese people. Changes without the awareness of equipping themselves with basic characters, will be very high risk, for example disorientation, loss of direction and therefore become confused. Finally it can give birth to a giddy person.



Development of the Gender Wayang presentation system

There have been many artists creating Gender Wayang songs as a more free form of creativity. Stylists offer new, more individual nuances and breaths, even though traditional rules do not have to be taboo but something that must be developed. In reality, even though there is more free space for movement in the Gender Wayang repertoire which has a contemporary nuance, the stylist does not implement it in absolute terms, but slowly. Freedom in the work continues to pay attention to normative ethics in the traditional format frame with the concept of sustainability in its change.

c. Creative Artist's Attitude

An artist's creative attitude arises because of the instinct's urge to work as an explosive emotional outburst, while the urge to move forward is an artistic ethos that encourages to produce quality work. As a creative artist is very motivated by various situations and motivations that provide stimulation to express in a work. Interesting inspirations are written in various media according to their capacity as artists.

The works produced with Gender Wayang media, artists always try to renew the level of the latest development of a development. In Bali for example, of course the artists did not want to let their traditional arts become frozen, slumped, and even drowned in by the times. Therefore each generation continues to strive to innovate. Conscious, creative and selective artists give fresh ideas to give new breath that can bring art closer to the context of the lives of its people.

d. Artistic tips

Gender Wayang songs quality is not only determined by aspects of content and aspects of form, but by the harmony between the two. To realize this it is very necessary to apply artistic tips with attention to several aspects such as; the potential of the drummer, the motives and the processing of musical elements appropriately with convincing technique placement in some parts of the music.

Careful placing tricks in a work makes the work stunning and enchanting. Placement of tricks is arranged in such a way that in certain parts of the structure there is an important form like a "smash"

which invites attention and admiration for the audience. These tricks can be done with protrusion on the instrument individually and in groups. Sudden tempo changes and the development of the drummer's function to play instruments with different techniques.

CONCLUSIONS

The emergence of Gender Wayang as a secular performance is an artistic creativity that tries to elevate the value of tradition into something that is not static. Dynamically the value of tradition becomes flexible according to the demands of progress. According to Suartaya (1993: 131), the activity of art will find difficulties if the community is not creative about tradition. Tradition is not something that is dead, it should be something that grows and develops according to the progress of life.

For Balinese people, the change of art from ritual to secular art as in the Gender Wayang, provided that it still shows its traditional nature is considered to be able to enrich both its form and function. Moreover, if the original continuity is still maintained, then the changes that occur are additions and development in its enriching character.

The artistic creativity that is poured through the Gender Wayang, exudes an artistic dimension that can still be recognized and can be appreciated by most Balinese people. Another reason, it seems that Balinese people are flexible in accepting elements of renewal. They always believe everything can be processed to make others. In everyday life, they judge that none can be said to stop, everyone has a process, everything moves. Through Gender Wayang, togetherness, the meaning of harmony, balance, harmony, lived and practiced.

The secularization of the Gender Wayang is a search effort by artists to realize new work that has a dimension of time and space, oriented to contemporary aesthetics and enlightenment to answer the challenges of the future. In the present context, musical products such as Gender Wayang do not limit themselves to solidarity and small scope, but extend to a broader entity.

Along with the slogan of "steady Bali" which is now warmly discouraged, art life is certainly not interpreted as a static, steady concept, but it is dynamic. It is in these conditions that the spirit of artists emerges to become familiar with art such as Gender Wayang, embodied in new packaging with interpretation of nerves according to the development of contemporary aesthetic values with a more expressive appearance.

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