

ARTISTIC VISUALIZATION OF *SENJA DENGAN DUA KELELAWAR* SCRIPT BY KIRDJOMULYO THROUGH HERRY DIM'S ART CREATION METHOD

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ABSTRACT

DOI: <https://doi.org/10.20111/terob.v14i2.59>

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Received: 09-01-2024

Accepted: 23-04-2024

Published: 06-05-2024



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The stage serves as a barrier between the artists and the audience, therefore theatrical activities are inextricably linked to it. In order for a theatrical performance to flow smoothly and for the audience to engage with the performers, the stage is a crucial component. Through artistic communication, aesthetic value is created. In the end, this serves as the foundation for artistic endeavours involving the visualization of artistic arrangements on stage. In order for the artistic arrangement in a performance to become more than just a connected component and instead become a whole theatrical production, the director and artistic director must also be able to give

meaning to the various elements. Through the visual medium of performing arts, the audience can be given aesthetic gratification through the implementation of a comprehensive creative arrangement. In addition to using Herry Dim's method of art creation, this piece employs a representational theatre style performance approach with accurate and naturalistic environmental descriptions. The artistic arrangement of the script "Senja degan Dua Kelelawar" is another goal in the development of this piece of theatre art. The developed concept was then utilized to visualize the artistic layout of the script Senja degan Dua Kelelawar" and create works of art by combining different parts and elements of the artistic layout that ultimately resulted in a performance. Hence, it can deliver a visually stunning and harmonic performance on stage.

Keywords: visualization, elements and elements of artistic layout, story script, visual stage design

INTRODUCTION

Aspects such as directing, acting, and artistic arrangement—all of which are closely tied to creative activity on stage—often provide support for the existence of theatrical performances. In other words, the activities in the process of making theatrical works of art are mutually dependent upon one another, supporting features that are intimately associated and bound. This is evident in every theater production, whether it is on stage or in an arena. Theatrical performances are a type of creative artistic activity that are carried out through the processes of acting, directing, and artistic organization, according to Purnomo (2022). The way that the audience responds to the work affects whether or not it will remain on stage, yet audience pleasure and aesthetic impressions are frequently issues that contribute to the downfall of different performance production activities. Performances resulting from art creation activities are frequently presented in the community as the primary source of support. Since any alteration to the local environment will also have an impact on the performing arts activities that take place there (Purnomo, 2021b).

Artistic management refers to the understanding and skill of organising visual or auditory elements in a performance to elicit a sense of beauty or artistic worth in the audience. The presence of artistic arrangements enhances the liveliness of a theatre performance (Purnomo, 2021a). The performing arts encompass a range of artistic endeavours that involve intricate matters, particularly those pertaining to works and performances that are contingent upon the evolving circumstances within the community that provides support (Purnomo, 2019a). According to Purnomo (2019b), since every change is a result of a "era", it is important to view this change as a positive outcome that benefits society.

In theatrical performances, the artistic layout of the stage is a crucial component that cannot be disregarded. The audience's decision to attend can be influenced by the creative arrangement, which is composed of the following elements: line, plane, space, distance, direction, rhythm, intensity, colour, shape, and dimension the value that is "aesthetic" (Purnomo, 2018). Dewi and Koesoemadinata (2012) assert that the magnificent artistic design of the stage, which focuses on the arrangement of colours, shapes, and furniture as well as

multimedia, is a crucial component of a drama's success. Every time the stage design alters throughout a performance to correspond with a scene change, the audience is consistently in awe. Through visual performances of performing arts works, a comprehensive artistic arrangement offers the audience aesthetic enjoyment (Purnomo, 2018). Subagiyo et al. (2008) define artistic as a component of a theatrical performance that serves as an implementation of the location, time, and atmosphere of events, making it a significant factor in a performance on stage. In order to create a harmonic, integrated whole in a theatre performance, stage artistry is not only a valuable addition to the actor in his role, but also plays a crucial function in fostering an ecosystem between the actor and the artistry itself. Words that suggest guidelines or patterns for constructing or producing something make up an artistic system. Any material that possesses an artistic quality or character is referred described as "artistic". In-depth artistic design, according to Purnomo (2018), is broken down into eight components: stage design, lighting, sound design, setting, decorating (scenery), makeup (costumes, props, and makeup are

crucial components that enhance a theatrical production). This piece of art was created with an emphasis on visualising "artistic arrangements" that were influenced by the writing of Herry Dim: *Badingkut Di Antara Tiga Jalan Teater*. According to Herry Dim, the "artistic director" employs a creative process that begins with the design, reading, and disassembly of the screenplay, as well as composition and proportions, in order to establish a close relationship between the writer, director, and artistic director. Because the script for *Senja Dengan Dua Kelelawar* has unique elements in the stylist's psyche, it was visualised. During the 1950s and 1960s, Kirdjo Mulyo wrote this play script, which depicts the lives of those who live close to the station area and all of the tensions that arise. In order to aid with artistic arrangement, the screenplay is also written in great depth, beginning with the character's personality, social class, and psychology. It also includes information on the location of events. The selection of this screenplay truly brought back memories for the artist, who had lived in a neighbourhood close to the train. Three main categories of drama script themes from the 1950s and 1960s exist, according to Sumardjo (1997): social, psychological, and

religious or preaching themes. The social and psychological themes are the most prominent among these three categories of themes. The drama scripts from that decade were all like this. The many love stories in the script, including those involving the characters Ismiyati and Suwanto, Sulaiman and Mursiwi, Mursiwi and Suwanto, and Marsudi and Ismiyati, highlight the psychological concept of love that the *Senja Dengan Dua Kelelawar* script explores.

The challenge of producing a successful performance that appeals to the intended audience is constantly at the forefront of art performance planning. In order for the creative component to take centre stage in the steps of the performance piece (Purnomo, 2020). In order to address these needs, the creation's history is used to develop a problem that has the following organisational structure: What is the structure and texture of the *Senja Dengan Dua Kelelawar* in the Artistic Context; How to Visualise Artistic Arrangements through Herry Dim's Art Creation Method; and What are the Methods for Creating Art in an Artistic Context?

METHOD

This work of art employs the artistic process developed by Herry Dim, combining a figurative theatre performance technique with realistic and organic environmental depictions. Visualising the creative arrangement of the *Senja dengan Dua Kelelawar* script is the goal of the creation process. The prepared concept is then used as a starting point for combining different aspects of the artistic system to create works of art, which will eventually be shown on stage.

RESULTS AND DISCUSSIONS

The artistic arrangement of Kirdjomulyo's *Senja dengan Dua Kelelawar* manuscript was developed through a series of sequential processes, which encompassed manuscript selection, manuscript reading, manuscript dissection, verbal and visual data retrieval, and the design process. The artist, who assumes the dual function of artistic director in this instance, will employ Herry Dim's methodology in the design of the artwork. This process is executed through a collaborative work relationship framework involving directors, performers, and other stage personnel in relation to creative endeavours.

1. Methods of Art Creation in the Context of Artistic Settings

The implementation of Herry Dim's artistic methodology involves a series of five different stages: the design process, the reading and disassembly of the manuscript, the composition phase, and the proportioning stage.

The design process encompasses a range of creative activities, including design, applied arts, architecture, and other related fields. The term "design" is frequently employed as both a noun and a verb. Design, as a word, refers to the outcome of generating a visually perceptible design. Design is a verb that denotes the act of generating and producing novel objects or works. Discussions pertaining to the domain of "design" have numerous commonalities in terms of scientific knowledge and abilities. However, variations persist in the specific concerns associated with these domains, particularly in terms of domain, steps, and processes (Purnomo, 2023). This study initiates the design process by initially choosing a screenplay for the purpose of gathering verbal and visual data. This data can then be transformed into stage designs, sets, or decorations, sometimes referred to as scenery.

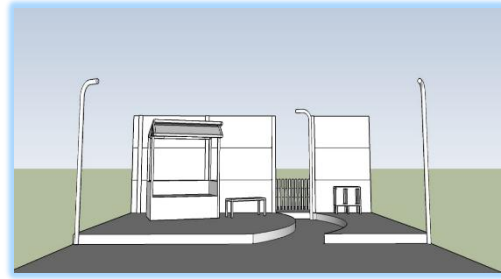


Figure 1: Front view stage design (set-decor), via SketchUp with a scale of 1:100 (Doc. Danuar 2023).

Reading Manuscripts: After deciding to use a manuscript as inspiration for a piece of art, begin by reading the document with an artistic eye. This script, which belongs to the realist genre, presented a fresh challenge for its creator. Real and natural, like the phenomena of people residing in stratified, conflict-ridden neighborhoods beside railway tracks.

Dismantling the Manuscript: In Kirdjomulyo's work, the story of people who live on the brink of railway tracks is told through an examination of the manuscript of *Senja dengan Dua Kelelawar*. Act 1 narrates the story of 27-year-old Ismiyati, who has been a childhood companion of the young man Suwanto. It was not until Suwanto got married to a woman named Mursiwi that Ismiyati dared to declare her love for him. Ismiyati feels envious of Mursiwi, but only her father, Marsudi, is aware of her true emotions. The day after Ismiyati questioned her father, "If

a woman kills because she is hurt, how many years is the sentence, sir?" Mursiwi was killed by a train during the incident. Marsudi declared that Ismiyati was Mursiwi's killer. Act 2 describes Suwato's desire for vengeance against Ismiyati, who he knew was killing his wife. Suwato mistook Ismiyati's request for assistance in identifying the murderer for Ismiyati's involvement in the plot to kill his wife. Suwato finally went insane and decided he wanted to kill Ismiyati. Unexpectedly, Sulaiman, the murderer of Mursiwi, appeared out of nowhere to stop Suwato from killing Ismiyati. Sulaiman clarified that he killed Mursiwi because he felt resentment against him. Eight characters are included in this manuscript: Ismiyati, her father Marsudi, childhood friend Suwato, wife Mursiwi, station chief Mardikun, neighbour Tomokaryo, neighbour Siswoyo, and Mursiwi's murderer and former boyfriend Sulaiman. Young people find this text's discussion of the concept of "love" to be highly intriguing. However, it's also worthwhile to think about how creative layout might visually complement the occurrence of people living close to train lines and station grounds. The artist attempted to

capture the atmosphere of a residential area next to the railway tracks so that the recollection would be like going back in time to childhood living there. Realist genre theatre is one way that this is expressed.

Composition: Understanding composition is essential for a scenographer since it plays a crucial role in the artistic process of creating works of art. According to Purnomo (2018), composition is the process of combining different components of an artistic layout to create harmony and balance from the audience's point of view. This indicates that the process of arranging or mixing elements used in a creative arrangement is a part of making a work of art. Composing is the process of creating a complete visual representation of a creative arrangement on stage.

Proportion: The comparison of an object's parts, the balance between those parts, or the connection between those parts and the object as a whole is known as proportion. Put differently, proportion is the ideal and harmonious relationship between every component of an object that serves as the focal point of an artistic arrangement. This refers to a fair comparison of one component with another using factors like large-small, broad-narrow, long-short, far-

near, and others. For visual arts performances to be highly valued, their proportions must be balanced and ideal—that is, they must be accurate, appropriate, and consistent with every component of the artistic system.

2. Script Structure and Texture in the Artistic Context

Script Structure: The separation of a manuscript into acts, scenes, and the appropriate balance of dramatic components is known as the manuscript structure. Three primary theatrical values comprise structure: story, characterization, and theme.

Script Texture: A crucial component that the audience may see, hear, and feel is the script's texture. The discourse, atmosphere, and spectacle are among the textures conveyed. A drama script is a type of literary work in which roles and dialogue played on stage are used to portray human life, or the reality of life, human character, and behaviour. *Senja dengan Dua Kelelawar*, a theatrical script, is among the very pertinent texts examined from a literary psychology standpoint, claim Wicaksono et al. (2018). This script is of high quality and can serve as a lesson for the audience and society at large. It depicts a variety of inner difficulties that the

characters go through. The structure and texture of the book must be understood in order to gain a deeper understanding of it.

Script Theme: The primary concept of the script that weaves the "structure of the drama content" is known as the "script theme." A few examples of themes that are related to the drama's plot development are humanism, brave loyalty, nationalism, compassion, and so on. The message is the answer if the drama's theme is the key notion that represents the primary issue. The solution is embedded in the message if the drama's theme is a question (Satoto, 1993). *Senja dengan Dua Kelelawar* describes Ismiyati's devotion to Suwanto, who is already married to a Mursiwi. So "loyalty" is the central concept. The sub-theme, meanwhile, centres on Ismiyati's sincerity in loving Suwanto and her sacrifice in order to win Suwanto's affection.

Script Plot: The script plot serves as a narrative thread or structure that follows the actors' conflict from start to finish in a drama. The audience might be guided towards the conflict a screenwriter desires by an engaging storyline.

Characterization: the actor's portrayal of their character in a dramatic production. Characterization encompasses more than just the traits of

the performer; it also involves presenting the character through elements such as age, physical attributes, attire, demeanor, and the cadence of their performance. Character refers to an individual's unique qualities that may include psychological features. A fictional character's physical and mental states are described by their characteristics, which can include their outlook on life, beliefs, attitudes, customs, and more. **Dialogue:** Characters converse with one another in a dialogue to tell the tale that is raised in the screenplay. During this exchange, the participants exchange information, facts, statistics, ideas, and opinions as well as strive to comprehend, accept, and think carefully about one another. All of the characters in the story will engage with one another through a shared "interest" that has been specified in the story script because there is no monopoly of speech or truth in discussion between any two characters.

Story Setting: The phrase "story setting" is sometimes used interchangeably with "ambiance" or "setting," but it refers to a crucial element that shapes the plot of a play script. A location allows the story to connect different thoughts and feelings from one occurrence to the next. The

story's setting can reveal details about the circumstances around the "space" and "place" of the event. In the process of creating this artistic visualization, the story's setting consists of: **Place Setting:** refers to the incident's scene, which is connected to the story's setting, which is a specific location. The characters in the play *Senja dengan Dua Kelelawar* encounter a situation in a community by the railway tracks. **Time Setting:** The setting of a story refers to the specific time frame in which different events within the story take place. The quandary of when is typically linked to factual time, time associated with historical events, and time of real-world events. *Senja dengan Dua Kelelawar* is set in a twilight, yet the drama does not confine its references to the day, month, or year of the incident.

Setting environment: details about the mood of the events that transpired, specifically a circumstance that is strongly associated with the characters' emotions or spiritual environment from the play *Senja dengan Dua Kelelawar*. The sequence of events that leads from the story's exposition to its peak and resolution is intimately tied to the spiritual environment.

In order to visualize the artistic layout of the creation of performing arts works,

the structure and texture of the script are also employed as concepts. Thus, depending on how the screenplay has been understood from the beginning of the process, this may have an impact on the structure and aesthetics of the stage layout, setting, or decoration.



Figure 2: Stage settings and settings for village residents' activities, scenes in the script *Senja dengan Dua Kelelawar* (Doc. HNM 23)

3. Visualization of Artistic Arrangements through Herry Dim's Art Creation Method

The process of producing artistic works based on the application of the notion of artistic layout (scenography) or story scripts, the outcomes of which are performed on the performance stage, is known as the visualization of artistic layout in performances (Purnomo, 2023). Generally speaking, a spectacle that visualizes an artistic system serves to enhance the performers' appreciation. The dramatic and spectacular rhythms found in games also serve to steer the audience's emotions. The performers' performances as well as the elements of the artistic structure of the theatre piece

make up the spectacle. The process of visualizing the creative layout aids in the audience's comprehension of the many symbolic messages that are presented throughout the live performance.

Elements of Artistic Arrangement: It has a portion that can be used as a stage arrangement, either as a media or as a supporting instrument in performances. The elements of artistic design as a whole include: Stage Design; Setting; Decoration; Lighting; Sound Management; Make-Up; Costume Design; and Property. This section becomes an element of artistic design as a focus area whose implementation requires special skills (Purnomo, 2017).

Elements of Artistic Design: In the performing arts, the phrase "artistic design" is always used synonymously with "design" in the fine arts, which refers to anything that has been planned, assembled, and arranged into a piece that adheres to a pattern of beauty. A thorough explanation of the several artistic design components—such as points, lines, planes, space, distance, facing direction, tempo, rhythm, intensity, color, shape, and dimensions—that are utilized to enhance theatrical performances can be found in Elements of artistic design. These different creative order components can

be found in different artistic order components (Purnomo, 2017).

Visualization work process: The last set of steps in the process of producing a piece of art is called the "visualization work process," and it is based on the idea or visualization of previously designed pieces or elements of an artistic layout. This series is mostly concerned with tale settings, stage decorations, and stage management. The next step in the visualization performance process is to prepare or install the lighting, sound, and equipment (fixtures). Before the stage, the visualization performance process is completed for creative components like makeup and costumes. A theatre performance is made up of five essential components: the script, the director, the performers, the audience, and the artistic design (Dim, 2011).

CONCLUSION

Understanding the materials, information, techniques, and approaches used in the creation of art is necessary to envision the creative arrangement of a screenplay on a performance platform. This artistic process serves as a tool and a strategic approach that may be used to visualise the *Senja dengan Dua kelelawar* manuscript's artistic layout

using data collected from the community or the field. The tale setting for this script is the artist's childhood, which is depicted through visual stage layouts, settings, and decorations, and is set in the early 2000s, not far from Surabaya.

Based on the application of the scenography concept, the artistic layout is visualised during the creation of works of art. These works of art are based on elements of the artistic layout that come from the five stages of Harry Dim's art creation method process, which are composition, proportion, reading and dismantling the manuscript, and design process. Conceptualism is an approach to art creation that combines two theatrical trends: naturalism and realism. These approaches provide a representational (actual) style by visualising the social context in a way that is as authentic and natural as possible.

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