



THE CREATION OF GUPAY PANGWANOH DANCE ACCORDING TO HOMI BHABHA'S THEORY OF HYBRIDITY

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Abstract

Hobby K Bhabha identified that the theory of Postcolonialism is a branch of critical theory that focuses on the colonial experience based on the point of view of a colonized society, systematically postcolonialism means something that has a concern in the national culture after the departure of imperial power which is a branch of study of cultural studies focused on socio-cultural analysis. Homi K Bhabha identified that within the Postcolonialism there appears cross-cultural in society in forms such as attitudes and cultures that enter and are called Hybridity. In this case, it will be reviewed from the Gupay Pangwanoh Dance Works to reveal which aspects are Hybridity. As a methodological tool, the author uses the PLH method where this method is an empowerment that we do consists of a process of socializing lectures on brainstorming demonstrations and imitation. From this journal, the author found the identification of Hybridity in the Pangwanoh Gupay Dance, especially in the aspect of movement in the dance.

Keywords: *Postcolonialism, Hybridity, Culture.*

1. INTRODUCTION

The phenomenon and trend of globalization are almost never separated from the progress of human civilization. The rapid growth of science and knowledge is the cause of the progress of civilization. The pattern of human life in society and culture has changed due to the rise of scientific developments. This supports changes in the social system of society into individual patterns of society.

Globalization also narrows space and time which causes a change in the human perspective on life. We are in a transitional moment where space and time cross each other to produce a complex figure of the differences in identity that exist inside and outside. Such as inclusion and exclusion, here and there or even backwards or forwards. The development of contemporary dance in Indonesia is developing because it increases people's appreciation and interest in Indonesian art.

Contemporary is an attempt by artists to free themselves from the bondage of situation, time, place and traditional values. Contemporary art is a form of a freedom expression of manifestation. Contemporary embodiment can also be experimental which is an attempt to find something new. According to Sardono (in Indrayuda, 2010) contemporary is a school of thought in today's world of dance. Contemporary means a choice for artists to express themselves personally with their freedom. Contemporary art is not bound by standard or traditional rules, but contemporary art can originate from issues of tradition.

Abbrar Khairul (in Indrayuda, 2010) explains that contemporary problems actually lie in their forms and ideas. Another view of Hidayat (in Indrayuda, 2010) on contemporary dance lies in the search for new values by the choreographer. This search always moves from one component to another so that the search is not a phenomenal thing.

Contemporary art is an art that was influenced by the impact of modernization and has been used as a general term since the term contemporary art developed in the West. Contemporary

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art is often formed from works that are heavily influenced by various elements outside of fine art. Although still based on pure art, contemporary forms of work still prioritize the beauty of flow and motion with real and hidden meanings. This study will discuss the identification of Hybridity in Gupay Pangwanoh Dance Work.

Theoretically innovative and politically it is necessary to think beyond narratives related to original and early subjectivity and focus on moments or processes produced in the articulation of cultural differences. The Pangwanoh Gupay dance itself is a work that was created because it was adapted from the art of Parabut Seeng, where the art originated from the village of Cicurug which had begun to be invisible by the local area.

The meaning of Parabut Seeng itself is seize and Seeng which means *dandang* or rice cooker typical of Sundanese. The groom is required to be able to seize the rice cooker from the female side through self-defense actions. Seeng is a symbolization of happiness in the household after marriage. The creator of this dance hopes that the Gupay Pangwanoh dance will be created so that the art of Parabut Seeng does not die and does not sink along with the development of the time.

Parabut Seeng itself is a form of traditional ceremony to welcome guests or brides, this is a local wisdom of the almost extinct Cicurug village. It was a martial arts fight fought by two men, which in ancient times was fought for three days and three nights but is now shortened to about five minutes. The battle will later be won by one of the parties who managed to win the Seeng or managed to grab the Seeng. Parabut Seeng is based on Cimande movement, namely martial arts originating from West Java, every movement has a meaning. The making of Gupay Pangwanoh Dance movements was conceptualized by Homi Bhabha's post-colonial theory which identified that in post-colonial there appeared cross-cultural in society.

Postcolonialism or postcolonial studies are critical studies that are interdisciplinary in nature, focusing on the effects of colonialism on culture and society, and on the various types of ongoing resistance and subversion to colonialism. The colonialism in question is primarily European colonialism since the 16th century, including contemporary colonialism (Katrin, 2021: 2.00). The focus of this postcolonialism lies in the effects of culture and society. This colonialism had a distinctive and very broad and very substantial effect on societies around the world, changing the societies that were colonized and in a certain sense also changing the people who colonized.

According to Goldberg, there are two possibilities for how hybridity may manifest:

- 1) Combining elements that were previously contradictory, then uniting them into something new, where there is the possibility of forming a new homogeneity.
- 2) As a conscious criticism, which departs from a commitment to prevent the formation of a single, authoritative voice (Katrin, 2021).

Hybridity according to Bhabha (1994) states that the relationship between the colonized and the colonizers is not an antagonistic opposition that is always contradictory but rather a more complex relationship or a relation that is not easy to define. Hybridity is created because of two things, namely superiority and inferiority. Superior is identical with white European culture while inferior is identical with non-European culture.

Homi Bhabha says that hybridity is a cultural difference that is both contingent and conflict at the same time. These differences give rise to a kind of fusion that creates a new identity (Widiyanti, 2019). The two things referred to in this study are the traditional and modern concepts of a dance work, Gupay Pangwanoh. This dance has both traditional and modern elements in its

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movements. Traditional is understood as a framework with patterns of shape and its application that are always repetitive, which we usually mean by an activity that has been directed (Sedyawati, 2014). Semantically "tradition" is a genre from the past that is turn-generationally passed down from one generation to the next (Hadi, 2018: 5). Other sources say that traditional dance is a dance that originated in the community of an area that has been passed down for generations and has become a local culture (Pindika).

Meanwhile, the Oxford Dictionary of Dance formulated modern dance, a term widely used in America and England to denote dances that are not based on the academic flow of classical ballet (Minarti, 2009). Meanwhile, according to Nursilah, modern performing arts is a form of work produced by today's artists (2021: 53). Modern dance is the opposite of traditional, by rejecting the formality of the structure of motion. Modern dance is synonymous with a free style of movement without being linked to the rules that apply. In dance, western choreographic patterns dominate their creative processes so that there is a uniform model of dance, while local artists have specific aesthetic qualities, character and potential to become further development orientations (Nursilah, 2018).

The combination of these two opposing elements creates a creative, innovative and dynamic work of art. Where this creative process can be said to be in line with the process of creating works according to Jacqueline Smith, namely the process of initial excitatory, exploration, improvisation, and evaluation. If related to this research, then Hybridity in a motion is able to create a movement that can be appreciated by the community. The dance product will look interesting and look creative but not separated by the value of the traditional value contained in the dance.

2. IMPLEMENTATION METHOD

This research method applies a research approach using the PLH method where this method is an empowerment that we carried out consisting of a process of socialization lectures on brainstorming demonstrations and imitation. The design of this study used descriptive analysis to analyze data in the form of interviews with Parebut Seeng art figures.

The venue for the creation of Gupay Pangwanoh dance was carried out at the Dance Studio Building of State University of Jakarta. For the time of making this dance movement, it is carried out for approximately one month, starting from July 13 – August 2022. The process of motion making starts from the inventory. Then we looked for patterns of martial arts movement and acrobatic movements where in this movement we included the theory of hybridity. The research instrument is an interview statement about the intensity of interest in Parebut Seeng art in the present era.

3. RESULTS AND DISCUSSION

The influence of Hybridity in Gupay Pangwanoh's dance work on formation is seen in the fusion of two cultures that are interdependent but do not disappear authenticity from the early cultures. Not all influences of colonialism have an adverse impact on the development of Indonesian culture, few of them which are on the rolling and the salto movements even though it has been mixed with modern movements, but this dance work cannot be separated from the identity of traditional dance works.

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The results of data analysis in this study are in the form of the Creation of Gupay Pangwanoh Dance Movements using Homi Bhabha's post-colonialism theory as a differentiator with the focus of research on hybridity, mimicry and ambivalence contained in some of these dance movements.



Figure 1. Gupay Pangwanoh Dance Practice Process

3.1 Hybridity in The Creation of Gupay Pangwanoh Dance

Creating Gupay Pangwanoh dance with hybridity theory to show the attractiveness and exoticism of culture by mixing local culture with modern culture or the hybridity of writing from Homi Bhabha. The model of dance work that we created is to mix traditional dance movements with modern on dance movement motifs and collect local movements with modern movement techniques. We use the theory of Homi Bhabha, which is the theory of hybridity in which in the order of dance movement motifs we collect local movements with modern motion techniques.

This theory creates dance movements based on cultural systematics in the creation of dance works, an example of culture intended is to mix local culture with modern culture, in fact this theory is resistance or resistance. Then will using this theory damage the culture of our traditions? The answer is no. Because the combination of these cultures will produce beauty with modernization techniques where this technique is an exoticism if the dance is performed with the right technique.

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Figure 2. Evaluation of Gupay Pangwanoh Dance in Cicurug Village, Sukabumi



Figure 3. Evaluation of Gupay Pangwanoh Dance in Cicurug Village, Sukabumi

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Figure 4. Evaluation of Gupay Pangwanoh Dance in Cicurug Village, Sukabumi

3.2 The Impact of Hybridity in The Creation of Gupay Pangwanoh Dance

The meaning of Hybridity is the intermingling of diverse cultures, for example: traditional culture with contemporary. With hybridity in a work of dance, the dance will look interesting and look unique. There are so many positive responses when the theory of Hybridity is applied in the creation of dance works. For example, when the performance of the evaluation of Gupay Pangwanoh dance works on martial arts movements followed by acrobatic movements such as Power Moves. Power moves are the part of the dancers showing their signature movements. Some of the movements known as power moves are windmill, flare, butterfly kick, and swipe. The variations can be truly diverse, depending on the creativity of the dancer's own choreography. Often, the movements placed in the power moves section are more challenging and require qualified physical skills. When the dancers danced this part, the audience was very enthusiastic and gave appreciation in the form of applause and interest in the performance of the Gupay Pangwanoh Dance.

4. CONCLUSION

Based on the results of the research analysis can be concluded as follows. First, that culture cannot stand alone, the cultural identity of a country is always influenced by the culture of another country. Colonial factors resulted in the entry of Western culture into Indonesia, thus creating hybridity. The form of hybridity is a concept that shows that every cultural process contains mixing and interaction between cultures, with the existence of hybridity of eating will form an exotic culture. This hybridity is seen in contemporary movements in the Gupay Pangwanoh dance. Second, mimicry is a form of indigenous imitation of Western nations that are considered not as fully capable as the West. The discrepancy in terms of imitation is considered a form of contempt by the West, so that Western nations view indigenous people as strange and inappropriate (mockrey). However, this discrepancy resulted in cultural exoticism in Gupay Pangwanoh dance

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works. Third, Ambivalence arises due to the existence of hybridity and mimicry in the postcolonial concept of interdependence between the colonizers and the colonized, because ambivalence shows that the postcolonial subject is never intact into the position of the colonizers or the colonized alone.

5. SUGGESTION

Based on the results of research that has been carried out, the suggestions that can be given, are as follows:

1. For today's teenagers, even though there are many outside cultures that enter Indonesia, it is hoped that they will pay more attention to local culture.
2. To attract the current generation's interest in traditional arts and dances, it is hoped that art practitioners will have innovative and creative ideas in the creation of dance.
3. To foster an interest in learning to dance in teenagers, it is necessary to have movements that attract the attention of a person. With this, it is recommended that if you want to foster an interest in learning dance in teenagers, then the application of Homi Bhabha's theory is very important to create a dance that is unique and has the value of cultural exoticism

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