

## **Teater**

Seorang anak yang duduk dibangku kelas 10 SMA dengan rasa cintanya terhadap budaya luar yang terlalu berlebihan sedang melihat teman temannya yang menari tarian daerah. Dirinya merasa heran dengan apa yang dilakukan teman temannya. Sehingga muncul dalam benak hatinya untuk mengomentari tarian yang belum pernah ia lihat sebelumnya.

**NIDA** : Eh nad, coba kamu liat tarian itu, menurut aku sih, aneh gitu gerakannya. Coba kamu bandingkan sendiri gerakan-gerakan dari dance yang ada di Korea dibanding tarian yang kita liat barusan, pasti keliatan lebih keren kan

**NADIA** : Setuju sih. Kayak buat apa nari kaku kayak gitu. Mending mereka latihan dance korea yang jelas-jelas lebih terkenal daripada tarian itu. Lagipun orang-orang kan pasti lebih merhatiin dance yang lebih viral daripada tarian tradisional gitu.

Dani, Iqbal, Ronis, dan Sultan yang kebetulan lewat, tidak sengaja mendengar pembicaraan itu dan memutuskan untuk menghampiri mereka.

**DANI**: Nida, Nadya aku tau kalo dance dance korea itu sekarang lagi booming di indonesia, tapi kalian ga tau kan kalo tarian nusantara ini ga cuman terkenal didalam negeri kita ini, tetapi juga sangat terkenal dinegara-negara diluar sana. Bahkan, ada beberapa dari mereka yang bela-belaan datang ke Indonesia cuma mau belajar nari tarian nusantara kita.

**IQBAL** : Nah, setuju banget Dani. Asal kalian tau, berbagai macam tarian yang tersebar di seluruh daerah Indonesia juga memiliki arti dan makna masing-masing. Jadi, kalian berdua seharusnya jangan pernah merendahkan tarian nusantara kita ini. Banyak loh orang asing yang tau keberadaan negara kita ya salah satunya dari tarian kita ini.

**NADIA** : Ya tetap aja, menurutku si tarian tadi gerakannya ga sesemangat gerakan dance diluar sana, jauh dibandingkan dengan tarian kuno kalian tadi. Menurut kamu sendiri gimana nad?

**NIDA** : Aku juga sependapat sama Nadia, gerakan-gerakan dance diluar sana sama sekali ga membosankan. Beda banget sama gerakan tarian tadi yang terlihat santas, jadinya aku sendiri sih ngeliatnya juga membosankan. Irama dari dance itu sendiri kan ngikutin selera jaman sekarang, pasti masyarakat juga lebih menyukai dance. Nih, coba aja liat sendiri kalau ga percaya!

### **NADIA, NIDA, dan TANAYA MELAKUKAN GERAKAN DANCE**

**DANI** : Gerakan kita bukan ngebosemin. Tapi, itu juga termasuk dalam ciri khas tarian kita, tarian yang genuis dengan gerakan yang indah. Lagu-lagu tarian kita juga menggunakan alat musik daerah, jadinya kita memiliki ciri khas yang unik di bandingkan musik yang lainnya.

# Dialog Teater Bangsawan

**Yakob Sumarjo**



## **Dialog Teater Bangsawan:**

**Understanding Indonesian Plays Wayang and Brechtian Strategy** Antonius Herujiyanto, 2020-03-11 This research book highlights the unavoidable conversation engaging readers about the meaning and significance of Indonesian plays from the flights of Wayang and Brechtian strategy The goal is thus to provide those willing to understand Indonesian plays with the necessary steps to go through Not only are they invited to pay a visit to world literature but they are also to deal with cultural studies the dramatic text and a critical vocabulary common to play analysis Offering a response to such a compact goal there are important things that need pointing out namely the elaboration of Wayang strategy and its application This also suggests highlighting Brechtian strategy the world of literature Indonesian literature Bahasa Indonesia Indonesian language and its roles within the national political affairs This book is thus organized to discuss methods of play analysis which primarily means to find the meaning of the very plays in this case the work of Arifin C Noer *Menelisik Kearifan lokal Kebudayaan Melayu Sumatera Utara* Prof. Dr. Khairil Ansari, M.Pd, 2024-12-11 Buku ini berisikan uraian singkat kebudayaan melayu sumatera utara yang diawali menganalkan bahasa aksara dan sastra melayu seni musik seni teater dan seni tari melayu **RANDAI: Sebagai Teks Seni Pertunjukan dan Representasi Pendidikan Kultural - Rajawali Pers** Indrayuda, 2023-08-14 Buku Randai ini memuat persoalan yang terkait dengan Randai sebagai teks dari sebuah seni pertunjukan dimana sebagai teks Randai merupakan simbol simbol yang bergerak yang dapat dibaca oleh penonton Teks di sini adalah merupakan wujud dari representasi kehidupan masa lampau yang diproyeksikan melalui acting dialog gerak dan narasi narasi dari pendendang yang disebut kaba Sebagai teks Randai dapat menjadi objek komunikasi antara pemain dan penonton dan antara bentuk pertunjukan dengan imajinasi penonton Buku ini juga membahas masalah Randai sebagai teks yang bergerak yang di dalam aspek gerakanya terdapat unsur pencak silat atau silek Karena silek merupakan sumber garapan dari vocabulary gerak Randai di dalam Legaran selain tepuk galembong atau tepuk endong dan gerakan yang bernuansa tari Dengan demikian dijelaskan bahwa awal mula Randai berasal dari sasaran silek perguruan pencak silat tradisional yang terbentuk dari gerakan silek yang disebut mancak yang dimainkan melingkar dengan sebutan Legaran Setelah adanya teater bangsawan maka Legaran yang terdiri dari jurus jurus silek tersebut dikolaborasikan dengan kaba dan cerita yang diperankan oleh tokoh cerita pada gilirannya terbentuk Randai yang menjadi budaya dan populer dalam masyarakat Minangkabau maupun dikenal oleh bangsa lain di luar Minangkabau saat ini Sebagai warisan budaya tradisional Minangkabau Randai juga tidak dapat dipisahkan dengan adat dan budaya Minangkabau Oleh sebab itu buku ini juga menjelaskan bahwa Randai dapat berperan sebagai media pendidikan kultural bagi masyarakat Minangkabau yang diimplementasikan di dalam naskah cerita konfigurasi gerak dialog dan narasi narasi kaba yang disampaikan oleh pendendang Hal ini menggambarkan bahwa proses pendidikan bagi masyarakat tradisional masa silam dapat dilakukan melalui kearifan lokalnya Pada gilirannya pendidikan di dalam masyarakat Minangkabau selalu bertumpu dan merujuk pada

adagium alam takambang jadi guru Maka salah satu guru di dalam pendidikan itu adalah kesenian yaitu seni pertunjukan Randai *Seni persembahan Bangsawan* Rahmah Bujang,1989 *Industrial Networks and Cinemas of India* Monika Mehta,Madhuja Mukherjee,2020-12-13 This volume points to the limits of models such as regional national and transnational and develops network as a conceptual category to study cinemas of India Through grounded and interdisciplinary research it shows how film industries located in disparate territories have not functioned as isolated units and draws attention to the industrial traffic of filmic material actors performers authors technicians genres styles sounds expertise languages and capital across trans regional contexts since the inception of cinema It excavates histories of film production distribution and exhibition and their connections beyond regional and national boundaries and between places industrial practices and multiple media The chapters in this volume address a range of themes such as transgressive female figures networks of authors and technicians trans regional production links and changing technologies and new media geographies By tracking manifold changes in the contexts of transforming media and inter connections between diverse industrial nodal points this book expands the critical vocabulary in media and production studies and foregrounds new methods for examining cinema A generative account of industrial networks this volume will be useful for scholars and researchers of film studies cinema studies media studies production studies media sociology gender studies South Asian studies and cultural studies

**Merekayasa Kearifan Tempatan: Citra Seni dalam Teknologi (Penerbit USM)** Mohd Kipli Abdul Rahman,Tarmiji Masron,Keindahan seni dan keunikan teknologi dalam kehidupan masyarakat di Nusantara khususnya masyarakat Melayu yang saling berbaur menjadikannya unggul dalam kelas yang tersendiri. Telahan ilmu yang berteraskan kearifan tempatan ditekuni melalui pelbagai disiplin yang dikelompokkan sebagai alam sejarah, alam sastera, alam pendidikan, alam masyarakat desa, alam perubatan tradisional, alam rohaniah, alam seni, alam pembinaan, alam perkapalan dan perniagaan, alam pengurusan/adat tradisional Melayu, alam air, alam belantara dan alam pertanian. Sesungguhnya, galuran ilmu yang luas ini telah memungkinkan terhasilnya teks berbahasa Melayu yang mengangkat judul *Merekayasa Kearifan Tempatan: Citra Seni dalam Teknologi*. Persembahan buku ini dibahagikan kepada empat bahagian, iaitu Bahagian I: Ilmu Seni Alam, Bahagian II: Teknologi Seni Persembahan, Bahagian III: Teknologi Seni Warisan dan Bahagian IV: Teknologi Seni Reka Bentuk. Perihal kearifan tempatan yang terpancar bukan sahaja memperlihatkan kebijaksanaan masyarakat Melayu memanfaatkan alam seninya; malah menghubungkaitkannya dengan merekayasa seni dalam teknologi bagi penghasilan ilmu baharu.Mardiana Idayu Ahmad,2013 Keindahan seni dan keunikan teknologi dalam kehidupan masyarakat di Nusantara khususnya masyarakat Melayu yang saling berbaur menjadikannya unggul dalam kelas yang tersendiri Telahan ilmu yang berteraskan kearifan tempatan ditekuni melalui pelbagai disiplin yang dikelompokkan sebagai alam sejarah alam sastera alam pendidikan alam masyarakat desa alam perubatan tradisional alam rohaniah alam seni alam pembinaan alam perkapalan dan perniagaan alam pengurusan adat tradisional Melayu alam air alam belantara dan alam pertanian

Sesungguhnya galuran ilmu yang luas ini telah memungkinkan terhasilnya teks berbahasa Melayu yang mengangkat judul *Merekayasa Kearifan Tempatan Citra Seni dalam Teknologi Persembahan* buku ini dibahagikan kepada empat bahagian iaitu Bahagian I Ilmu Seni Alam Bahagian II Teknologi Seni Persembahan Bahagian III Teknologi Seni Warisan dan Bahagian IV Teknologi Seni Reka Bentuk Perihal kearifan tempatan yang terpancar bukan sahaja memperlihatkan kebijaksanaan masyarakat Melayu memanfaatkan alam seninya malah menghubungkaitkannya dengan merekayasa seni dalam teknologi bagi penghasilan ilmu baharu **Dewan budaya**, 2011 Ungkapan beberapa bentuk kesenian A. Kasim Achmad, 1980 Kearifan Tempatan: Pengalaman Nusantara: Jilid 2 - Meneliti Kosmologi dan Adat Istiadat (Penerbit USM) Mohd Kipli Abdul Rahman, Nazarudin Zainun, Rahimah A. Hamid, 2012 Buku ini menzahirkan upaya untuk menjadikan epistemologi tempatan sebagai salah satu transformasi sosial yang secara tidak langsung mengetengahkan pengalaman dan gambaran tentang bidang kearifan tempatan masyarakat Nusantara ini telah berkembang dari semasa ke semasa dan kemudiannya telah membudaya dalam kalangan masyarakat Namun hal ini kurang disedari oleh masyarakat tempatan sendiri Oleh itu Kumpulan Kearifan Tempatan Universiti Sains Malaysia mengambil inisiatif untuk menampilkan semula kebijaksanaan tempatan yang tidak kita sedari kewujudannya ini Tiga objektif utama dikemukakan iaitu mengenal pasti dan menyusuri semula kearifan tempatan memperkenalkan kearifan tempatan semasa serta memelihara dan memulihara kearifan tempatan Ilmu kearifan tempatan yang ditekuni merangkumi pelbagai disiplin yang dikelompokkan ke dalam beberapa alam seperti dalam sejarah alam sastera alam pendidikan alam masyarakat desa alam perubatan tradisional alam rohaniah alam seni alam pembinaan alam perkapalan dan perniagaan alam pengurusan adat tradisional Melayu alam air alam belantara dan alam pertanian Rentetan daripada itu buku ini menyajikan teks berbahasa Melayu yang mengangkat judul *Kearifan Tempatan Pengalaman Nusantara Meneliti Kosmologi dan Adat Istiadat* Buku ini dipersembahkan dalam tiga bahagian yang menekuni ilmu kearifan tempatan dalam disiplin seni persembahan seni visual dan kosmologi dan adat istiadat **Teater Indonesia**, 1999 *Theater in Indonesia collection of papers* **BiblioAsia** National Library (Singapore), 2016 *Tirai Kasih Pentas Budi* Nor Azlin Hamidon, Maizira Abdul Majid, Mohammad Nazzri Ahmad, 2019-04-30 *Tirai Kasih Pentas Budi* merupakan festschrift terbitan khas Jabatan Sosio Budaya Kesenian Melayu Akademi Pengajian Melayu Universiti Malaya sebagai dedikasi istimewa untuk Profesor Emeritus Datin Dr Rahmah Haji Buang Terhasilnya festschrift ini adalah untuk mengenang dan menghargai jasa dan sumbangan beliau dalam permartabatan bidang seni persembahan dan seni budaya di persada antarabangsa Himpunan 20 buah makalah dalam buku ini merupakan sumbangan kasih teman teman seperjuangan dan bekas anak didik beliau khususnya pada peringkat Doktor Falsafah PhD dan Sarjana Penerbit ini secara langsung memperlihatkan keluasan bidang ilmu yang telah diterokai oleh penyumbang penyumbang makalah festschrift ini dan secara langsung mencapah minda pembacanya dengan pelbagai dapatan analisis dan kajian Namun demikian sumbangan makalah ini terlalu kecil berbanding dengan limpahan jasa dan bakti beliau yang tidak ternilai dalam pelbagai bidang ilmu Diharapkan

agar permata ini terus bergemerlapan untuk mencahayai dan mewarnai persada seni budaya Melayu

**Filem Melayu: Citra Budaya dan Rakaman Sejarah (UUM Press)** Jins Shamsudin, 2014-11-18 Dunia perfileman Melayu telah bermula pada tahun 1933 di Singapura dengan penayangan filem Laila Majnun Sejak itu filem Melayu mula mengambil alih peranan bangsawan sebagai medium budaya popular yang utama dalam kalangan masyarakat Melayu bandaran Setelah terjejas akibat Perang Dunia Kedua perusahaan filem Melayu berkembang dengan pesat pada dekad 1940 an hinggalah dekad 1960 an Pada waktu tersebut filem Melayu yang berpangkalan di Singapura didominasi oleh dua buah syarikat iaitu Shaw Brothers dan Cathay Keris Films yang menerbitkan dan menayangkan filem untuk seluruh Tanah Melayu selatan Thailand dan sesetengah tempat di Indonesia Buku ini memuatkan analisis cerminan budaya sosial dan sejarah yang terpancar daripada filem Melayu Ditulis oleh seorang tokoh penting dalam sejarah perfileman negara buku ini memberikan tumpuan terhadap zaman kegemilangan industri filem tempatan iaitu antara tahun 1930 an hingga 1960 an Penulis berusaha untuk mengenal pasti sejauh mana filem Melayu memaparkan budaya dan sejarah negara Di samping memuatkan pelbagai persoalan budaya dan sejarah aspek bahasa juga merupakan elemen ketara yang termuat dalam filem filem tersebut Persoalan budaya yang dibicarakan meliputi aspek sosiobudaya sosiopolitik dan sosioekonomi

**Ensiklopedia sejarah dan kebudayaan Melayu: A-E**, 1994 Encyclopedia of history culture language and literature of Malay Archipelago

**Teater daerah Indonesia I** Made Bandem, Sal Murgiyanto, 1996 Traditional Indonesian folk drama *Perkembangan teater modern dan sastra drama Indonesia* Yakob Sumarjo, 1992 Development of modern theater and play in Indonesia

**Dewan bahasa**, 1980 Teori Sastera Taabudiyah Mana Sikana, 2014-01-08 Teori sastera Islam yang diberi nama sebagai taabudiyah ini bererti sastera untuk pengabdian kepada Allah Teori sastera Islam ini adalah perlu bagi mengimbangi teori sastera Barat Kita harus berwaspada Kewaspadaan itu dapat dilakukan dengan mengingatkan diri sendiri asal mausul dan arah benar yang dituju Kita mempunyai jalur dan sejarah kita sendiri yang membina sahsiah takdir dan perjalanan peradabannya Sastera Islam adalah nama korpus untuk serumpunan pemikiran dan wacana peradaban kita itu Dan peribadi yang membinanya adalah Junjungan Besar Nabi Muhammad saw Buku Teori Sastera Taabudiyah Sastera untuk Pengabdian ini dibahagi kepada empat bahagian 1 Khazanah dan tradisi sastera islam 2 Sastera Islam dan Pembentukan sastera Melayu 3 Teori sastera taabudiyah dan 4 Analisis Aplikasi Teori Taabudiyah

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