Cakil: Movement Creation Techniques in Pantomime Performing Arts

Welly Suryandoko [a,1,*]

[a] Jurusan Sendratasik, Fakultas Bahasa dan Seni, Universitas Negeri Surabaya
[1] wellysuryandoko@unesa.ac.id *
* corresponding author

ARTICLE INFO

ABSTRACT

Pantomime is the art of creating illusions by making the body a means of art communication. The body speaks and tells very emotionally; expressions are created through bodily movements. The movement brings silence to the wordless story. Pantomime also has many-body techniques and can be taken from any source. The purpose of this study is to make the *Cakil* movement technique in Javanese puppets. The *Cakil* movement is analyzed and used as a source of ideas of creation. These movements include *Ngasak* or *Asakan*, *Ceklekan*, *Kelitan* (*ngelit*), *Ngancap*. This technique is processed, and the results are used as a medium of expression in the art performance of mime. The results showed that the *Cakil* movement technique could produce new dynamic movements with strong character and be able to form a movement model that is based on the *Cakil* movement.

1. Introduction

Pantomime is a performing art that synergizes with theater since the beginning of theater development in the World. Although pantomime is not yet known as a branch of independent performing arts at the beginning of its history. The long history of theater and drama formation stretches back in time through magical and uncertain myths. When we witness the discovery of ancient paintings in caves in Southern France in the form of masked healers who resembled male deer from 10 thousand to 50 thousand years ago, we know that that's when the history of theater and drama. Drama and theater come first from revelation religions [1]. The Macgowan-Melnitz study (1955) found that the development of pantomime, theater, and drama began when humans tried to imitate animal behavior to improve tactics and stabilize hunting. Imitation was then completed and developed by humans with dance, music, and the use of masks [2].

Aristotle in Poetics mentions that pantomime art is old. Even some opinions state that pantomime before it was known in Greece already existed in Egypt and India. This opinion is based on several relief findings on the walls of the pyramid and temples. The relief depicts a man and woman doing a movement that is supposed not to be a dance. The formulation presented by Aristoteles assumes that pantomime has begun to be expressed through its essential characteristics [3]. That is when people maintain the art of imitation (imitation), which is not based on a dominant rhythm. The art of motion is finished as a gesture, so the experts call it a pantomime.

European attention to ancient Greek art first occurred in Italy around 1500, especially in the field of literature. Around this time, Italian writers had studied Aristotelian poetry and the Horatius Poetry Arts to write their essays. From this essay, the Neoclassic movement developed in the art. The centers of theater activity in Italy are palaces and academies. In the theater owned by the nobles,

these are staged texts that mimic classical drama. The actors of most court employees and performances were held at the palace party. Besides the form of palace theater performances, in Italy, the folk theater also developed, which emerged from a political reaction. This folk theater is Commedia dell'arte, which grows outside the palace and academic environment. It consists of drama improvisation, especially in dialogue [4].

This drama is performed on the city scene in simple stages. The players are mostly professionals. The acting is based on a scenario that contains only the outline of the plot. Manuscripts emphasize plots full of funny events and love stories, but the main concern lies in the perpetrators. The characters that always appear are characters Harlequin (the clown) and Pantalone (parents). Commedia dell'arte is a form of theater with many gestures and in the form of pantomime. This happened around the 1550s with the character Angelo Beoclo (1502-1242). His style of acting uses a lot of improvisational movements by portraying several characters [4].

This French Commedia received a lot of public acceptance. The style of the show, as Moliee did, is full of action using body language and Akrobatik. In England, because of Shakespeare's influence, pantomime was mostly done in his plays, especially what was done by clown figures [5]. In Spain, Lope de Ruede (1510-1565) was known as a mime actor and scriptwriter. Then in Italy, Alberto Ganassa was known. Also, the wish of Isabella Aderini (1562-1604), she was the only female pantomimer in the Compani Gelosi she had in Francisco [6]. This century commedia's or pantomime as a funny scene the show is very popular with many people.

Pantomime tends to be funny with the accompaniment of frenzied music, such as in a circus show — Pantomime in the 18th century developed in England, Italy, France, and several European countries. His character Jhon Rich (1692-1761), is a player who is very interested in the development of pantomime [7]. Besides that, there are many figures such as Harlequin, Scaramouch, and Pierrot; they play-acting with whimsical style. In the English artist Jhon Weaver (1673-1773), he is identified with an update that combines dance, action, and gestures [8]. Then in France. George Noverre (1727-1810) gave birth to ballet pantomime. He is a Panaro, dance artist and master in the field of ballet, so he distributes pantomime to Potsdam, London, Scotland, Vienna, Milan, and France himself [9].

In the 18th century pantomime experienced developments in Paris, this era was hit by Jean Gaspard Deburau (1796-1846). He is full of fantasy in his pantomime, also creates a dramatic situation, and his performances are sometimes on the page, on the net. With his group Funambules, Deburau was very popular in displaying pantomime art accompanied by melodrama music [10]. In the 19th century, the same as Deburau was Joseph Grimaldi (1778-1837). He is known for his clown style, which shows a lot of jokes, satire, and magical atmosphere at each show. He, besides the pantomimer, is also a dancer, singer, acrobat player. It is also known as a property designer, decoration painter, dance artist and a serious actress from Shakespeare [11].

Pantomime in the United States is a form of imports from England and France, a figure known in this era is George L Fox (1825-1877), he is known as the Grimaldi of America. He was dubbed the American clown because developing pantomime with various styles in England and France, combined with one of his works to be remembered, is Humpty – Dumpty [12]. In the 20th Century, the famous pantomimer in France was George Wague (1875-1965). He is a renewal of the traditional pantomime to the modern. The cultivation of ideas that go to stylish looks good in staging, gesture, silent, and renewing existing pantomime conventions. He is a professor in mime in the Comique Opera and Academy of Dance.

He is an outstanding person as a contributor to the pantomime world because of his gesture concepts and techniques [13]. The pantomime journey from time to time encountered technical developments and the development of various forms of performance from Greece to the present. Even the development of the pantomime can now be used in multiple performances and media strategies, from media therapy, media to pouring ideas and creative ideas to pantomime actors.

The pantomime technique is a series of processes in taking pantomime mastery, through sequences and procedures for managing the body and expression, as acting manifestations for the pantomimer [14]. The body is the decisive element instead of the dialogue conveyed by Pantomime. Emotion is a communication reinforcement from the body, the building of synchronization between the body, and this expression is a dialogue [14]. With the interpretation of the actions delivered.

Introduction, search, and formation. These steps are carried out through a gradual and intense training process. In addition to the intensity at the training stage, the pantomimer must be sensitive to social situations and responsive to any social actions that occur around the pantomimer. This pattern of sensitivity can be made by observing and reading problem spaces through mass media, books, internet, and other supporting references that can be used as savings in pantomime and thematic techniques in compiling script mime. With this knowledge, Pantomimer and actors are expected to be more understanding about the role that will be played by forging the stages of ability, through a process of practice that is consistent with the steps according to the mastery of the pantomime body technique and the pantomime expression technique.

After mastering the pantomime body technique and the pantomime expression technique, which is actually from the base of both of them is the pouring of reality, it requires the sensitivity of the actor to see, observe and absorb the knowledge indirectly. After a list of techniques from social understanding is collected with maximum observation, then the pantomimer recognizes himself as a person who has different attitudes, traits, and body shapes between one person and another. This stage of introduction requires deep concentration in self-analysis (self-evaluation), not interpreted as self-awareness. However, mastery and understanding of the individual are closely related to the nature of the individual. The main achievement is the pantomimer, and the actor can control his real life as control when playing roles (pantomime or theater), besides that the part to be performed can be analyzed quickly and so is the application [15].

Pantomimer can weigh changes or transitions of characters to be played. Next is the introduction of the pantomimic body, before achieving the pantomimer technique, it is necessary to make an understanding of pantomimer body construction so that when searching and forming it will be easier [16]. The same thing happens to expressions before reaching the technique. It needs to be introduced to the feeling of congenital or facial construction. Then contact the technical stage, with stages towards the pantomimer or as a theater actor.

Creative Pantomime art through the techniques of Indonesian wayang movement to enrich the movement techniques typical of Indonesian culture. The pantomime motion technique that is presented is expected to be more potent because the motion of the selected Puppet *Cakil* Figure is characterized by attractive movement, full of power, and varied types of movement. This will provide useful implications for Indonesian pantomime players, especially the Java region. The pantomime that presents demonstrations without using verbal dialogue will be very useful when using this puppet motion approach.

2. Method

The pantomime learning technique was applied to Marcel Marceau to the students to train the students' bodies and creative minds in theatrical mime art [17]. Some of the skills taught by Marcel Marceau, others in periodic workshops. Instructions include; (a) Mime (Marcel Marceau's Creation Technique), (b) Corporeal Mime (Decroux Technique), (c) acting, (d) ballet, (e) modern dance, (f) acrobatic [18]. Developed with the pantomime technique as follows; (a) initial technique; (b) acting; (c) pantomime body; (d) expression body; (e) development of action; (f) mime face action; (g) expressions outside the body and (h) produce actions. The development of the concept of this technique as a reinforcer during the implementation of the simulation, the use of the names of stages that are close to Java, can strengthen the acquisition of the results of pantomime abilities. This concept was then combined with puppet motion techniques to sharpen further the nuances and national identity in terms of conceptual achievement and the ability to play pantomime.

Speaking of puppets contained several meanings, namely: puppets referring to puppets (the like), puppets referring to performances (performances), puppets referring to stories (plays) as well as the principles of *wiraga* (true and precisely action in motion), *wirasa* (correct and precisely in motion), and *wirama* (true and precisely rhythm in motion). Puppet movements involve how characters speak, behave, and act in their relationships with other characters. In a *Cakil* puppet movement consists of (1) *Ngasak or Asakan,* (2) *Ceklekan*, (3) *Kelitan (ngelit)*, (4) *Ngancap*. The technique was processed into a new pantomime form using the approach of the Indonesian puppet movement *Cakil*. Then there is a change or change in the body or a small part of the body of puppets.

3. Results and Discussion

Mime body technique is a series of exploration of body techniques and pantomime body shape. Through the essential stages to the hardest stages of the body. This mime body technique is used as a formation step because pantomime arises from mastering optimal techniques. Mastery of this technique is raised by body and self-awareness, including the discipline of time invested in the pantomimer or actor. Methods require calculations and steps so that the pantomimer can measure the achievement that has been the target of the desired quality of the pantomime body. The mime body technique starts from forming the pattern of motion and reality of activities, requiring motion understandings from the upper, middle, and lower body when the body has been honed. Stages of pantomime body techniques include; (1) *Ngasak or Asakan,* (2) *Ceklekan*, (3) *Kelitan (ngelit)*, (4) *Ngancap*.

3.1. *Ceklekan*

Ceklekan is an unusual movement of the *Cakil* Javanese puppet characters who use broken motion on the arm with high power so that the quality of action can be produced perfectly. The basis of this body position is determined by the body's maximal processing so that in doing the essential pantomime body position, it can be done with the body's readiness and stability. Because in the base of this body position, it requires body mastery techniques detailing strength, flexibility, and endurance. The critical distinction between body-part use and body part replacement pantomimes is that, in a body-part use pantomime, the mimer's hand is depicting a hand, whereas, in a body-part replacement pantomime, the mimer's hand is depicting some other object. Figure 1 is a description of Lean Motion *ceklekan* 1.

Fig. 1. Lean Technique *Ceklekan* 1

The explanation is if the pantomimer wants to lean sideways to the left, the soles of the feet are 35% bent, the knees are bent 40%, the body is leaning towards the left with the toes of the left foot, and the hands follow the shape of the leaning to be done. This body position is *ceklekan* with a combination of strengthening checks on the joints, specifically strengthening the power of the elbow, knee, and toe joints. The right foot is bent 45 degrees to the right; if the technique is the same, only the difference is the direction. This checking technique requires the balance of motion of a prospective pantomime.

Lean Motion technique using *ceklekan* form 2. This places one leg behind the other leg with a 35% position. While the shape of the hand adjusts, this body technique maximizes hand and foot joint checks. The difference in this technique with the picture above is that it lies in footwork when leaning right, then the left leg is folded right to form a movement or lean activity. *Ceklekan* is an essential technique in maximizing joint muscles. Figure 2 is a description of Lean Motion *ceklekan* 2.

Fig. 2. Lean Technique *Ceklekan* 2

3.2. *Ngasak* or *Asakan*

Ngasak or *asakan* combines the motion and expression, showing the intention of the movement is doing emotions or certain activities, then strengthened by expression. The basis of *Cakil's* action in this section shows the severity of a *Cakil* character. Thus, the game of motion and expression is highlighted perfectly through its application by sculpting exploration. Sculpting is a body that is frozen or frozen by stopping all body movements. Stopping motion with sculpting is to measure the consistency of the body shape with the intensity of the shape that is maintained as well. The body of the pantomimer had previously been prepared with exploration so that the sculpting shape would be more perfect. This sculpting body shape is not just doing silent body activities. However, this sculpting body activity should be directed at the form and thematic, for example, doing activities sitting, leaning and squeezing heavy objects, which are carried out individually. Doing thematic sculpting can also be done in groups, for example, responding to tortured people, factory atmosphere, office meeting activities, cutting down trees and so on. In Figure 3 is the Lean *Ngasak* or *Asakan* Technique, which shows chisels chasing each other.

Fig. 3. Lean Technique *Ngasak* or *Asakan*, Showing Sculpting Pursuit of Each Other

3.3. *Kelitan* or *Ngelit*

Kelitan or *Ngelit* has the definition of dodging. This type of movement is a dodging or spinning motion, the power of emotion, muscular motion tension needed to show the intended purpose. This movement is avoiding an opponent while fighting. So, the stability and feelings of the offender must be strong. A pantomimer has a different imagination in acquiring the development of his ideas into a movement; the pantomimer creates something that does not become there or develops something that already exists to be more nuanced again. The *kelitan* movements are presented in three pictures and look like in figure 4.

Fig. 4. The *Kelitan* Movements

Figure 4 shows that the strength of the movement is put in place by bodily processes and expressions. All of them deal with an object without an object. In dealing with objects, it needs to be observed and try to coordinate the body with objects. Pantomimer must know the size of the object, the shape of the object, the weight of the object, and various ways to play it so that space and objects appear in a pantomime show. Because the audience will feel the pantomime show is alive if the pantomimer can turn on the show with the expertise to represent objects, sentences, and activities on the body of the pantomimer. The response to objects the *kelitan* movement as a manifestation enliven the show, and it can be seen in the three pictures presented in Figure 5.

Fig. 5. The Response to Objects the *Kelitan* Movement

Pantomimer must continually hone the ability to respond to objects within themselves to remain in an original condition with the quality of the technique and body shape constantly developing better. The handling of this imaginary object requires continuity of the body, expression, the realization of form, taste, and imagination. All of that will produce detailed aesthetic and artistic performances that are full of amazing spectacles.

3.4. *Ngancap*

Ngancap is a mock motion that results from the development of the *Cakil* movement. This imitation in art philosophy is called mimesis. Mimesis is one of the discourses left by Plato and Aristotle since the golden age of Ancient Yunoni philosophy. Mimesis originated from Greek, which means imitation. Plato's view of mimesis was strongly influenced by his views on the idea of Idea, which then influenced how his views on art. Plato considers the idea that humans have for something is something that is perfect and cannot change [19]. The idea is an ideal world found in humans. Designs by humans can only be known through ratios, impossible to see, or touch with the five senses. The idea for Plato is that things are fixed or cannot change, for example, the idea of the shape of a triangle, it is only one but can be transformed in a triangle made of wood with more than one number [20]. Aristotle was a pioneer in opposing Plato's view of mimesis, which also meant opposing Plato's inferior view of art. If Plato thinks that art only degrades humans because they appeal to lust and emotion, Aristotle regards art as something that can elevate reason. Vöhler says if Aristotle saw art as katharsis, the sanctification of the soul [21]. This motion is a type of rotating movement of 160 degrees then stops suddenly by displaying a *Cakil* position. The application of

Ngancap motion is done by forming a body like an animal so that the body experiences a form of strength, imagination. and this can be seen in Table 1

Table 1.   The Application of *Ngancap* Motion

The Application of Ngancap Motion	
Motion Giraffe	
Motion Bull	
Motion Elephant	
Motion Spider	

About pantomime art, imitation carried out is from a form of social reality, which is then manifested into pantomime creativity. Imitation creativity also needs to be explored well so that its manifestations can occur as expected. After practicing the imitation character stage, the pantomimer performs self-actualization into the community so that the reflective sensitivity is more fully honed. The idea of movement is a form of reality of the change, but by Aristoteles, this is not the case. He has the opposite view. Aristotle considered human ideas, not as reality. If Plato thought that only ideas could not change, Aristotle said that the unchangeable (fixed) are physical objects themselves. Physical objects by Aristotle are classified into two categories, forms, and categories. The structure is a form of matter, while the thing is material to make that form; in other words, construction and material are a unity [22].

3.5. In Combination

Pantomime body expression is the body's implication of the emotions raised by the pantomimer. Expressions of emotion can arise through the pantomimer. (1) *Ngasak* or *Asakan,* (2) *Ceklekan*, (3) *Kelitan (ngelit)*, (4) *Ngancap*. Pantomime's body expression is the advanced stage of the many previous stages; the pantomime body expression stage is the application of the various stages of practice. Pantomimer can shape the body so that the body's effectiveness can be maximized. Even this pantomime body expansion requires training so that the pantomime's body lives and revives. Pantomime requires sensitivity in reviving his body in response to the emotional arousal of the body from outside and inside the pantomimer. So the feeling of the pantomimer needs to be felt more deeply so that it can be intertwined automatically without the implementation of the body's response, which causes an imbalance of facial expressions with the body's response. Practicing sense sensitivity begins with a variety of ways, ranging from strengthening the senses of senses (vision, smell, hearing, taste and touch), thinking sensitivity (thinking of the easiest to the hardest and trying to find solutions quickly and precisely), tenderness of the heart (feeling the most beautiful to something that is not beautiful) and combining sensitivity so that it can be interwoven into one unit and become a maximum wholeness. Pantomime's body expression requires training with unique routines after completing the previous stages. Training on pantomime body expressions is connected with body catches from head to foot. The demands are intertwined from head expression, hand expression, body expression, and overall appearance, as in Figure 6.

Fig. 6. Training on Pantomime Body Expression Against Body's Response

4. Conclusion

The design of the pantomime was also developed based on the spirit of preparing pantomime techniques for the perpetrators of pantomime art that have tended to be ignored. Through the results of this study, it is expected that pantomime training will be more attractive to pantomimes. The provision of the pantomime concept is scheduled to activate pantomime in making the form of exercise more exciting, and the pantomimer is more joyful in practicing pantomime. As a result, it is hoped that improving the quality of Indonesian pantomimes can be achieved because the actors are active, by developing training with their groups with pleasure, and students learning happily. Because the concepts, principles, and abilities of expressions developed in this study through problem-solving taken and the work of pantomime observed, it is possible for mime with the form of movement *Cakil* has more adequate concepts, principles, and technical skills of pantomime.

Moreover, the findings in solving various problems faced by leaders in the pantomime work will be able to enrich their understanding of life so that they are expected to be better prepared to face real life in the future. One of the activities in the construction phase of new knowledge is to allow all students to freely express themselves, freely express their wishes imagined from pantomime works that are read so that they become pantomime performances. This activity will trigger the ability of students to be skilled in expressing their opinions along with logical reasons and choosing the right way of expressing them. Their success in expressing views in front of others will determine them in the face of the diversity of people's opinions. It can be imagined through their ability to convince others; they will be able to become leaders among their community groups in the future. The

specificity of the western pantomime form is closely related to the *Wayang* training pattern with the moving and attractive *Cakil* motion idioms. Possessed by the creative pantomime technique, practices on the concept of pantomime puppet techniques can activate the mime as well as train and instill Indonesian culture to be better than before. Continuous cultivation of Indonesian culture will have a positive impact on the development of the nation's children in the future. It can be seen from the changes in the behavior of pantomime actors before, during, and after following the creative pantomime technique using the *Wayang Cakil* technique approach.

References

[1] R. J. Broadbent, *History of Pantomime*. Lulu. Com, 2009.

[2] K. Macgowan and W. Melnitz, "Living Stage; a History of the World Theater," 1955.

[3] L. Cooper and others, *Aristotle on the Art of Poetry*. Harcourt, Brace, and Company, 1913.

[4] J. Rudlin, *Commedia Dell'arte: An Actor's Handbook*. Routledge, 2002.

[5] R. Henke, "Orality and Literacy in the Commedia dell'Arte and the Shakespearean Clown," 1996.

[6] J. Sánchez-Arjona, *Noticias References á Los Anales del Teatro en Sevilla: Desde Lope de Rueda Hasta Fines del Siglo XVII*. E. Rasco, 1898.

[7] O. Baldwin *et al.*, *The Stage's Glory: John Rich (1692-1761)*. University of Delaware, 2011.

[8] E. L. Avery, "Dancing and Pantomime on the English Stage, 1700-1737," *Stud. Philol.*, vol. 31, no. 3, pp. 417–452, 1934.

[9] M. Benz, "The Theory of Jean-Georges Noverre Activity Ballet in the Context of His Creativity," *Natl. Acad. Manag. Staff Cult. Arts Her.*, no. 1, 2017.

[10] R. Storey, "The Pantomime of Jean-Gaspard Deburau at the Théâtre des Funambules (1819--1846)," *Theatre Surv.*, vol. 23, no. 1, pp. 1–29, 1982.

[11] A. M. Stott, *The Pantomime Life of Joseph Grimaldi*. Canongate Books, 2010.

[12] L. Senelick, "George L. Fox and American Pantomime," *Ninet. Century Theatr.*, vol. 7, no. 1, p. 1, 1979.

[13] J. Lecoq, *Theatre of Movement and Gesture*. Routledge, 2006.

[14] M. H. Erickson, "Pantomime Techniques in Hypnosis and the Implications," *Am. J. Clin. Hypn.*, vol. 7, no. 1, pp. 64–70, 1964.

[15] P. Gärdenfors, "Demonstration and Pantomime in the Evolution of Teaching," *Front. Psychol.*, vol. 8, p. 415, 2017.

[16] I. Lada-Richards, "Mutata corpora: Ovid's Changing Forms and the Metamorphic Bodies of Pantomime Dancing," *Trans. Am. Philol. Assoc.*, pp. 105–152, 2013.

[17] A. Lust, *From the Greek Mimes to Marcel Marceau and Beyond: Mimes, Actors, Pierrots, and Clowns: a Chronicle of the Many Visages of Mime in the Theatre*. Scarecrow Press, 2002.

[18] C. Kipnis, *The Mime Book*. Meriwether Pub, 1974.

[19] E. V Haskins, "Mimesis Between Poetics and Rhetoric: Performance Culture and Civic Education in Plato, Isocrates, and Aristotle," *Rhetor. Soc. Q.*, vol. 30, no. 3, pp. 7–33, 2000.

[20] D. Nikulin, *Other Plato, The: The Tübingen Interpretation of Plato's Inner-Academic Teachings*. suny Press, 2012.

[21] M. Vöhler, "The Pathological Interpretation of Catharsis," *Skenè. J. Theatr. Drama Stud.*, vol. 2, no. 1, 2016.

[22] J. Goyette, "St. Thomas on the Unity of Substantial Form," *Nov. Vetera*, vol. 7, no. 4, pp. 781–790, 2009.