

# Estetika keburukan topeng bondres : perspektif dekonstruksi jacques derrida = Topeng bondres s aesthetic of ugliness a perspective of jacques derrida s deconstruction / Diah Asmarandani

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## Abstrak

[<b>ABSTRAK</b><br>

Disertasi ini mengulas pemaknaan estetika keburukan topeng bondres Bali sebagai tokoh dalam dramatari topeng Bali. Pembahasan ini diawali dengan epistemologi tentang topeng (bondres) sebagai sebuah realitas dari representasi dari “ada” atau sebagai karakter manusia yang terwakili oleh topeng. Maskharah dalam bahasa Arab berarti „badut”, yang berasal dari kata kerja „Sakhira” yang artinya „mengejek”, sedangkan dalam bahasa Romawi Kuno topeng dapat diartikan sebagai „Persona” atau „Prosopone” yang artinya manusia. Dalam dramatari topeng Bali, topeng bondres (tokoh rakyat) ditampilkan dengan ekspresi wajah buruk sebagai makna transformasi personal dan transformasi sosial. Dengan memanfaatkan dasar kosmologi topeng (bondres) yang pembacaannya disandingkan dengan pemikiran inti Jacques Derrida, melalui dekonstruksi Derrida menolak gagasan ordinat dan subordinat atau mengunggulkan yang satu dengan meminggirkan yang lain, konsep utamanya adalah menolak kebenaran tunggal. Melalui dekonstruksi Derrida dapat diperoleh teks dan makna baru melalui pembacaan ulang. Dengan difference, pembacaan perbedaan yang langsung dapat menampung 2 hal yang berbeda, pembacaan perbedaan terhadap totalitas makna dalam teks. Dengan grammatology secara garis besar merupakan ilmu „tanda dari tanda”, dalam hal ini keburukan topeng Bondres merupakan tanda yang merujuk pada tanda yang lain, dan bagi Derrida, tanda adalah trace atau jejak yang berkaitan dengan „kehadiran” dan sekaligus sebagai „ketidakhadiran”. Studi ini menghasilkan, bahwa dalam sistem kosmologi Bali, nilai keburukan topeng bondres merupakan sesuatu yang berdiri sendiri, otonom dan mandiri, eksistensi nilai keburukan yang menempati ruang kesadaran masyarakat Bali sebagai sistem nilai yang tak terpisahkan dari sistem nilai kehidupan.

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Pembacaan makna kosmologi topeng Bondres disandingkan dengan beberapa pemikiran-pemikiran Derrida, Topeng Bondres dapat dipahami sebagai dimensi keburukan estetis yang otonom dan sama nilainya dengan kecantikan karena mampu menghasilkan sensasi estetis yang sama. Topeng bondres mempunyai penilaian bentuk (form) dan penilaian isi (content), penilaian terbuka dan penilaian yang tersembunyi yang hadir karena peran dan fungsi bondres dalam pertunjukan topeng; penilaian ini berkenaan dengan emosi, afeksi dan apresiasi manusia yang terangkum dalam bingkai-bingkai (frame) yang terbentuk. Sehingga

topeng Bondres dapat mengkonstruksi kategori-kategori baru bahwa dalam keburukan wajah terkandung dimensi kebebasan manusia yang sublim.

Kata kunci: Topeng bondres, estetika keburukan, kosmologi-Bali, Dekonstruksi, difference, trace, grammatology, tanda-teks. ;

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<b>ABSTRACT</b><br>

This dissertation analyze the meaning of ugliness aesthetic of Balinese topeng Bondres as a figure on Balinese topeng dance drama. This study is started by epistemological study on topeng bondres as a reality of being representation or a human character that represented by topeng. Maskharah in Arabic means “a clown” from verb “shakira” means “parodying”. In ancient Roman, topeng means “persona” or “prosophone” means human being. In Balinese topeng dance drama, topeng bondres (as folk character) is shown through ugly face expression which has a meaning of personal and social transformation. With using the cosmological basic of topeng bondres and Jacques Derrida’s point of views prove that Derrida’s deconstruction ignores the idea between ordinate and subordinate or to prevail one over the other. His main thought is ignore the sole truth. By mean of Derrida’s deconstruction may earn a new text and its meaning through a new model of reading. By difference, direct reading of differences can accommodate two difference things as a reading model of totally text meanings. By grammatology that generally as a science of sign proves the ugliness of topeng bondres as a sign that refers to the other sign. For Derrida, a sign is a trace or imprint that related to presence and absence.

This study proves that in the Balinese cosmological system, the ugliness of topeng bondres is autonomous. The existence of ugliness occupies the domain of Balinese’s consciousness as unseparated value system from their collective life system. The reading of cosmological meaning of topeng bondres may compare with Derrida’s mode of thoughts that topeng bondres can be understood as an autonomous dimension of the aesthetics of ugliness and has a same value with beauty because able to create the same aesthetics sensation. Topeng bondres has both form and contain assessments as well as open and hidden assessments because of its role and function in topeng performances.

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