

INTISARI

Penelitian berjudul *Makna Kreativitas Menubuh Wayang Tantri bagi Pengembangan Estetika Wayang dalam Perspektif Fenomenologi Merleau-Ponty* berangkat dari kemunculan karya Wayang Tantri pada akhir abad ke-20 yang mencerminkan hadirnya orientasi baru sekaligus menegaskan kontinuitas pewayangan Bali dalam dimensi pengalaman kreatif. Penelitian ini bertujuan menelaah kreativitas menubuh dalam Wayang Tantri, memahami makna kreativitas menubuh Wayang Tantri dan merumuskan kontribusinya bagi pengembangan estetika wayang dalam perspektif fenomenologi Merleau-Ponty.

Metode penelitian ini adalah kualitatif pada bidang filsafat yang diarahkan untuk menyingkap makna kreativitas menubuh Wayang Tantri sebagai objek material. Penyelidikan artistik dan analisis intertekstual kepustakaan dilakukan dengan menempatkan fenomenologi Merleau-Ponty sebagai objek formal. Prosedur metodis meliputi interpretasi, kesinambungan historis, holistik, heuristik, dan deskripsi. Telaah ini bertujuan memahami struktur pengalaman seni yang membentuk daya kreatif dalang dalam pertunjukan Wayang Tantri. Analisis atas historisitas dan struktur penyajian digunakan untuk mengidentifikasi konsep artistik serta mengartikulasikan relevansinya dalam kerangka fenomenologis.

Hasil penelitian menunjukkan bahwa, pertama, kreativitas menubuh dalam Wayang Tantri merupakan manifestasi dari pengalaman perseptual yang berakar pada *being-in-the-world*. Penafsiran ini dibangun melalui landasan fenomenologi Merleau-Ponty, yang memandang tubuh sebagai subjek dalam relasinya dengan dunia melalui struktur ontologis *flesh* dan *chiasm*. Atas dasar ini, kreativitas menubuh Wayang Tantri dipahami sebagai kreativitas seni yang berakar melalui momen penubuhan dan hadir sebagai peristiwa dalam pertunjukan wayang. Kedua, makna kreativitas menubuh Wayang Tantri menunjukkan pemahaman dalam dimensi relasional-eksistensial yang terstruktur ke dalam empat dimensi kreativitas seni, yaitu berkelindan di antara dunia *fundierende* dan *Lebenswelt* sebagai dunia seni, penubuhan, dinamika aktual-virtual, dan peristiwa relasional tubuh-dunia yang berlangsung melalui pelipatan, sedangkan reversibilitas menjelaskan dinamika yang memungkinkan pelipatan tersebut terus bergerak sebagai kreativitas menubuh. Struktur ini menempatkan kreativitas Wayang Tantri sebagai proses menjadi, sekaligus menegaskan dalang sebagai subjek terbuka. Ketiga, penelitian ini memberikan kontribusi terhadap pengembangan estetika wayang dengan menunjukkan bahwa kreativitas menubuh memperoleh manifestasi fenomenalnya dalam gaya sebagai keteraturan ekspresif pertunjukan wayang, sehingga estetika wayang dirumuskan sebagai peristiwa penyingkapan makna yang berlangsung secara relasional, terbuka, dan dinamis.

Kata kunci: Kreativitas, Menubuh, Wayang Tantri, Fenomenologi Merleau-Ponty, Estetika Wayang

ABSTRACT

The study entitled *The Meaning of the Embodied Creativity of Wayang Tantri for the Development of Wayang Aesthetics in the Perspective of Merleau-Ponty's Phenomenology*, is motivated by the emergence of Wayang Tantri in the late twentieth century, which reflects the rise of a new artistic orientation while affirming the continuity of the Balinese wayang tradition through the dimension of creative experience. The study aims to examine embodied creativity in Wayang Tantri, to elucidate the meaning of embodied creativity as manifested in Wayang Tantri, and to formulate its contribution to the development of *wayang* aesthetics from the perspective of Merleau-Ponty's phenomenology.

This study employs a qualitative philosophical approach aimed at disclosing the meaning of embodied creativity in Wayang Tantri as its material object. Artistic inquiry and intertextual literature analysis were conducted by positioning Merleau-Ponty's phenomenology as the formal object of the study. The methodological procedures comprise interpretation, historical continuity, holistic analysis, heuristic inquiry, and description. The study seeks to elucidate the structure of artistic experience that constitutes the *dalang's* creative capacity in Wayang Tantri performance. Analyses of the historical development and performative structure of Wayang Tantri were undertaken to identify its artistic concepts and articulate their relevance within a phenomenological framework.

The findings demonstrate, first, that embodied creativity in Wayang Tantri is a manifestation of perceptual experience grounded in *being-in-the-world*. This interpretation is developed through Merleau-Ponty's phenomenology, which conceives the body as a subject that constitutes meaning through its relationship with the world by means of the ontological structures of *flesh* and *chiasm*. On this basis, embodied creativity in Wayang Tantri is understood as an artistic creativity rooted in the event of embodiment and actualized as a lived experience within the performance itself. Second, the meaning of embodied creativity in Wayang Tantri reveals a relational-existential structure articulated through four dimensions of artistic creativity: the intertwining of *fundierende* and *Lebenswelt* as the world of art, embodiment, actual-virtual dynamics, and the relational event of body and world realized through folding, while reversibility explains the dynamics that enable this folding to remain in continuous movement as embodied creativity. This structure positions Wayang Tantri creativity as a process of becoming, while affirming the *dalang* as an open subject. Third, this study contributes to the development of *wayang* aesthetics by demonstrating that embodied creativity finds its phenomenal manifestation in style as the expressive order of *wayang* performance. Accordingly, *wayang* aesthetics is formulated as an event of meaning disclosure that unfolds relationally, openly, and dynamically.

Keyword: Creativity, Embodied, Wayang Tantri, Merleau-Ponty's Phenomenology, Wayang Aesthetics