

AESTHETIC PERFORMANCE OF BUJANG GANONG SINDHUNG RIWUT DANCE IN DOPLANG VILLAGE, KECAMATAN JATI, BLORA DISTRICT

Oldy Yanke Junia Hapsari

Program Studi S1 Pendidikan Seni Tari, Universitas Negeri Semarang, Indonesia

Email: oldyanke07@gmail.com

Indriyanto

Program Studi Pendidikan Seni Tari, Universitas Negeri Semarang, Indonesia

Email: indriyanto609@gmail.com

Utami Arsih

Program Studi Pendidikan Seni Tari, Universitas Negeri Semarang, Indonesia

Email: utamiarasih1970@mail.unnes.ac.id

ABSTRACT

Bujang Ganong dance is a dance that is in an art performance Barongan Blora. The beauty of the Bujang Ganong Sindhung Riwut dance can be seen through the elements of the form of the show which includes motion, dancers, makeup, costume, accompaniment, stage, and property. The purpose of this research is to find out and describe the form of performance and the value of the beauty of the Bujang Ganong Sindhung Riwut Dance in Doplang Jec Village, Jati District, Blora Regency. This research method uses a qualitative approach with an ethics-emic and aesthetic choreographic approach, with data collection techniques in the form of observation, interviews and documentation. Data analysis techniques using Adshead theory, while checking the validity of data using source triangulation techniques. Based on the results of research that has been done the value of the beauty of dance can be seen in the uniqueness of the Bujang Ganong Dance. The uniqueness of the Bujang Ganong Dance can be seen in terms of the form of the show, in the Bujang Ganong mask which is ugly but has high quality, magic, witty, versatile and intelligent. Overall, the Bujang Ganong dance gives the impression of being lively, handsome, and funny. Agile and dashing impression arises during the attraction scene, because of its wide-volume motion. A funny impression is found in a series of humorous scenes with dancer Jathil.

Keywords: *aesthetics, form of performance, Bujang Ganong dance*

INTRODUCTION

Dance as a work of art is a means of expressing human feelings derived from the development of imagination and is shaped

through the media of motion. Dance is a symbolic form that can reveal the personal view of its creator, its area or culture, which when presented as an object of art becomes an

aesthetic experience for the observer. Aesthetic elements include motion, space and time.

The dance structure is a product of aesthetic elements in the form of dance form and style. Variety of dance is distinguished between ethnic dance (traditional, regional, local) and non-ethnic dance (new dance and new creations). Ethnic dance is dance that is staged at a place and time related to cultural events to be known by other peoples. In principle, to show cultural differences from one nation to another, sometimes racial and religious in nature (Jazuli 2016: 36-37).

Bujang Ganong dance has a distinctive beauty. The beauty of the Bujang Ganong dance can be seen through the elements of the performance which includes themes, movements, dancers, facial expressions/makeup, make-up, fashion, accompaniment, stage, property and lighting. Aesthetics or often referred to as beauty are all matters concerning the beauty that is in one's vision. The view itself can be considered as something that is relative and cannot be ascertained the same. Aesthetic science is a study of everything related to beauty, studying all aspects of what we call beauty (Djelantik 1999: 9).

The aesthetic beauty of the dance can be seen in the uniqueness of Bujang Ganong Dance. The uniqueness of Bujang Ganong Dance can be seen in the form of the performance, in the Bujang Ganong mask which is ugly but has high quality, magic, witty, versatile and intelligent. The uniqueness of the clothing form sleeveless shirt or vest has the meaning of a start in the kingdom as patih. The uniqueness of motion in the Bujang Ganong dance which has agile movements. The uniqueness seen from the form is analyzed through motion, makeup, fashion, accompaniment, dancers, stage performances, lighting and sound systems that support Bujang Ganong dance performance.

This research also refers to Indriyanto (2019) in his article entitled *The Dynamic of Gambyong Pangkur Dance Move*. He explained that the dynamics of the Gambyong Pangkur dance can be seen through the

motion connections that can be carried out by body elements based on aspects of space, time, and energy.

The research that has been done related to the aesthetics form of dance performances conducted by Akhmad Sobali (2017). Thesis that discusses the Aesthetic Value of Putra Sekar Gadung Horse Lumping Show in Rengasbandung Village, Ajibarang District, Brebes Regency. The study provides references about the value of beauty and the elements of the form of the show include motion, accompaniment, fashion, cosmetology, floor patterns and property.

Research conducted by Dewi Wulandari (2018) entitled "Children's Aesthetic Responses to the Sindhung Riwut Barongan Arts in Blora Regency" get results that barongan art performances are supported by supporting elements namely actors, movements, accompaniment, cosmetology, fashion, property, lighting, sound and stage lighting. The aesthetic response of the child audience is seen from the characteristics of the audience or the child's background, the process of the children who are very enthusiastic about watching the show come before it starts to get a seat, the respon that was expressed by child audience made Singo Barong and Bujang Ganong dancers create movements using an accompaniment and modest fashion with a yard as a playground. The study provides reverence as well as a comparison related to the motion in the Bujang Ganong Sindhung Riwut dance.

This study uses qualitative methods, using a choreographic aesthetic approach and ethical and emic approaches. Researchers used a qualitative approach to produce descriptive data that included descriptions of the Bujang Ganong dance performance, observation results, interview results in the form of text or recordings and photos or videos of research documentation. The aesthetic choreography approach is used by researchers to interpret the beauty of Bujang Ganong dance in terms of the choreography aspect. Data obtained from the ethical and emic approach is in the form of interpretation of the aesthetic beauty of the motion.

The location of this research was located in Dopleng Village RT 07 RW 01 Jati Sub-district of Blora Regency, precisely in the Sindhung riwut. Data collection techniques in this study are using the method of observation, interviews and documentation. Observations were carried out to obtain data on how the Aesthetic Form of Bujang Ganong Dance Performances in Dopleng Village, Jati District, Blora Regency can be seen through the elements of the performance that is motion, makeup, fashion, accompaniment, dancers, stage performances, lighting and sound systems.

The observation technique in this study are participant observation and non-participant observation. Participant observation means that researchers can observe directly and can play an active role in performing Bujang Ganong dance. While non-participant observation used in observing the performance of Bujang Ganong Dance on stage. The researchers only act as spectators and observers and there is no emotional contact or feeling between the performer and the researchers. Observations were made to obtain data on how the form of Bujang Ganong dance performances can be seen through the elements of the performance.

The interview technique used in the study is a structured interview technique, because all the guidelines and questions have been prepared in accordance with the research objectives. The informants involved in this interview were the people knowing the origin of the Bujang Ganong dance, the creator of the dance, the musician, and the dancer.

Documents on the results of the study were obtained to strengthen the information provided by the informants by taking notes, taking pictures, videos of Bujang Ganong dance performances and recording interviews. so that the documentation that has been taken is used as authentic evidence and the results of the research are valid. The document that the researchers found was in the form of the Bujang Ganong Sindhung Riwut dance performance in Dopleng Village, Jati District, Blora Regency in the form of photos, videos,

and notes from the informants. The relevance of the documents found in this research is used as a component of consideration in making data analysis which is then integrated in the results of observations and interviews.

The validity of the data is very important because the data tested contains information that can be accounted for. To test the validity of the data, then the data validity technique is required. Researchers use triangulation which is used to check the validity of the data. Triangulation according to Sugiyono (2016: 372) describes triangulation in the testing of credibility is interpreted as checking data from various sources in various ways and at various times.

Triangulation used in this research is source triangulation, which is comparing and checking information obtained in the documentation, observation, and in-depth interviews about the Aesthetic Forms of Bujang Ganong Dance Performance in Dopleng Village, Jati District, Blora Regency. The data obtained by interviewing informants who know the aesthetic origins of the Bujang Ganong Dance Performance in Dopleng Village, Jati District, Blora Regency. The informants are Village Head, dance creator, dancer, and also the people of Dopleng Village, Jati District, Blora Regency. The data obtained through interviews are then integrated, so that the data obtained can be justified.

The steps of dance analysis in the opinion of Adsheed (in Murgiyanto 2002: 9-10) are 1) Identifying and describing the components of dance performance such as motion, dancers, visual aspects and auditive elements. Researchers tried to do a description and introduction of the form of Bujang Ganong Dance in Dopleng Village, Jati District, Blora Regency.2) Understand the relationship between performance components in the form and structure of choreography. Researchers are looking for information about the relationships between the components of the performance 3) Make interpretations based on the value of the beauty of Bujang Ganong dance performance. Researchers collected

data about Bujang Ganong Dance then understood what Bujang Ganong Dance performance looked like, then interpreted the form of the beauty of Bujang Ganong Dance in Dopleng Village, Jati District, Blora Regency.

DISCUSSION

Aesthetic Form of Bujang Ganong Dance Performance

Forms of dance performances include the completeness of dance offerings which include music, themes, fashion, makeup, lighting / lighting, and sound and property (Jazuli 2016: 60-63). Performing arts contain the meaning to show something artistic but always try to attract attention when watched. The minimum requirement for a performance is that there must be an object that is shown (dance work), the creator or performer, and audience or spectator of the show (Jazuli 2016: 38).

Performing Patterns

Bujang Ganong Sindhung Riwut dance performance in Dopleng Village, Jati District, Blora Regency can be divided into three parts: the beginning or opening, the core, and the final or closing part.

Before the dancer of Bujang Ganong entered the stage, music accompaniment will be played first. One dancer began to enter with a walk, the position of the legs of the horses and both hands waving up. Then it starts with a slash of the movement followed by a double jumping path around the stage.

The core part of Bujang Ganong dance begins with a worship movement, *lampah tiga tranjal*, and *ulap-ulap* movement. The movements related to the history of Bujang Ganong dance which was used as a spy. Then followed by the second dancers who perform slashes and *ulap-ulap* movements.

Then *bapangan* movement is followed by funny movement or usually called as *gerak gecul*, and the fascinating acrobatic movements are *salto* and *koprol*. The movements performed are strong and agile. Then Bujang Ganong dancers took off the mask and start *guyonan* followed by Jathil

dancer that is commonly called *edrekan*. *Edrekan* is a Bujang Ganong dancer and a short dance which ended with *jengkeng* then Jathil dancers advanced with *ukel megol* movement towards Bujang Ganong.

The final part of Bujang Ganong dance, two dancers perform *sabetan* movement, followed by walk sideways *mubeng* and *jogetan*. Attraction of *kayang* turn back and forth simultaneously then double jump road out of the stage area.

Performing Elements

Bujang Ganong Sindhung Riwut dance performance in Dopleng Village, Jati Subdistrict, Blora Regency has elements that are related to one another. The elements of Bujang Ganong Sindhung Riwut dance include motion, accompaniment, cosmetology, fashion, lighting and sound, place, property, dancers. These elements can be explained as follows.

Dancer

Dancer is one of the essential elements in dance performance. Bujang Ganong Sindhung Riwut is danced by 2 male dancers aged 20 to 25 years. Bujang Ganong dance belongs to a solo dance but it is often danced by more than 1 person. Bujang Ganong dancers have almost the same height of 158 to 165 cm. One of the Bujang Ganong dancer is always used as a loser to make it look more interesting and funny. Bujang Ganong dancers are always danced by 2 people, as they are considered as one whole package that cannot be separated.

In Bujang Ganong Dance performance there is a supporting dance, called Jathil dance. Jathil is danced by 2 or more dancers with ages 15 to 22 years. Jathil dancers have almost the same height of 155 to 160 cm and long hair that is unraveling. The average age of Jathil dancer usually still in a middle school or university. In Bujang Ganong dance performance, Jathil dance only performed as a complement to look Bujang Ganong dance more attractive.

The aesthetic value that appears in dancers of the Bujang Ganong dance performance can be supported by elements

that are interrelated with one another. Bujang Ganong dancers at the age of 20-25 years give beautiful impression when they are performing the dance. In addition, the performance of Jathil dancers also help to escalate Bujang Ganong performance.

Motion

Motion is one of the elements contained in aesthetic value. Motion is a form of movement of the position of the human body. Bujang Ganong Dance has detailed movements that can be seen through various elements of the Bujang Ganong Dance and the description of the Bujang Ganong Dance. Bujang Ganong dance movements include *sabetan*, *sembahan*, *lampah tiga*, *edrekan*, *jogetan*. The elements of Bujang Ganong dance include the motion of the head, hands, body, and legs.

In *sabetan* movement, the left foot jumps after the right leg like a kicking motion to the front with the position of the hand like hitting. The body perform a rotating position, the legs of the hands stretched out to the side and slightly bent, then the head *gedheg*. This movement uses a strong force, and because of it produces a firm motion that adds aesthetic value to the dance motion. The level used in this motion is in a medium level.

Double jump motion, jumping starts with the right foot stepping first and the left foot bent backwards. Jumping is done two counts, hands open to the side/ *menthang* and when the right foot steps the left hand is bent and the right hand is stretched to the side. This motion uses a lot of energy. The level used is a high level because of the jumping motion.

Gerak sembah, the foot is in a sitting position *jengkeng* then the head move down then up *kibat*. the hands *kepel* and stretched to the side, the body position is half-standing with hands worshipping in front of the nose. hands position back to *kepel* and stretched to the side. The hands move as want to hit someone, the legs standing then spinning and the process end with the position of *kuda-kuda*. The power used in this motion is a large

force and uses pressure on each motion. The level used is low and medium.

Lampah Tiga, the right foot goes first. The hands opening to the side, when the right foot stepping left hand bent and the right hand stretched to the side. the foot is in a position of *kuda-kuda* then *gedruk*, the right hand is bent upward and the left hand is stretched to the side. The movements repeated alternately. In this motion uses a large and strong force. The level used is medium.

Incengan, The right hand *ulap-ulap* the left hand to the side *ngambeng*, the position of the feet in line with the knees bent at the rear of the buttocks (*jentit*). the hands *ukel ear* and the head *gedheg*. The right hand *ulap-ulap*, foot position walk *manjal* to the side. The right hand stomped down. The movement used large amount of power. The level used is medium.

Jogetan, the right hand *bapang* upward, Left hand to the side with a wave. The foot position is in *kuda-kuda*. The movement used a large amount of power. The level used is medium.

Gejug Menggol, the foot jump *gejug*, the hands wide in front of the chest *ukel* The movement used a large amount of power. The level used is medium.

Salto, kayang spinning back and forth, like a wheel movement. This motion used a lot of power. The level is high level because of the jumping motion.

Edrekan, the right foot go forward and the left hand *ukel* next to the ear with the position of the hand *nyekihting*, and the foot position *mendhak*, the body *ndegeg*. hands *ukel* in front of the navel and hips *geyol*, in a circular motion. The motion used little power. The level used is medium.

Jalan Samping, Slide your feet to the side with your legs crossed and your hands sideways in position *ukel* in front of the chest. The movement used a large amount of power. The level used is medium.

The motion elements used in the Bujang Ganong dance include elements of head, body, hands and feet movements.

Table 1.

Elements of Head Movement

No.	Movement	Description
1.	<i>Gedheg</i>	Head moved left then right, flattened.
2.	<i>Manunduk</i>	The position of the head and the view of the head face down

Table 2.

Elements of Body Movement

No.	Movement	Description
1.	<i>Ndegeg</i>	The body in an upright position and chest puffed out.

Table 3.

Elements of Hands Movement

No.	Movement	Description
1.	<i>Ulap-ulap</i>	Right hand bent on the right side <i>trap alis</i> , finger positions like respect, index finger position lower than the other fingers.
2.	<i>Kepel</i>	Both hands clenched into fists.
3.	<i>Nyekithing</i>	The thumb and fingers touch each other in a circle.
4.		Rotate the wrist counterclockwise with <i>ngithing</i> position.
5.	<i>Menthang</i>	The position of the hand opening to the right or left.
6.	<i>Sembahan</i>	Both palms meet with the position of the fingers straight up and in front of the nose.

Table 4.

Elements of Feet Movement

No.	Movement	Description
1.	<i>Jengkeng</i>	The left foot opens to the side and the right leg is bent as a hip footing.
2.	<i>Mendhak</i>	The body stands with the position slightly down.
3.	<i>Kuda-kuda</i>	Both legs are wide open to the right and left side, body position down and

legs bent.

The aesthetic value of Bujang Ganong dancer's movements appears in the coordination of the elements of the head, hands, feet, and body movements of the dancers. The coordination of the two dancers of Bujang Ganong plays a very important role in bringing up the beauty of Bujang Ganong's movements. Bujang Ganong dancers perform spontaneously on the stage. Bujang Ganong's character who tends to be funny and agile creates an aesthetic impression for the audience. The level used in Bujang Ganong dance is high levels because most of the movements are jump and leap. The expression presented by Bujang Ganong dancers is illustrated through Bujang Ganong mask, such as when turning to the right and left illustrates that Bujang Ganong is looking at the surroundings which adds to the beauty in the Bujang Ganong performance.

Accompaniment

The instruments used in Bujang Ganong dance performance are kendhang, kenong, gong, and slompret. The initial tone group at the slompret curve indicates the contents of the play and the second or final tone group indicates *seleh*. Slompret sound will increase if the dancer's movements are energetic and dynamic, while a low or middle note is sounded when the dancer's movements weaken or slow down. High and low notes in the play of slompret appear in *nada isian*, while *seleh* pattern remain the same as it is used to end the slompret pattern performance.

Kendhang is a Javanese gamelan instrument which is one of the main function is regulating the rhythm. This instrument is sounded by being hit with palms and fingers.

Slompret is one of the musical instruments from East Java made of wood / bamboo and coconut shell. The hole in the trumpet functions as a tone regulator, then a hole at the end of the trumpet is where the player blows the trumpet.



Figure 1. Slompret Musical Instrument.
(Doc. : Oldy, 10 Juni 2019)

Gong, kempul, is a traditional musical instrument that is played by being hit using wood which ends wrapped in red cloth. All three are made of tin and copper.

The accompaniment at the Bujang Ganong performance bring a lively atmosphere because of the slompret that was played from the beginning to the end of the show. The accompaniment rhythm played in a fast tempo so that the performance does not seem monotonous and boring. Senggakan spoken by the puppeteer and the music used rampak, with the aim to increase the spirit of dancers.

Makeup and Clothing

Makeup is used to emphasize the character of the dancers. Makeup using cosmetics in accordance with the character functions to change both character and physical. Bujang Ganong dance in the Sindhung Riwut community does not use makeup, because it is covered with mask. Therefore, makeup is not required. Bujang Ganong dance mask depicts a funny and fierce figure. Bujang Ganong's mask depicts an ugly yet funny face complete with bulging eyes, big nose, and teeth hooked. Bujang Ganong mask has a red base color with a combination of black, giving a very frightening impression.

The beauty value of the make-up used on Bujang Ganong dancer shows a simple and natural impression, there is no cosmetics applied because the dancer's face is covered

with a mask. frightening character depicted on the mask used.



Figure 2. Makeup and Clothing of *Bujang Ganong* (Doc.: Oldy, 10 Juni 2019)

Clothing used in dancer Bujang Ganong, among others: pants, stagen, embong gembyog, red and yellow sampur, red vest, binggel, wristbands. 1) Pants that have lengths to knees, plain red made of satin which is given a gold line accent at the bottom or plain black pants that are given a white bottom list with a cotton base. 2) Stagen is a long cloth roll that is used to wrap around the waist after wearing red pants. 3) *Embong gembyong*, pieces of black cloth in the shape of a circle with the addition of wool yarn arranged in a circle in yellow and red. *Embong gembyog* fastened to the waist after using stagen. 4) The sampur used by the Bujang Ganong dancer is red and yellow. Made from chiffon which is about 1.5 meters long How to use it is linked at the waist after using *embong gembyog*. 5) A plain red vest made from satin which is given a gold or black list. 6) Wristband made of velvet fabric decorated with sequins and given a rope to tie the wrist.

The beauty of the dress used by the dancer Bujang Ganong looks simple and has a dashing impression, but does not eliminate the impression of being funny or agile. The red costume with a blend of black gives a brave and frightening impression. *Embong* and *gembyong* which is used by fastening the

waist to provide variations that serve to cover the front and back.

Place of Performance

A show always needs a place for staging performances. The space used by the Bujang Ganong dancer is quite large, because the Bujang Ganong motion requires a wide space. Bujang Ganong dance performances are staged in community settlements with performances performed on the stage to limit the audience and dancers, so that the motion of the dancer is well performed and the audience can see it clearly.

The beauty of Bujang Ganong stage can be seen from the simple venue of the performance place. The stage is located in a community settlement so that people can appreciate and enjoy the Bujang Ganong dance performance.

Property

The property used in ganong bujang dance is ganong mask. Wooden ganong masquerade made from wood carved to form a bad face with a long nose, bulging eyes, and teeth hooked.



Figure 3. Dance Mask of Bujang Ganong (Doc.: Oldy, 10 Juni 2019)

The beauty value of Bujang Ganong mask can be seen from its unique face shape. The combination of red and black colors gives the impression of frightening, and the shape of the face that has a toothed-out teeth creates a frightening but funny impression on the mask and creates an aesthetic impression on the audience.

CONCLUSION

The beauty value of the Bujang Ganong dance performance can be seen in the elements of the performance i.e. dancers, movements, accompaniment, make-up and clothing, stage performances, and property. In general, Bujang Ganong dance gives the impression of lively, manly, and funny. The lively and manly impression occur during the attraction scene, because of its wide-volume motion. Funny impression occur in a series of *guyonan* scenes performed by Jathil dancers.

The clothing used looks simple but bold. It can be seen from the combination of red and black and *embong gembyog* that adds a lively impression. The accompaniment at the Bujang Ganong performance bring a lively atmosphere because of the *slomporet* that was played from the beginning to the end of the show.

Bujang Ganong dance uses mask properties to emphasize the ugly character of the mask but depicts a witty, versatile, and powerful patih. The combination of all elements of Bujang Ganong dance create the beauty of the dance and give a lively and dynamic impression.

REFERENCES

- Endraswara, Suwardi. 2012. *Metodologi Penelitian Kebudayaan*. Yogyakarta: Gadjah Mada University Press.
- Indriyanto. 2019. "The Dynamic of Gambyong Pangkur Dance Move". *Advances in social science, education and humanities research*, Volume 276.
- Jazuli, M. 2011. *Sosiologi Seni (Pengantar dan Model Studi Seni)*. Surakarta: Sebelas Maret University.
- _____. 2016. *Peta Dunia Seni Tari*. Sukoharjo: CV. Farishma Indonesia.
- Murgiyanto, Sal. 2002. *Kritik Tari: Bekal & Kemampuan Dasar*. Jakarta: Ford Foundation Dan Masyarakat Seni Pertunjukan Indonesia.
- Sugiyono. 2016. *Metode Penelitian Pendidikan*. Bandung: Alfabet.

Sobali, Akhmad. 2017. “Nilai Estetika Pertunjukan Kuda Lumping Putra Sekar Gadung di Desa Rengasbandung Kecamatan Ajibarang Kabupaten Brebes” [Skripsi] Jurusan Seni Drama Tari dan Musik. Universitas Negeri Semarang.

Wulandari, Dewi. 2018. “Respon Estetis Anak Terhadap Kesenian Barongan Sindhung Riwut Di Kabupaten Blora”. *Jurnal Seni Tari*. Vol 7 Nomor 1. Semarang. Universitas Negeri Semarang.