

## **AESTHETIC FORM OF ANGGUK PUTRI DANCE PERFORMANCE IN PAGUYUBAN ARUM DALU VILLAGE SENTOLO KULON PROGO DISTRICT SPECIAL REGION OF YOGYAKARTA**

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### **ABSTRACT**

The Angguk Putri dance was inspired by Dutch soldiers who colonized the region of Yogyakarta. This study aimed to describe the aesthetics of the Angguk Putri dance performance in the Arum Dalu Society in Sentolo Village, Daerah Istimewa Yogyakarta. This study used descriptive qualitative methods with an Ethic and Emic approach. Data collection techniques used observation, interviews, and documentation. Data validity used triangulation, while data analysis used data reduction, data presentation, and drawing conclusions. The results showed that the aesthetics of Angguk Putri dance performance can be seen from the patterns and elements of performance. The patterns consist of opening, core, and closing greetings. The elements of the performance consist of the art (dance), artist, and artistics. Elements of dance includes movements, accompaniment, make up and costumes, and property. The dancers have an attraction in body postures, skill and movement techniques, and the expression. The artistics elements include stages, lighting, and sound system. Each element has aesthetic values that affects each other. To discover the aesthetics of the performance of the Angguk Putri Dance, can only be seen when we watch the performance in full. This study only discusses the value of beauty in the elements of the performance used, thus providing opportunities for other researchers to study the Angguk Putri Dance from another perspective.

**Keywords:** *Form, Aesthetics of performance, Angguk Putri Dance*

### **INTRODUCTION**

Angguk dance is a popular dance that

developed in the Kulon Progo area.

According to Poerwadarminta the term

*angguk* means bowing one's head with the understanding of agreement (Poerwadarminta, 1976: 43). Nodding the head in the above sense is gestures as an expression of human feelings. In dance, this shows that various movements have meaning, the movements are distinguished by gestures and attitudes (Suwondo, 1977: 254). The people of Kulon Progo interpret the nodding movements performed in their dance as an expression of excitement. The community beats drums, tambourines, kecer, jedhor, and singing while dancing by nodding their heads. Therefore, the art is called a nod.

The Angguk dance was originally danced by men called the Angguk Putra dance. Over time the Angguk dance became a dance commonly danced by women called the Angguk Putri dance. Angguk Dance was inspired by the story of the Dutch army who colonized the Yogyakarta region. This can be seen from some clothing that is used such as, long-sleeved shirts, ranks on the shoulders, shorts, hats, socks, equipped with sunglasses and sampur. Angguk Putri dance according to the choreography is divided into two namely group dance and pair dance. Angguk Putri Dance can be danced by several couples in groups. The Angguk Putri dance is usually danced by women aged 15 to 25 years. Until now the show is still popular with all groups ranging from young people to parents.

Paguyuban Arum Dalu Sentolo Kulon Progo is paguyuban (the community) that developed the Angguk Putri dance. Paguyuban Arum Dalu Sentolo Kulon Progo was established on November 12, 2012. Paguyuban that preserves Angguk Putri dance under the leadership of Mr. Teguh is located in Desa Gedangan RT 50 RW 24 Desa Sentolo Kabupaten Kulon Progo DIY. Paguyuban Arum Dalu has Angguk Dance package, there is a compaction package that is danced for 30 minutes and a Babakan package that is danced for 2-3 hours.

Angguk dance performance pattern is opened with pambuko beats accompanied by the song Sugeng Rawuh to signify that the show will begin. Then proceed with other songs to accompany the dancers' movements. In the middle of the show in accordance with the faster tempo of music dancer can experience trance. The trance scene is the most interesting and

eagerly awaited by the audience. Angguk dance keeps the beauty that makes the people of Kulon Progo really like it. It is proved by the enthusiasm of the public to watch the show even though they are jostling each other. The community also still holds this art as entertainment in various social events and activities. Beauty is everything that can cause feelings of pleasure, satisfaction, safety, comfort and happiness, and if the feeling is very strong we feel stunned, touched, enchanted, and cause the desire to experience the event again, even though it has been enjoyed many times (Djelantik 1999: 5). Based on these explanations, it can be concluded that everything related to beauty or aesthetics is all forms or forms that can be felt by the five senses, giving rise to a sense of satisfaction or interest and even a feeling of wanting to enjoy the beauty in the long term and repeatedly.

The audience was satisfied and always enthusiastic to watch the Angguk Putri dance. This is the reason researchers examined the aesthetic form of the Angguk Putri dance performance because this dance has an appeal and a place in the hearts of the audience. The study of aesthetics aims to analyze the value of beauty that appears in each element of the form of the show.

This research was dissected using Djelantik's aesthetic theory. Beauty is essentially always related to aesthetics. Aesthetics is a branch of science that studies everything related to beauty, studying aspects of what we call beauty (Djelantik 1999: 9). The appreciation of beauty in art requires the existence of objects, or works of art that contain quality beauty. The experience of experiencing beauty is called the experience of beauty or aesthetic experience (Murgiyanto, 2002: 36).

Aesthetic appreciation requires not only objects, but also subjects who are able to appreciate or perceive works of art. Of the two poles, namely, subjective measurement of the impression that arises

after observing works of art through visual perception and auditive perception, and objectively observing works of art in detail or in detail paying attention to the elements of existing art, this can usually only be done by art connoisseurs who have experienced, this is the assessment of works of art of all time (Murgiyanto, 2002: 37). The beauty that can be felt by its presence and can be seen by its shape is the art, especially dance. Angguk Putri dance contains various elements in its dance.

The concept of the form of performance according to Maryono (2015: 51-52) are things that affect the presentation of the show and the elements that will be shown. The pattern of working on the dance, then the elements that support the performance of the show or on the dance motion element. This research dissects the components of the form of performance and patterns of the Angguk Putri dance performance to discover the beauty of each element

The types of components / elements in the form of non-language are called nonverbal components. The form of nonverbal components in dance is a form that can be visually captured by the human senses. The form of nonverbal components in dance is a form that has artistic values that have the potential to provide aesthetic satisfaction for the performers (Maryono, 2015: 52). Jazuli (2008: 13) added that visual elements include themes, motion, accompaniment (music), fashion make-up (costumes), properties, stage, lighting, and sound system. One of the relevant studies on aesthetics is titled Structure and Aesthetics of Angguk Putri Sri Lestari in Dusun Pripih Kulonrogo written by Suryati in 2013. The similarity with this research is the discussion about aesthetic studies, while the difference lies in the aesthetic theory used and the elements that will be analysed.

The similarity with this research is the discussion about aesthetic studies, while the difference lies in the aesthetic theory used and the aspects studied, namely in the study discussing the change of the male angguk dance which is currently developing into the Angguk Putri dance.

This study analyzes the aesthetics of the form of performance by connecting each of the

elements in terms of audio and visual through the appreciation of beauty objectively and subjectively so as to obtain the aesthetics of each element in depth and interconnected. The purpose of this research is to describe the form of performance and analyze the aesthetic of the Angguk Putri Dance.

The method used in this research is a qualitative method with descriptive nature. Qualitative research is research that intends to understand phenomena about what is experienced by research subjects such as behavior, perception, motivation, action, holistically and in a descriptive way in the form of words and language, in a special natural context and by utilizing various methods natural (Moleong, 2007: 6). Qualitative methods are used by researchers to dissect problems, describe and analyze the aesthetics of the Angguk Putri dance performance.

This study also uses a choreographic approach and an ethical and emic approach. The choreographic approach is used by researchers to obtain a picture of the choreographic aspects of dance elements (energy, space, and time) as well as supporting elements such as accompaniment, dancers, stage engineering, makeup and fashion. The ethical and emic approach is determined by the ability of researchers to develop the concepts applied. Tari Angguk Putri is a kind of traditional folk dance of the commoner, therefore, specific *term* in *Yogyakarta classic dance* did not appear in this dance.

The researcher applies the Ethic and Emic approach based on information from the informants namely Fang-Fang and Mr. Teguh who use the specific terms of popular dance, which the general public or the audience does not know about. Therefore, researchers must provide an understanding in the form of descriptions so that public can understand these specific terms.

Data collection techniques are the

most strategic step in research, because the purpose of research is to get data. Without knowing data collection techniques, the researcher will not obtain data that meets the data standards set (Sugiyono 2009: 224). Data collection technique was carried out by observation, interview, and documentation. Data was analysed using data reduction techniques. And data validity used triangulation techniques: source triangulation, time triangulation, and technique triangulation.

The researcher starts the research by observing Paguyuban Arum Dalu situation by collecting and finding information from the community. Next, the researchers conducted interviews with Mr. Teguh (chairman of the Arum Dalu community), Fang-fang (choreographer), christiya (dancer), Ntik (sinden), and wisnu (pengrawit). Researcher also used documentation to obtain the complete data. Research documentation is in the form of documentation of Angguk Putri dance performance presented at weddings and Youth Oath Day celebrations. And The researcher documentation is taken directly by the researcher when making observations.

## **DISCUSSION**

### **The History of Angguk Putri Dance**

Angguk Putri Dance is a folk art that developed in the Kulon Progo Regency. This popular dance originated from Kulon Progo is a development of Dolalak dance originating from Purworejo Regency, Central Java Province, which borders directly with Kulon Progo Regency, Yogyakarta Special Region Province. Unlike the Angguk Dance in general, Angguk Putri dance art in the Arum Dalu Community of Sentolo Kulon Progo is one of the communities and studios that preserve the Angguk Putri dance.

In the Dutch colonial era Angguk dance was danced by male dancers who are often called by the name Angguk Putra dance, which was accompanied by simple musical instruments using jidor, drum, tambourine, and so people of Kulon Progo were less enthusiastic with Angguk Putra dance. After colonial era Angguk Putra dance developed and transformed to Angguk Putri dance. People are more interested in

learning and preserving Angguk art as a typical dance in Kulon Progo Regency (interview, Teguh 20 May 2019).

In 2012 Mr. Teguh founded the Angguk Putri Society called the Arum Dalu Society located in Gedangan Hamlet, Sentolo Village, Sentolo District, Kulon Progo Regency. He is a native of Dusun Gedangan who also serves as the Village Head in Sentolo Village. In 2012 he founded the Arum Dalu Society which aims to preserve and develop the Angguk Putri dance so that the folk art that is the hallmark of the Kulon Progo area is not extinct. Angguk dance is then packaged in such a way, adjusting the needs of the market or modern society.

The preservation of Angguk Putri dance is done by inviting women who have an interest in dancing, especially teenagers aged 17-25 years to join and be guided to explore Angguk Putri dance. Angguk Putri dance performed by young girls turned out to be very interesting to the audience. The development of Angguk Putri art has made the community more interested in learning and appreciating Angguk Putri dance performance. Angguk Putri dance is then often performed at weddings, holidays, thanksgiving, and various other events. Angguk Putri dance in Paguyuban Arum Dalu has unique movements and accompaniments, and used modern musical instruments.

### **Aesthetics of the Angguk Putri Dance Performance**

#### **Performing Patterns**

Angguk Putri Dance performance is divided into three parts which include the beginning / greeting, core, and end with a description of the various movements as follows:

**Table 1.**

Patterns of the Angguk Putri Dance Performance

Section	Movements
Beginning/salam <i>pambuka</i>	<i>Ngetol, hormat, taweng.</i>
Core	Beat of feet, <i>geyol-geyol, kirig, ulap-ulap, cakilan</i>
End/ <i>jejer ndadi</i>	the movement is adjusted to the musical accompaniment, <i>ngetol, hormat</i>

### Performing Elements

The elements in the show include 3 things namely art, artist, and artistic. The elements of dance form (art) include themes, accompaniment, makeup and fashion, as well as property. Elements of the artist (artist) include dancers and pengrawit which in this study the researchers only focus on the Angguk Putri dancer. Artistic elements include the stage, sound and lighting. Each aesthetic seen in each element is discussed in the sub-section below.

### Theme

Angguk Putri dance is a dance with a heroic or heroic theme depicting Dutch soldiers who are practicing war. Can be seen from the dance outfits used, the range of motion performed by dancers is always the same and there is no protrusion of figures in the Angguk Putri dance (interview, Teguh May 20, 2019). The aesthetic value of the theme can be seen from the theme used which is heroic, this dance is performed by female dancers who are gentle but in the Angguk Putri dance it can be seen that female dancers also have the ability to dance heroic-themed dances. The heroic theme in Angguk Dance gives a firm impression even though it is danced by women. This shows that not only men who have firmness in acting, but women also have the same firmness.

### Movement

Angguk Putri dance movement is the main element. Movement in dance will appear if the dancer changes position or the motion is able to convey a message or gesture. Dancers doing

motion certainly require small, medium or large power, the space needed is narrow, medium, or wide and the time needed to move or move. According to (Jazuli, 1994: 8) motion in dance is a movement that is celebrated (stylized), modified (distortion), expanded and made more beautiful and accompanied by certain rhythms.

Angguk Putri Dance has simple movements, meaning that it is easy to follow. Angguk dance hand gestures use elements of motion in the classical style of Yogyakarta dance such as ngruji, ngithing, shifting legs, and ulap-ulap. The naming of Angguk Putri dance movements is inspired by the name of the song, there is no specific naming for the Angguk Putri dance movements (Fang-fang Interview, May 25, 2019). Angguk Putri dance movements are performed repeatedly using a variety of basic movements of ngetol, kirig, jondilan, and cakilan which depicts a graceful woman but has great strength in performing a variety of fast-paced movements. The variety movements of Angguk Putri dance arranged according to accompaniment music. The most important one is the aesthetic beauty that arises when the dancer performs a variety of movements. Beauty or aesthetics can be seen in Angguk Putri dance, which uses a variety of firm movements but is still performed smoothly.

This beauty become the characteristic of Tari Angguk Putri that differentiate this dance from any other dances.

*Kirig* movement is formed from the relationship of the head, hands, body and legs. *kirig* movement is resulting from shoulder movements with a fast tempo and moderate volume which results in a soft but hard impression when the shoulders are vibrated. Head movement straight ahead view three meters forward, hands using the element of space in the form of medium volume with the body erect and chest puffed up.

The beauty in Angguk Putri dance movements is found in the kirig style, the

impression of the style has enormous strength, gentle, and firm. Kirig style become the characteristic of Angguk Arum Dalu movement because it is done with great force, It has a purpose that kirig style has the intention to eliminate all the evils that exist in humans. The movement comes from the heart, therefore, it is fine and lovely. Kirig's movements also show a sexy impression by showing off a woman's shoulder which is done by shaking the shoulders quickly.

### Accompaniment

The accompaniment of Angguk Putri Dance uses gamelan instruments and song lyrics. In traditional dance performances, music plays a very important role, namely as a guide for content, illustration (nglambari), wrap (wrap), and unite (nyawiji) (Maryono, 2015). The accompaniment used in traditional dance in Java usually uses song literary texts such as the presence, pathetan, sindenan, gerongan, jineman, palaran. The existence of accompaniment is very important as a supporting element of the dance.

The accompaniment used in the Angguk Dance is an external musical accompaniment, which uses tambourine, flare, chirping, drum, drum, keyboard, and sinden and gerong vocal instruments. Benchmark dancers use songs that already have a variety of dances as in the following opening song:

*Pambuka pareng matur para sutrisna  
Kawuningana menika  
Seni Angguk kang prasaja,  
Saking Sentolo Kulon Progo,  
Atur salam para sutrisna,  
Kita sowan sung pambayagya,  
Pambukaning pahargyan,  
Angleluri kabudayan,  
Kanthi suka lan gembira,  
Pinanggih para sutrisna,  
Minangkani kang kagungan kersa,  
Anglipur kita sedaya,  
Lamun kirang nuju prana,  
Kita tansah anglenggana,  
Awit saking kirang trapsila,  
Nyuwun gunging pangaksama.*

Pambuka song as the instruction content give a message to the audience. It brings a social message, before performing Tari Angguk the dancer ask for a permission through lyrics and movements. Pancasila song has political messages; practicing the values of Pancasila, article 1-5. The song of *Saya Cari, Jejer ndadi (sawo gletak, lurik-lurik, jarum-jarum)*, and *Kapan-kapan*.

### Makeup and Clothing

The makeup of Angguk Putri dance uses corrective make-up, namely face makeup by thickening the lines of a person's face without changing the character of a particular character (Jazuli, 2016: 61). Based on the researcher's observation, the hair of the dancers is left unraveled without any hair ties to emphasize the beauty of the face. Details of Angguk Putri dance makeup using colors that are tailored to skin tone, using eye shadow colors such as dark brown, black, dark blue, eyebrows in black or brown, sharp nose made with a brown line on the right side of the nose, wearing eyelashes, eyeliner, under eye shadow, using a brick red blush, and pink lipstick.

The beauty of the makeup on the Angguk Putri Dance is when the dancer finishes makeup using brown eyebrow pencil makeup tools, the use of dark brown and dark brown eyeshadow, the use of a blush on which gives the impression of a thinner and not visible cheeks fat or filled, giving rise to a firm and soft impression that is seen in the smile of the dancer's lips with pink or red lipstick to make it look more sexy and beautiful to look at.

The clothing used in the Angguk Putri dance to embellish the dance was inspired by the uniforms used by Dutch soldiers in the colonial era, including hats, long shirts, sampur, timang dictionaries, shorts, and socks.

The aesthetics of the Angguk Putri dance fashion are seen in terms of motifs, shapes, colors and usage processes. Angguk Putri Dance has black domination

on the clothes worn. The combination of black and green, yellow on a floral motif gives the impression of a great, mystical, lush impression on the green color, a cheerful impression on the yellow color. The dominance of the inherent black color creates a grand impression, the spirit is in accordance with the heroic theme. The use of clothing that fits the body shape shows the curves of dancer's body clearly. Velvet pants that are worn tight and only above the knee give the impression of being sexy. Overall, the makeup and dress of the Angguk Putri dance has the aesthetic value that supports the dance theme and motion, so it is comfortable to see by both the dancer and the audience.

### **Property**

Angguk Putri dance uses glasses when the dancer experiences trance. Jazuli (2008: 103) divides property or equipment related to dance performance, there are two types *dance property* and *stage property*. *Dance property* are all equipment directly related to the dancer. Various forms of weapons, accessories used in dancing. *Stage Property* is any equipment that is directly related to the stage to support a dance performance, such as forms of decoration, trees, frames, pictures that are in the back drop and so on.

Angguk Putri dance property is included in the dance property means a property that is directly related to the dancer. The sunglasses property in the Angguk Putri Dance as a blindfold is worn when the dancer is about to experience trance. The shape of the glasses used does not have special rules, so sunglasses with different shapes may be used. The choices of sunglasses are based on the mystical impression that emerges. Dancers who wear glasses seem mystical and are supported by the changing color of the lights in the trance during Tari Angguk Putri performance.

### **Dancer**

The dancer is an artist whose position in the dance performance is as a presenter. The presence of dancers in dance performances is a main part as a source of soul expression and at the same time acts as a medium of expression or

delivery media (Maryono, 2015: 52).

The beauty value of dancers appears at the age of dancers, which is around 17-25 years, which ranges in age from 17-25 like a flower that is in bloom, the age at which a woman has an attractive and agile in acting or dancing. The value of beauty also lies in the skills and techniques of dancers' movements. The quality of the dancer can be achieved if the dancer is able to express according to the pattern of the show. Besides the strength of popular dance is on the side of compactness. The beauty of the Angguk Putri dancer can be seen from the value of togetherness of all dancers when doing the movements with the same counts, the same taste and the same benchmark of motion (Fang-Fang, Interview May 20, 2019).

### **The Artistic Arrangement**

The artistic arrangement or performance technique for Angguk Putri dance performance consists of the stage, lighting, and sound system used during the performance. According to (Hadi 2003: 27-35) various forms of the stage, namely the form of proscenium (the audience can see from one direction that is the front), the open shape or horseshoe (the audience can see from three sides namely the right, left and front), then the shape of the arena (viewers can see from all directions). The value of the beauty of the stage can be seen from the suitability of the type of dance and the stage used for staging. Angguk Putri Dance performance took place in a large square, in the middle of the field a stage was erected and covered with a tent. Tents are made sturdy, at the top of the stage as the parties to install lights as lighting when the show is done at night.

Another beauty that appears on the Angguk dance stage is the impression of luxury with a high stage shape, and can be enjoyed by the public in large numbers although it is far from the stage, because the shape of the stage forms a horseshoe that can be seen from the front and right

and left sides. Angguk Putri dance belongs to the folk dance, often Angguk dance must be displayed in an open arena such as a field, so that the audience is easy to see the show without being obstructed by other spectators. Lighting is not only as a light, but also serves to create a dramatic atmosphere or effect and gives life force to a dance performance, both directly and indirectly. Directly means that the effect of light or light from the lamp can contribute to the dramatic atmosphere of the show, while indirectly the light is able to provide life force on the dancers and other equipment used in the performance itself (Jazuli, 2016: 62). Angguk Putri dance performance uses general lights such as red, blue and green. The beauty of the light can be seen from the use of the lamp colors that is adjusted to the atmosphere of the show, so that create harmony between the lighting and the atmosphere of the dance. The beauty of the light shown in the arrangement of general lights and colored lights. The changing color create the theme of the dancing and make the audience interest to watch the performances.

The sound system is a communication bridge between the dance performance and the audience, it means the audience can hear clearly the accompaniment and contents to be displayed. Poor sound arrangement can destroy the whole dance performance as the elements are not being well coordinated (Jazuli, 2001: 120). *The sound system in the Angguk dance performance is needed to compensate the range of music to be able to be heard by the audience in a wide arena therefore sound system used must be balanced.*

The aesthetic value of the sound system is used as a media to invite or attract the audience to be interested and know that there is Angguk dance performance, so that they will come and watch the performance. Another value is to invite the audience to enjoy the music so that they are carried away by the situation and join the dancing.

## CONCLUSION

Based on the results of research that has been done, it can be concluded that Angguk Putri Dance has an aesthetic that appears visually which includes the performance patterns and elements of the performance. Angguk Putri

Dance performance pattern is divided into three parts, namely greetings, core, and end.

Visual and audio performance elements, namely motion, accompaniment, make-up, and clothing, property, dancers, and artistic arrangements have mutually supporting aesthetic values. The beauty that emerges in Angguk putri dance's pattern which is strong, gentle, and heroic illustrate the portrait of Javanese. The highly aesthetic value of Tari Angguk Putri Paguyuban Arum Dalu can be seen from every element of the show. Overall Angguk Putri dance beauty values can be an attraction that makes the people of Kulon Progo love and want to preserve Angguk Putri dance.

Researcher gives advice to the dancers to maintain the quality of this dance by continuing to practice and regenerate. The development of the elements of the show is needed as a form of adaptation to the tastes of the market and the audience, but is expected to not leave the uniqueness of each element in the Angguk Putri dance.

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