

# **MEGOAK-GOAKAN DANCE: REPRESENTATION OF HISTORY, ART, AND CHARACTER OF BULELENG SOCIETY**

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## **Abstrak**

Kajian ini dilatarbelakangi oleh keberadaan Tari Megoak-goakan yang menjadi salah satu ciri khas masyarakat Buleleng. Tujuannya adalah untuk mengetahui sejarah, nilai seni dan nilai karakter yang tergambarkan dari tari Magoak-goakan. Adapun metode yang dipakai yaitu penelitian kualitatif yang diawali dengan proses penentuan lokasi di Desa Panji, Sukasada, Buleleng. Informasi dikumpulkan dengan proses wawancara, kajian dokumen dan observasi. Selanjutnya melakukan proses triangulasi data dan sumber, kemudian analisis secara interaktif baru disajikan secara komprehensif memakai kajian teori kritis kajian budaya. Hasil penelitian menunjukkan sejarah tari megoak-goakan berkaitan dengan kebesaran kerajaan Buleleng ketika dipimpin oleh Ki Barak Panji Sakti. Ki Barak Panji Sakti kemudian membentuk pasukan yang gagah perkasa yang disebut pasukan truna goak. Karena semangat dari pasukan truna goak itu masih tertanam dimasyarakat Buleleng khususnya di Desa Panji, Sukasada, Buleleng sehingga di desa ini ada tradisi megoak-goakan yang dimainkan dengan penuh kegembiraan dan sportifitas tinggi setiap ngembak geni sehari setelah hari Raya Nyepi. Ini menginspirasi I Dewa Suparta untuk menciptakan Tari Megoak-goakan tahun 1985. Nilai estetis dan nilai kepahlawanan dari tari megoak-goakan secara substansi esteriika dalam seni Bali bisa dilihat dari kesesuaian antara komponen *wiraga*, *wirama* dan *wirasa*. Lebih lanjut berkaitan dengan nilai karakter Ki Anglurah Panji Sakti yang bisa dilihat dalam pementasan tari megoak-goakan dan juga tradisi megoak-goakan adalah adanya sikap optimis dan percaya diri, tidak mudah menyerah, persatuan yang kuat, sikap sportif dan juga menghargai jasa pendahulu/ pahlawan.

Kata kunci: tari megoak-goakan, sejarah, seni, karakter

## **Abstract**

This study is motivated by the existence of the *Megoak-goakan* Dance which is one of the characteristics of the Buleleng community. The aim is to find out the history, artistic value and character values depicted in the *Magoak-goakan* dance. The method used is qualitative research which begins with the process of determining the location in Panji Village, Sukasada, Buleleng. Information was collected by interviews, document review and observation. Then perform the triangulation process of data and sources, then an interactive analysis is presented comprehensively using a critical theory study of cultural studies. The research results show the history of the *Megoak-goakan* dance related to the greatness of the Buleleng kingdom when it was led by Ki Barak Panji Sakti. Ki Barak Panji Sakti then formed a mighty army called the goak truna army. Because the spirit of the goak truna troops is still ingrained in the Buleleng community, especially in Panji Village, Sukasada, Buleleng, so that in this village there is a tradition of megoak-goakan which is played with great joy and sportsmanship every day after Nyepi. This inspired I Dewa Suparta to create the *Megoak-goakan* Dance in 1985. The aesthetic and heroic value of the Megoak-goakan dance, as an esterial substance in Balinese art, can be seen from the compatibility between the *wiraga*, *wirama* and *wirasa* components. Furthermore, related to the character value of Ki Anglurah Panji Sakti which can be seen in the performance of the *Megoak-goakan* dance and also the tradition of *Megoak-goakan*, is an optimistic and confident attitude, does not give up easily, strong unity, sportsmanship and also appreciates the services of predecessors / heroes. .

Keywords: Megoak-goakan dance, history, art, character

## INTRODUCTION

Humans as creatures who have advantages over other God's creatures in the form of creativity, taste, and desire to encourage them to create various works. These works are manifested in three forms of culture as conveyed by Koentjaraningrat which are manifested in value systems, social systems, and artifacts [1]. Furthermore, it is also explained that the whole form will be visible in the seven elements of human culture, namely the religious system, language, art, social systems, tools of life, livelihood, and knowledge systems. Culture is a characteristic of every human being formed into a society. Therefore, each community in each region has a different culture according to its place which is also a characteristic of its region including unique arts according to its region [2].

Likewise, the Indonesian people, which consist of 254.9 million inhabitants with 17,504 islands, of course, have diverse cultures. One of the ways to see this diversity is from the artistic element. Koentjaraningrat explains that art is a complex of ideas, ideals, values, norms, and regulations where the complex activities and actions are patterned by humans in society and usually are in the form of objects produced by humans. This means that art is not only a physical form but also in the context of ideas and ideas [1].

Art in general can be divided into 4 types, namely fine arts, sound arts, motion arts, and traditional games [3]. Of these four types of arts, various traditional and modern arts will be derived from each society. Fine arts can be in the form of sculpture and painting, sound art in the form of songs and music, motion arts in the form of dances and games in the form of traditional games which are widely owned by all Indonesian

people, including in Bali. Bali is very famous for its divine culture, therefore Bali has always been one of the prima donnas of cultural tourism. Various types of arts develop in Bali, from sacred to profane ones which are used as a means of public entertainment [4].

Sacred art is generally used in religious activities, especially Hinduism, its implementation and existence is usually closely related to religious rituals and activities in temples. Then other profane arts are generally not related to religious rituals and activities in temples. However, the development of arts in Bali is very fast and full of values such as aesthetic, ethical, social, and so on. This cannot be separated from the daily activities of the Balinese people themselves. Therefore, art expressions that exist in the fields of sound, motion, visual arts, and traditional games always have a message and a purpose from their creators [5].

Seeing the above reality, it is interesting to see how art is developing in Bali, especially the art of movement, namely dance. There are many dance arts in Bali, one of which is the Me-goak-goakan Dance which developed in Buleleng. The choice of this dance cannot be separated from its uniqueness, which is related to the history of the establishment of Buleleng regency in North Bali when one of its rulers, Panji Sakti, in developing the Buleleng kingdom had Truna Goak troops who were highly respected because of their courage and prowess. Therefore it is interesting to study further how the early history of the existence of this dance, the form of performance, and the aesthetic value and the heroic character of Panji Sakti conveyed through this dance art.

## RESEARCH METHODS

This type of research is qualitative research with the object of research on the Megoak-goakan dance in Buleleng Regency, Bali. The research steps consisted of data collection, data triangulation, data analysis, and finally data display. The data analysis model used is Mile and Huberman's interactive analysis [6]. To focus on the research, this study only took one case as appropriate to use a case study research [7].

The research stage was started by conducting direct interviews with the people in the village of Panji Sukasada who have a tradition of Megoak-goakan. Then some artists know the Megoak-goakan dance. Besides conducting interviews, researchers also conducted observations and document studies in the form of articles and books discussing the Megoak-goakan dance. The entire data that has been collected is then analyzed and triangulated to display the data in the form of history, art, and character values of the Megoak-goakan Dance as a character model for the Buleleng community.

## RESULT AND DISCUSSION

### 1. The history of the emergence of the Megoak-goakan tradition and the Megoak-goakan dance

The early history of the existence of the Megoak-goakan tradition and the Megoak-goakan dance cannot be separated from the history of the founding of the city of Singaraja and the history of the greatness of King Panji Sakti who was the king of Buleleng and the founder of the Buleleng Kingdom and Singaraja City. According

to the official website of the Buleleng regency government, the historical journey of the cities of Singaraja and Ki Barak Panji can be started from the order of King Klungkung Dalam Sagening who ordered his son Ki Barak Panji to return to his home area in North Bali which was originally named Denbukit. When Ki Barak Panji returned home, he was escorted by 40 bodyguards under the command of Ki Kedosot.

On the way back to Denbukit, Ki Barak Panji experienced many trials and strange events, which were later immortalized into several names of places around Wanagiri Peak, one of which is Tirta Ketipat Temple. After going through a very hard journey, finally, Ki Barak Panji arrived at the village of Gendis or Panji now. When he arrived the village was led by Ki Dandang Gendis, who acted arbitrarily and were very cruel to the people. Then he managed to beat Dandang Gendis.

Thanks to his prowess, he was made the ruler of Panji. In 1584 Ki Barak Panji moved the center of the Panji kingdom to Sukasada which means rejoice, the location is in the present village of Sukasada. His good leadership was very wise and finally brought Sukasada to glory. To support this, a special force was established known as the Truna Goak. This troop numbered 2,000 youths who were specially educated to become elite Sukasada troops. These troops made Ki Barak Panji able to conquer Belambangan. The two central figures of this army are Ki Gusti Tamblang Sampun and represented by Ki Gusti Made Batan.

The center of the kingdom finally moved



Fig. 1. *Megoak-goakan* tradition at Panji, Sukasada, Buleleng  
(Source: googleimage.co.id)



Fig. 2. *Megoak-goakan* / *Megoak-goakan* dance icon typical of Buleleng  
(Source: googleimage.co.id)

to the present city of Singaraja on March 30, 1604, but the existence of the elite Truna Goak troops remained. This historical value was then preserved by the Panji Anom community, which became the forerunner of Ki Barak Panji's power to become the Megoak-goakan tradition. A folk game that involves 11 people in a team playing in the mud every day after Nyepi (*ngembak geni*), as seen in the following figure.

Based on the phenomena of the megoak-goakan tradition, in 1985 the Megoak-goakan dance was created which was created by I Dewa Supartha from Bangli. Finally, this dance has become one of the art icons of Buleleng Regency, because of the requirements of the history, art, moral values, and character of the Buleleng people.

## 2. Historical value, art, and character in Megoak-goakan Dance

As previously explained, this dance is an expression of the historical value of the greatness of Ki Barak Panji Sakti who was able to conquer various areas in Bali and even to Blambangan, East Java, using Truna Goak troops. Truna

Goak as a troop was internalized by the Buleleng people, especially Panji Anom in the form of the Megoak-goakan tradition, then formed in the Megoak-goakan dance by Dewa Supartha in 1985. The whole thing reminds the Buleleng community about the history of the glories of Ki Barak Panji Sakti. So today, performing the Megoak-goakan dance is a way for artists to teach the history of Buleleng to the wider community. Such teaching of arts can ultimately transfer values contextually [8].

Furthermore, Megoak-goakan dance when viewed in the context of aesthetic value is something common and natural because this dance is actually an expression of art [9]. This can be seen from the aspects of the variety of movements, the variety of decorations, the variety of the accompanying music, and the stage arrangements that are used when performing. Then conceptually in art, there are several important aspects that must be present, namely *wiraga* which is an artist's ability to dance, including movement, cleanliness, completeness, and the beauty of movement. *Wirama* means conformity between motion and rhythm. *Wirasa* is a combination of

physical movement and soul or a combination of *wiraga* and *wirama*.

So based on the foregoing, all these components are fulfilled in the Megoak-Goakan dance. Because of the components of *wiraga*, *wirama*, and *wirasa*. *Wiraga* is in the form of a dancer who performs dance movements, then the rhythm of the musician component that accompanies it and a sense of good harmony in the performance between the dancer and the musician so as to produce an interesting performance. Art like this is what will end the crisis of values in dance that exists today [10]

Another value that is wanted to be transformed through the Megoak-goakan dance is the character of the Buleleng community. The values of character education that exist in the tradition and dance of Megoak-goakan can be seen from several aspects such as movement, game rules, and clothes used. The first aspect relates to dance movements which are very thick with Balinese dance styles which are full of discipline and aesthetic values and also benefit human health. A straightforward dance movement teaches the younger generation of the Buleleng community to carry out activities with full energy, hard work, and full responsibility. The movements that are swift and full of inspiration also teach people how to do something wholeheartedly.

Other disciplinary characters can be seen from the game and its rules which teach people to always be disciplined and obey the rules of the game. Because it is important to teach it so that later it can affect the personality and daily life of humans so that they are wiser and obedi-

ent in following the rules that apply in society so that later they can create order in the community.

If you look at the current phenomenon of many government officials, people's representative councils, and the people who are not disciplined in carrying out their duties, of course through this dance, they can be taught how to be more disciplined and responsible for the tasks assigned to them [11].

The character education of love for beauty and culture itself is also conveyed by this art to the wider community. This can be seen in the form of beautiful clothes and dance movements that are very attractive in the eyes of the community. The beauty of movement and clothing can encourage people to love and appreciate their own culture more. This is important so that the existing national culture is not extinct and abandoned by generations of the nation.

Furthermore, related to the heroic value of Panji Sakti which is conveyed in the tradition of Megoak-goakan and Megoak-goakan dance, namely the existence of an optimistic and confident attitude, not giving up easily, strong unity, sportsmanship, and also appreciate the services of predecessors/heroes. This is in line with the character conveyed by Jro Wacik's view [12] as described in the following explanation.

### **1. Optimism and self-confidence**

The sense of optimism and confidence can be seen from the courage of Panji Sakti in forming this crazy army. He believed that his troops could defeat their enemies based on the abilities they had. This is important because, with self-confidence, that person can be more determined in



acting, more courageous in conveying and solving various problems that are owned by using their abilities. This means that we are currently too weak in facing problems because if someone has good abilities, but does not believe in their abilities, ultimately their talents cannot develop optimally.

## **2. Do not give up easily**

In the next attitude struggle after self-confidence is an unyielding attitude. This can be seen in the tradition of goofing and boasting where each player strives to continue to win the game in a sporting manner. The unyielding struggle was also described by Panji Sakti when he wanted to conquer Belambangan in East Java with a brave and full of struggle so that the region fell under the kingdom of Buleleng. This attitude needs to be developed in order to create a younger generation who are ready to fight and are not easily defeated so that the maximum can be achieved.

## **3. Unity and cooperation**

To achieve success does not only require a strong determination and an unyielding spirit, it also requires a sense of unity and oneness so that goals can be achieved. This can be seen in the games goofing around and dancing around, there is a spirit of unity in the team that takes care of each other to make the game interesting and get maximum results. Likewise, the performance of the Megoak-goakan dance becomes good when the dancer and musician, dancer one another, the musicians support each other so that they come together to present an attractive and full of joy

and are able to entertain the people who witness them. This was also done by Panji Sakti when he invited all components of society in his kingdom to unite to realize the glory and welfare of his people. Through this union, Panji Sakti and his troops were able to defeat their enemies so that they could create a kingdom that was victorious and respected by other kingdoms in the archipelago.

## **4. Sportsmanship**

Furthermore, the values developed in this tradition are sportsmanship and being ready to accept defeat gracefully. So that they do not have grudges or hurt feelings because they are defeated by their enemies. This is very important as character education for the younger generation because nowadays many people do everything to achieve the goals that are achieved, even though the way is not necessarily in accordance with the norms prevailing in the society.

## **5. Appreciate the services of heroes/predecessors**

The existence of the Megoak-goakan tradition and the Megoak-goakan dance is proof that the Buleleng people in particular and Bali in general still appreciate the services of their predecessors, namely their ancestors who fought for the land of Bali. The existence of this Megoak-goakan tradition and dance is a witness and also a real form of this award. The community does not only theorize about appreciating the services of their ancestors but has proven it by preserving and preserving their ancestral heritage

with real practices in their daily life. By looking at this phenomenon, it is hoped that the values of struggle and heroism of the founders of this nation, especially the value of Ki Barak Panji Sakti's struggle, still exist and inspire the people of Buleleng and Bali in general.

## CONCLUSION

The history of the development of the megoak-goakan or megoak-goakan dance is closely related to the greatness of the Buleleng kingdom when it was led by its king, Ki Barak Panji Sakti. Ki Barak Panji Sakti then formed a very brave army who was given a Truna Goak. These troops were so tough and always gave victory to the Buleleng troops until the conquest of the Blambangan Kingdom in East Java. The value of the Truna Goak struggle is immortalized in Panji Village, Sukasada, Buleleng with the tradition of megoak-goakan which is played with great joy and sportsmanship every day after Nyepi. This spirit then inspired I Dewa Suparta to create Megoak-goakan Dance in 1985 as one of the typical dances from Buleleng which is full of historical values. In addition, there are also the aesthetic and heroic values of the Megoak-goakan dance, which can be seen from various aspects, one of which is in terms of dance movements, clothing, and other components. In substance, estherica in Balinese art can be seen from the compatibility between the *wiraga*, *wirama*, and *wirasa* components. *Wiraga* is a dancer, *wirama* is a wasp and a drummer, the harmony between the dancer and the musician creates a sense of beauty which is called *wirasa*. Furthermore, related to the char-

acter value of Ki Barak Panji Sakti which can be seen in the performance of the Megoak-goakan dance and also the tradition of Megoak-goakan, is an optimistic and confident attitude, does not give up easily, strong unity, sportsmanship and also appreciates the services of predecessors/heroes.

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