

CIPTANINGRASA BOJONGAN AS A FORM OF VISUAL EDUCATION PROTOTYPE

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Abstrak

Jaipongan karya Gugum Gumbira sudah menjadi sebuah *genre* tari tersendiri, memiliki empat ragam gerak sebagai konstruksi tari antara lain; *bukaan*, *pencugan*, *nibakeun*, dan *mincid* yang digunakan di setiap repertoar tarinya. Konstruksi tari tersebut memiliki kekenyalan atau kelenturan (pleksibilitas) yang tinggi, karena tidak ada kebakuan yang ditetapkan. Akan tetapi dalam dinamika perkembangannya di luar produksi Jugala semakin kehilangan entitasnya, karena tarian-tarian latar (*background dancer*) yang bernuansa *Jaipongan* pun seringkali disebut tari *Jaipongan*. Sehubungan dengan hal tersebut, maka permasalahan yang diusung dalam penelitian karya seni dengan judul “Ciptaningrasa Bojongan” ini dirumuskan sebagai berikut: Bagaimana mewujudkan model karya tari sebagai bentuk prototype edukasi visual dan bagaimana mengimplementasikannya kepada masyarakat. Terkait dengan pertanyaan penelitian tersebut, maka digunakan teori dengan paradigma estetika instrumental yang menjelaskan bahwa semua benda atau peristiwa kesenian mengandung tiga unsur estetika utama, yaitu; wujud, bobot, dan penyajian. Sejalan dengan paradigma tersebut, dalam operasionalnya menggunakan metode kualitatif dengan teknik deskriptif analisis yaitu “data-data yang terkumpul berupa katakata, gambar, dan bukan angka-angka, kemudian dianalisis secara teoritik dan disajikan dalam sebuah narasi untuk menyampaikan hasil telaahan baru”. Adapun hasil yang dicapai adalah sebuah model karya seni dengan pembaharuan struktur tari dalam penyajiannya, sebagai bentuk prototype edukasi visual dalam proses transformasi nilai; menghidupkan, menggiatkan, dan/ atau memfungsikan kembali bentuk, posisi, dan konteks yang baru secara impresif kepada masyarakat.

Kata kunci: Jaipongan, Ciptaningrasa Bojongan, Struktur tari, Konstruksi tari, Estetika tari

Abstract

Jaipongan by Gugum Gumbira has become a separate dance genre, has four types of movements as dance constructions, among others; *bukaan*, *pencugan*, *nibakeun*, and *mincid* used in each dance repertoire. The dance construction has high elasticity or flexibility, because there is no set stiffness. However, in the dynamics of its development outside of Jugala production, it is increasingly losing its entity, because background dances with Jaipongan nuances are often called Jaipongan dances. In connection with this, the problems raised in the research of works of art with the title “Ciptaningrasa Bojongan” are formulated as follows: How to create a dance model as a prototype form with visual education and how to implement it to the public. In connection with the research question, a theory with the instrumental aesthetic paradigm was used which explains that all art objects or events contain three main aesthetic elements, namely; appearance, content, and presentation. In line with this paradigm, in its operation it uses qualitative methods with descriptive analysis techniques, namely “the data collected is in the form of words, pictures, and not numbers, then analyzed theoretically and presented in a narrative to convey the results of new studies”. The results achieved are a model of artwork with a renewal of the dance structure in its presentation, as a form of visual education prototype in the value transformation process; revive, activate, and / or re- function impressively new forms, positions and contexts to society.

Keywords: Jaipongan, Ciptaningrasa Bojongan, dance structure, dance construction, dance aesthetics

INTRODUCTION

Jaipongan by Gugum Gumbira has become a separate dance genre, even Lalan Ramlan [6] (2013; 55) puts it "as the third generation in the development of Sundanese dance. This dance genre has four types of movements as dance constructs, among others; *bukaan*, *pencugan*, *nibakeun*, and *mincid* used in each dance repertoire ". The dance construction has high elasticity or flexibility, because there is no set stiffness.

At the beginning of its formation as a dance repertoire in the form of paired dance work around 1978 it was still named with the dance title "*Ketuk Tilu Perkembangan*", but Ramlan [4] (2019: 329) in his research results explained that "the name of the *Ketuk Tilu Perkembangan* the next development around the 1980s was changed became *Réndéng Bojong* which became the first dance repertoire to use the term *Jaipongan*". This dance repertoire further inspired Gumbira in the creation of the next dance, resulting in two new dance repertoires in the form of a single work, namely; *Késér Bojong* (female) and *Penjug Bojong* (male).

Thus the three dance repertoires, became the initial phase of the *Jaipongan* dance created by Gumbira. It doesn't even stop there, he continues to be productive and consistently creates new repertoires. Its consistency can be seen from the use of dance constructions used in each dance repertoire of his creations, while the productivity can be seen from the dozens of dance works that were able to be born until the end of his life, who died on January 4, 2020 at the age of 75 years (April 4, 1945 - January 4, 2020).

However, in the dynamics of its development outside of Jugala production, it is increasingly losing its entity, because background dancers with *Jaipongan* nuances are often called *Jaipongan* dances. In other words, it is almost difficult to distinguish between the repertoire of *Jaipongan* dance and dance forms to complement the needs of other art mediums such as; movements of *dangdut* singers, background dance from pop songs and the like which actually only use the *Jaipongan* movement model (motif) and dance style as a source of movement. Even in the form of a *Jaipongan* dance repertoire, it does not completely use the dance construction but focuses more on the dominance of the *mincid* variety of movements and presents a little *pencugan* movement.

In connection with the symptoms that occur as described above, the problems raised in the research of art works entitled "Ciptaningrasa Bojong" are formulated; How to realize a model of dance work as a form of visual education prototype and how to implement it to the public.

METHOD

Related to the formulation of the problem, in order to create a model of this dance form, a theory with the instrumental aesthetic paradigm from A.A.M. Djelantik [1] (1999: 17-18) is used which explains that "All art objects or events contain three main aesthetic elements, namely; "Appearance, including form and structure; Content, includes mood, ideas, and messages; Presentation, including talents, skills, and

means". In line with this paradigm, Tjetjep Rohendi Rohidi [7] (2011: 4-5) said, "By considering the broader context because it has uniqueness, uniqueness, potential, and characteristics inherent in the basic characteristics contained in art as an works, the process of creation, and their appreciation, then art research is classified into qualitative research". Therefore, the method used in this qualitative research is a qualitative method with descriptive analysis techniques (in Lexy J. Moleong, 2000: 5-6), namely "the data collected is in the form of words, pictures, and not numbers, then analyzed theoretically and presented in a narrative to convey the results of the new study". In other words, describing a comprehensive explanation of symptoms or rules regarding the various aesthetic elements that make up the dance work "*Ciptaningrasa Bojongan*".

"CIPTANINGRASA BOJONGAN" DANCE STRUCTURE

Referring to the Djelantik theory, there are three dimensions of value that are integrated in this dance work, namely: appearance, contents, and presentation.



Fig. 1. One of the positions in *Ciptaningrasa Bojongan* (Doc. Researcher, September 22, 2020; in Taman Budaya, West Java Province.)

1. Appearance

The form in question is the aesthetic dimension in this dance work that is sensed by the five senses, especially can be seen and heard. In this regard, Y. Sumandiyo Hadi (in Hastuti and Supriyanti, 2015: 357) explains that "the principles of form concern unity, variation, repetition or repetition, transition or displacement, series, comparison and climax". Thus, the aesthetic element of dance in it is a representation of the intrinsic factor [10 (Jakob Sumardjo, 2000: 169) or [7] Rohidi (2011: 53) calls it the term intraesthetic, namely the art material is based on a systemized structure, so that it has an arrangement pattern called choreography. This is also reinforced by the statement of an anthropologist named Anya Peterson Roys (trans. F.X. Widaryanto, 2007: 68-69) explaining that the study of dance structure is usually related to something that produces the "grammar" of certain dance styles. Structure refers to the relationship between the parts of a whole".

This choreographic structure is further complemented by various other aesthetic elements of art, including; dance music as well as make-up and dance costumes.

1.1 Choreographic Structure The choreography structure is divided into four (*opat goongan*, including; *intro*, *transi*, *lagu embat opat wilet*, *bawa sekar*, and *lagu embat dua wilet*.

- *Intro*;

In this section, the form of a wasp from a *gamelan* ensemble (instrumental) in

- a *embat dua-wilet* as a prefix that gives an impression.
- *Transi*;
In this transition section, a glimpse of the movement phrases of dance construction with arrangement is presented; *mincid*, *pencugan*, *nibakeun*, and *bukaan*.
 - *Lagu Caringin Kerok (lagu gede)*; (*lalamba* in *tilu goongan*; slow rhythm); In this section, a series of various movements in *dua goongan* is presented, including; *mincid*, *pencugan*, *nibakeun*, and *bukaan*. The four types of movements are presented with various processing of energy, space, and tempo, with variations in motives so that they look energetic, dynamic and masculine.
 - *Bawa Sekar*;
In this section the substance is a vocal *sinden* work, but it is equipped with variations of *tepak kendang* and other *waditra* sounds that are typical in *Jaipongan* wasps, namely; *kempul*, *kecrék*, *bonang*, and *goong* according to the needs of the various dance movements. Especially in this section, the variety of dance movements is more dominant in bringing out the strength of the various movements of the *pencugan*.
 - *Lagu Dangian Wanoja (embat dua wilet gancang; moderate rhythm)*;
Likewise, this section presents a series

of various movements in *sapuluh goongan*, including; *pencugan*, *mincid*, *nibakeun*, and *bukaan*. The four types of movements are presented with various processing of energy, space, and tempo, with variations in motives so that they look energetic, dynamic and masculine.

1.2 Structure of Dance Music: Basically, the structure of dance music adapts to the needs of the choreography, so that the arrangement refers to the choreographic structure, namely divided into musical phrases, including;

- *Intro*;
In this section, formed in *opat goongan embat sawilet*.
- *Transi*;
This section is divided into two phrases, namely; *mincid dua goong embat sawilet* and the *padungdung gancang tilu goong*.
- *Lagu Caringin Kerok (lagu gede)*;
Lalamba in *tilu goongan*; slow rhythm.
- *Bawa Sekar*
The presentation is in the form of free rhythmic vocals, but the *gending* is formed steadily (*ajeg*) with *dua belas goongan*, the *tepak kendang* in this part is formed steady (*ajeg*).
- *Lagu Dangian Wanoja Embat dua wilet gancang* in *sapuluh goongan*; moderate rhythm.



Fig. 2(a). **Makeup and Dress female**
(Doc. Researcher, September 22, 2020; in
Taman Budaya, West Java Province)



Fig. 2(b). **Makeup and Dress male**
(Doc. Researcher, September 22, 2020; in
Taman Budaya, West Java Province)

However, on the other hand, the dance music has its own peculiarities, namely, even though it uses a set of *gamelan*, there are several musical instruments (*waditra*) that are very prominent in both the technique of the beat and the color of the sound produced such as *kendang*, *bonang*, *kempul*, *kecrék* and *goong*. In this regard, Lili Suparli [3] (in Edi Mulyana and Lalan Ramlan, 2011: 60) explains that “if you look closely there are several characteristics that distinguish between beating the *Jaipongan gamelan* and beating on the gamelan for other dances, which is located in the wasps of the five *waditra*. contained in the *gamelan* device, such as; *kendang*, *bonang*, *kempul*, *kecrék* and *goong*”.

The combination then became an aesthetic of working on *kendang Jaipongan*, here in after referred to as *tepak kendang*

Jaipongan, as a new creativity in working on Sundanese drums (*kendang Sunda*). In line with this, Asep Saepudin [9] (2013: 21) says, “Suwanda is an artist who created the *tepak kendang Jaipongan* patterns. He has a very important role because he is the first driver who succeeded in creating *tepak kendang Jaipongan*. These *tepak kendang* patterns are often used as a reference for the *pengendang* in West Java to accompany the *Jaipongan* dance”.

1.3 Dressing up and Dance Costumes: The makeup of the female dancers in this dance uses beautiful make-up with the head accessories wearing a bun complete with siger and flowers. The upper part of the dress design is a combination of Sundanese *kabaya* orientation and *kutung* clothes, while the lower part uses a modification of the *sinjang*

cloth but is shorter, which is equipped with a *dodot* cloth affixed to the middle.

As for male dancers, they are still thick with *Jaipongan* make-up and clothing in general, namely; *iket*, *kampret*, *sabuk*, *dodot*, and *pangsi* (*calana sontog*), only colors are tailored to your needs.

The three elements of art material that contain aesthetic values, the manifestation in a dance work are integrated in such a way visually and artistically so that they become a complete unity as the identity of the dance repertoire “Ciptaningrasa Bojongan”.

RESULT AND DISCUSSION

Based on the awareness of the structure of the presentation of the *Ciptaningrasa Bojong* dance repertoire which is presented in groups, it can be found that the meaning or value in it is called ‘content of the work’. Related to this, Sumardjo [10] (2000: 169) calls it an extrinsic factor, while Rohidi [7] (2011: 53) calls it an extraesthetic. In line with this explanation, the content of what Djelantik means is the dimension of extrinsic (extraesthetic) value which is a representation of the value of the mood, ideas, and messages of the artists who created it.

1.1 *Mood*:

The rhythmic dynamics that are built are as a result of the intensity of energy maintained in the space and tempo processing, especially supported by various footwork and hand movements to produce dynamic, energetic, and masculine dance rhythms.

1.2 *Idea*:

Making dance works as a form (prototype) of visual education media in the value transformation process; revive, activate, or re-function impressively new forms, positions and contexts to society.

1.3 *Message*:

Through this dance work Ciptaningrasa Bojongan intends to remind and at the same time invite the public, especially young *Jaipongan* creators to immediately realize the shortcomings that exist so far in various dance works that have been created to pay less attention (heed) to dance construction (*bukaan*, *pencugan*, *nibakeun*, and *mincid*) completely, as well as making improvements for the next works.

Presentation

The dance work “*Ciptaningrasa Bojongan*” is presented in the form of a group work which is divided into four female dancers and three male dancers. They are talented dancers with a good level of dance skills and experience in presenting various *Jaipongan* dance repertoires. Therefore, on average they have mastered special techniques in presenting it, in this case Ramlan [6] (2016: 29) explains, that “there are five techniques that can be used by a dancer in presenting a *Jaipongan* dance repertoire, namely; *mungkus*, *maling*, *metot* (*ngabesot*), *ngantep*, *ngeusian* “.

In presentation, the female dancers group is more ‘dominant’ from all sides; motives of motion, variety of motion, intensity of motion, dynamics of rhythm, and varied spatial manage-

ment of male dancers. However, this became even more apparent when a recessive male dancer group was presented. Therefore, the presentation of the female and male groups in their imbalance (strong-weak; paradoxical) is precisely the strength of *Ciptaningrassa Bojongan* itself. The aesthetic and artistic value even feels thicker, because it is presented in a representative theater.

Analysis

The three aesthetic elements of the dance; Appearance, includes; form and structure; Content, includes; mood, ideas, and messages; Presentation, including; talents, skills, and facilities (means) become an integral whole in a dance structure, thus giving birth to a new dance kinesthetic dimension which becomes the entity of the *Jaipongan* dance '*Ciptaningrassa Bojongan*'. In this connection, Adams (1996) a formal mid-century analyst [7] (in Rohidi: 2011: 150) explains, that "Every element contributes functionally to the overall impression generated by the art work".

CONCLUSION

The conclusion from the research results of this artwork is a model of art with a renewal of dance structure in its presentation pattern, as a form of visual education media prototype in the value transformation process; revive, activate, or refunction impressively new forms, positions and contexts to society. The aesthetic and artistic visualization of the four types of motion as the construction of the *Jaipongan* dance; *bukaan*,

pencugan, *nibakeun*, and *mincid* are presented in the transitional section in the presentation pattern of this

"*Ciptaningrassa Bojongan*" dance work. Even further, the presentation pattern of this dance work has resulted in a renewal of the presentation pattern, namely; *Intro*, *Transisi*, *Bawa Sekar*, and *Lagu* (*Caringin Kerok*; *lagu gede lalamba naek Lagu Dangiang Wanoja embat dua wilet gancang*). It is said to be a renewal, because the presentation pattern of the *Jaipongan* dance by Gugum Gumbira and also the work of young *Jaipongan* creators generally uses a presentation pattern consisting of *intro* and *lagu*. However, the author and the previous artwork research team (2015) had time to renew the presentation pattern in the "*Rasjati*" dance repertoire, which consists of; *Intro*, *Bawa Sekar*, and *Lagu*. The addition of the *Bawa Sekar* section, in fact, received good appreciation from the community because it was considered to provide "enlightenment" so that the repertoire of the *Rasjati* dance was in great demand by *Jaipongan* dance workers (activists).

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