

# THE CREATIVITY OF AGUNG RAHMA'S LEGU GONDONG DANCE AT PANCER LANGIT STUDIO

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## ABSTRACT

The rise of community interest and appreciation towards arts in Bali keep the dance creativity developed rapidly. So, the artists have responsibility to maintain legacy of dance to keep the culture identity without eliminating the tradition value on it. Anak Agung Gede Agung Rahma Putra is a Bali's artist who implementing that responsibility in dance creativity. He successfully created the new dance through creative process and modern touch, so it can vie on global level. This study focused on Agung Rahma's creativity. This study also aims to describe the creativity of Agung Rahma on *Legu Gondong* dance in PancerLangit Studio. Qualitative research method (descriptive research) with Inductive approach analysis was used to describe his work on *Legu Gondong* Dance. Data were collected by field study such as observation, interview and documentation. The result of this study are the creative process and creativity of Agung Rahma (*Legu Gondong* dance) in PancerLangit Studio.

Keywords: creativity, Agung Rahma, dance, *Legu Gondong*, PancerLangit Studio

## ABSTRAK

Semakin meningkatnya apresiasi dan minat masyarakat terhadap kesenian di Bali membuat perkembangan seni tari semakin pesat. Sehingga para seniman memiliki tanggung jawab untuk mempertahankan warisan seni tari dalam rangka menjaga identitas budaya tanpa menghilangkan nilai tradisi yang terkandung di dalamnya. Anak Agung Gede Agung Rahma Putra merupakan salah satu seniman Bali yang telah mengimplementasikan tanggung jawab tersebut dalam bentuk kreativitas seni tari. Beliau berhasil menciptakan karya baru melalui proses kreatif dan sentuhan modern sehingga mampu bersaing di tingkat global. Penelitian ini difokuskan pada kreativitas Agung Rahma. Adapun tujuan penelitian ini adalah mendeskripsikan secara tertulis kreativitas Agung Rahma dalam tari kreasi *Legu Gondong* di Sanggar Seni Pancer Langit Bali dengan metode penelitian kualitatif (penelitian deskriptif) dan cenderung menggunakan analisis dengan pendekatan induktif. Teknik pengumpulan data dilakukan dengan studi lapangan menggunakan beberapa metode yaitu observasi, wawancara, dan dokumentasi. Hasil

dari penelitian ini berupa proses kreatif dan bentuk kreativitas (tari kreasi *Legu Gondong*) Agung Rahma di Sanggar Seni Pancer Langit.

Kata Kunci: kreativitas, Agung Rahma, tari kreasi, Legu Gondong, Sanggar Seni Pancer Langit

## INTRODUCTION

Dance as one of the cultural heritage of the past has always undergone a process of renewal or innovation. It is characterized by the inclusion of new ideas in each of the resulting dance works. Innovation like this is a manifestation of a process of change in striving to achieve a state in accordance with the rate of cultural development of the people. The change is not just changing, but also to strengthen and maintain the order of local wisdom values that are inherited long ago by the ancestors.

In looking at the rate of a development of dance, creativity will be a very significant thing in seeing that development. This using movement art will develop, if there is creativity that still grow in the artist. And vice versa, the art of dance will be monotonous if there is no creativity done by the artist.

The birth of a new dance or the creation dance is a thing that can serve as a benchmark in looking at the development of the artist's creativity. Creation dance is a dance that is given new or renewed patterns of the story, the play, the costumes, the accompaniment, the vocabulary and or the choreographic aspects that are not tied to previous pattern, which prefer freedom in terms of expression. Although his sense of motion is still rooted in a strong tradition art that its appearance is a development not a repetition or imitation of existing artwork. In such creative endeavors, artists are always trying to present new ideas in every form of dance that artists create.

Folklore or legend is one of sources that is often used as a source of inspiration in creating new works of dance. Folklore is a story that was born, lived and developed in the social life of society where the place of the story was born. In the Indonesia archipelago, folklore was born diversely following the culture of the people, one of them in Bali. Bali as a small island part of Indonesia, also has a lot of folklore full of life values.

*Legu Gondong* is one of Balinese folklore that is now being talked about a lot. This conversation began to be crowded along with the outbreak of dengue fever faced by the people of Bali. Between the *Legu Gondong* story and the dengue outbreaks have a very close relationship. The relationship of the story can be observed from an epidemic condition that attacks people through intermediaries of mosquitoes. In ancient times, in the glory era of Prabhu Kesiman, there was a deadly outbreak caused by mosquitoes, usually the traditional society believe the myth as a giant. This epidemic comes after the people no longer care the norm, ethics, and do not maintain harmony in the life of society. The occurrence of unharmonious relationship among fellow human beings, such as the occurrence of slander, lying, vilify. The occurrence of unharmonious relationship between humans and nature, for example people do not like to maintain cleanliness, and like to damage nature and the occurrence of unharmonious relationship between humans and the creator, for example rarely hold *yadnya*. So, the outbreak of *Legu*

*Gondong* which is believed to be plague, coming from the sea will attack humans again. By looking at the legend of *Legu Gondong* as revealed, then the creator Agung Rahma Putra intends to make it into a new creations of dance work with the title *Legu Gondong*.

This is what makes the writer get interest to examine the creation dance of *Legu Gondong* as the identity of Balinese artist's creativity because the dance "*Legu Gondong*" had bought the general champion at Parade Tari Nusantara in TMII Jakarta as best presenter, best stylist, best makeup artist and fashion, leading presenter, eminent dance stylist, best dresser and fashion designer, and eminent music stylist on 20<sup>th</sup> August 2016 ago. So that can formulate the problem of this research, namely (1) How the creative process from Agung Rahma Putra in creating the creation dance *Legu Gondong*(2) How is the form of creation dance *Legu Gondong* by Agung Rahma Putra. Based on the formulation of the problem, the purpose of the writing are: (1) to describe the creative process from Agung Rahma Putra in creating creation dance *Legu Gondong*. (2) to describe the form of the creation dance by Agung Rahma Putra.

## RESEARCH METHODS

Research method is an attempt to obtain facts or principles (find, develop, test the truth) by collecting and analyzing data (information) that is carried out thoroughly, clearly, systematically, and using scientific methods to seek the truth to be accountable (JF Rummel, 2010:6). The method that will be used in this research is qualitative research method, that is research on research which is descriptive and tend to use analysis with inductive approach. In addition to this, descriptive qualitative methods are used in this study because all data obtained from field research result from interviews, observations, documentation and library reviews will be illustrated or described in detail according to the facts found related to the boundary or scope of research (Sugiyono, 2009: 205).

## RESEARCH RESULT

Observations are made to obtain information about the problem being investigated and carried out in a systematic way. The type of observation used in this study is participative observation, that is, the observer participates in the situation under investigation or in the environment of the people investigated. The next stage is interview. In this study, the types of interviews used are: structured interviews (questions carefully written in advance) and unstructured interviews (without preparing a list of questions, but facing a general problem so that respondents or informants may answer freely according to the content of the heart or his mind). The informants interviewed in this are those who have a comprehensive knowledge of the presentation of the creation dance of *Legu Gondong* which is about the creative process and the form in the form of (the story idea, the concept or the design of the work, the scope of the work, the structure of the work, the music, the costumes, and makeup). The informants are like Anak Agung Gede Agung Rahma Putra as the creator of *Legu Gondong* dance, relatives artist and students who follow the learning process of *Legu Gondong* dance related to this research. These informants can eventually contribute ideas and information about the research conducted. Documentation techniques also become a necessity that must be done with the aim to be able to remind and further refine the studies in want, in addition to avoid

the obscurity of the obtained data from direct observation. Observing a performing art, recording data is very important, especially recording the process on casting motion is presented in a limited duration. So that the data recorded either in the form of images (photographs) in the field along with the recording of documentation that has been implemented can be studied and then processed in accordance with the interests of this research. Documentation tool used is a digital camera cannon and mobile phone.

## DISCUSSION

### A. Creative process Agung Rahma Putra in creating creation dance *Legu Gondong*

First, things that need to be noticed Agung Rahma in the work is *prana yuga* (breath of the times). Therefore, the work that was born as a reflection of the breath of the times will be very valuable. Secondly, the *prana yuga* based on the *Lontaran Pewayangan*, can be divided into three namely; *saraswati* (science), *guru reka* (to guess / to imagine) and *kawiswara* is execution / pouring. Based on the three basic, it will be able to give birth to the originality of creative ideas. The things that become the focus of Agung Rahma to innovate and develop new works can be observed from aspects of ideas, movements, costumes, music accompaniment, and staging. Three basic creative steps of Agung Rahma in the work based on *Lontaran Pewayangan*, described as follows:

#### 1. *Saraswati*

*Saraswati* is science. Where in the work of understanding science and mastering science is very important, how to develop science and pour work based on science. Science is the basis for Agung Rahma in the process of work that is stock both theory and experience in dancing, work or watch a show. So that the science of dance and philosophy about the dance can be mastered.

#### 2. *Guru Reka*

*Guru Reka* to guess / to imagine. Where the process of work Agung Rahma to get an idea, theme, the concept begins with imagination. From imagination can bring up a new idea, whether it is intentionally or unintentionally. So, ideas and concepts can arise when and where in accordance with conditions / situations that are not necessarily.

#### 3. *Kawiswara*

*Kawiswara* is execution / pouring. Pouring in the form of motion, tailored to the concepts and themes that have been determined. In *kawiswara* / pouring there are several stages, namely: (1) *Nuasen*: pray together and talk about the concept of dance that will be danced. (2) *Nuengin*: the pouring of dance and music. (3) *Ngadungin*: unites musical works and dance moves that Agung Rahma creates and pours into a unified whole. (4) *Ngalusin* (refines the work) is perfecting the work in unifying the music and the movement of dance. (5) *Ngebah* is a pilot performing / performing the work on stage and in front of the audience for the first time.

There are three of the concept of Agung Rahma in the work of art that is based on the *desa, kala, and patra*: *desa* (place): in the work of artists must know the stage to be

able to adjust. *Kala* (time): to pay attention to the duration of time division in the work. Time in the division of the dance structure *inpepeson*, *pengawak*, *pengcet*, *pekaad*, *pengipuk* must be considered in the work. *Patra* (situation / circumstances): in a work also pay attention to situation and circumstances like condition nowadays, phenomenon that are happened nowadays.

## **B. The form of creation dance *Legu Gondong* by Agung Rahma Putra**

*Legu Gondong* creations can be seen in terms of story ideas, concepts or designs of his work, the scope of works, the structure of works, dance music, costumes, and makeup. The explanation is as follows:

### **1. Story Idea**

Performing art is basically the presentation of ideas, thoughts or messages to the audience by the performers through a demonstration, which combines almost all elements of art. Art is in the makeup, clothing and decorations. Literary Art that produces a play or a staged story including the narrative element, whether spoken or done. Motion art is manifested through dances performed by dancers or presented by moving dolls or puppets. Voice art includes musical accompaniment in both vocal and instrumental form.

Finding and defining ideas requires a reflection and a thinking that takes a long time, because idea is the foundation in realizing a desired work of art. The maturity of an idea is very influential in the process of forming a work. Simply put, the idea / thought of this work comes to mind after listening to the criteria of the *Parade Tari Nusantara* 2016, which requires to use legend or folklore as the foundation of work ideas. Therefore, the creator refers to one of legends that is still up to date among the people of Bali which is about the legend of *Legu Gondong*.

### **Short Story of *Legu Gondong***

This legend tells about a very scary epidemic that was spread by a mosquito called *Legu Gondong*. This story begins with a slander that was experienced by a widow (*Rangda*) Jero Agung from Gria Intaran Sanur. She was accused of murdering a future priest who was her husband by using black magic. Responding to the problem, Rangda Jero Agung met *bendesa* Intaran to request a solution. Not getting the solution and feel hurt to hear the answer by *bendesa*, Rangda Jero Agung decided to really want to learn black magic (*Dharma Weci*). The effort was taken by the way of worship to Goddess Durga. To hear the request of Rangda Jero Agung, Goddess Durga showed herself by releasing giants that later turned into mosquitoes known as *Legu Gondong*.

The spread of *Legu Gondong* caused a lot of people to get fever and die. Moreover, reinforced by the condition of the people that cannot maintain cleanliness of the environment and sea, the breeding of *Legu Gondong* which nowadays is trend known as *aidesaigepty* mosquito as the cause of dengue became very fast. Then to respond to these conditions, the people begged Prabhu in Puri Kesiman to overcome this outbreak. Prabhu Kesiman believed that the epidemic center and languish are born from the sea.

The King acted immediately by doing *dewasraya* in the middle of the ocean. Finally, after gaining power, Prabhu Kesiman appeared with the god of the sea in the form of Mina Elephant (elephant-headed fish) to eradicate *Legu Gondong*. Concept / Work design

This work will try to explore some elements on tradition work as a work approach, such as *Putra Manis* dance, *bebarisan* and giant dance. All three elements will be harmoniously combined so that the birth of new dance work as an identity of the creativity of Balinese artists today. The atmosphere of accompaniment music to accompany the work of this dance will be presented from several traditional instruments such as important musical instruments from Karangasem, *riyonggamelansingapraga*, *gong*, *kempur*, and *kukul*. As a framed plot, will be used legend *Legu Gondong* as a story that frames this work.

## 2. Scope of Work

This *Legu Gondong* Dance is trying to take the legend of *Legu Gondong* as the main part of inspiration of the work. This work will not use the whole story line as the work of dance as well as fragmentation or ballet. Part of the story that is taken is the aspect of *legu* or mosquito just as the focus of the work, while the story will generally be presented through symbols.

This work is manifested into a dance performance that is danced by 3 male dancers and 4 female dancers by combining elements of traditional motion, in addition to trying to find new motives that are still based on the rules of tradition that will be able to give a new feel.

## 3. Structure of Work

The work of *Legu Gondong* dance will be divided into 4 acts, namely:

### Act 1:

Act 1 is the first act that describes the anxiety of the Prabhu Kesiman hears the news that there has been a deadly plague among people that caused by *Legu Gondong*. The Prabhu go immediately to see directly the outbreak.

### Act 2:

Act 2 describes *Legu Gondong* come out to spread the plague.

### Act 3:

In Act 3, the scene that want to be described is The Prabhu see directly *Legu Gondong* are spreading plague and the Prabhu looks for *Legu Gondong's* nest to eradicate their existence.

### Act 4:

Act 4 describes when Prabhu Kesiman overwhelmed in facing *Legu Gondong*, finally he decides to go to the sea to ask for strength and grace from the Sea God to eliminate *Legu Gondong*. After completing the worship under the sea, the Prabhu comes out with the Sea God and pull all *Legu Gondong* into the sea and finally *Legu Gondong* can be eradicated.

#### 4. Music

The presence of a dance is always accompanied by music accompaniment, because dance is a performing art that requires music as accompaniment that is interrelated. The entry of music will always give new vigor to the show, improve its dynamics and strengthen the balance and wholeness of everything in the work. Therefore, the work of *Legu Gondong* dance uses a musical instrument such as:

- a. one *riyong* instrument
- b. *Big gong* Instrument
- c. *kempur* Instrument
- d. a pair of *kendangcedugan* & *kendang bebarongan*
- e. *Cengceng ricik*
- f. Bamboo *Kulkul*
- g. *kajar* and *kempli* Instrument
- h. a pair of *mandolin/ penting* instrument

#### 5. Costum



Picture. 1. The Costume of Prabhu Kesiman and *Legu Gondong* (The Giant Mosquitos). (Doc: Agung Rahma, 2016)

#### 6. Make Up

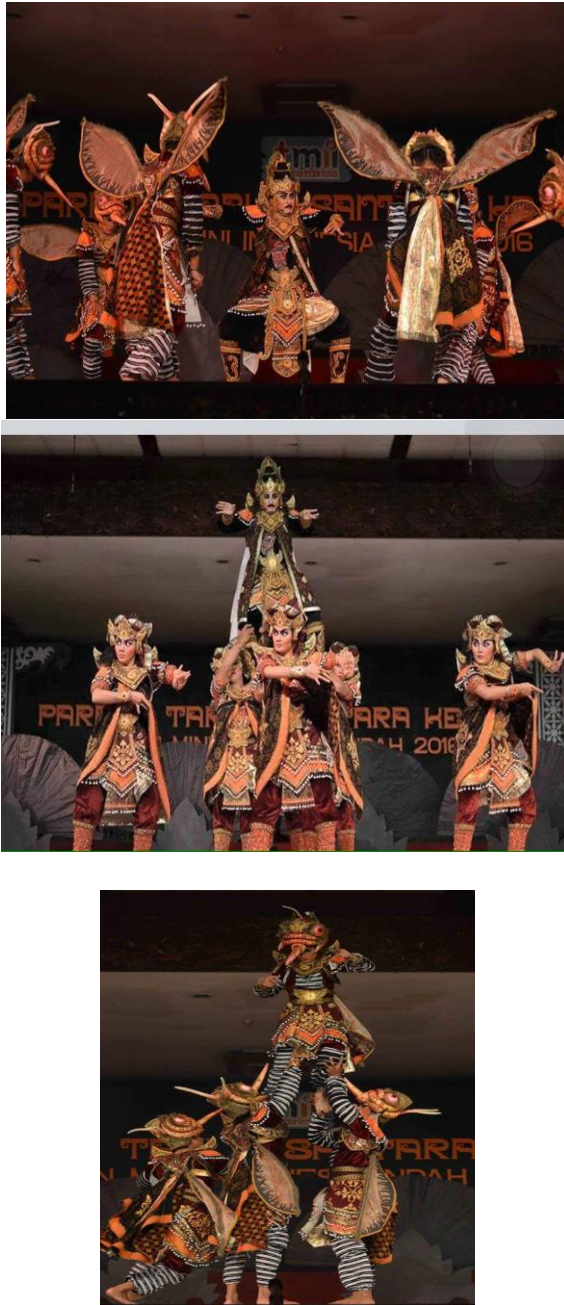


Picture.2. Prabhu Kesiman's Make Up and *Legu Gondong's* make up (Doc: Agung Rahma, 2016)

7. Documentation of *Legu Gondong* dance







Picture. 3. Represent Bali Province in Archipelago Dance Parade at TMII, Jakarta, August 20, 2016  
(Documentation: Agung Rahma, 2016)

## CONCLUSION

*LeguGondong* creation dance is created by Agung Rahma Putra as an identity of Bali artist's creativity. In his effort of creativity, creator is always trying to present new

ideas, so that creativity spirit can be born to give new breath to art and can be accepted by current development. Emerging of new works that can compete in global stage with giving innovation touch to cultural art of ancestral heritage, so that can adapt to aesthetics of the times. As a real example that “*Legu Gondong*” work has bought the general champion in Parade Tari Nusantara in TMII Jakarta as best presenter, best stylist, best makeup artist and fashion, leading presenter, eminent dance stylist, best dresser and fashion designer, and eminent music stylist on 20<sup>th</sup> August 2016. This work can be seen from the artist’s creative process and its presentation such as story idea, concept, or work design, scope of work, structure of work, music, costumes, and makeup, that become a work that is full and qualified.

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