

RAJA CINA LEGONG DANCE IS A COLLABORATION OF MOTION AND APPEARANCE

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Abstract

Raja CinaLegong Dance is a re-actualization of the marital legendary story of the King Jayapangus with the Chinese Princess which was later personified as Barong Landung in Balinese society. Raja CinaLegong Dance was reconstructed by displaying the collaboration of the Legong dance with the dance motion of the Barong Landung as a Chinese cultural identity. The distinctiveness of the Barong Landung dance motion can be identified as a marker of the movements of Chinese dance within the Legong dance. The combination of artistic aspects has given its own attraction to study its motion and appearance. Therefore, this paper aims to examine the combination of the artistic aspects of this dance as a form of the development of dance movements in the reconstruction of Raja CinaLegong Dance. In line with that objective, accordingly the main issue which becomes the focus of attention is how the collaboration of dance movements in Raja CinaLegong Dance and what the reconstructive meaning of Raja CinaLegong Dance collaborates the movements of Barong Landung and the motion of the Balinese Classical Legong Dance.

To examine the existing collaboration between Chinese and Balinese cultural arts in Raja CinaLegong, data and theory are needed as material for analysis. To obtain data as a study material for the above issues, qualitative research methods are used with the main emphasis on the observation process. To determine the data validity, the results of observations are compared with the reading material from the library. As an analytical tool to study the main issues are used acculturation theory and structural functionalism theory. With the research method and the used theory can be produced a study that the collaboration of Raja CinaLegong Dance lies in the use of Barong Landung dance movements and their appearance in the *pengipuk* scene.

Key Words: Raja CinaLegong, Collaboration, Motion and Appearance.

BACKGROUND

Raja CinaLegong Dance uses a legendary story that shows the marital tragedy between the King of Bali known as Jayapangus and Chinese Princess, known as Kang CingWie. Raja CinaLegong Dance was reconstructed by I GustiNgurahSeramasemadi, in 2012 as one of the new forms of cultivation that was displayed at the Bali Arts Festival at that time. Raja CinaLegong Dance is a unified form, theme and appearance that can be understood through the part of the dance movement, the relationship between supporting elements, the concept of beauty and presentation techniques.

Kristina, I NyomanAndra (2018), "Reconstruction of Raja CinaLegong Dance By I GustiNgurahSeramasemadi at Puri Taman Saba, BlahbatuhGianyar", Master Thesis for Art Study. Denpasar: Post Graduate Program of ISI Denpasar, mentions the basic forms of Raja CinaLegong Dance are *agem*, *tandang*, *tangkis*, *tangkep* while the intended structures are *pangawit*, *pangawak*, *pangecet*, *pangrangrang*, *pangetog*, *pasiat*, *pangipukbarong landung* and *pakaad*. All parts are reconstructed and arranged into a single unit by I GustiNgurahSeramasemadi by holding on to the norms of Legong Dance.

Djelantik (1999: 17) states that normative aesthetics emphasize beauty based on the principles of unity, balance and intensity. When understanding the collaboration of Raja CinaLegong there is a unity between the aesthetic value of dance movements and Chinese identity and the movement of Legong dance in general. Balance is the division of motion based on the division of space in appearance between dancers with one another, giving quality of dance. Quality is the ability of dancers to position the motions to divide space and give character. Intensity in the collaboration of the Raja CinaLegong focused on the theme displayed. The theme in this matter is the cultural mix between Chinese and Balinese culture which is aesthetically packaged through dance movements. Dance movements as a reflection of collaboration are presented in the *pengipuk* scene by displaying the motion of Barong Landung.

Raja CinaLegong Dance displays various meaningful movements that were designed according to the needs of the Legong dance theme. The various meaningful movements and symbolic movements expressed in Raja CinaLegong Dance are known as expressive meaningful movements. Expressive meaningful movement is motion that is aesthetically processed which has symbolic meaning expressed in dance movements (Rochana, 2014: 39). The dance movements that are displayed in Raja CinaLegong Dance are dance movements that have the identity of Chinese culture and the intensity of Balinese dances movements. The collaboration between the two cultures in Raja CinaLegong Dance raises issues that need attention. What the form of collaboration in Raja CinaLegong Dance is. This paper uses qualitative research methods, structural functional theory and cultural acculturation to solve these issues.

RESEARCH METHOD

In writing the Raja CinaLegong Dance with the title "Raja CinaLegong Dance; Collaboration on Motion and Appearance", qualitative research methods were used. Qualitative research method is a research procedure to produce descriptive data in the form of words both written and oral from people and behaviors that can be observed and interviewed (Moleong, 2010: 4). Qualitative research generally has a natural background, is descriptive, emphasizes the process and makes meaning as something essential (Satori and Komariah, 2010: 30).

In accordance with the procedures of qualitative research methods, the data in this paper were collected through observation methods supported by the reading of previous research and writings. Based on the reading of the results of previous research and writings, no one has specifically written about the concept of collaboration on reconstruction of Raja CinaLegong carried out by I GustiNgurahSeramasemadi. Through observation of the appearance of Raja CinaLegong Dance, it can be understood that there is a mixture of dance movements that reflect Chinese identity taken from the movements of the Barong Landung dance and the general movements of Legong dance that we understand in Balinese dance.

To analyze the existence of collaboration in the reconstruction of Raja CinaLegong Dance used structural functional theory and acculturation theory. Structural functional theory is

used to examine the form of Raja CinaLegong Dance structurally and the functioning of each movement as a whole. Functional structural theory is determined by the existence of adaptation, the existence of goals, the interpartsrelationship (integration), and pattern maintenance (latency) (Ritzer, Doglas J Goodman 2010: 121). The theory of acculturation is a theory that describes the existence of a blend of two or more cultures then emerged as a new culture. Raja CinaLegong Dance is one of the artistic creativity collaborates Chinese culture with aesthetically Balinese culture.

RESULT AND ANALYSIS

Raja CinaLegong Dance is a Legong dance that uses a source of stories about marriage legends between Balinese King Jayapangus with Chinese princess, known as Kang CingWie. The legend lived in Balinese society which was later written as the personification of Barong Landung. In terms of facial expressions and Barong Landung's appearance reflect the Chinese cultural identity. The distinctive feature of Raja CinaLegong Dance as an aesthetic presentation is reflected through the *pangipuk* barong landung movement. Thus the movement and appearance of Raja CinaLegong Dance shows collaboration between dance movements that reflect Chinese culture with the movement of Balinese Legong dance in general. Legong dance movements are movements that show flexibility and grace, so that it is the same as dance (Dibia, 1999: 37). Therefore every dance in Balinese society, especially freelance dance is called Legong, in the performance there is no Legong.

Raja CinaLegong Dance as an aesthetic presentation contains normative aesthetic values that can only be understood through form, quality and appearance (Djelantik, 1999: 17). The manifestation of this is the structure of the appearance of Raja CinaLegong Dance which implements the structure of motion and expression. Raja CinaLegong Dance as a reflection of the collaboration between Chinese culture and Bali is displayed through expressive meaningful movements. Expressive meaningful movement is the movement of Raja CinaLegong Dance which can be interpreted as implementing Chinese culture.

Besides expressively meaningful dance movements, there are also meaningful mimicry dance movements, namely dance movements which are imitations of various things, such as imitation of nature (nature mimicry), imitation of social life (social mimicry), imitation of theater movements (theater mimicry) (Rohana, 2014: 40). In Raja CinaLegong Dance, the forms of dance movements wheaterderived from imitation of nature, imitation of the social or imitation of the motion of the theater, are arranged into a single entity as an aesthetic link in Raja CinaLegong Dance. The aesthetics in Raja CinaLegong Dance are largely determined by the religion and its expression, because religion and expression can give character to Raja CinaLegong Dance.



Right *Agem* on Raja Cina Legong Dance
(Source: Master Thesis of Andra Kristina)

Functional structural theory is a theory that describes the functioning of a structure in human action determined by the existence of adaptation, the existence of goals, the interparts relationship (integration), and pattern maintenance (latency) (Ritzer, Douglas J Goodman 2010: 121). Structural functional theory can be used to explain the aesthetic relation of the motion on Raja Cina Legong Dance as a cultural adaptation between the movements of legong dance and the motion of the barong landung dance. Raja Cina Legong Dance has a clear purpose to show the relationship between Bali and China has occurred in the era of King Jayapangus, and has been personified in the form of Barong Landung. The personification has been integrated in Balinese society which is not only a packaging but is being made sacred as a medium of worship for God's manifestation. The personification of China's relations with Bali in the form of Barong Landung is well-maintained, as an occult force to protect the public from the latent hazard. Therefore, barong landung as an imitation of the aesthetic value of Chinese culture is also believed by Balinese people.

The pattern of cultural acculturation is usually done by pouring it into works of art, especially in literary works or in the form of legends that can be inherited from generation to generation. Cultural acculturation will become more communicative if it is poured into the work of performing arts, so the legend about Jayapangus and Kang CingWie is poured in the form of Legong dance known as Raja Cina Legong. Raja Cina Legong Dance as one of the maintenance of the acculturation concept of culture is packaged using the basic principles in Balinese dance. The basic principle of Balinese dance is motion and expression, and the movement in Legong dance is very complex and complicated, therefore the intensity of the movement of Raja Cina Legong Dance is also very complex and complicated.

Agem is the main principle in Balinese dance, so the intensity (strength) or emphasis on Balinese dance can be understood through motion. *Agem* is the attitude of dance as the basis of motion carried out without the displacement of the shaft of the body and the starting point (Bandem, 1983: 5). These movements are generally carried out through the position of the body or limb, including bending and straightening the knee, turning the sole of the foot without moving the shaft of the body from its original position. *Agemor* attitude in legong dance is characterized by a sharper elbow bend with a slightly leaning forward body position, (*cengked*). The position of the legong dancer's hips is facing to the certain angel, while the chest is still in a forward-facing position. With such a position it will make it easier for legong dancers to flex their bodies more freely and move quickly and agile across the stage. *Agem* in Legong dance is usually followed by facial expressions to give a change of atmosphere in the performance of Legong dance according to the scene shown.

The occurrence of changes in expression, showing the emergence of emotions reflected on the face to show the inner atmosphere of the character in dance. This condition can be observed when *pengipuk* scene which mimics the movements of Barong Landung. This Barong Landung movement in Raja Cina Legong Dance is called the *metayunganngelel* movement (Andra, 2018). Below example of the motion of Barong Landung on Raja Cina Legong Dance called the *ngelelmetayungan* motion.



Metayungangelel motion on Raja Cina Legong Dance
(Source: Master Thesis of Andra Kristina)

In addition to *agemor* attitude of the dance is a major concern in Raja Cina Legong Dance to see the collaboration between Chinese culture and Balinese culture can also be seen from *tandang*. Through *tandang* we will be able to understand the marching movements that include all the steps that indicate the displacement of places with different quality of motion, time beat and line trajectory (Andra, 2018). Some of the movements in Raja Cina Legong Dance which can be entered into *tandang* are the movements of *ngangsel*, *miles*, *nyeregseg*, *ngumad*, *ngumbang*, *milpil*, *tanjekngandang*, *tanjekpanjang*, *tanjekngempat* (Andra, 2018).

In common, *tandang* in Raja Cina Legong Dance is carried out between *agem* movements and expressions that give a strong impression on dance attitudes. *Tandang* serves to move the position of the dancer on the stage from one place to another as well as a liaison of the existing sequence of movements in Raja Cina Legong Dance at Puri Taman Saba. *Tandang* in Raja Cina Legong Dance is enriched with *tangkis*, namely the elaborate movements of the motion phrases that exist. Some of the movements that can be grouped into *tangkis* on Raja Cina Legong Dance are *nabdabgelung*, *nabdabkarna*, and *nepuk dada* which mean dignity / majesty. *Metanganan* means to tell the intent / something and contain the meaning of respect for a dancer with opponents of the player and to the audience. In addition, the *ulap-ulap* is also included in the *tangkis*.

In Raja Cina Legong Dance has shown a collaboration between Chinese and Balinese culture which is aesthetically packaged through motion and appearance. The packaging contains the basics of Balinese dance which includes *agem*, *tandang* and *tangkis*. The fundamentals of Balinese dance are well laid out in Raja Cina Legong Dance, so that they can display an image, a blend of cultures through the motion of Barong Landung dance. The Balinese people recognize that the existence of Barong Landung in Bali is an implementation of a husband and wife relationship between a Chinese Princess and the King of Bali.

CONCLUSION

Raja Cina Legong Dance is a Legong dance presentation that uses semi-historical stories or legends about the relationship between Bali and China in the past. This relationship created

acculturation of culture between China and Bali that we have inherited until now. The cultural acculturation is not only reflected on social and religious life, but also in the form of Raja Cina Legong Dance. Raja Cina Legong Dance is a form of collaboration between Balinese culture and Chinese culture which sees a historical connection between the King of Bali and the Chinese Princess.

Based on the acculturation above, the collaboration of Raja Cina Legong Dance can be understood through a number of movements and performances. Some of the movements in Raja Cina Legong Dance can be identified as dance movements that describe Chinese culture. The dance movement which is interpreted as Chinese culture can be seen in the *pengipuk* scene of Raja Cina Legong Dance which imitates the motion of Barong Landung dance. The Barong Landung dance movements are displayed with a *metayunganngelel* movement between Legong dancers who play Jayapangus (King of Bali) and dancers who play Kang Cing Wie (Chinese Princess).

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