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by I Gusti Ngurah Seramasara

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The Dance of 'Baris Bebek Bingar Bengkala': Art for the Disabled

Ida Ayu Trisnawati,^{a*} I Gusti Ngurah Seramasara,^b Department of
Performing Art, Institut Seni Indonesia (ISI) Denpasar, Indonesia,^{a,b} Email:
dayutrisna@gmail.com^{a*}

Art, as an expression of the soul, exists in every human being, both those who are perfect and those who experienced various limitations (disabled). Therefore, it needs to be developed and facilitated, so that it can continue to express the artistic talent that is in itself. The enthusiasm in physical limitations have been inspired to make this happen in a new dance movement that is the 'Baris Bebek Bingar Bengkala' dance. The dance art, hereinafter called 'Bebila', means the spirit of heroism of warriors who are so heroic they surpass their physical limitations. The 'Bebila' dance illustrates the joy and excitement in carrying out its sacred obligations under one of its leadership commands. The dance of 'Bebila' is a special dance. It is created for the disabled (deaf-mute) in Bengkala Village. This dance is the result of a combination of line dance moves, brawls, duck herders, and expressions of public excitement in art.

Key words: *Disabled, expression of artistic talent, enthusiasm in limitations, 'bebila' line dance and special dance.*



Introduction

Bengkala Village is one of the 148 villages in the Buleleng Regency of Bali Province (Nugroho, 2018, p. 50). Bengkala Village has a distinctive uniqueness due to the existence of disabled groups known as 'kolok' (Balinese language), which means they cannot speak. According to population data from the Province of Bali, there are currently around 42 people who are deaf and speech impaired (Irwanto, et al. 2010, p. 4). Based on the results of research conducted by Udayana University, Gajah Mada University and Michigan University, in medical terms, the community groups have a unique and distinctive feature in their chromosomes. This uniqueness causes the community to be born deaf (kolok). (www.tribunnews.com_regional/2015/villagers-suffering-mute-and-deaf-deaf//access July 6, 2017). Another unique aspect related to the existence of 'kolok' in Bengkala village is the ability to adapt and live as a normal society.

Regardless of the various limitations and unique traits, it turns out that people in Bengkala Village, especially its disabled (kolok), have a high degree of artistic talent. This can be seen by the emergence of the 'kolok janger' dance, a social dance in Bali. The dance is usually performed while singing by pairs of normal people (Peick, 2005, p. 3). The 'janger' dance was adjusted to the potential of the community, which was a group of people with disabilities. Consequently, the dance was called 'Janger Kolok'.

The 'Kolok' dance has been around since 2005. It is the only art that has religious significance for the community of Bengkala Village. 'Janger' is a type of social dance, especially for young people, which is carried out by around 10 pairs of young people. However, because it is performed by the 'kolok' community, it becomes a distinctive dance. According to (Iryanti, 2000, p. 84) the 'baris' dance has a very unique movement. It suppresses the balance and stability of steps when marching and also prioritises how to use weapons. To make a unique movement for the 'kolok' community, a Dance Line called 'Bebek Bingar Bengkala' is made. This dance tells the story of the struggle and enthusiasm of the disabled people in developing their artistic souls. To simplify the development of the 'bengkala' duck binger line dance, use 'kolok janger' dancers.

Conceptually, the line dance 'Bebek Bingar Bengkala' is about the heroic spirit of soldiers who have limitations but are still cheerful and happy in carrying out the sacred obligations under one command. This dance is inspired by ducks in the fields, which are controlled by a shepherd. The shepherd can direct and bring the ducks to the desired place. This dance is expected to be able to inspire and become a motivator to develop the talents and interests of art. Disabled people in particular jointly preserve the Balinese culture that is truly 'luhung'. The development of a typical dance in a tourist area has positive implications on the number of tourist visits, so it can have an economic impact (Soedarsono, 2002, Sedyawati, 2007,



Trisnawati, 2016a, 2016b, 2016c). It is hoped that this dance can bring positive energy and can improve the Bengkala Village community's welfare.

The Dance of 'Bebek Bingar Bengkala' (Bebila)

The 'Bebila' dance, hereinafter referred to as the Bebila line, is a new arable dance developed according to the artistic potential in the physically limited Bengkala village, namely deaf-mute people. The line dance developed is a communal line dance. In Bali it is generally known as 'Baris Gede'.

The dancers of 'Baris Gede' are considered to be the guards of the gods. The number of groups of dancers can vary from four to dozens, depending on the costumes and weapons available in the village's equipment section. The largest type is the 'Tumbak' Row. It is performed in Batur, Bangli Regency. In the area, groups of dancers can reach more than 60 people (Bandem and deBoer 2004, p. 24).

In particular, the 'Bingar Bengkala' dance of 'bebek baris' can be explained lexically, namely in the words 'bebek, baris, bingar and Bengkala'. 'Bebek' is Balinese for duck. The use of this term is inspired by the life of duck herders in rice fields when they invite their livestock to forage. In concept, the word 'baris' comes from 'bebaris', which means troops. As a ceremonial dance, 'baris' is a group of dancers that carry weapons, ceremonial equipment, and wear costumes of different colours. This then becomes the name or title of the types of line dance that exists (Dibia, 1999, p. 11). This dance movement is in accordance with dancers who are limited in ability, so that dancers are easy to follow their movements. The term bingar means happy. This shows that this dance will later contain dance moves that are full of fun. 'Bengkala' is an area in which the deaf-disabled people live and develop themselves. Therefore, the 'Bebila' dance was interpreted by a happy army under a command from the village of Bengkala.

The dancers of the 'Bebila' dance consist of five men, as 'baris' (line) dances do in general. One person acts as the main dancer. He is the leader of the forces, along with four other members. The dance of 'Bebila' is performed for approximately eight minutes.

Variety of Motion and Structure in the Dance of 'Bebila'

Based on the type of motion, the dance of 'Bebila' is a very simple line dance. This is done to suit the disabled dancers. The basic selection of motion in the 'Bebila' dance is based on the combination of the 'baris' dance and 'pegambuhan' choreography. As for the sequence of movements, they begin with a sign from the music. The dancers stand up and do choreographic movements, dividing the group into two sub-groups that face each other. This

movement should be filled with shouts, but because the dancers are dumb, shouts are replaced with the

swipe of the leader's spear. The two troops demonstrate the battle movements, or war training. The dancers each move in unison, alternately attacking and defending with their opponents. More emphasis is placed on coordinated group action than individual battles. There is no opportunity for each individual to make variations in fighting. The dancers stop momentarily according to a cue. They then march to make a new camp before they carry out other circles of war movements. When it is finished, all the dancers face 'Pelinggih' and look down. The dancers stop in place until the show is declared over (Bandem and deBoer, 2004, p. 25). The performance is also combined with basic movements called 'gegambuhan'. 'Gambuh dramatari' is a bebal dance from the central temple courtyard, which is performed without a mask.

In 'Gambuh', the aspects of the ideal behaviour of nobles in the Majapahit era were maintained, as they were described in good literature. 'Gambuh' is also the forerunner of many modern Balinese musical compositions, especially for drum punch patterns. These patterns are the main signals of contact and communication between dancers and gamelan accompaniment (Bandem and deBoer, 2004, p. 38).

The movement is structured in a good manner. It is divided into 'pepeson', preservatives, checking and sensitivity. In Figure 1, the dance of 'Bebila' movement is displayed.

Figure 1(a)-1(d)

The Process of the 'Bebila' Dance



(a)

(b)



(c)



(d)

It can clearly be seen in the description of the 'Bebila's' structure below:

- 1) 'Pepeson' (Bali: gilak): This is the beginning of a dance, which begins with true inspiration. 'Pepeson', is filled with a nanjek. Two 'nayog' walk with spears in their right hands.
- 2) Preservatives (Bali: bapang): On the stage, the row of dancers 'Bebila' enter the core movement. This movement consists of a right-motion and left-motion. The right hand is swung towards the chest and, together with a 'puh' sound, repeated three times. Then, both hands hold the spear in the middle and raise it with an 'ait' sound. It is then stamped on the ground with a 'ye' sound. This is done three times. Then it is continued with floor movements and combined with other movements that are repeated three times.
- 3) Retailers: The checking movement is a movement filled with a sense of excitement or joy, shown by 'Bebek Baris Bengkulu' dancers.
- 4) 'Pekaad': This section is the final movement of the performance of the 'Bebila' dance. The movements consist of 'makirig/makelid jerih, ngopak lantang, malpal, gayal-gayal'. After the performance ends, all the dancers leave the stage.

Clothing and Accompaniment Dance of 'Bebila'

The fashion and dress makeup of the 'Bebila' dance is almost the same as 'Baris Gede's' dance. The male dancer wears a headdress in the form of a triangular shaped crown, which is decorated with seashells that line up vertically at the top. The dancer's body is then decorated with colourful costumes that look loose. They dangle down and rest on the shoulders. This costume will expand when the dancer makes a circular motion with one leg, causing a dramatic effect when the choreography is performed. Especially in the dance of 'Bebila', it is filled with 'gongseng' in the legs to make a 'jingling' sound. A complete line dance of

'Bebila' consists of 'Badong', 'awir', 'lamak', trousers, velvet clothes, furs, bracelets, buns and spears. The clothes for the dancer of 'Bebila' are shown in Figure 2 below.

Figure 2(a)-2(b)

Display of the Dance of 'Bebila'



The accompaniment is different from the general line dance that uses complete 'gambelan'. The dance of 'Bebila' uses only a few instruments of 'gambelan' to adjust to dancers who do not hear the sound of 'gambelan'. The accompanying musical instruments are two drums, 'beleq', 'kempul' and 'klenong', which serve as accents of this dance.

Conclusion

The creation of the dance of 'Bebila' is proof that art transcends physical limitations (disabilities). The physical limitations of the mute-deaf ('kolok') do not limit this group in working and making the 'Bebila' dance manifest. The dance of 'Bebila' is expected to inspire and motivate other people, especially people with disabilities, to work according to their potential. The 'Bebila' dance is a special dance created for the disabled (deaf-mute) in 'Bengkala' Village. This dance is the result of a combination of line dance moves, duck herders and expressions of joy in the art community.



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