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# Motivation for Creating the *Baris Nadewa* Creation Dance in the New Normal Era

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Baris Nadewa creation dance is one of the male dance creations whose existence is still relatively new in Bali. The duration of this dance is approximately 10 minutes and in each performance, this dance is accompanied by the *Gong Kebyar* gamelan instrument. Baris Nadewa dance is a duet dance because it is performed by two male dancers and each carries the property of a spear that looks like a bow. This dance represents the bravery and patriotism of Nakula and Sahadewa fighting on the battlefield. The creation of this dance was inspired by the characters Nakula and Sahadewa who are part of the Five *Pandavas* in the Mahabharata story. The idea of the movement comes from the development of the *bebarisan* dance movement (a traditional dance genre in Bali) that already existed before. The form of presentation of this dance represents the spirit of patriotism, courage, and skill of Nakula and Sahadewa in martial arts while on the battlefield. The motivation for creating this dance is none other than responding to the existence of radicalism that has begun to poison the younger generation in particular which can break up national unity. Presented through dynamic and firm movements, indirectly the creation of this dance work wants to convey the message of the importance of cultivating patriotism, such as being brave, never giving up, and being willing to sacrifice for the nation and state. This study uses a qualitative descriptive research method to determine the function and motivation for the creation of the Baris Nadewa dance.

*Keywords: Baris Nadewa Creation Dance, motivation*

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## INTRODUCTION

Indonesia is a developing country consisting of many islands and also various ethnic groups. The many types of ethnic groups in Indonesia make this country have various types of regional arts that are diverse and unique. In fact, the diversity of cultural arts in Indonesia seems to have its own charm that can become an icon and cause foreign tourists to want to come to visit to enjoy it.

Bali Island is one of the areas in Indonesia that has various kinds of very strong traditional arts. As a tourist destination, the first data released by the Official Tourist Bureau noted that there were 213 visitors who came to Bali in 1924. The arrival rate continued to increase regularly until it reached 1,428 visitors in 1929. It should be noted that in 1934, tourist arrivals rose again to reach an average of 3,000 visitors per year by the end of the decade (Picard, 2006: 33).

Art in Bali has its own characteristics that distinguish it from types of art in other regions or regions in Indonesia. The uniqueness of the existing arts makes Bali look more unique and attractive in the eyes of both domestic and foreign tourists. Bali's reputation as a 'tourism paradise' is actually a discourse of orientalist who wish to see Bali as a living museum of Hindu-Javanese culture. The Balinese see themselves as the heirs of Hindu culture which their neighbors from Java have abandoned the culture, and thus Bali has earned the title "Island of a Thousand Temples" (Picard, 2006: 15).

Talking about art, Bali has various types of art. As for the types of arts in Bali, some of them are puppetry, *karawitan*, and dance. All three are part of the Balinese performing arts. The existence of Balinese performing arts has been able to be maintained until now because it is inseparable from the customs, arts, and culture of the community, most of whom embrace Hinduism, and also due to the existence of vocational high schools and higher education institutions that specifically provide learning about art. Sociologically, performing arts have become the property of the community, and have even become their flesh and blood, thus making their existence in an exalted position. This is due to entities and their qualities which do not only function as mere entertainment or spectacle, but as a reflection of the life that can be used as a guide (Cerita, 2020:2).

From time to time, the performing arts in Bali experience a change or development that occurs dynamically with different forms of presentation. The progress of digitalization in the modernization era and also the new normal life after the Covid-19 Pandemic do not seem to have dampened the enthusiasm of the Balinese people, especially among young artists, to continue to maintain the preservation of traditional performing arts that have been passed down from generation to generation. This can be seen from the virtual dance performances and competitions that were still held when the Covid-19 Pandemic was still hitting almost all countries in the world.

The virtual staging or presentation of traditional Balinese performing arts becomes quite an interesting moment and of course, it is felt differently by Balinese people who are generally accustomed to seeing live performances. Even though the young artists in Bali, at that time (during the Covid-19 Pandemic) experienced an obstacle or limitation in terms of space to gather together, due to the existence of regulations from the government to carry out social distancing, the reality was that various types of performing arts were still emerging especially for various types of 'new' performing arts, such as dance, both contemporary and traditional. In addition, there are also those that are created for the benefit of government events, tourism needs, religious ritual ceremonies, community service, competitions/races, as well as for the sake of fulfilling the obligation to fulfill arts classes in a school or college setting.

Dibia (2012: 3), stated that currently, Balinese performing arts have undergone changes and renewal which can be seen from two aspects, namely: aesthetics and socio-cultural. In the first aspect, the most dominant change concerns expression and aesthetic content, while in the second aspect what stands out is the role and function of the performing arts in society and the cultural reflection of the society that produces them.

The emergence of 'new' performing arts, especially dance, shows the seriousness and consistency, especially of the Balinese Hindu community, in an effort to maintain and develop their regional arts amidst the onslaught of globalization which is growing rapidly. For example, several types of dance have just appeared in Bali in the last decade, including Rejang Sari dance, Rejang Taman Sari, Pendet Panca Sani, Pendet Pemendakan, new dance creations by Arjuna Tapa, Janger Nusantara Mahardika, Baris Gentorag, Baris Kuning, Baris Aksara Pitu, Baris Manca, Baris Emas, and also Baris Nadewa creation dance which is used as the object in this study.

Baris Nadewa dance is one of the 'new' dance creations that will appear in 2022 in the new normal era after the Covid-19 Pandemic. This dance is performed by two dancers, each of whom carries the property of a weapon whose shape resembles two swords put together so that its shape resembles a bow. This new dance creation represents the characters Nakula and Sahadewa who are part of the *Panca Pandawa* (the Five *Pandavas*) in the Mahabharata stories, who have a very high spirit of patriotism to defend their homeland during the war between the Pandavas and the Korawas. It should be noted that Nakula and Sahadewa are twin brothers who have handsome faces and are very skilled in martial arts, such as playing swords and archery.

The presentation of the Baris Nadewa Creation Dance is indeed quite unique and interesting. This can be seen from the presence of dancers carrying bow and sword-shaped props as mentioned above. In addition, the design or form of clothing worn also looks new and different with the combination of red and yellow. The dance costumes do not use *awiran* (*prada* cloth shaped like tassels) like marching dance costumes in general, however, the dance uses marching dance techniques/patterns of marching dance with movement developments. Its emergence in the new normal era, namely in 2022, makes this dance intriguing to be studied.

## RESEARCH METHODS

Research on the Baris Nadewa creation dance uses qualitative methods as an attempt to explain descriptively the motivation for its creation and also the function of its presentation. The term qualitative research originally came from a quantitative observation as opposed to qualitative observation. Qualitative research tends to rely on the researcher's sensory powers to reflect on cultural phenomena. In qualitative research, the researcher is an instrument for collecting data, following cultural assumptions, and following the data. (Endraswara, 2017:15). Related to that, Bogdan and Taylor (in Moleong, 2010: 4) argued that qualitative research is a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior. This qualitative research is also often referred to as a naturalistic research method because the research is carried out in natural conditions (Sugiyono, 2018: 8).

The creation of the "Baris Nadewa" dance, borrowing the opinion of Alma M. Hawkins, was done in three stages, namely: exploration, improvisation and forming (Hawkins, 2003: 27-49). Exploration is carried out by obtaining kinesthetic, audio, visual, tactile, and so on stimulation. Exploration is also a process of thinking, feeling, imagining, and responding to everything that can be used as a source of ideas in creating dance works.

After the exploration, it is followed by an improvisational process to carry out spontaneous movements that respond to the results of the exploration of valiant and patriotic attitudes that contain heroism, courage, and self-sacrifice. Lastly is the forming stage, namely by combining what has been obtained from exploration and improvisation. This formation process can be said to be the final part of a method of creating a dance work. In addition, the art creation method, borrowing thoughts and statements from I Wayan Dibia in the dance creation method, can be carried out through five stages of the creation process, namely: inspiration/*ngawi-rasa*, exploration/*ngawacak*, conception/*ngarencana*, execution/*ngawangun* and the production/*ngebah* (Dibia, 2020:34-67). It should be noted that the method of art creation offered by Dibia is called *Panca Sthiti Ngawi Sani*. Related to that, this method of creation is felt to be very relevant and appropriate to be applied in the creation of the "Baris Nadewa" creation dance, because it has stages in the process of creating a work of art that is felt to be very structured.

The stages of inspiration/*ngawirasa* and exploration/*ngawacak* involve contemplating ideas, observing, and exploring the elements of movement, costumes, and accompaniment that will be processed in this creation. In this stage, the director does more selection, analysis, and processing of dance material. In choosing it, the director must be diligent in opening previous files/documents, so that there are several motifs from previous works that are considered interesting to be quoted again with new and contemporary processing. Likewise, one should not ignore a series of works by other artists who are considered good to look for the motifs and patterns of musical works that have existed before, both related to the form and atmosphere that the director wants.

The conception/*ngarencana* stage is the stage for searching for concepts, especially in terms of preparing material. The search carried out is to find and record various kinds of elements of straightforward motion that allow them to be used and assembled into a motion motif. The technique developed refers to the normal daily movements supported by a strong body technique.

The execution/*ngarencana* stage and the production/*ngebah* stage are the stages of merging the improvised results that have been poured. These two stages can be said to be the final part of the process of creating works of art, especially dance. In structuring forms, the stylist makes changes to the flavors in order to compose an attractive, dramatic design. Improvements continue to be made to meet aesthetic standards in accordance with the wishes of the director. The structure of the presentation of the "Baris Nadewa" creation dance still refers to the concept of traditional dance, namely *papeson*, *pengawak*, *pangecet/pasiat*, and *pekaad*.

### **Motivation for the creation of the Baris Nadewa Creation Dance**

The Baris Nadewa dance creation is one of the new dance creations that emerged after the Covid-19 Pandemic, namely in the new normal era in 2022 and was created by I Gede Gunadi Putra (dance director) with two of his colleagues, namely: I Gede Mawan as musical director, and I Bagus Wijna Bratanatyam as a vocal director. It should be noted that this dance represents the spirit of patriotism, dexterity, and valor of the characters Nakula and Sahadewa when fighting on the battlefield to defend their homeland. The Nakula and Sahadewa characters are twin brothers and they are both part of the Five Pandavas in the story of the Mahabharata.

In terms of the motivation for the creation of the Baris Nadewa dance, of course, it cannot be separated from the internal and external factors of the dance artists. In this case, the authors as the creators of this creative dance are internally motivated to elevate the figures of Nakula and Sahadewa and then make it into a new creative line dance, because the authors understand that currently Indonesia is being battered by the influx of radicalism that wants to break up national unity, especially for the younger generation. Thus, the authors wish to create

a dance with the theme of heroism that elevates the value of patriotism, that is, to be willing to fight and sacrifice for the sake of defending the homeland, as the characters Nakula and Sahadewa who bravely defended their homeland when there was a battle against the Korawas. Externally, the authors are motivated to create this Baris Nadewa creation dance due to the DIPA Fund Research and Creation (P2S) program, LP2MPP ISI Denpasar, which helps morally and materially for lecturers who pass in submitting research proposals and creating works of art in the year 2022.

### **The Function of Baris Nadewa Creation Dance**

A dance work that appears or is created has a certain function. Based on its function, Balinese dance can be classified into three, namely: *wali* dance, *bebali* and *balihan* (Bandem, 1996). Included in the classification of the *wali* are dances that are performed in the context of religious ritual ceremonies, such as during *piodalan* at temples, usually, these dances are sacred, so they are not only performed at certain times. *Bebali* dance is a type of semi-sacred dance which is usually performed to support/complement the course of a procession of Hindu religious ceremonies in Bali and usually contains a play. *Balih -balihan* dance can be said to be a spectacle dance, profane or secular (non-sacred). Related to that, the Baris Nadewa creation dance which was created in 2022, is a type of Balinese traditional dance that functions as a *balih-balihan* (spectacle), which has secular or profane characters.

### **Structure of Baris Nadewa Creation Dance**

As a development of the previously existing traditional dance moves, especially those inspired by marching dance moves, of course, the movement structure of Baris Nadewa dance creations also consists of three main parts, namely the beginning, middle, and end. In the creation of the Baris Nadewa dance, the initial part can be said to be *papeson*, the middle part can be called *pangawak*, while the last part is *pasiat* (the part of the movement for fighting), and also *pekaad* (the dancer leaves the stage). Related to the theme of this work, holistically the structure of the movement shown is to represent heroic values and patriotism.

### **The Process of Creating the Baris Nadewa Dance**

The creation process of the Baris Nadewa dance involved two students from the Performing Arts Education Study Program (PSP), the Faculty of Performing Arts, ISI Denpasar and also members of Seka Gong Yowana Citta from Banjar Kajeng, Suwung Kauh Village, South Denpasar. The process of creating *gending* and dance movements was carried out in stages.



Figure 1. The Process of Creating *Gending/Tabuh Tari* (Music Accompaniment) for Baris Nadewa Creation Dance (Document of Gunadi Putra, 2022)



Figure 2. The Process of Performing the Movement of the Baris Nadewa Creation Dance  
(Document of Gunadi Putra, 2022)

### **Makeup and Dance Costume for Baris Nadewa Creation Dance**



Figure 3. Makeup made for Baris Nadewa Creation Dance  
(Document of Gunadi Putra, 2022)

Facial makeup in dance is very important. The use of makeup can support the creation of the desired character formation. For example, when one wants to display a giant figure in dance, of course, it will feel less than optimal if one only relies on facial expressions. With the facial makeup that matches the character of the giant figure that will be displayed, the presentation of the giant dance work will feel more optimal on the stage. In this case, the presentation of the Baris Nadewa dance also uses facial makeup as shown in figure 1 above.

The facial makeup of the dancers performing the Baris Nadewa consists of using eye shadow with white, red, and blue colors on the eyelids. Using eyeliner and also an eyebrow pencil to form thick eyebrows and also emphasize the lines on the eyelids. Apart from that, the dancers also use powder base, loose powder, mustache, lipstick, and brown eye shadow on the nose to make it look firmer and sharper. In the middle of the forehead, there is *cundang* (triangular in shape) which contains a white dot. A white dot is also given at the end of each dancer's eyebrows. Why use a mustache for makeup? The reason is to form a strong facial character, like the characters Nakula and Sahadewa in the Mahabarata story.



Figure 4. Makeup for Baris Nadewa Creation Dance  
(Document of Gunadi Putra, 2022)

Based on figure 4, we can see that the costume for Baris Nadewa creation dance uses two color combinations, namely yellow and red. The dancers wear *gelungan* (crown or headdress) whose back is shaped like a mountain or a triangle,  $\frac{3}{4}$  size velvet cloth pants, *kana bracelets* (decoration on the upper and lower wrists), *sesimping* (which covers the shoulders and chest), *badong* (on the top of the *stewel*), *stewel* on the legs, *prada sarong*, *kamben prada*, belt, and *kancut*. It is also clear from the picture that the dancers carry a weapon property shaped like a bow which is a combination of 2 weapon properties in the form of a sword.

When performed, the duration of the Baris Nadewa creation dance takes approximately 10 minutes and is always accompanied by the use of the *gamelan Gong Kebyar* instrument. The *gamelan gong kebyar* consists of the following:

- 1) One pair of *Kendang*
- 2) *Cengceng Rincik*
- 3) *Kajar*
- 4) One *Ugal*
- 5) Four *Gangsa*
- 6) Four *Kantil*
- 7) Two *Jegog*
- 8) Two *Penyacah*
- 9) Two *Jublag*
- 10) One *Tungguh Reong*
- 11) Two Flute
- 12) Two Gong
- 13) One *Kempur*

### **The Dissemination of Baris Nadewa Creation Dance**

The dissemination of the Baris Nadewa creation dance was held at the Tanah Kilap Barong Dance stage, Suwung Kauh Village, South Denpasar, on September 18, 2022, attended by the Coordinator of the ISI Denpasar Campus Research Center, *Kelian Adat* (local leader) of Banjar Kajeng, members of the research team and the local community.



Figure 5. Dissemination of Baris Nadewa Creation Dance  
(Document of I Gede Gunadi Putra, 2022)





Figure 6. Photo Session with all dance crew  
(Document of I Gede Gunadi Putra, 2022)

## CONCLUSION

From the results of observations and studies of the Baris Nadewa creation dance, it can be concluded that the emergence of this new creation dance is motivated by the creator's desire to foster an attitude of willingness to sacrifice and love for the Indonesian, especially among the younger generation. As one of the new creations, this dance functions as a profane dance and is presented as a duet dance with its own characteristics of movements. This dance also uses a property that looks like a bow. This dance lasts approximately 10 minutes and is accompanied by the use of *gamelan gong kebyar* instruments.

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