

A Dance Work Representing Ida Bagus Blangsinga's Life Journey (The Maestro of Kebyar Duduk Dance in Blangsinga Style)

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Abstract: This work aims to represent the figure of Ida Bagus Blangsinga, a master of the Kebyar Duduk dance in Blangsinga style. The method of creation used in this work uses the creation method which includes assessment, experimentation, and formation. This method is easily understood by the stylist to express and visualize several scenes in the work. The form of the chosen work is a new creation dance, because it provides space for development according to the wishes of the stylist. This work is danced by six female dancers and one male dancer using soft make-up and fashion that supports each part of the work. This work uses the fan and reverberation properties. This dance is made as a contribution to the development of Balinese dance especially to the new generation.

Keywords: Kebyar Duduk dance in Blangsinga style, biography, Ida Bagus Blangsinga, regeneration.

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Introduction

Ida Bagus Oka Wirjana is one of the Balinese dance artists whose abilities have been recognized by Balinese people and abroad. He created one of the Kebyar Duduk dances which gave birth to a characteristic movement and made him known as the master of the Blangsinga style Kebyar Duduk dance, because geographically Ida Bagus Oka Wirjana was born and lived in Blangsinga, so he is better known as Ida Bagus Blangsinga. Apart from his amazing dancing style, he also has a simple life story, and an extraordinary dancing experience. These are some of the characteristics of Ida Bagus Blangsinga, so many people admire him.

The specialty of the dancer and dance maestro of Kebyar Duduk in the Blangsinga style has inspired the stylist to create a new dance work, namely a biographical work. This dance work aims to introduce the figure of Ida Bagus Blangsinga from the perspective of the stylist who is one of his grandchildren. The life story of Ida Bagus Blangsinga reminds the stylist of the importance of sharing with one another with sincerity and sincerity as his grandfather told the stylist. The circulation of knowledge, namely being ready to accept and being able to share is very important to be applied as a way to regenerate and preserve Balinese arts, especially Balinese dance created by the late Ida Bagus Blangsinga. Some of the things above prompted the stylist to raise the

biography of the figure of Ida Bagus Blangsinga as an idea. The life story of Ida Bagus Blangsinga then gave the stylist some interesting ideas to work on. The idea provides a stimulus or stimulus for ideas to be developed into new works.

This work is made into a group dance, done by 6 female dancers and 1 male dancer, in addition to choreography needs, it also supports scenes in the work. The form of the work chosen is a new creation dance, because it provides space for development according to the wishes of the stylist. This refers to Supartha's statement that "new dance creations appear as expressions of the free will to be able to make their own decisions and choose according to their own inspirations/ideas so that the development of dance can take a step forward" (1988: 90). The instruments used to accompany the Mapruput Dance are several Semara Pagulingan gamelan instruments to support a sweet and dynamic impression.

The biographical work about the life journey of Ida Bagus Blangsinga is a challenge for the stylist to provide an overview of the life and artistic journey of Ida Bagus Blangsinga for the audience. This work becomes a work of offering to the motivator as well as the inspiration. This work is also the stylist's contribution to the development of Balinese dance.

Methodology

The process of creating dance according to Alma Hawkins (Susanti, 2015: 52) basically contains exploration, improvisation, and formation. In the exploration stage, the steps taken are (a) determining the title/theme/topic of the creation through stories, conceptions. (b) thinking, imagining, feeling, responding, and interpreting the chosen theme. Improvisation stage, the steps are carried out (a) the experiments of selecting, distinguishing, considering, making harmonization, and certain contrasts, (b) determining the integration and unity of the various experiments carried out. In the formation stage, the steps taken are (a) determining the form of the creation by combining symbols resulting from various experiments that have been carried out, (b) determining unity with other parameters, such as movement with accompaniment, clothing and color. (c) giving artistic weights (complexity, simplicity, and intensity) and religious weights.

Exploration is the initial stage in the choreography process, namely an exploration of objects or phenomena from outside of oneself; an experience to get a stimulus, so that it can strengthen the power of creativity (Hawkins, 2003: 19). This exploration teaches how dancers observe, pay attention, perform, balance between one dancer with other dancers, because in group dancing it is important if we understand and are aware of the space around us, both the space between the dancers and the performance space.

Pouring or Improvisation, this stage is often called the stage of trial and error or spontaneity. The stylist places more emphasis on giving the dancers imagination so that the dancer can provide stimulation both to himself and the stylist to find comfort so that they are able to determine the identity of the motion in the work.

Formation or forming is the final stage of the creative process according to Hawkins. Because this stage includes selecting or evaluating, compiling, assembling or arranging "movement motifs" into a single unit called "choreography". In this section, the stylist begins to arrange the parts according to the agreed structure, arranges the floor pattern and combines it with dance music so that it becomes a complete dance work.

Results and discussions

Concept is a design or understanding that is abstracted from concrete events. The concrete event that this work wants to describe is the life story of a prominent artist, Ida Bagus Blangsinga, who is the maestro of the Kebyar Duduk dance in the Blangsinga style. Some parts of the life story are visualized through symbols and body language, namely movement. The life stories that will be visualized include his story when he was young, namely when Ida Bagus Blangsinga wanted to study with one of the artists, namely I Mario, the story of when he reached the peak of his glory, namely how Mapruput was one of his inspirations in creating the Kebyar Duduk dance in the Blangsinga style and how the stylist's longing as his grandson is to gain knowledge from the figure of Ida Bagus Blangsinga. The knowledge that has been obtained will be preserved again so that the circulation is chain and continuous. The philosophy of science is the trigger for the emergence of the concept of cultivation, namely "Malar".

"Malar" in Kamus Besar Bahasa Indonesia means "terus-menerus (terjadi, ada, dsb); selalu; tetap tidak berubah" or continuously (occurs, exists, etc; always; remains unchanged). The "Malar" (M-A-L-A-R) becomes the basis for the stylist in his work. "M" means "melingkar" (circular), in this case it means it always happens. "A" means "ada" (existing). "L" means "liar" (wild), in this case wild in the search phase, wild in the concept of choreography and free expression through the concepts of motion, makeup and clothing, accompaniment and lighting. "A" means "arah" (direction), in this case means directed. "R" means "rantai" (chain), in this case the circulation is always chain and continuous. This concept is described in three stages, namely exploration, improvisation and forming, with reference to the aesthetic theory written by A.A.M. Djelantik The aesthetic concept includes form, weight, and performance.

The form of this dance work is a new creation dance. The form of the work concerns the form (fundamental elements) and the composition or structure of the work. The components of the form of the work include: the concept of motion, dance support, music, make-up and clothing, lighting arrangements and the structure of the work.

A biographical work about the figure of Ida Bagus Blangsinga is not like a creative dance in general which uses one motion character, but rather emphasizes the atmosphere of each scene that you want to convey. One of the scenes in the work shows several concubines owned by Ida Bagus Blangsinga. This section uses a subtle princess dance character. The next section visualizes mapruput activity. The character of the motion in this scene is the transformation of the chicken's movement. The motion motifs that the stylist uses in this work mostly use symbols in motion as an introduction to

understanding objects for the audience. The statement refers to Triguna's statement in the theory book about symbols, that "a symbol is a thing or condition that is a delivery of understanding of objects" (Triguna, 2000: 7).

Some of the scenes that are visualized in the work are some of the important stories in the life of the figure of Ida Bagus Blangsinga that the stylist wants to convey to the audience. The scene requires the dancer to transform the story into the dancer's body. Supporters of this dance work using male and female dancers. The female dancers were chosen to suit the stylist in terms of energy, dance technique and posture. Seven female dancers and one male dancer as the figure of Ida Bagus Blangsinga is needed for choreography needs so that it is easy to adapt to the stage space. Thus, based on the procedure or form of presentation, Mapruput dance works are classified as group dances. According to Robby Hidajat, group dance is a dance that is presented in groups (choreographic groups) in one complete choreography, because the pattern of arrangement of the elements of motion is presented by group bonds (2004: 46).

The concept of make-up in this dance work is the stage make-up needed by the dancers in each scene, which is approaching the delicate princess character and the chicken character. The concept of head make-up for dancers with delicate female characters is to use long, flowing hair to reveal the graceful impression of a woman, as well as simple-looking fashion oriented to the female character. The concept of a chicken dancer's head makeup is made to resemble an anchor or a chicken's head. The fashion in this work refers to the character of a chicken, but does not interfere with the dancer's movements.

Musical elements can strengthen the impression of motion, atmosphere, and provide accents and rhythms in a dance work. The concept of music in this work is an instrument that is able to describe the atmosphere needed in each scene and is able to support each scene that is shown. The music used is several Semara Pagulingan gamelan instruments.

The dance work will seem more alive if it is supported by the right lighting. The lighting can be used to support the dance atmosphere or to strengthen the dramatic accentuation of dance phrases (Murgiyanto, 1992: 122). The concept of lighting in this work is to follow the floor pattern to illuminate the dancers' movements and the needs of dance compositions.

The structure of the Mapruput dance work is based on the stylist's interpretation after watching Mapruput. The structure of this work consists of 4 parts, namely as follows.

- Part I: Describes Ida Bagus Blangsinga's desire to study with I Mario.
- Part II: Describes the heyday of Ida Bagus Blangsinga's figure.
- Part III: Describing the message in the work, that the circulation of knowledge will always exist, chain and continuous.

The weight of art has three aspects, namely the atmosphere (mood), ideas (themes and titles) and the like or message (message) (Djelantik, 2004: 15). The weight in the work of the Guru can be seen from the character, atmosphere, symbols and messages to be conveyed.

The characters presented depict a firm and dynamic character as depicted in each scene, which is manifested through motion, expression, and appreciation. These characters can be seen from the extent to which the dancers can understand, feel the character of each scene that is shown. The character concerns the quality and taste of the dancer. The atmosphere in this Mapruput dance can be divided into 3, namely the sad, happy, and confused atmosphere which is reflected in the life journey of Ida Bagus Blangsinga, and the boisterous atmosphere of tajen. The properties used in this work are fans, guungans and several objects belonging to Ida Bagus Blangsinga, so that it can provide an understanding that these objects are the most important objects that characterize him.

Performance refers to the understanding of how the art is presented/served to the audience (Djelantik, 2005: 15). This work was displayed at Gria Gede Blangsinga, the residence of the late Ida Bagus Blangsinga. This staging area is equipped with supporting equipment, namely lighting, sound system, and other staging equipment which are very adequate to support the appearance of works of art. This work is danced by seven female dancers and one male dancer, using the fan and guungan properties, Semara Pagulingan accompaniment, and assisted by a stage crew.

The end of the results of research and cultivation of this dance is holding a dance performance that will be displayed by researchers and supporters of working on this dance.

Conclusions

Ida Bagus Blangsinga is a master of the Blangsinga style Kebyar Duduk dance. The specialty of the dancer and dance maestro of Kebyar Duduk in the Blangsinga style has inspired the stylist to create a new dance work with the concept of a biographical work. This work discusses the life journey of Ida Bagus Blangsinga, how he started his career from childhood to become a famous maestro.

This dance work is done with several dance elements, namely motion, space and time. This work is supported by 7 dancers, namely 6 female dancers and 1 male dancer. The creation of works is carried out through three stages of creation, namely, exploration, improvisation and formation. This work is a form of the stylist's contribution to the motivator, besides that there is also a message that the circulation of knowledge, namely being ready to accept and being able to share is very important to be applied as a way to regenerate and preserve Balinese dance in particular.

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