



## Lekesan: Interdisciplinary Journal of Asia Pacific Arts

Journal homepage <http://jurnal.isi-dps.ac.id/index.php/lekesan>

# Creative Process Of Janger Dance “Nusantara Mahardika”

**Ni Made Haryati<sup>1</sup>, Ni Putu Hartini<sup>2</sup>, Tudhy Putri Apyutea Kandiraras<sup>3</sup>**

Institut Seni Indonesia Denpasar

*madeharyati@isi-dps.ac.id<sup>1</sup>*

The creation of this Janger Dance refers to the concept of a dance based on the moral message contained in the philosophical meaning of Bhineka Tunggal Ika. One of the efforts to cultivate Bhineka Tunggal Ika is to incorporate this philosophy into a dance piece that will eventually serve as a tool for expressing the values and meaning of unifying the nation. Janger is performed by 16 dancers, 8 of whom are female and 8 of whom are male. As a social dance, Janger is expected to be able to encourage the younger generation to comprehend and implement the philosophy of Bhineka Tunggal Ika by utilizing the creative process in its creation effectively. The creation of the Janger dance "Nusantara Mahardika" implements the method of artistic creation described by Alma M. Hawkins in his book "Creating Through Dance.", which was translated by Y. Sumandiyo Hadi (2003) in Mencipta Lewat Tari. According to Alma M. Hawkins, the stages of art creation consist of exploration, improvisation, and forming."

*Key words : tari janger, nusantara, Bhineka Tunggal Ika*

*Received November 23, 2022; Accepted December 16, 2022; Published December 16, 2022*

*<https://doi.org/10.31091/lekesan.v6i1.2202>*

*© 2023 The Author(s). Published by Pusat Penerbitan LP2MPP Institut Seni Indonesia Denpasar.*

*This is an open-access article under the CC BY-NC-SA license*

## **Introduction**

Dance is a form of imaginative expression that expresses itself through the unification of symbols of motion, space, and time. The fusion of imaginative assertions and visible forms is an expression of the human soul, illusion, and rationality (Jazuli, 2016:34). The art of dance as an imaginative expression of motion, space, and time that serves as an outlet for the human soul.

The art of dance as an expression of the human soul is inextricably linked to norms, values, and rituals. The art of dance has a close relationship with education, which is one of the close relationships between dance and various aspects. Dance contributes to the formation of inner or external harmony. It is due to the fact that the art of dance focuses on the emotional development and social intelligence requirements of its participants.

In depth, Bhineka Tunggal Ika has a meaning. Although there are numerous tribes, religions, races, arts, customs, and languages in Indonesia, it remains a unified nation and a single nation. Having a common flag, national anthem, currency, language, etc (Warsidi, 2021:6). Bhineka Tunggal Ika serves as a guide for uniting the Indonesian nation due to the country's more than 17,000 islands and diverse regional ethnicities or races, which are unified by the flag, national anthem, language, and others.

Bhineka Tunggal Ika has united the diverse tribes, faiths, races, and groupings that comprise the Indonesian country. But if one day the nation's divides stray, would Bhineka Tunggal Ika still remain strong in protecting the Indonesian nation's unity and integrity for a future of harmony, peace, and tranquility? In connection with this, the concept of creating a Janger dance art that mixes theatre, dance, gamelan, and vocal/choral processing developed.

This piece was inspired by the play Fragmentari Wedantara, which reveals the character education of the younger generation in the unity of the archipelago via the beauty of the dance movements of the archipelago and costumes fitted to the needs of dances and songs of the archipelago. Janger Dance is performed by eight female and eight male dancers. To underline the title, the word "nusantara" is the designation (name) for the entire Indonesian archipelago, according to the Big Indonesian Dictionary. While "Mahardika" implies virtuous. Therefore, "Nusantara Mahardika" refers to the noble qualities prevalent throughout the Indonesian archipelago, and one manifestation of these values is the cultural and artistic diversity with a higher significance.

## **Creation Method**

The ideas and assertions made by Alma M. Hawkins in his book "Creating Through Dance," which has been translated by Y. Sumandiyo Hadi (2003), were used as the basis for the development of this dance piece. Alma M. Hawkins asserts that the phases of artistic production include exploration, improvisation, and forming. The creative process of creating the Janger dance "Nusantara Mahardika" is described in detail using the stages of artistic production (particularly dance).

## **Results and Discussion**

This section will discuss the creative process and dance structure of the Janger Nusantara Mahardika dance.

### **The Creative Process of Janger Nusantara Mahardika Dance**

#### **Exploration Phase**

Exploration is conducted by the acquisition of kinesthetic, auditory, visual, and tactile cues, among others. Exploration is also the process of thinking, feeling, imagining, and

responding to everything that can serve as a source of inspiration for the creation of dance works. During this exploration phase, the stylist and students read and investigate the meaning. After exploring, then perform spontaneous movements and body preparations through an improvisational approach. The final step is formation, which consists of merging the results of exploration and improvisation. This formation phase is the concluding step of a method for creating a dance work.

The creative process of creating the Janger dance "Nusantara Mahardika" is described in detail with the aid of the phases of artistic creation (especially dance). Exploration is performed by the acquisition of kinesthetic, auditory, visual, and tactile cues, among others. Exploration is also a process of thinking, feeling, imagining, and reacting to everything that can serve as a source of inspiration for the creation of dance works.

During this exploration phase, the stylist and dancers explore the various cultures of the archipelago while listening to Bhineka Tunggal Ika philosophy. Observing references to the art of Janger Dance, including the Janger Dance in Banjar Kedaton, Sumerta Village, East Denpasar, as well as video performances with stories about the unity of the archipelago, namely the Wedantara Fragmentari performance, and several Indonesian dance performances.

### **Improvisation Phase**

The exploration phase is followed by the improvisation phases, which consist of performing spontaneous movements in response to the results of the exploration of the characters and body preparations that arise from the Janger Dance movements combined with songs and dance moves from other regions that have been developed and combined with Balinese dance. The final step is formation, which consists of merging the results of exploration and improvisation. This formation phase is the concluding step of a procedure for generating a dance work.

### **Forming Phase**

After finishing the improvisation phase, the next step is to sort and produce spontaneous motions arising from improvisational movements blended with music and dance routines from various regions and Balinese dances.

### **Mahardika Janger Dance Performance Structure**

The structure of the Nusantara Mahardika Janger Dance as a dance of entertaining and community, which refers to the concept of traditional dance, particularly pepeson, pengawak, pengecet, and pekaad. In addition to the fundamental techniques of female and male Balinese Dance, such as agem, away, tangkep, and tangkis, this dance also incorporates a number of traditional dance movements from other regions.

This 45-minute Janger dance work is a form of entertainment and social dance that is utilized as a way to convey ideas to the younger generation. On August 17, 2022, the Janger Nusantara Mahardika dance structure was still performed at the Independence Day celebration in Pitaloka Sanur, Bali.

The Janger Nusantara Mahardika dance is supported by a dance structure created to improve the aesthetic value of a dance. The structure of the Janger Nusantara Mahardika dance has aspects and values of beauty from the perspectives of form or appearance, content and presentation. The Janger Nusantara Mahardika dance structure begins with pepeson, pengawak, pengecet and Pekaad, as explained below.

### **Pepeson**

In the pepeson section, which is the beginning of a dance, the dancer performs a ngumbang movement or walks slowly. in the pepeson section or the beginning of a dance work

it begins with agem right, sledet, kipek to the corner, look down, agem right low, push left, right foot tanjek twice, then switch left pajeng, left piles and left agem low. This movement is repeated on the left agem. After searching for positions on the left and right, male dancers sit cross-legged.

The female dancer then performs a ngumbang movement or walks slowly while holding a fan and a scarf. Next, angsel, right piles, right agem, slow body movement up and down, seledet cegut, right tanjek, left tanjek, right tanjek, push right, turn left, push right, agem right, push left with both hands to the left corner, tanjek left, the right hand holding the fan pushes to the left corner, piles the left of the left agem, the movement is repeated on the left agem. . The dancers then do a walking motion and create a straight line behind them in preparation for singing Pengaksama as the opening song for the Nusantara Mahardika Janger Dance

### ***Pengawak***

The Janger Nusantara Mahardika dance begins the pengawak or middle section with a sitting movement of male dancers doing a tumbling movement and female dancers responding to each accent in this movement. Furthermore, the dancers sing Balinese folk music in both a seated and a standing position. As a gesture of togetherness, male and female dancers sing in unison and perform duet moves in this portion.

### ***Pengecet***

In the pengecet section, the Janger Player (dag) playe recounts the unification of the archipelago by Mahapatih Gajah Mada in accordance with a directive from Tribhuana Tungadewi. In this segment, the dancers begin to portray the story of Mahapatih Gajah Mada's trip from Sabang to Merauke, with dancers from Aceh to Papua depicting the story. The dancers share roles to perform each dance from the region until the final papu dance, at which point they all dance together by combining motions from various regions.

### ***Pekaad***

Male and female dancers sing Indonesian melodies while dancing together in the Pekaad, the final portion of the dance, to promote a sense of unity and integrity among the future generation. The dancers perform identical moves at a high level. This dance concludes with the dancers separating into two groups and exiting the stage sequentially.

### ***Make up***

Make Up The makeup for the Janger Nusantara Mahardika dance is dance stage makeup, while this Janger Dance uses yellow eye makeup or eyeshadow and combines red and blue eyelids. In order to enhance the beauty of the dancers' faces, crimson cheeks and red lipstick are also applied to the dancers' cheeks and lips, accordingly. In addition, white gecek are placed in the centre of the dancers' faces and three are placed on their temples. To enhance the use of the dancers' gelungan, they use a Srinata, or a semicircular picture on the forehead, which can contribute to the beauty of the dancer's accent, which is visible to the audience.



Figure 1. Janger Dancer makeup  
(Source : Team P2s Janger Mahardika)

### **Janger Nusantara Mahardika Dance Costume**

There are two varieties of Janger dancer attire: those worn by female dancers and those worn by male dancers. The female dancer, known as Janger, wears traditional attire with the Janger grip, which is identical to the Janger gelungan, whereas the male dancers, known as Kecak dancers, wear traditional attire with udeng prada and petitis on their heads.



Figure 2. Janger Dancer Costume  
(Source : Team P2s Janger Mahardika)



Photo : Kecak Dancer Costume  
(Courtesy : Team P2s Janger Mahardika)

### **Janger Nusantara Mahardika Dance Accompaniment**

The music for the Janger Nusantara Mahardika dance is a Batel gamelan composed of two gender puppets, gong pulu, ceng-ceng, klenang, flute, drums, tawa-tawa, and kemong. In the Pelog and Selendro barrels of the Balinese gamelan, the dualistic notion is embodied. The Batel Tambur gamelan, which includes a flute and a pair of gender puppets, is used to combine feminine and masculine concepts, the flute for the pelog barrel as the embodiment of the masculine and gendered concept of wayang, and the selendro barrel as the embodiment of the gentle and elegant concept of feminism.



Figure 3. Janger Nusantara Mahardika Dance accompaniment  
(Source : Team P2s Janger Mahardika)

### **Janger Nusantara Mahardika Dance Song Lyrics**

#### ***Pengaksama***

- *swastiastu*
- *bapak ibu, para istri yang menonton*
- *slamat datang, trimakasih ku ucapkan*
- *ini janger nusantara pemersatu*
- *maaf bila tak berkenan di hati*
  
- *krempiang krempiang kecak janger suara merdu*
- *membuat rasa hati senang bercanda ria*
- *hilangkan rasa sedih hati dan galau*
- *mari menari sambil bernyanyi nyanyi*

## **Mearas-arasan**

### **(Janger)**

- *beli nguda buka kene*
- *jagat Indonesia jani*
- *buin pidan tiang lakar*
- *ngemanggihin adil lan makmur*

### **(Kecak)**

- *adi eda maseselan, ben lacure buka jani*
- *adi suba nawang*
- *jani ada penyakit covid*
- *ngiring mangkin sareng-sareng, mangda manggihin rahayu*

### **(Kecak dan Janger)**

- *ngiring mangkin sareng-sareng, mangda manggihin rahayu*

### **(Janger)**

- *beli yening buka keto*
- *mangkin titiang sampun uning*
- *napi sane patut*
- *keaptiang anggen rahayu*

### **(Kecak)**

- *adi yening suba nawang*
- *ngiring mangkin medabdabang*
- *napi sane kepatutang*
- *ngiring mangkin mevaksin booster*
- *ngiring mangkin sareng sareng, mangda manggihin rahayu*

### **(bernyanyi bersama)**

- *ngiring mangkin sareng-sareng, mangda manggihin rahayu*

## **Lirik Lagu Daerah**

### **Tari Saman**

Syair 1 Saman

Assalamualaikum Allah Ahli Rumohnyo

Menyempat kamo Allah katroh meuteuka

Saleum kamobri Allah tanda horeumat

Keeeeerrrttt (seluruh penari)

Ta ka na jo aliang kudende dende loapani dendang saying

Jombe Riro

merah putih benderan titiange



## **Dialog Between Gajah Mada and Tribhuwana Tungga Dewi**

*Gajah Mada*

*Ariwijil... Sire isun kriané Patih Mada tumedun Maring Kanang Nusantara*

### **Nangkil 1**

Mada : salute to the queen. What's the matter the queen called me?

Queen : uncle ... uncle Patih Gajah Mada . I will give you the order to unite the archipelago

Mada : The servant of Maha Patih Gajah will carry out Her Majesty's orders and promise to be able to conquer the Desert, Seram, Tanjung Pura, Pahang, Dampo, Bali, Sunda, Palembang, Tumasik

### **Nangkil 2**

Mada : Your Majesty, the Queen... The servant of Maha Patih Gajah Mada has defeated the Desert, Seram, Tanjung Pura, Pahang, Dampo, Bali, Sunda, Palembang, and Tumasik, and I have been able to merge them into an one entity, named the Archipelago.

Queen : Uncle... Uncle... Gajah Mada was pleased to learn that Uncle had united the archipelago. In exchange for your service, I will give you the title Amangku Bumi, Patih Gajah Mada

Mada : Respect, the Queen, and thank you for what you've given me.

### **Sumpah Palapa (Palapa Oath)**

Sigree..... "The servant of Amangku Bumi, Patih Gajah Mada, swore that I would not consume Buah Pala until the archipelago was united. However, when Nuswantara lost to the amukti palapa, the sea lost to the desert ring, Seran ring, Tanjung Pura, Haru ring, Pahang ring, Dampo, Bali ring, Sunda, Palembang, Tumasik, Samana isun amukti palapa

### **Nusantara Dance**

After I unified the archipelago. The diversity of dance in the archipelago is evidence of the unification of the archipelago.

1. The Saman dance originates from the Gayo tribe of Aceh and is typically performed in the Gayo language at significant traditional events.
2. The Cipat cipit dance is a Javanese dance that describes a group of teenagers who maintain their friendship cheerfully and happily.
3. The Pakarena dance originates in Sulawesi. This dance is connected to the legend of heaven or heaven and earth or its inhabitants.
4. The Mandau dance depicts the efforts of the Dayak tribe to defend their honor and pride during battle.
5. The Berburu Dance is a dance that illustrates, through dance movements, how the Papuan people hunt wild boars and birds for later consumption, and how sago is typically roasted in groups before being served and consumed jointly.



Figure 4. Performance Mearas-arasan part  
(Source: Team P2s Janger Mahardika)



(Figure 5. Performance ending part)  
(Source. Team P2s Janger Mahardika)

### **Colclusion**

The creation of this Janger Dance refers to the concept of a dance based on the moral message contained in the philosophical meaning of Bhineka Tunggal Ika. One of the efforts to cultivate Bhineka Tunggal Ika is to incorporate this philosophy into a dance piece that will eventually serve as a tool for expressing the values and meaning of unifying the nation. The Creation of the Nusantara Mahardika Janger Dance is using the Bhineka Tunggal Ika concept. The diversity of arts, as exemplified by dance and vocal art, is a manifestation of the diversity of variety that exists in Indonesia as a strength that is possessed to become one and strong in the direction of a harmonious, and peaceful future for Indonesia.

The creation of the Janger dance "Nusantara Mahardika" will implement the method of artistic creation described by Alma M. Hawkins in his book "Creating Through Dance.", which was translated by Y. Sumandiyo Hadi (2003) in Mencipta Lewat Tari. According to Alma M. Hawkins, the stages of art creation consist of exploration, improvisation, and forming."

## References

- Dibia, I Wayan. 1994. Tari-tarian Bali Kreasi Baru: Bentuk, Pertumbuhan dan Perkembangannya. Dalam Mudra : Jurnal Seni Budaya No.2 Februari 1994. Denpasar : ISI Denpasar.
- Dibia, I Wayan. 1999. Selayang Pandang Seni Pertunjukan Bali. Bandung : Masyarakat Seni Pertunjukan Indonesia.
- Dibia, I Wayan, 2003, Bergerak Menurut Kata Hati Metode Baru Dalam Menciptakan Tari, (Terjemahan dari Moving From Within : A New Method for Dance Making, Oleh Alma M. Hawkins), Jakarta: Ford Foundation dan Masyarakat Seni Pertunjukan Indonesia.
- Dibia, I Wayan. 2020. Ngunda Bayu: Teknik Pengolahan Tenaga dalam Seni Pertunjukan Bali. Gianyar: GEOKS.
- Djelantik, A.A.M. 2008. Estetika Sebuah Pengantar. Jakarta : Masyarakat Seni Pertunjukan Indonesia.
- Hadi, Sumandiyo. 1983. Kreativitas Tari. Yogyakarta: ASTI Yogyakarta.
- Hadi, Y. Sumandiyo. 2006. Seni Dalam Ritual Agama. Yogyakarta : Pustaka.
- Hawkins, Alma M. 2003. Mencipta Lewat Tari. Terj. Sumandiyo Hadi dari Creating Through Dance. Yogyakarta : Manthili Yogyakarta.
- Jazuli. M, 2014. Sosiologi Seni. Yogyakarta: Graha Ilmu
- Jazuli. M, 2016. Peta Dunia Seni Tari. Semarang: UNNES
- Warsidi, Edi. 2021. Aku Ingin Pahami BHINNEKA TUNGGAL IKA. Bandung : Angkasa Bandung