

NARANTIKA RARANGGANIS DANCE

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Abstract

Narantika Rarangganis dance is a dance with a heroic theme and has its own characteristics, namely Narantika is performed by men, while Rarangganis is performed by women, has different movements but is performed in one song in the dance. The purpose of writing this article is to describe the background, choreographic structure, makeup and clothing of the Narantika Rarangganis Dance. This research uses a descriptive method. The participants in this research are heir, trainer and creator of Narantika Rarangganis Dance and Chairman of the Sunda Galih Pakuan Classical Dance Association, Bandung City. The technique used in data collection is the technique of observation, interviews, documentation. The results of this study are that there are Narantika dance movements which are the development of the Monggawa Dance in the Keurseus Dance family created by Raden Nugraha Soediredja as well as Rarangganis the development of the Kandagan Dance, which at that time Raden Nugraha Soediredja was assisted by Irawati Durban Ardjo and Indrawati Lukman.

Keywords: Narantika Rarangganis Dance, Choreography, Sundanese Classical Dance Association Galih Pakuan

PRELIMINARY

Art is a manifestation of human aesthetic expression and is part of culture. There are humans (artists) who create, communities and art connoisseurs as elements related to art. Art enters into various aspects of human life and society including everyday life and is then formed in traditional arts which are mostly made in the form of dance. One of the dances studied in this study is the dance work of Raden Nugraha Soediredja, namely the Narantika Rarangganis Dance, this dance was created specifically to be displayed at the 30th Anniversary of the Asian-African Conference, with the Heroic theme making this dance has its own characteristics, Narantika is performed by men -men while Rarangganis is performed by women, different movements but

sung in one song in this dance is a trigger for researchers to examine the work of Narantika Rarangganis Dance, both for development in terms of audience appreciation, commercial and preservation.

(Lakshmitoningrum, 2014) has researched the Srimpi Lobong Dance through dance compaction, which in turn is able to become an important factor in spurring the birth of dance that grows from the Keraton environment and the wider community, including art education institutions. (Kresnawati, 2019) has researched the process of creating the work of Surya Kapendem Dance, which is a form of expression from the author who reveals the ideas and experiences of the individual. (Widyaningtiyas, 2019) has also researched the choreography of Ngawiji

Dance as an interpretation of the Jaranan Turonggo Yakso Dance which focuses on the choreographic structure. This research focuses on the background, choreographic structure, makeup and clothing of the Narantika Rarangganis Dance.

Ethnochoreology is a science in which the analysis of art. By using ethnochoreological studies, we can find out the origin of the creation of a dance and the development process in it. Community involvement is very influential on a work of art itself, because art that is born in a certain society will develop in accordance with the development of community life itself.(Fitriana, 2017). Narantika Rarangganis dance is a new dance creation originating from the Bandung city area. This is included in an ethnochoreology science which has many contextual aspects that have to do with society. In analyzing a dance, Narawati said in her book entitled *Faces of Sundanese Dance from Time to Time*(Narawati, 2003, p. 42)that "...the ethnochoreological approach can be said to be a multidisciplinary approach because it applies theories from various disciplines, including the disciplines of history, sociology, anthropology, psychology, semiotics, and aesthetics. Narantika Rarangganis is one of the classical dance styles that at that time created specifically for the 30th anniversary of the Asian-African Conference, this dance is one of the dances danced by male and female dancers with different choreographic structures. Narantika dance was created earlier than Rarangganis, the Rarangganis dance was also created by Raden Nugraha Soediredja and assisted by Irawati Durban Ardjo and Indrawati Lukman as assistants in making the Rarangganis dance, apart from being a model in the process of its creation, After the Rarangganis dance was mastered by Irawati Durban Ardjo and

Indrawati Lukman, several movements were developed and changed with the approval of Raden Nugraha Soediredja, and Irawati Durban Ardjo and then Indrawati Lukman who taught this dance to female dancers who are members of the Sundanese Classical Dance Association of Galih Pakuan.

This dance has a Heriok theme with the characteristic of using the shawl property which is used as Gondewa's weapon for archery practice which makes researchers interested in researching this dance. Narantika dance is a development of the Monggawa dance, while Rarangganis is the development of the Kandagan dance which is in this development which makes the Narantika Rarangganis dance still studied at the Galih Pakuan Dance Association.

The purpose of this study is to describe the background of the Narantika Rarangganis Dance, to describe the choreographic structure of the Narantika Rarangganis Dance, and to describe the makeup and clothing of the Narantika Rarangganis Dance.

METHOD

This study focuses more on examining the background, choreographic structure, makeup and clothing of Tari *Narantika Rarangganis* using descriptive analysis method through a qualitative approach. According to Suharsimi in (Fitria, 2012, p. 93) descriptive analysis research is a qualitative explanatory study by explaining variables and symptoms clearly as they are

PARTICIPANT

The subject of this research that is, heirtrainer and creator of Narantika Rarangganis Dance and Chairman of the Sunda Galih Pakuan Classical Dance

Association, Bandung City.

RESEARCH SETTINGS

This research was conducted at YPK Building, Jl. Nariip No. 7-9 Braga, Sumur Bandung District, Bandung City, West Java. This place is used as a place for the members of the Sunda Galih Pakuan Classical Dance Association to train. This location was chosen as the research location because the condition of the facilities and infrastructure are quite good and presentative for the creative process and the place is the place where the Narantika Rarangganis Dance is preserved.

DATA COLLECTION

The technique used in data collection is the technique of observation, interviews, documentation. Observations made were observing participants for information and data, form of presentation and choreography structure of Narantika Rarangganis Dance. According to Sukmadinata (NS Sukmadinata, 2013, p. 220) "Observation is a technique or method of collecting data by making observations on ongoing activities."

Researchers used two types of interviews, namely unstructured and structured interviews. Sukmadinata mentioned (in Rotari, 2017, p. 216) that "Interview is a data collection process that is widely used in quantitative descriptive research as well as qualitative descriptive.". Researchers use documentation in the form of videos, images or sound recordings to strengthen research and all of this really helps make the documentation process easier and more practical, as well as concrete evidence that will facilitate interpretation when explaining the Narantika Rarangganis Dance. Warsiah and Danial (Mayangsari, nd, 2009, p. 79) states that

"The study of documentation is the collection of a number of documents needed as information material in accordance with the problems that exist in the research."

DATA ANALYSIS

Analysis data done through process data collection, data reduction, classification, description and presenting all data effectively that has been collected. Analysis data is systematic process of investigating and compile data obtained During interview, on-site notes and materials other so that easy understood, and of course can tell person other. Analysis data qualitative character inductive, that is a analysis based on the data obtained, then developed into a hypothesis. Data analysis in Qualitative research is carried out at the time of data collection, and after data collection within a certain period. According to Miles and Huberman (in Agusta, 2003), Qualitative data analysis activities are carried out interactively and continuously so that the data becomes saturated.

Results

The Background of the Creation of Narantika Rarangganis Dance

Narantika Rarangganis dance was created in 1979 (interview, 04 February 2021) at the request of the Governor of West Java, namely Aang Kunaefi to Bina Budaya Galih Pakuan to make a dance. ah ceremony format welcoming guests at the 30th Asian-African Conference, made by adapting classical dance movements which were later developed by their creators. Narantika Dance is a development of the Monggawa Dance in the Keurseus Dance family created by Raden Nugraha Soediredja as well as Rarangganis the development of the Kandagan

Dance, which at that time Raden Nugraha Soediredja was assisted by Irawati Durban Ardjo and Indrawati Lukman.

As one of the arts groups requested directly by the Governor of West Java at that time. Galih Pakuan Cultural Development is considered capable of contributing, especially in the arts. In addition, Narantika Raranganis Dance from Bina Budaya Galih Pakuan in its creative process is expected to be able to produce dance works that can be enjoyed by the general public, and have messages contained in their works.

The Narantika Raranganis dance was first performed at the anniversary event of the Asian-African Conference by showing valor. The work of Narantika Raranganis Dance was created on the artistic and cultural potential that exists in the West Java region. Subsequent developments Narantika Raranganis Dance has developed from a choreographic structure and packaging from the concept of the helaran dance to a performance package. The form of presentation of Narantika Raranganis Dance is packaged in the form of group dance, but it can also be performed in pairs. The pattern of this dance movement is a combination of the Monggawa Dance and the Kandagan Dance which has been described above, the Keurseus element which is adapted and used as the basis for this dance movement.



Figure

1. Photo of Narantika Raranganis Dance

Narantika Raranganis Dance Choreography Structure

The choreography of the Narantika Raranganis Dance is all movements adapted from the Monggawa Dance and Kandagan Dance which were redeveloped by their creators. The choreographic structure of Narantika Raranganis Dance has three categories of motion, namely meaningful motion, pure motion and displacement motion, the meaningful motion in Narantika consists of pencak alung soder, playing sampur or called tumbak and then aiming in four directions. The pure movements in Narantika are gedig soder bahu, capangan, mincid, mepeuh rope overlap, latitude of the hand up and down, sonteng dump sampur, cikalongan, alung soder, and gedig alung soder and the displacement is only sirig.

Then in the Raranganis Dance, the meaningful movements consist of pencak, manjangan ranggah, playing sampur, pencak depok and aiming in four directions. The pure motion consists of gedig idem, alung soder, tall ilo alung soder, latitude of the hands up and down, mincid muter until soder, alung soder and then aiming in four directions and the displacement is consistent.



**Image 1.A : Gedig Soder Shoulder B :
Gedig Idem with Narantika**

In this choreography, the movements used are simultaneous movements, because the gedig of the feet, hands and head are moved simultaneously, only the legs of the son are bent higher (sonteng), and are also level balanced, using a medium level. The right hand is kept in front of the chest while holding the sampur which is stored on the shoulder, the gedig leg on the male leg is lifted up and bent, and the gedig leg for the female leg is not lifted too high.



Figure 2. Sirig

In this choreography, the movements are in unison, only the legs are different, the female part uses a smaller volume of footwork due to her need for women's dance, and the arms are

bent while closing the sampur. As for the men's section, the position of the legs is adeg-adeg with sirig movements, for the hands the position of the right hand is above the head while holding the sampur and the left hand is straight to the side. This movement is adapted to the needs of male and female dance. In Narantika, the feet stand on tiptoe with a strong position on the feet that form the adeg-adeg position, the right hand is opened straight parallel to the knee, and the left hand is bent to form the elbows that are parallel to the shoulders and holds the sampur. In Rarangganis, the knee is closed, the feet tiptoe, then the hands form the sampur cover.



Figure 3. A : Capang, B : Alung Soder

The motions used in this choreography are different movements but in the same beat. Movement with a balanced level only differs in the legs and arms. The son's movement of the legs is adeg-adeg then the right and left hand movements, as well as the daughter's position of the feet stepping forward and using a double step footwork, while the right hand holds the sampur and swings it up and down to form a semicircle.

Narantika: Right hand straight forward, left hand bent and palm facing elbow. Rarangganis; The right hand is swung to the right and left while swinging the soder and the position of the left hand is on the waist.

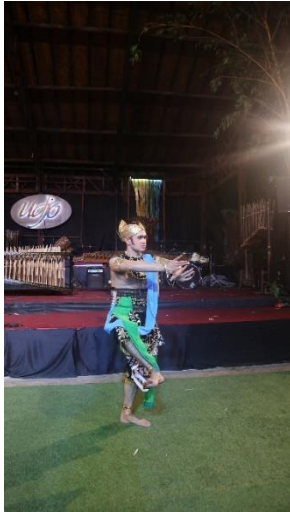


Figure 4. Mincid



Figure 5. Tall Ilo Alung Soder

In this choreography using opposite motion. Different movements in boys and girls make this part more interesting and unique. The men's movements of the gedig legs and hands overlap the rope and then nangreu with a larger volume of motion according to the needs of the men's dance, while the volume of movement of the daughters of the right and left sembada hands is made smaller, after that throw the soder and alung soder up and down to form a semi-circle making this section looks more volume motion. Narantika: Lay the rope and nangreu, then the legs step while crossing. Rarangganis: Close the soder, discard the soder and then suffocate the right position of the body, grasp and discard the soder then alung soder.



Figure 6. A: LatitudeUp and down

B : Latitude Up Down

This choreography uses simultaneous movements, with the same volume of motion and a balanced level, only the hands are different, for the boys the hand is bent straight up, while the female moves the opposite movement down. The hands are straight up with the wrists bent down, then the hands are straight down and the palms are bent up.



Figure 7. A : SongtengRemove the Sampur

B : Pencak

The movements used in this dance are opposite movements and use different levels. In the son's movement, the foot position is sonteng and rotates the right soder and then the alung soder to the right and back, the feet move forward in a double step motion and swing the

hands with the right hand straight and the left bent upwards, move three times in the opposite direction and ends with the right pocapa scenes. Then, unlike the female choreography, it uses several levels, then moves the hands with a large volume. Narantika: Feet in sonteng position, right hand takes soder and rotates it and throws it away, right and left hands on head and swings with right hand straight and left hand bent and vice versa, and right hand straight towards right side, then adeg-adeg pocapa right.

Rarangganis: Body position below, hands overlapping the rope and then up the position of the right hand, then the palm is pointing down and rotate the right hand straight up and the left hand is at the waist.



**Figure 8. A : Cikalongan
B : Mincid Playing Until Soder**

What is in this choreography is the opposite movement whose movements are repeated, especially in the men's movement, the position of the nyawang right hand left and shoulder alternately then cindek laras which is repeated three times. While the female movement in this choreography is divided into two movement motifs, the first is the position of the sonteng legs and throws the sampur to the

right and left sides then overlaps the rope with a moderate level, and ends with the shoulder blade whose movements are repeated. While the movement of the second motif uses hand movements that are moved alternately and then end by turning in place. Narantika: Hand nyawang right and left then legs crossed to the right and left, the barrel forward three times. Rarangganis: Songtengan alung soder, overlapping ropes, slapping the shoulders.



**Figure 9. A : Pencak Alung Soder
B : Manjangan Ranggah**

This choreography uses the same motion but is moved at different times, a large volume of motion and high, medium and low levels are used in this choreography, the alung sampur from bottom to top also makes this movement look more complementary. Narantika: Hands straight forward, alung soder to the side, sontengan, tajong, cindek. Rarangganis: Hands straight ahead, open both hands with the body down and legs bent.



**Figure 10. A : Playing sampur (tumbak)
B : Playing Sampur (thumping)**

In this choreography there are movements facing and simultaneously, the position of the right hand holding the sampur and bending it above the shoulder then the left hand is straight so that it forms a gondewa, using a aiming motion in four directions then alung sampur in each direction of the pair and nyawang then adeg-adeg right pocapa and this movement is repeated. The sampur position forms a gondewa, the right hand is bent parallel to the shoulder, the left hand is straight.



Figure 11. Alung Soder

What is in this choreography is a simultaneous movement, using a level and alung soder with the same volume, alung soder from the bottom right to the bottom left by forming a semi-circle and moving it alternately. Narantika: The position of the hand swings to the right and left with the position of the hand on top.

Rarangganis: adeg-adeg right then position the right hand on top and left hand in front of the chest, body position below, legs bent. Up the position of the hands in the open straight with a position towards the oblique and then adeg-adeg right.



Figure 12.

**A : Playing Sampur, aiming in 4 directions
B : Playing Sampur, aiming in 4 directions.**

What is in this choreography is the movement facing and in unison, the position of the right hand holding the sampur and bending it above the shoulder then the left hand is straight so that it forms a gondewa, using aiming motion in four directions then alung sampur in each direction of the partner and nyawang then adeg - right pocapa scene. The position of the hands holding the sampur, the right hand is bent parallel to the shoulder and the left hand is straight forward (forming the gondewa) and swings in 4 directions.



Figure 13. A : Trisi Alung Soder

B : Alung Soder, Latitude Up and Down

In this choreography there is opposite motion but in repetition of motion. In the men's section, the position of the trisi feet and alung soder hands is from the bottom right to the bottom left in a semi-circle. And the daughter of Alung Soder is kept crossed on the shoulder and then the hands are in the upper and lower transverse position and the trisi footwork. Narantika: The hand holds the sampur and swings it to the right and left alternately with the foot position (double step). Rarangganis: The position of both hands straight up and palms pointing down, then both hands straight down with palms pointing down with feet (double step).

Narantika Rarangganis Dance Makeup and Dress

The makeup used in Narantika Dance is the character of a dashing son, while Rarangganis uses makeup with the character of a ladak princess. In addition, the need for makeup is very influential on the aesthetic value of the show. The use of make-up used in this dance is needed to strengthen the character and add aesthetic value to the performance, and is intended to bring out expression during the

performance.

Rias Narantika performed by the men in this dance uses male masekon halis with blue shadow on the eyelids with black gradations, then wears pasuteleng, godeg axe, mustache, cedo, uses a sedating nose, then a brown blush on. mixed with red, and finally using lip color to make it look less pale at the time of the show. Then for women's makeup or Rarangganis use corrective eyeliner and use pasuteleng on the forehead with blue and red gradation on the eyelids, godeg then eyelashes and use a sedating nose, red and brown blush on the tip of the cheeks and use red lip color on the cheeks. end.

The clothes used in the Narantika Dance are of course sontog pants, sinjang, sampur, kewer, kaci, then wear black stagen wraps, belts, kris, necklaces, anklets and hands, shoulder flashes also on the head wearing kuluk. Meanwhile, Rarangganis wears light blue pants and clothes, which are very distinctive, then sinjang, kewer three, sampur and stagen lilit in red. Wearing pending, two stacked necklaces, shoulder flashes, kris and wrist and leg bracelets. At the head wearing a siger, side-skirting, flowers, earrings and bun cover bun. The clothes used play an important role in bringing out the characters that are presented during the show.

Discussion

As explained by the resource person, at first this dance was a dance order that was requested directly by the Governor of West Java at that time, which was held by Mr. Aang Kunaefi to Bina Budaya Galih Pakuan to make a format for welcoming guests at the Anniversary of the Asian-African Conference. 30.

This dance was made to adapt the classical style dance movements which were later developed by its creator. The Narantika dance performed by men is a development of the

Monggawa Dance in the Keurseus Dance family, this dance was created by Raden Nugraha Soediredja, as well as Rarangganis performed by women which is a development of the Kandagan Dance, and this dance was also created by Raden Nugraha Soediredja who was assisted by Irawati Durban Ardjo and Indrawati Lukman.

Although this dance originated from an order dance, the choreographer of Narantika Rarangganis Dance created this dance seriously and tried to insert the messages contained in it in the form of symbols and meanings from the movement and make-up of the clothes used in the dance, in line with what Berger said. (in Version & Next, nd, 2010, p. 11) "Human reasoning is always done through signs. That is, humans can only reason through signs. In his mind, logic is the same as semiotics and semiotics can be applied to all kinds of signs." The use of meaningful symbols is certainly reasonable, with the background of a choreographer who was born and raised in West Java with a strong environment of Sundanese culture.

The choreographer chose to introduce the richness and characteristics of classical dance styles that exist in West Java which are used as his medium of expression. Mukhlas Aklaf (Alkaf, 2012, p. 128) expressed "proportionally, dance is present as a phenomenon of life, manifested from a total statement of the results of the dialogue between the human body and soul with nature and culture".

On that occasion the choreographer decided to introduce and promote the cultural richness in his environment where the culture in the environment can represent and attract attention to know more about the culture that exists in West Java.

In strengthening the meaning and purpose of the expected concept ideas, it can be said that

all movements in Narantika Rarangganis Dance are adapted from the movements of the Monggawa Dance and Kandagan Dance which were redeveloped by their creators. Taking elements of motion from the dance genre in West Java, namely Keurseus Dance. From these genres, the choreographer innovates to unify the various movements arranged into one complete dance with a movement structure adapted from the genre and dance, with the intention of not dividing the dance genres that develop in their area and showing the richness of dance art that has developed throughout the West Java region. . Peursen (in Fitriana, 2017, p. 45) stated that "structure is the state and relationship of the parts of an organism which form according to a common purpose"

As an explanation of each movement adapted from the dance genre taken, grouping and studying the movements adapted to the Narantika Rarangganis Dance is a study of the preparation of movements that have structured stages of motion. Murgiyanto revealed (Supriyanto et al., 2014, p. 9) "Choreography is the writing of group dances. However, in today's world of dance, choreography is more defined as knowledge of dance composition or the results of dance compositions. According to Hadi (2017) (in Sunaryo, 2020) Choreography is the process of planning and then selecting or selecting motion motifs to form a movement or arrangement which is commonly called motion choreography and includes form, technique and content.

CONCLUSION

The Narantika Rarangganis dance was created specifically for the anniversary event of the Asian-African Conference, this dance was ordered by the Governor of West Java, who at

that time was held by Aang Kunaefi, he said he wanted in West Java to have one of the dances with a classical style, so Aang Kunaefi initiated the Galih Cultural Development. Pakuan. Narantika's makeup and clothing depicts valor while Raranganis shows the character of a lada princess, Rias Narantika uses masekon male halis, shadow, pasuteleng, godeg ax, mustache, cedo, seding nose, blusher and lip color so as not to look pale during the performance. Meanwhile, Raranganis wears corrective wax, pasuteleng, shadow, godeg, false eyelashes, sedating nose, blusher and red lip color. Then for the clothes used by Narantika, namely sontog pants, sinjang, sampur, kewer, kaci, stagen wraps, belts, kris, necklaces, anklets and wristbands, shoulder flashes and kuluks on the head. And the clothes that Raranganis wore included light blue pants and shirts, sinjang, kewer three, sampur, stagen lilit, pending, two stacked necklaces, shoulder flashes, kris, bracelets and anklets. And on the head wearing a siger, side-skirting, flowers, earrings and bun cover bun. The choreography in Narantika Dance consists of pencak alung sodor, playing sampur (tumbak), aiming in four directions, gedig sodor bahu, capangan, mincid, mepeuh rope overlap, upper and lower hand latitude, sonteng dump sampur, cikalongan, alung sodor, gedig alung sodor and sirig. Then the choreography in Raranganis Dance is pencak, manjangan ranggah, playing sampur, pencak depok and shooting in four directions, gedig idem, alung sodor, tall ilo alung sodor, latitude up and down,

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