



CONSTRUCTION OF SUNDANESE MEN IN THE *PENCUG BOJONG* DANCE BY GUGUM GUMBIRA

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ABSTRACT

The "Pencug Bojong" dance is a dance created by Gugum in late 1986 and early 1987 for male dancers to depict Sundanese men, showing the aesthetic values of the richness and treasures of Sundanese culture. The choreographic movements in the "Pencug Bojong" dance are more adapted from Pencak Silat movements, namely 24 series of movements, including 4 movement categories, namely locomotion, pure movement, gesture and baton signal. The research approach used a qualitative approach using descriptive methods. Data collection techniques use interviews, observation, documentation as well as literature study and data analysis using triangulation. The results of this research show that the "Pencug Bojong" dance has a dashing character and has its own difficulties both in technique, accuracy, uniqueness, speed and in its spirit which shows an exemplary character of not giving up easily, showing the simplicity of Sundanese men which indirectly reveals wrongdoing. a form of Sundanese male concept which is conveyed through movements, costumes and make-up in the Pencug Bojong Dance, the energetic and attractive Sundanese male character is formed and expressed and the music used is the Tablo Naek Gendu percussion pattern.

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1. INTRODUCTION

Jaipongan dance is known as one of the identities of West Java, its popularity is number one inside and outside West Java, beating other dance genres. Currently Jaipongan Dance is very popular in various circles of society, from children, teenagers, adults and even parents really like Jaipongan Dance. As explained by (Rusliana, 2008) that "Sundanese dance is one of the strengths of the dance arts in the archipelago, development will be positive if the community within it becomes a supporter of its existence, not only bringing alive the wealth of dance that has been created, but must be carried out with participation as a form of activity that will consistently create new dance works. which displays new colors by the characteristics of the Sundanese culture."

Jaipongan dance is a performing art that is very familiar in West Java, it contains several elements that function as supporting factors, and the dance performing art is more perfect in its presentation, of course, several other elements are needed that function as supporting factors. As explained by (Soedarso, 2002) "The Jaipongan dance was created through a process that continues to change according to the creator's ideas. This process can take time, space, thought, and energy, starting from the initial idea which is usually called a working concept until the creation of the performance work that is expected by the creator."

This step is very important in creating a work of art, especially dance. Several supporting elements in it are designed so that the concept created by the creator is realized. The supporting factors for a dance performance consist of several elements: dance movements, floor design, musical accompaniment, equipment including make-up and clothing, performance venue, and props. As explained by Sedyawati, et al (1986:22), dance composition itself is divided into two, namely literary and non-literary themes:

"Literary compositions are dance compositions created to convey messages such as Stories, legends, folk tales, history, and so on. "Non-literary dance compositions are dance compositions that are prepared based on cultivating the beauty of the elements of movement: space, time and energy, involving aspects of interpretation (perception) of music, exploration of movement, play of light and other elements of beauty."

The dance creator must think about finding ideas or concepts regarding appropriate make-up and clothing so that the theme and concept are clear so that the audience can enjoy the dance performance that is presented well.

This presentation is in line with Marco de Martinis's *The Semiotics Of Performance in the book Ethnochoreology of the Archipelago in the Sundanese Dance* section by (Narawati, 2007) which states that "Performing arts are multilayered entities. For example, Sundanese dance, which dance should we choose? How many dancers and who? Whether the dance style is folk or classical or a new creation, who will produce the accompanying music, what clothes are worn, whether they fall into the category of clothing for comfort or modesty, or for display (for appearance) (Morris 1977). How is the make-up done, whether Corrective make-up or Character make-up or Fantasy make-up (Corson 1977). As explained above, a performing art is a multilayered entity, just a few examples, the function of musical accompaniment in each dance work is particularly unique. For example, drum accents function as energy management with dynamics (changes), for example in one of the internal movement structures (Rusliana, 2009) "...Nibakeun is the final movement on a certain beat or gong..." every movement has the standard of stopping or having a pause when moving the choreography in Jaipongan Dance.

Likewise, dance works themselves have different characteristics or styles for each creator, as explained by Narawati (2003/2012: 211 - 222), explaining that there are three dance artists in Bandung, of which the three choreographers are Gugum Gumbira. .

Gugum Gumbira was born in 1945, the first of four children, and is the maestro who created the Jaipongan Dance, creating many dances for women inspired by the beauty of the female body and expressing creative body movements and footsteps, which originate from the Pencak and Ketuk Tilu dance movements. In line with what was explained by (Narawati, 2009) "Several dance works created by Gugum Gumbira aim to refute the stories of women in the past whose truth is not yet known, conveyed through erotic movements linked to the rules of beauty of classical dance, as a stepping stone so that dance from society can be recognized by urban society."

Gugum Gumbira prefers the process of exploring all corners of the region to deepen the knowledge and diversity of Sundanese dance. Since he was a child, he has been involved in the arts, Gugum Gumbira studied and tried with tenacity to increase his knowledge in the field of Pencak, studied Ketuk Tilu and studied the art of Bajidoran in the Karawang area. According to (Rusliana, 2004) which explains the experience of learning the Gugum Gumbira dance, namely:

"Gugum Gumbira's experience in studying and exploring the world of dance includes: studying Pencak Silat and Ketuk Tilu from Miharti (her father) then studying Modern Ketuk Tilu through Saleh Natasanjaya in Bandung, to further deepen Gugum's re-study of Ketuk Tilu through Bacih in Citarip Bandung, then learned the Ketuk Tilu dance on Pendul from the Topeng Banjet Pusaka Lamah Dawur Karawang association, from Atut and Epeng Karawang. "Learning the Bajidoran and Kliningan Dances is obtained from Asikin Karang."

In this way, it is undeniable that Gugum Gumbira can develop his dance work, his struggle by exploring and studying various arts that produce better results, which is now known as Jaipongan, which is very popular with various groups in society because he has had a lot of learning experiences. Gugum Gumbira, in composing the Jaipongan Dance movements, first created a concept as the first step in creating a structure that became the basis for the Jaipongan Dance movement pattern. Deep Sujana (Rusliana, 2009) describes the movements that are the basis for making structured and patterned movements including *buka*, *pencugan*, *nibakeun* and *mincid*, here are the explanations:

1. Openings are movements including najong, depok and lurcat, stance, tide, adeg-adeg baplang, lontangan, capangan, and lube.
2. Pencugan is a movement that includes: starlings, selut, baplang, jerete, heron longok, giles, kepeng, rokok, giwar, rolled, and overlapping talian.
3. Nibakeun is a movement that determines that the last part of the movement falls on a certain beat or gong. Nibakeun movements such as gedig, keupat or lurcat.
4. Mincid is an intermittent movement that has various movement motifs.

Over the years Gugum Gumbira held various seminars starting in 1980, even Jaipongan with the "3g" movement which initially the "3g" movement became pros and cons among the community, who thought that the Jaipongan dance movements were less educational, with the tenacity and sacrifice expressed by Gugum Gumbira, whose work initially had both pros and cons, has now become a characteristic asset for one of the dances in West Java.

Several of Gugum Gumbira's works are dance works that contain many movements which have their own charm, have fast and agile steps in each work which require special skills and expertise.

The first Jaipongan work created by Gugum Gumbira was "Daun Pulus Keser Bojong", and other works he has created include (1). Oray Welang (2) Toka – toka (3) Setra Sari (4) Sonteng (5) Pencug Bojong and many other works. One of the studies taken by the researcher was the Pencug Bojong Dance, with the title "Construction of Sundanese Men in the Pencug Bojong Dance by Gugum Gumbira".

Different from Gugum Gumbira's other works, one of Gugum Gumbira's works contains the Jaipongan Dance which is intended for male dancers, namely Pencug Bojong. Created in late 1986 and early 1987, it depicts a Sundanese man. By definition, the word "Pencug" itself is a process of observing, digging and deepening to achieve a goal (Interview with the late Gugum Gumbira 07 - 12 - 2019). The process of deepening, digging, to achieve meaning in Jaipongan Dance in particular and if it is related to existing life means, if we have an ability in whatever it is, whether dance, or something that is undertaken to achieve a desired goal we must deepen, continue to explore something What is desired is to become better, so that you are an expert in an ability you have, and have an influence on the maturation of your character and principles for the better, because without total deepening and understanding it is a wrong action. The word "Bojong" itself is the residence of Gugum Gumbira Bojong Loa Jl. Kopo No. 15, and also the place where the Pencug Bojong Dance was created (Interview with the late Gugum Gumbira 07 – 12 – 2019).

In his dance works there are many movements with horses which are adapted from Pencak Silat movements and have their own difficulties, according to researchers, if you are not disciplined in practicing the charisma and the movements you dance will not be beautiful to look at, there will definitely be some feelings that you will not get. Even though at first glance the choreography looks simple, this dance has technical difficulties, as well as precision, uniqueness and speed in its movements. The movements in the Pencug Bojong Dance have meanings related to the philosophy of Sundanese men.

One example of the meaning of the Pencug Bojong Dance movement is a movement called Depok Lube which has the meaning "what will I do" which can be explained, if we have an ability or goal in life we have to prepare everything so that the desired goal can come to fruition. better and more appropriate results (Interview with Farmis Ahmad 19 – 01 – 2020). Not only movement is the main focus, in making his work Gugum Gumbira always adapts everything starting from music, clothing and make-up to suit the concept he is working on. The accompanying music used in the Pencug Bojong dance uses the song ageung naek dua wilet with the song title from Tablo naek Gendu.

The reason the researcher raised the Pencug Bojong Dance is because until now the problems that have arisen among society in general still think that the Jaipongan Dance is only for women, looking at the problems that exist in society today, there are a lot of dance movements that are mixed with the movements of female dancers. and male dancers. The concern that arises if a man likes, explores, learns to practice the Jaipongan Dance will result in changes in character and behavior that are not in accordance with his nature. For most people, if a boy dances, it will boomerang, because it is not considered good. Not to mention the lack of Jaipongan dance choreography for men nowadays, even though most choreographers are men. This is still a problem that needs to be straightened out, because in work there is no requirement that there be restrictions on whether a person must be a man or a woman.

The phenomenon that is currently occurring in Jaipongan dance choreography for men is that the movements are the same as those performed by female dancers, only with added volume and energy. According to Gugum Gumbira, movement contains symbols and has meaning. Thus, talking about the choreography of movements for men in the Jaipongan dance indirectly reveals one form of the concept of men in Sundanese society. Symbolically, the choreography expresses the roles of men and women in Sundanese culture in particular, for example showing that a man must protect a woman and this is expressed in movement. This is strengthened by the presentation. According to (Fakih, 1996) that the differences between men and women are built, communicated and influenced by the social and cultural aspects of

society, religion and state. Jaipongan dance choreography movements for men, if the movements are applied to female dancers, these movements are only textual, while contextually they are not conveyed, because the choreography has symbols and meaning. That is the basis of his consideration, the male dance choreography movements in Jaipongan dance must be studied so that the textual and contextual aspects of a Jaipongan dance work of art are maintained.

The Pencug Bojong dance work by Gugum Gumbira is proof and a breakthrough among the wider community that the Jaipongan dance is not always reserved for women only, but can be danced by men, the movements are different from the movements of women. Through this research, it is hoped that it can provide references for artists in creating choreography and dance works for men.

Based on the explanation above, the researcher is very interested in Gugum Gumbira's work, namely "Pencug Bojong Dance" which is intended for men. Thus, based on the background raised by the researcher, the research title was "Construction of Sundanese Men in the Pencug Bojong Dance by Gugum Gumbira".

2. METHODS

This research uses a descriptive method that collects the results of interviews, observations and documentation in the form of images or videos obtained through a qualitative approach. The research method was developed again based on the results of research facts that actually occurred.

The use of methods must of course be balanced with an approach, so that you can research or explore existing problems in depth. Researchers use a qualitative approach to obtain relevant information.

The research location was carried out at Gugum Gumbira's residence as well as Padepokan Jugala which is located at Jl. Kopo No. 15 Bandung City where the dance "Pencug Bojong" by Gugum Gumbira was created. This research focuses on the issues raised, namely the background to the creation of the Pencug Bojong dance, the choreography of the Pencug Bojong dance and the make-up and clothing of the Pencug Bojong dance.

3. RESULTS AND DISCUSSION

3.1 Results

Ideas for Creating the Pencug Bojong Dance.

The idea for creating the Pencug Bojong dance was due to the need for a performance, which at first Padepokan Jugala was invited by an entrepreneur, a professor from Korea named Professor Kim Meyja who was holding a festival event. Professor Kim Meyja invited Padepokan Jugala to participate in the festival he was holding, and Professor Kim Meyja's request coincidentally asked for a male dance performance, which at first Gugum Gumbira was going to create a fairly special dance work for male dancers, because according to him, looking at the situation and conditions, quite a lot of male dancers at that time were competent and the accompanying music for the Pencug Bojong dance used the song Ageung Naek Dua Wilet with the song title from Tablo Naek Gendu so that the dance movements also had their own technical difficulties, and making a breakthrough for now who still think that Jaipongan dance is only intended for female dancers, as well as a reduction in male dancers who are interested in learning dance, so that Pencug Bojong can be used as a reference for

movement repertoire for artists, to continue working and creating masterpieces. the new one.



**Figure 1 Pencug Bojong Dance
(Jugla Documents, 2019)**

The Pencug Bojong dance was created by Gugum Gumbira in late 1986 and early 1987, depicting a Sundanese man, and shows more of the aesthetics of the richness and treasures of Sundanese culture and contains values in it. The word "Pencug" by definition has the meaning, namely, observing, digging, and exploring to achieve a goal, which, if related to life, is a message that conveys that if we have an ability in anything, be it in dancing skills, or something that is done for achieving a desired goal in order to become better, as well as having an influence on the maturation of one's character and principles to become better, because without total deepening and understanding it is a wrong action. The word "Bojong" itself is the residence of Gugum Gumbira, namely, Bojong Loa Jl. Kopo No. 15 and also the place where the Pencug Bojong Dance was created. Pencug Bojong is a dance intended for entertainment performances, because it does not have any special requirements, but Gugum said that only discipline can a person master the movements of the Pencug Bojong dance.

His expertise in creating works, especially dance works, cannot be doubted, his works are liked by many groups in society and are known internationally, because it is through his efforts and unyielding nature that his works continue to be known, this exposure is strengthened according to (Rohkyatmo, 1986) that:

"...a strong grasp of the value of beauty which may reflect back into the creation or also be expressed in a work or artistic activity, occurs as a result of stimulation from within or from outside which is based on a natural sense of awareness or necessity arising from conscience, knowledge and experience will increase achievement...".

Gugum does the steps to create a dance composition in several stages which are explained according to Tetty Rachmi in Rini Ramdhania (2015:98) as follows.

- 1) Exploration Stage, this stage is the earliest stage carried out by Gugum in creating a dance work, the initial determination of the possible movements that usually appear in the composition or in the dance work that he will create.
- 2) In the Improvisation Stage, more emphasis is placed on developing motifs that will underlie the theme of the work that has been planned.
- 3) Composition Stage, is a textual and contextual work stage

Even though the Pencug Bojong dance choreography is heavily inspired by Pencak Silat movements and previously inspired movements, it is still inseparable from structured gending patterns such as opening, pencugan, nibakeun and mincid. This explanation is as explained by Sujana in (Rusliana, 2009) explained that the patterned movements have names, for example bukan, pencugan, nibakeun and mincid, here is the explanation:

- 1) The openings are a series of movements of najong, depok and lurcat, stance, pairs, adeg-adeg baplang, lontangan, capangan, and lube.
- 2) Pencugan is a series of movements of the starlings, selut, baplang, jerete, heron longok, giles, kepeng, rokok, giwar, rolled, and overlapping talian.
- 3) Nibakeun is the movement of the last part of a movement phrase which generally falls on a certain beat or gong. The nibakeun movement can be in the form of gedig, keupat or luncat.
- 4) Mincid is an interval or intermediate movement that has variants with various other movement motifs.

Apart from the choreographic movements which were the thought of creation, Gugum Gumbira also thought about the structure of the clothes worn in the Pencug Bojong dance. If you look at it clearly, the clothes worn in the Pencug Bojong dance are like the clothes in general for male dancers, namely koko pangsi pants, iket, black champion belt and dodot which of course cannot be separated from the principles of Sundanese society, namely simplicity and inspiration. from the daily life of Sundanese people who work as simple farmers but still try to have a sense of responsibility, be strong and friendly, but the clothes they wear still pay attention to aesthetics, this presentation is in harmony with (Murgiyanto, 2004) explains that:

"Creativity is the ability to combine parts or factors that were previously separate into a whole new combination, which is done to solve problems or create works of art."

Dance Contents

The Jaipongan Pencug Bojong dance is one of the dance products from Padepokan Jugala, the Pencug Bojong dance is classified as a single male dance type, a dance that depicts Sundanese men and shows more of the aesthetics of the richness and treasures of Sundanese culture and contains values in it. Conveying a message of tenacity and a sense of dissatisfaction with knowledge in observing, exploring and exploring to achieve goals, which, if related to a meaningful life, is a message that conveys that if we have an ability in anything, be it dancing skills, or something. which is undertaken to achieve a desired goal in order to become better, as well as having an influence on the maturation of one's character and principles to become better, because without total deepening and understanding it is a wrong action.



**Figure 2 Tajong monjor movement
(Anugrah, 2020)**

The Pencug Bojong dance is a genre for men who have a dashing character and have their own difficulties both in technique, accuracy, uniqueness, speed and in their soul, which shows an exemplary nature of not giving up easily, showing the simplicity of Sundanese men which indirectly expresses one form of the Sundanese male concept. Symbolically, the choreography expresses the roles of men and women in Sundanese culture in particular, for example showing that a man must protect a woman and this is expressed in movement and according to Gugum Gumbira, movement contains symbols and has meaning. This explanation is in line with the presentation according to (Fakih, 1996) states that: "differences... between men and women are built, communicated and influenced by the social and cultural aspects of society, religion and the state".

Apart from that, the Pencug Bojong dance shows the treasures of Sundanese culture and the richness of Sundanese which are conveyed through the color of the clothing that is owned, namely using bright colors, which at that time Gugum Gumbira chose to use green which means fertility, a hope that has become sustainable. dance in culture.

Pencug Bojong Dance Choreography by Gugum Gumbira

Textually, it is in accordance with the Ethnochoreology theory explained by (Narawati, 2020) explains the theory regarding the categorization of movement which is common in Indonesia, there are 4 categories, namely: 1) Locomotion, namely movement that moves, 2) Pure movement, which is defined as pure movement that has no meaning, 3) Bottom signal, namely movement as an amplifier for expression, and 4) Gesture is a category of movement. which is defined as, movement that has a clear meaning. Relating it to the Pencug Bojong dance by Gugum Gumbira, the movement sequence contains 4 categories of movement consisting of 24 various movement sequences.

In general, every dance work that is created will be different from other dances, whether in terms of movement, make-up or difficulty in the choreography technique involved. Likewise in the Pencug Bojong dance, to analyze the movements, researchers grouped the Pencug Bojong dance movements based on categorization in Ethnochoreology theory.

It can be seen that the Pencug Bojong dance variety falls into the 4 categories of movements contained in Ethnochoreology theory. The grouping categories of the Pencug Bojong dance are 33 locomotion (moving movements), 34 pure movements (pure movements that have no meaning, which do not describe something), 27 gestures (movements that have a clear meaning), 8 baton signals (movements that enhance expression) this category is based on an analysis of how often these movements appear. Thus, according to Gugum, the movements in the Pencug Bojong dance, although they look calm in the dance, but the power used in them is very deep, here are the characteristics of the Pencug Bojong dance by Gugum Gumbira.

1) Category of locomotion (movement that changes places):

One of the movements is the Mincid variation movement, this movement is often used as a bridge to move places with varied lines which give rise to various impressions, as explained by (Murgiyanto, 1986) states that "The line design in dancing can be arranged in such a way as in visual arts, the lines of movement can create various kinds of impressions".

2) Pure movement categories (movements that have no meaning do not describe something):

One of the movements that is included in the pure movement category is Cindek, because it does not imply any meaning, significance or description of something that is used for the aesthetics of the movement.

3) Gesture categories (movements that have clear meaning and significance):

One of the movements that falls into the gesture category is Eluk Paku, where the legs are positioned using a horse stance.

4) Baton signal category (expressive reinforcement movement):

One of the movements included in the baton signal is Garuda Ngapak with one leg raised and bent.

Analysis of the Pencug Bojong dance movements in relation to the profile and figure of Sundanese men, can be seen in the Eluk Paku movement which conveys the emancipation of women which means equal rights between men and women, that women must continue to rise. It is described that Sundanese men have their own charisma, who are firm, brave but still have an inherent gentleness, which can be observed in the Pencug Bojong dance movements which show the valor of Sundanese men with an upright body posture, chest out, arms spread wide and wide legs and dominant movements are adapted from Pencak Silat movements which make a strong impression appear even more, symbolically the choreography expresses the roles of men and women in Sundanese culture in particular, for example by showing that men must protect women which is outlined into motion, this presentation is strengthened by exposure (Fakih, 1996) stated: "that differences... between men and women are built, communicated and influenced by the social and cultural aspects of society, religion and the

state". Thus, talking about the choreography of movements for men in the Pencug Bojong dance indirectly reflects the role of men in Sundanese.

Pencug Bojong Dance Makeup and Clothing

An art performance cannot be separated from all supporting aspects in the performance, especially in dance performances. The visible visual message will attract the appreciator into the dance being performed, even if it is only simple but still clear clothing and make-up to add aesthetics to the dance performance. Dance creators not only think about the concept of movement, but also think about the concept of clothing and make-up that will be worn in their work, which is thought through carefully, just like Gugum Gumbira, who is always structured in all of her works, both in the movements created and supporting aspects such as make-up and fashion.

The make-up and clothing in the Pencug Bojong dance by Gugum Gumbira is very simple, still clear to add to the impression of the character of a dashing Sundanese man but still has a gentle and calm nature, such as the clothing worn in the Pencug Bojong dance which is inspired by the habits of the previous Sundanese people. who wore pangsi, in using colors Mira Tejaningrum and Achmad Farmis as the second resource person said, it is not mandatory to use special colors but to design clothes specifically, because in the Pencug Bojong dance shows the valor of Sundanese men which is expressed through several Pencak Silat movements, as follows is the Pencug dance costume

The clothing worn in the Pencug Bojong dance as attached above is using a headband, the clothes worn are pangsi koko clothes made of long-sleeved satin, the motifs appear to have no meaning only for the aesthetics of the clothes worn, then the trousers What is worn is long pangsi trousers so that the motif visible under the hem of the trousers is meaningless only for aesthetics, then a black champion belt made of leather, which is tied at the waist which is used as a functional requirement to add a dashing impression to the character of the Pencug Bojong dance, and finally there is the dodot side which is used.

The clothing used in the Pencug Bojong dance plays an important role in conveying an identity in the dance which is expressed in its movements, as explained by (Soedarsono, 2001) explained that: "costumes in the world of dance can be said to be anything that covers a dancer's body. Costumes have the function of displaying a dance and conveying identity in the dance itself."



**Figure 3 Pencug Bojong Dance Costume
(Anugrah, 2020)**

Thus, the clothing or costumes worn in a dance must be comfortable when worn and not restrict the dancer's movement and be in harmony with the concept of the dance being expressed so that the meaning of the dance is conveyed. The color used in the "Pencug Bojong" dance is not required to be green as long as it is permissible to use a bright color other than green, but during the first performance Gugum Gumbira preferred to wear green which conveys the meaning of fertility, a hope that will bear fruit in preserving the dance in culture.

The clothing design must be as attached above. Linked to the theory related to the clothing worn in the Pencug Bojong dance, it can be seen from the function or costumes used that have artistic, psychological and aesthetic functions because the use of colors, patterns cannot be separated from artistic value (similarity) and the clothing used is also not missing an element of beauty that is very much considered in a dance, which also determines the success of the dance. This exposure is reinforced according to the exposure (Rosala, 1999) said that "there are 5 functions of costumes in dance, 1) psychological, physical, artistic, aesthetic and theatrical functions...".

The use of the clothing design itself has a meaning that departs from the simple nature of Sundanese society, so a simple design is made but still pays attention to its aesthetics.

Apart from the fashion that is considered in a dance performance, another supporting element that is very important is make-up, because in dance you are required to use make-up according to the character embedded in the dance, with the aim of emphasizing the lines on the face which strengthens the visual message, according to (Rosala, 1999) explains the meaning of make-up: "The meaning of make-up in general is a development of the terms adorning or preening. Meanwhile, according to the Big Indonesian Dictionary in Setiawati (2014), make-up is an effort to create and strengthen the appearance of the character of the message visually."

The make-up used in the Pencug Bojong dance uses corrective make-up which aims to clarify the lines on the face and change physical appearance which is considered less than perfect. The makeup colors used by the dancers use natural colors that are not too prominent,

using light brown and mixed with slightly darker brown for eye shadow, because it is adapted to the genre of the dance concept, namely men's dance. The makeup used in this dance is as follows.

Foundation, as a basis for using makeup which is applied on the face up to the neck, to slightly disguise the flaws on the face and the color of the skin tone is slightly increased from the original color which is the dominant skin color for men in Sundanese, namely brown, so you have to use a lighter base color because if you don't use foundation, the makeup you use will fade more easily.

Loose powder and pressed powder, which are used after using foundation, are applied evenly on the face to the neck with a color that matches the original skin color, namely natural beige which has the same color, namely brown, which aims to make the skin color more even and bright when dealing with lighting or light.

Eyebrow pencil, which is used to frame the eyebrows and clarify their shape, is adapted to the character in the dance, namely dashing and the first color of the eyebrow pencil used is brown, then mixed with black so that the color that comes out is more visible, like the color of eyebrows in general, namely black. Eyebrow pencil is applied to make goeg axes which are made with short lines that follow the jawbone on the face, for the rest if you want to add other make-up that is fine, but not excessively.

Eye shadow, which is used on the eyelids by applying a natural color, namely light brown and mixed with slightly darker brown, aims to create real color and sharpness in the eyes.

Lipstick, use natural colors because the stage needs to not look pale when exposed to light or lighting.

The make-up used in the Pencug Bojong dance predominantly uses natural colors which are adapted to the concept of the creator, because basically the use of make-up does not always require using thick make-up in a performance, but the make-up is adjusted to the situation and conditions required, according to (Rosala, 1999) Categorizing types of make-up is divided into 3 groups, namely as follows.

Everyday make-up is make-up that is used to correct the face, especially its flaws so that they can be smoothed out or hidden, to produce a beautiful or handsome and beautiful appearance naturally, naturally, not excessively, and its use is adjusted to the time, occasion and right time (Rosala, 1999)

Special make-up is make-up that does not emphasize taste or emphasize beauty and beauty. Special cosmetologists must produce makeup that complies with applicable norms. One of them is traditional make-up, which is bound by the rules or norms that apply in certain areas, for example (West Irian Community Make-up) which does not prioritize beauty, but is adapted to the provisions that apply in that area, and on certain days, community members wear make-up in the form of Smear the face and body with standard patterns according to regional customs (Rosala, 1999)

Performance make-up is the make-up used for a performance to support the purpose of the performance in accordance with the creator's concept. The use and application of make-

up in a performance can change the shape of the face and other physical appearances according to the role and character being played. Performances that are closely related, for example, light (lighting), the distance between the performer and the appreciator, whether the stage is open or closed, and the effects to be caused must be taken into account.

Thus, the researcher draws the conclusion that the use of make-up used in the Pencug Bojong dance is included in the type of performance make-up, because the make-up used aims to support the performance so that it is in accordance with the concept created by the dance creator, because the make-up used can be performed in accordance with the role, as well as the characters played. Thus, even though the Pencug Bojong dance uses natural and simple colors, it still pays attention to the suitability of the colors or patterns used so that they are in harmony with the character played by the dancer. Through the movements, costumes and make-up of the Pencug Bojong Dance, the energetic and attractive character of Sundanese men is formed and expressed. The connection between movement and music, for example in the part of the kiss, shows a responsive, proactive figure, this can be seen when the dancer leads the music. Then, in the mincid section, an energetic figure appears, this can be seen in the mincid's movements which are very varied in filling the mincid's rhythmic pattern to move places.

4. COCLUSION

The idea behind the creation of the "Pencug Bojong" dance was due to the need for performance. The Pencug Bojong dance was created by Gugum Gumbira in late 1986 and early 1987, depicting a Sundanese man, and shows more of the aesthetics of the richness and treasures of Sundanese culture and contains values in it.

The Pencug Bojong dance is a genre for men who have a dashing character and have their own difficulties both in technique, accuracy, uniqueness, speed and in their soul, which shows an exemplary nature of not giving up easily, showing the simplicity of Sundanese men which indirectly expresses one form of the Sundanese male concept. Symbolically, the choreography is poured, making a strong impression appear even more. The make-up and clothing in the Pencug Bojong dance by Gugum Gumbira is very simple, still clear to add to the impression of a dashing Sundanese male character but still has a gentle and calm nature.

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