

## JAIPONGAN CIPTANING FEELING BOJONGAN

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### Abstract

Jaipongan dance is one of the arts which is still developing in West Java. The Jaipongan dance takes several folk-dance elements from the Priangan and Kaleran regions. One of the figures who is still preserving, developing, and continuing the jaipongan dance is the figure of Lalan Ramlan. The jaipongan Ciptaningrasa Bojongan dance by Lalan Ramlan is a dance that has a dynamic, energetic, masculine character and this dance aims to preserve and develop so that pair dances (opposite sex) are kept alive, especially for male dances. The purpose of this research is that the researcher aims to examine and find out some information on the ideas of working on dance construction in the creation of the Jaipong Ciptaningrasa Bojongan Dance by Lalan Ramlan. The research method used is a descriptive qualitative method of analysis with an ethnochoreological approach. This method is used to solve and explain the idea of working on, choreography, make-up, and clothing regarding the Jaipongan Ciptaningrasa Bojongan Dance. Data collection was carried out by researchers through observation, literature studies, interviews, and documentation. The results obtained in this study were able to study and analyze the choreographic form of the Jaipongan Ciptaningrasa Bojongan Dance in an ethnochoreological approach. As for the movement structure uses pure movement, gesture (Gesture movement), locomotion (moving places), and baton signal (expression booster) with the structure of the jaipongan dance (*bubuka, nibakeun, pencungan, mincid*), it can be concluded that the Jaipongan dance Ciptaningrasa Bojongan is a dance with a new presentation style starting from the form of movement choreography, music choreography and the form of the make-up arrangement without losing the aesthetic value of the previous jaipongan dance.

**Keywords:** Jaipongan Ciptaningrasa Bojongan Dance, Choreography, Ethnochoreology, Jaipongan Dance

## INTRODUCTION

Indonesian people have various backgrounds, different customs and cultures, have a variety of unique and distinctive folk dances and have their own potential for attraction. Folk dance is one of the assets owned by the Indonesian people which is still growing and developing today. The various styles of folk dance have experienced a lot of development due to public awareness of the existence of arts and arts to produce new works of art as a result of the creativity of the community members themselves.(Alkaf, 2013). Folk dances are alive and well because everything is always associated with ritualism, until now there are still many who are able to survive in remote villages, such as tap tilu, ronggeng gunung, bangreng, banjet masks, doger contracts, and so on.(Narawati, 2015 page 125). The function of this folk dance has two different points of view but both express it as a means of expressing our gratitude to God for all the blessings we have received, but over time the function of folk dance has turned into a means of personal entertainment or as a means of performance. West Java has various forms of folk entertainment dance, one of which is tap tilu. The form of the tap tilu dance has experienced some sharp accusations and criticism because it has a distinctive feature in which this dance has elements of the dance form from the hips which we can recognize by the term 3G (geol, gitek, goyang) so that it looks erotic and is accused of being stimulate the lust of the opposite sex,(Soerdasno, 2022 pages 209-210). Thus, over time and the development of the times, the tap tilu dance in West Java can give birth to a new dance resulting from the creativity and creativity of one of the artists in West Java which gave birth to the jaipongan dance, which until now lives and develops in West Java province.

Some research that is relevant to research on the Jaipongan Ciptaningrasa Bojongan Dance by Lalan Ramlan, namely(Natasya Amelia, 2021)examines the idea of creation which focuses on the spirit of female figures in Sundanese history, namely the Citraresmi figure who fought for her honor in

Gondo's Jaipongan Citraresmi Dance.(Nurul Khairun Nisa, 2020)examines the idea of working on which was inspired by the story of the Subali Sugriwa puppet in the Jaipongan Wayang Subali Sugriwa Dance by Yayan Sofiyah which tells of the battle of two brothers. Study(Ramlan & Jaja, 2021)in a scientific paper entitled "Creation of Bojongan as a Visual Education Model" This research focuses more on how to embody dance work models as a prototype form of visual education. The difference between this research and the three studies above is that the researchers focused on the background of the idea of work on work, make-up and clothing for the Jaipongan Ciptaningrasa Bojongan Dance by Lalan Ramlan.

In the 1970s, Gugum Gumbira, as the pioneer of the jaipong dance, succeeded in creating a personal entertainment dance that took references to the movements of tap tilu and pencak silat into one unit and created a jaipongan dance. Apart from being unique in terms of 3G (geol, gitek, goyang), jaipongan is also unique in terms of choreographic structure starting frombuka, nibakeun, pencugan, mincid. After the emergence and development of the Gugum Gumbira dance works, one of his students began to develop and preserve the jaipongan dance with several works he created, one of which was the Jaipong Ciptaningrasa Bojongan Dance.Jaipongan Ciptaningrasa Bojongan dance is a dance with dynamic, energetic, masculine characteristics and this dance aims to preserve and develop so that pair dances (opposite sex) are kept alive, especially for male dances. The energetic character departs from pencak silat which is always synonymous with the use of moves. Ciptaningrasa Bojongan comes from a different word meaning where "ciptaningrasa" implies a new embodiment or interpretation of the kinesthetic values of the jaipongan dance, while "bojongan" is a reinforcement of the source of inspiration in making the work, namely Bojongloa, where the place is where Gugum Gumbira made entity backing in working jaipongan.

This study uses an ethnochoreological approach as a theoretical study. Ethnochoreology or what we know as the basic material for the study of ethnic dance which began with dance ethnology and dance anthropology, is a study of dance through a multidisciplinary approach, and as related by (Soedarsono, 2007). The ethnochoreological theory of dance is divided into two, namely text analysis and context analysis, this is in line with Narawati's opinion which states "Performing arts analysis consists of: (1) layered text analysis consisting of motion, music, make-up, fashion, lighting, floor patterns, etc., (2) analysis of the dance context assisted by the disciplines of History, Anthropology, Sociology, Aesthetics ethnicity, Archeology, etc." "The characteristics of dance can be analyzed from the category of motion (pure movement, gesture, locomotion, baton signal) where these four movements are one of the characteristics that often appear a lot so that the characteristics of the dance can be traced" (Narawati, 2013, page.71). This ethnochoreological theory is used by researchers as a scalpel in analyzing how the choreography forms Dance Jaipongan Ciptaningrasa Bojongan by Lalan Ramlan. Choreography is knowledge related to the problem of creating dance, and can be studied as a theory that will provide guidance for creating a dance composition. As for the stages of search according to motion Sunaryo, (2020) starting from movement (exploration), improvisation (improvisation), and formation (forming) Hadi, (2012) explained that choreography is the process of selecting and forming movements based on movements that are put together in a dance, the process of planning movements to achieve certain goals. According to Sunaryo, (2020) The basic elements in a dance consist of the concepts of space, time, and energy, as the science of dance develops, it becomes more complete, starting from the body, action, space, time. (time), energy (energy) where this concept is called the BASTE concept (body, action, space, time, energy). Based on this theoretical study, the researcher uses this theory to be able to describe

how the choreography forms and how the idea is worked out in the creation of the Jaipongan Ciptaningrasa Bojongan Dance.

Make-up in a performing arts has an important role, this is related to the meaning and intent in creating a new work. The use of makeup aims to cover defects or deficiencies in the dancer's face so that it looks attractive and emphasizes the character or main character of the dance being performed. Makeup in dance elements is a supporting element which is a unified whole in a dance performance (Candrawati, 2018, p. 2). The make-up on the Jaipongan Ciptaningrasa Bojongan Dance uses corrective makeup which aims to make and emphasize the beauty and good looks of the dancers. Dance attire is one of the important elements contained in a dance presentation. (Rusliana, 2018) explained that basically clothing is the use of clothing and its properties. According to Jazuli (2016, pp. 60-61) the function of dance attire is to support the theme and content of the dance and clarify its role in a dance study. According to Rosala (1999, p. 170) Clothing has three types according to its classification, namely 1). Everyday clothing, 2) Special clothing for special events, 3) Show clothing during performances. The Jaipongan Ciptaningrasa Bojongan dance has a special type of clothing for performances, where the clothing used is inspired by female dancers from India, while the clothing for male dancers is inspired by the "Pencug Bojong" dance by Gugum Gumbira.

The uniqueness of this research is because the choreographer created the dance with the aim of developing and preserving the jaipongan dance by maintaining a dance construction and then realizing it with a different structure, so that it does not eliminate the aesthetics of the dance which became the inspiration in dissolving the Jaipongan Ciptaningrasa Bojongan Dance. The choreographer also has a specific goal to be able to motivate so that he can continue to develop dances that can be danced especially by male dancers, based on this uniqueness the researcher feels interested in being able to research more deeply about the

Jaipongan Ciptaningarasa Bojongan Dance by Lalan Ramlan.

The purpose of this research is to be able to analyze and describe the idea of working on, makeup and clothing for the Jaipongan Ciptaningrasa Bojongan Dance so that people can know and know more about this dance. The other goal is to be able to understand the construction of dance in the process of creating a dance.

## METHOD

### Research design

The method that will be used by researchers is a qualitative descriptive analysis method, this method helps in solving a problem formulation carried out by researchers during the research by describing and analyzing a problem formulation that will be raised, according to the researcher who will explain the idea of working on, the form choreography, makeup and clothing in the Jaipongan Ciptaningrasa Bojongan Dance by Lalan Ramlan. (P. Sugiyono, 2016) Qualitative research is called a new method, because its popularity is recent or new, it is also called the post-positivistic method because it is based on the philosophy of post-positivism. This method is able to convey a description of the object in fact and reality. Researchers conduct research directly into the field to be able to understand the existing problems so that researchers can compile and draw conclusions.

### Research Participants

There were three participants in this study, the first being Lalan Ramlan, S.Sen., M.Hum. where he was the main resource person in the creation of the Jaipongan Ciptaningrasa Bojongan Dance in terms of working ideas and choreographic structures. The second is Deri Albadri, S.Sn., M.Sn. he is an assistant choreographer who helps in dance theory and practice. The third is Jaja, S.Sen., MM as the resource person who focuses more on the basic choreography of the music of the Jaipongan Ciptaningrasa Bojongan Dance.

The locations that will be used when the

research and training take place are carried out in two places, namely the first location at the Indonesian Cultural Arts Institute (ISBI) Bandung JL. Stone Fruit No. 212, Cijagra, Kec. Lengkong, Bandung City, West Java 40265, second location on Jl. Cidati No. 15 RT01/RW03, Cinunuk Village, Kec. Cileunyi Bandung

### Data collection

The data collection used by researchers in this study was by using direct observation to find out how the idea was worked on, the form of choreography and the form of make-up for the Jaipongan Ciptaningrasa Bojongan dance, data collection techniques by observation were carried out six times. The second data collection was by conducting structured interviews with key informants namely Lalan Ramlan, S.Sen., M.Hum, interviews were conducted six times. Structured interviews are used to collect data by means of which the researcher prepares a number of alternative written questions that will be asked of the informants and the answers have already been prepared. (Sugiyono, 2013). The third data collection is by studying the literature which aims to collect relevant theories, both from books, journals and internet. These theories are used to support research in discussing the problems that are in research. The fourth data collection is documentation which aims to strengthen the data obtained from the field so that final conclusions can be drawn.

### Data analysis

There are three stages of data analysis used in this study, namely data reduction. Reducing data means summarizing, sorting out the main things, focusing on the things that are considered the most important, while studying the themes and patterns. (Sugiyono, 2009). Data reduction is collected through data collection during observation, interviews and literature studies. The second is Data Presentation, the presentation of the data is done by displaying data from the results of data collection to understand something that happened, and make the next plan. The third is Drawing Conclusions. Drawing conclusions is part of a complete

configuration activity. After data collection is complete, verification and final conclusion will be carried out.

## RESULTS AND DISCUSSION

### Findings



Figure 1. Ciptaningrasa Bojongan Dance by Lalan Ramlan

Ciptaningrasa Bojongan dance was created in 2020 by Lalan Ramlan, S.Sen., M.Hum, he was born in Bandung on January 4, 1964, he is a descendant of Mrs. Toto and Mr. Makmur. He already had a talent for dancing when he was a student at the jugala hermitage by studying jaipongan dance and encouragement from a good education. His last education was carrying out his Masters degree at Gadjah Mada University (UGM) Yogyakarta, by taking the Performing Arts and Fine Arts Study Program which he graduated in 2002. The dance works he has created are the dramatic Bayong Dance, Benteng Amarta Dance, Mudinglaya Di Dance Kusumah, Dangiing Ing Raspati Dance, Sirmaning Niskalarasa Dance, and Ciptaningrasa Bojongan Dance. The second informant in this study was Deri Al Badri S.Sn., M.Sn, he was in Majalengka on February 12 1993, he is a descendant of Mrs. Sukaesih and Mr. Sutisman. The last education he took was the ISBI Bandung Masters Postgraduate education in 2016-2018. He played a role in the creation of the Ciptaningrasa Bojongan Dance as an assistant who helps dance theory and practice. Then the last resource person who played a role in the creation of the Ciptaningrasa Bojongan Dance, namely Jaja, S.Sen., MM, who focused on the fundamental choreography of the music of the Jaipongan Ciptaningrasa Bojongan Dance. The last education he took was Masters at STIMA IMMI Jakarta in 2009.

### The idea for creating the Jaipongan Ciptaningrasa Bojongan dance by Lalan Ramlan

The choreographer is one of the students of the jgula hermitage which was founded by Gugum Gumbira in 1984-1990. In 2007 Gugum Gumbira was entrusted to become an extraordinary lecturer and person in charge of the jaipongan dance. In 2010 where the jaipongan dance was used as an embryo for the final project for presenting ISBI Bandung students. The choreographer conducted personal research where he found problems regarding the development of jaipongan dynamics, one of which was the repertoire that originally formed jaipongan namely what was called Réndéng Bojong (which was the beginning of the name tap tilu development), in 1978 Gugum Gumbira also gave a seminar at ISBI Bandung. The jaipongan dance "Keser Bojong" is the first dance created by Gugum Gumbira, but judging from the presentation the "Keser Bojong" dance is a single dance and the jaipongan dance "Réndéng Bojong" is the first form of dance created and danced in pairs (opposite sex). The Réndéng Bojong dance is a dance that became the idea of Gugum Gumbira to create a social dance in pairs that young people in Bandung can admire.

However, as time went on, the jaipongan dance "Keser Bojong" was enjoyed more and most of the creators make a dance into a women's dance by presenting a group dance. Based on this phenomenon, the choreographer's intention is simply to awaken and re-motivate the successors of the jaipongan to awaken and preserve the existence of male dancers, by making the jaipongan dance Ciptaningrasa Bojongan, which copyright means to make and the taste is taken from the taste of the jaipongan dance "Réndéng Bojong" but with a new style, it is fresher and the presentation is new, in terms of music and clothing, it is also new. Furthermore, the word bojongan was taken from the name of a place where Bojongloa was the place of the Lalula hermitage and the choreographer was also from Bojongsoang (Lalan, Interview, 6 January 2023).

Gugum Gumbira in creating the

structure of the jaipongan dance made two musical accompaniment structures including an intro and a song in which there are two songs. *wileutan*, but when creating the jaipongan dance "Pencug Bojong" they started using the *ageung/lalambaan* song, so instead of that the choreographer developed the structure into an intro, transition, *ageung/lalambaan* song, *bawa sekar* and up two *wileut/hegar*. This structure has been used in the jaipongan dance "Rasjati". Renewal of the music of the Jaipongan Ciptaningrasa Bojongan Dance, the choreographic structure of the music includes (intro, transition, *ageung/lalambaan* songs, *bawa sekar* and *Naik dua wileut/hegar*), the intro is the result of the composer's creativity which will become a link in the transitional structure.



Figure 2. Ciptaningrasa Bojongan dance

Based on the explanation above, it can be concluded about the background the background why the choreographer created the Jaipongan Ciptaningrasa Bojongan Dance is to remove reduction from several points of view of everyone who always assumes that the jaipongan dance is danced by women and the jaipongan belongs to women because in essence this jaipongan dance belongs to all, including men and women who have a positive impact on every jaipongan dance creator. The synopsis of the Jaipongan Ciptaningrasa Bojongan Dance, namely "I am here". Even if it's not as strong as you. Precisely My Weakness Is What Gives Asa To Your strength. To Stay Successful. Weak and Strong Are Like Two Sides of a Coin That Give and Complement Each Other in the Mandala of Life."

### Forms of Jaipongan Ciptaningrasa Bojongan Dance Choreography by Lalan Ramlan

In the choreography of the Ciptaningrasa Bojongan jaipongan dance there are several names of movements that will become other supporters then followed by creating a dance with a novelty style starting in the form of choreography, musical structure and fashion make-up. The choreography of the Jaipongan Ciptaningrasa Bojongan dance consists of a female choreography and a male choreography, because the dance is a dance in pairs. The names of the movements in the Jaipongan Ciptaningrasa Bojongan Dance are as follows:

Table 1. Movement Structure of the Jaipongan Ciptaningrasa Bojongan Dance

No	Women's Action Series	The Movement of Men
1.	<i>mincid; mincid cool and calm</i>	
2.	<i>mincid cool and calm; coma, solo-yong forward, down deku face to face,</i>	
3.	<i>nibakeun; deku suface</i>	
4.	Position <i>deku put on the kénca</i> (pose)	<i>pencugan in padungdung shaking</i>
5.	<i>nibakeun; hang on kénca muter, put on face</i> (goong).	<i>nibakeun; Dekugiles katuhu, dangling off kénca, coma,</i>
6.	<i>aperture; put on a sonténg face</i>	Position <i>dface to face</i>
7.	<i>cheating; attach kénca (grab), ileug, galieur, ajeg-reunteut, tide, (posing)</i>	<i>Face-to-face depok cheating</i> (pose) <i>dépok</i> (pose), <i>suay close</i>
8.	<i>nibakeun; steps of suay kulawit reunteut</i>	<i>nibakeun; still in the closed dépok position</i> (pose)
9.	<i>aperture; reunteut katuhu-nigas, képrét sonténg</i>	<i>aperture; still in the closed dépok position</i> (pose)
10.	<i>cheating; galieur galieur suay katuhu step, step rob close katuhu</i>	<i>stealing; still in the closed dépok position</i> (pose)
11.	<i>nibakeun; képrét sonténg, jambret</i>	<i>nibakeun; soloyong steps, muer ngagiwar, sirig</i>

	muter katuhu, coma face (goong).	<i>kepeng,</i>
12.	<i>mincid; sweet fighting mincid(look)</i>	<i>mincid; sweet fighting mincid(look)</i>
13	<i>aperture; get off,</i>	<i>aperture; jambret laugh,</i>
14.	<i>cheating; step in pairs, stick jambret, suay put face, step put tomplok katuhu</i>	<i>cheating; step on the katuhu selup, chant welcome kénca, put on the katuhu elbow,</i>
15.	<i>nibakeun; suay, comma, attach hand-held scissors(goong).</i>	<i>nibakeun; katuhu pling twirling steps, coma, starlings pengkor balungbang</i>
16.	<i>stealing; malik, step forward robbed katuhu-kénca</i>	<i>Pencugan;, comma, down dépok, put on face</i>
17.	<i>nibakeun; jurungkunung natung suay muter</i>	<i>nibakeun; face to face, deku kénca(goong).</i>
18.	<i>mincid; shake, geol,</i>	<i>mincid; steprogok katuhu, coma, peupeuh,</i>
19.	<i>nibakeun; lélenghan suay muter katuhu</i>	<i>nibakeun; ténca step play, comma</i>
20.	<i>mincid; mincid pushing, mincid smooth (goong)</i>	<i>mincid; mincid soloyong cut, mincid smooth</i>
21.	<i>mincid; sweet fighting mincid</i>	<i>mincid; sweet fighting mincid</i>
22.	<i>nibakeun; muter suay, comma, make faces (goong).</i>	<i>nibakeun; muter suay, comma, make faces (goong).</i>
23.	<i>aperture; the curves of the nails face, a face cramped,</i>	<i>aperture; succulent nail steps, deku tomplok,</i>
24.	<i>cheating; katuhu, muter, poke tanggeuy, step takis face to face</i>	<i>snatch; léngkah ngadék katuhu, léngkah skittish elbows, make faces,</i>
25.	<i>nibakeun; step back, rawél jambret katuhu, coma,</i>	<i>nibakeun; step back, rawél jambret katuhu, coma</i>
26.	<i>aperture; suay turning katuhu, elbows facing katuhu</i>	<i>aperture; suay muter kuter pengkor balung katuhu, hug nails handap</i>
27.	<i>cheating; selup katuhu, elbow kénca, step swing selup, step welcome kénca</i>	<i>cheating; malik elbow katuhu, step kénca pling, step swing dive kénca,</i>
28.	<i>nibakeun; acreud, suay muter kénca, coma</i>	<i>nibakeun; step by step, starlings clubbing</i>

		<i>bulungbang</i>
29.	<i>each move; stealing; suay reunteut steps</i>	<i>each move; stealing; steps depok katuhu-kénca, coma</i>
30.	<i>cheating; suay geol gait, comma</i>	<i>stealing; comma step step</i>
31.	<i>nibakeun; suay steps play</i>	<i>nibakeun; starlings clubbing suay muter</i>
32.	<i>mincid; rocking on the spot, malik, soloyong balungbang</i>	<i>Mincid; step forward, soloyong nyereg (nyorong)</i>
33.	<i>mincid; dépok muter suay, deku tide the winds kénca</i>	<i>mincid; moving in place (stationary) émprak, gésoh put on a face</i>
34.	<i>nibakeun; muter katuhu, suay elbow katuhu</i>	<i>nibakeun; muter katuhu, suay elbow katuhu</i>
35.	<i>ending; at a rising rhythm, muter katuhu, welcome, takis-ngadek, suay ngadék</i>	<i>ending; at a rising rhythm, deku anngga, (momentary pose), dangling kenca muter, coma</i>

Based on the presentation of the movement structure of the Jaipongan Ciptaningrasa Bojongan Dance, the researcher analyzed the movement in accordance with the ethnochoreological theory of the textual analysis section which consisted of the four movements and motions include; locomotion (movement of moving / changing places), gesture (movement that has meaning), baton signal (motion of reinforcing expressions) and pure movement (pure movement).

### Jaipongan Ciptaningrasa Bojongan Dance Makeup by Lalan Ramlan

Jaipongan Ciptaningrasa Bojongan Dance by Lalan Ramlan, the makeup used is corrective makeup where in this dance there is no character formation. Corrective make-up used by a female and male dancer "make-up is the art of using cosmetic ingredients to create a role's face by giving make-up or giving changes to the players on stage/stage using a different atmosphere. appropriate and reasonable" (Harymawan, 1993 in Nurul. Oktavian, pan 90, 2022). The explanation of the make-up of the

Cipatningrasa Bojongan Dance is as follows:



Figure 3. Makeup for male dancers of the Ciptaningrasa Bojongan Dance

The use of make-up on the male dancers of Ciptaningrasa Bojongan Dance, namely using corrective make-up, there is no special character formation. The make-up used is intended only to sharpen the make-up and the needs of the show. Use of the male dancers aim to look like Sundanese champions. The make-up used by female dancers is as follows:



Figure 4. Make-up of the female dancers of the Ciptaningrasa Bojongan Dance

The use of make-up on the female dancers of the Ciptaningrasa Bojongan Dance uses corrective make-up, where the make-up gives a beautiful impression to the dancers. In theory, physiognomy gives a bit of character in sharpening a make-up, which of the eyebrows at the beginning of the placement of the eyebrows is adjusted to the original eyebrows with a pale color and the color of the usual eyelids, so in this theory, the use of eyebrows is given a thick color, made curved at the end of the eyebrows and the color of the eyelids with a blend of several colors, more sharpened by eye liner/flaws, the addition of eyelashes, the use of shading gives the impression of a sharp nose and the use of blush on to create a sweet

impression and the use of maroon red lipstick so that not pale.

### Clothing for the Jaipongan Ciptaningrasa Bojongan Dance by Lalan Ramlan

The clothing worn by female dancers in the Jaipongan Ciptaningrasa Bojongan Dance is the result of research from the Jaipongan dances "Keser Bojong" and "Sonteng", while the clothing for male dancers is based on a research on the "Pencug Bojong" dance. The use of buludru cloth and short-sleeved brocade as the basic material for the clothing of female dancers has become an identity for these female jaipong dancers. Clothing designs for female dancers are also inspired by cutting Indian design which can be seen from the use of two layer skirts, the addition of flavored rope accessories which are often used by Bollywood dancers. Clothing in the Jaipong Ciptaningrasa Bojongan Dance does not have a specific standard for its use, it's just that it shouldn't lose its initial identity and reduce its aesthetic value. This Jaipongan Ciptaningrasa Dance Dress was designed by Joni Permana.

The explanation regarding the clothing of the female dancers of the Ciptaningrasa Bojongan Dance is as follows:



Figure 5. Clothing for female dancers of the Ciptaningrasa Bojongan Dance

Clothing for female dancers is dominated by red, black gold. The red color itself means



courage, active and courageous. The use of apok and calana sontog is used as a basis for wearing other clothes. The two-layer skirt is inspired by the design of Indian country clothing with a combination of black and gold. The use of accessories with a bun as the basis for the installation, these accessories are gold in color and add fake red roses. There are accessories *Flavor enhancer* This was adopted from Bollywood dancers and the Jaipongan dance "Soteng" was then adopted in this dance. Then use the cover accecoris and the middle of the bun and bondu to add to the beauty.



Figure 6. Clothing for male dancers of the Ciptaningrasa Bojongan Dance

The use of clothing for male dancers in the Ciptaningrasa Bojongan Dance is dominated by red and blue, the red color itself means courage, daring and active while blue is a universal color and is appreciated for its serenity and harmonious qualities. *Two offal shirts* The vest and calana sontog form the basis of the attire worn by male dancers, combined with an outer vest and a checkered sarong as well as a sarong with a floral pattern. The head accecoris used only uses a headband and an additional obi, a sequin feathered belt and a pendulum aiming to add to the beauty of the dress.

## Discussion

Based on the results of research on the Jaipongan Ciptaningrasa Bojongan Dance by Lalan Ramlan, the idea to work on its creation was based on the lack of public interest in the opposite sex jaipongan dance. Gugum Gumbira as the creator of the jaipongan dance succeeded in creating the jaipongan dance "Keser Bojong" which is of interest to the public. the dance is a single dance while the jaipongan dance "Réndéng Bojong", a dance which is the first form of dance created and danced in pairs (opposite sex) created by Gugum Gumbira. The community is more interested in the jaipong dance "Keser Bojong" than the jaipongan dance "Réndéng Bojong". As the era progressed, the dance "Réndéng Bojong" began to become less popular and was not recognized by the public. Based on this phenomenon, the choreographer intends simply to arouse and re-motivate jaipongan successors to awaken and preserve the existence of male dancers, by making the jaipongan dance Ciptaningrasa Bojongan, the word copyright means "to make" and the word rasa is taken from the sense of will. the jaipongan dance "Réndéng Bojong" but with a new, fresher style.

The form of the choreography of the Jaipongan Ciptaningrasa Bojongan Dance is the same as the choreography created by Gugum Gumbira as the foundation for the formation of the jaipongan dance, namely *openings, cheating, nibakeun, and mincid*. Researchers analyzed the choreography of the Jaipongan Ciptaningrasa Bojongan Dance by using ethnochoreological theory, this is in accordance with what was disclosed (Narawati, 2013, page.71) "The characteristics of dance can be analyzed from the category of motion (pure movement, gesture, locomotion, baton signal) where these four movements are one of the characteristics that often appear a lot so that the characteristics of the dance can be traced" so the researchers analyzed the characteristics of the Jaipongan Ciptaningrasa Bojongan Dance by dividing it into four categories of motion.

The make-up used in the Jaipongan Ciptaningrasa Bojongan Dance uses corrective

make-up where the make-up does not emphasize a character. The make-up used aims to beautify and make the dancers look good so that they fit the needs of the show. The use of cosmetology According to Candrawati, (2018, p. 2) aims to cover defects or deficiencies in the dancer's face so that it looks attractive and emphasizes the character or main character of the dance being performed. Makeup in dance elements is a supporting element which is a unified whole in a dance performance.

The colors used in the Jaipongan Ciptaningrasa Bojongan dance are red, black, gold and blue as explained above according to Dwimatra in Indriani (2016, pages 45-46) that these colors fall into the primary and neutral colors. This red color means courage and activeness, blue is a universal color which means calm and has a quality of harmony. The clothes of female dancers are inspired by Indian dancers, this can be seen from the use of two layers of skirts and the presence of felt straps on the head, this is one of the characteristics of Bollywood dancers, while the clothes of male dancers are inspired by the jaipongan dance "Pencug Bojong" or clothing typical of Sundanese champions. The selection of the dancer's clothing was inspired by existing dances, so it does not eliminate the initial value of beauty and its own meaning, this is in line with the opinion of Jumantri & Nugraheni, (2020, page 13). The initial value is the value that has been learned and the new value is the value that has been overflowed, by making a new presentation without eliminating the existing traditional values.

## CONCLUSION

The Jaipongan Ciptaningrasa Bojongan dance is a dance created by Lalan Ramlan in 2020. The Jaipongan Ciptaningrasa Bojongan dance is a dance that belongs to the folk dance genre because the choreographer made a research of the previous paired (opposite sex) dance, namely the jaipongan dance "Rendeng Bojong", which can be viewed contextually it refers to the jaipongan dance (a combination of tap tilu and pencak silat), textually in the names

of the movements it refers to the movement resulting from the combination of tap tilu and pencak silat. To analyze the motion in the Jaipongan Ciptaningrasa Bojongan Dance, researchers used an ethnochoreological approach in which the movement categories are divided into several parts. In the Jaipongan Ciptaningrasa Bojongan dance, there are several baton signal movements (mincid cool ayam, micid nyorong female dancers, The make-up and clothes used in the Jaipongan Ciptaningrasa Bojongan dance use the same corrective make-up as the make-up for the jaipongan dance in general. The clothing worn by female dancers in the Ciptaningrasa Bojongan Dance consists of the basic materials for kebaya brocade and buludru materials combined with a two-layer skirt and other accessories to add value to the beauty and needs of the show. The clothes of the female dancers used were inspired by the jaipongan dance "Keser Bojong" and the jaipongan dance "Sonteng" while the clothes worn by male dancers were inspired by the jaipongan dance "Pencug Bojong" and the clothes of Sundanese champions.

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