



Male Peacocks as a Source of Ideas for Creating the Gandrung Liwung Dance

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ABSTRACT

Gandrung Liwung Dance was created as a new creative dance inspired by the behavior and beauty of the male peacock. This dance combines elegance and visual beauty displayed through dance movements and costumes that have new innovations resulting from the creativity of the dance creator. This study aims to identify the creative process of creating the Gandrung Liwung Dance inspired by the male peacock as a source of inspiration for new creative dance. The research method used is the descriptive qualitative approach analysis method. Data collection techniques through observation, interviews and documentation. Participants in this study were Riyana Rosilawati who is the choreographer or creator of the Gandrung Liwung Dance. The data collected were then analyzed through a preliminary study stage before the field research process and field data analysis. This study reveals an idea or concept in the process of creating the Gandrung Liwung Dance, starting with observing the behavior of the peacock and then developed to create a concept for creating works through the development of musical and artistic accompaniment consisting of make-up and costumes. Then, the process of forming the choreography is divided into three stages, namely exploration, improvisation, and composition and movement in. Gandrung Liwung Dance imitates the behavior of male peacocks. Overall, the new creative dance was created to convey the real behavior of male peacocks when they are about to be in heat. This research is implied as a new report in developing new creative dance creations for practitioners and dance art researchers.

ARTICLEINFO

Article History:

Submitted/Received 21 Sep 2024

First Revised 11 Dec 2024

Accepted 03 Feb 2025

First Available online 01 Mar 2025

Publication Date 15 Mar 2025

Keywords:

New Creative Dance, Gandrung

Liwung Dance, Male Peacock

1. INTRODUCTION

The existence of traditional arts in a region must be maintained and efforts must be made to maintain a sense of identity for people through traditional arts. Efforts to preserve knowledge about the arts in a region are nurtured by artists and passed down to art activists to be further developed.(Marsan & Siregar, 2021; Rohendi Rohidi, 2017;Badaruddin 2022). New creative dance in the current period is present as a conventional art activity that needs to be considered, the pioneer and developer of this art is named Raden Tjeje Soemantri. The driving force of this new creative dance adapts Javanese dance movements which are mostly dominated by the appearance of female characters.(Ramlan 2013). This refers to the idea of his creation which wanted to raise the dignity of women because women were generally connoted as disrespectful entertainers for society.(Indrayuda and Lestari 2023). Seeing the negative sentiment embedded in society, this creative dance is expected to shift this perception in a positive direction.(Noviyana and Yuningsih 2018). Therefore, the creation of creative dance is done by forming ideas from both empirical and rational aspects.

Raden Tjeje Soemantri's dances are taken from life experiences, human characters, and animals. For example, the peacock dance which is his work is taken from the life of a peacock which depicts the behavior of a male in spreading his charm by stretching out his tail feathers to attract the attention of a female.(Kartiyani 2018). From a semiotic perspective, the bird is associated with beauty, elegance, and grandeur based on Javanese culture.(Kurniyawan and Utina 2019). Soemantri analogizes the bird, the female dancer is marked by spreading her tail as a sign of the emergence of lust, where humans behave in such a way that a feeling of infatuation arises. Combining the meaning and expression of the peacock object, this becomes the goal of the choreography so that it can describe and express the ideas that are owned so that it becomes a dance work that tells about love.(Pramadanti, Nugraheni, and Suryawan 2021; Putri, Nugraheni, and Munsan 2023). Thus, Gandrung Liwung Dance needs to be studied further to find out the process of its creation, starting by reflecting on several previous literatures that discuss this topic.

Research that is relevant to this research that discusses the idea of creation is research conducted by(V.A. Hidayat 2020), reveals that choreography is the main process in creating this dance and planning movements to meet the aesthetic goals of the dance. The experience of the dancers is applied based on body movements, space and time, and a creative thinking framework. Research that discusses choreography from within creates a research work from(Rosilawati, Suparli, and Suherti 2023)which discusses the relevance of choreography as an idea and concept of Gandrung Liwung Dance. Rosilawati's creativity and existence in creating her new creative dance art provides new practical value for Sundanese culture inspired by the style of artist Rd. Tjeje Soemantri(Mulyani 2014). The work is inseparable from its historical aspect which focuses on other peacock dance subjects such as the Sadodo Dance.(Rifayani 2018). As a comparison to previous studies, this research will focus on studying the idea of creating the Gandrung Liwung Dance created by Riyana Rosilawati as the main object of research. This exploration seeks to attract people's literacy regarding the artistic and basic ideas of creative dance in West Java.

The main theory underlying this research refers to the theory of Ethnochoreology in understanding dance which is a study of ethnic dance. According to (Narawati 2003; Badaruddin 2022 ; (Badaruddin and Masunah, 2019), dance as a performing art is multi-layered and divided into text and context. This term is equated with dance ethnology and defines it as a scientific study of ethnic dances that are significant in cultural arts. As the object of research is the idea of creating creative dance. Textual and contextual analysis allows researchers to better understand the facts and gain an understanding of the idea of creating Gandrung Liwung Dance. Therefore, in order to describe the idea of creative creation, researchers use the concept of the idea of creating dance works.

Another relevant theory based on the concept of creation was proposed by (Hawkins 1991; Sunaryo, 2020) which discusses the core content of the basic art of dance, including Exploration: determining the conception, imagination, and interpretation of the story, Improvisation: experimenting, comparing, and determining the integration of the efforts made, and Formation: determining the form of creation, unity, and giving artistic weight. Generally, this theory is the basis for researchers to study in depth the idea of creating the Gandrung Liwung Dance as one of the creative dances in the West Java region. Therefore, this study aims to explore the main inspiration for the creation of the dance.

The researcher raised the topic of research on Gandrung Liwung dance based on new values in terms of aesthetics and creativity of creative dance in Tatar Sunda, which was created by female artists who became a new breakthrough in the development of dance art in West Java. Furthermore, this study is expected to help introduce Gandrung Liwung dance to the general public and preserve cultural heritage that has historical value. Furthermore, the urgency of this research is then derived into the main discussion that will be explored in this study.

Based on the background that has been explained, the question in this study is formulated regarding the idea of creating the Gandrung Liwung Dance by Riyana Rosilawati at the Setialuyu Dance Center in Bandung. The aim is to describe the idea of creating the Gandrung Liwung Dance by Riyana Rosilawati which operates at the Setialuyu Dance Center. Therefore, this study is useful as a source of literature in presenting traditional dance choreography based on theoretical aspects and becomes general knowledge for readers about the Gandrung Liwung Dance as a practical form of research. To describe the chosen research topic, the researcher uses several theoretical bases as analytical scalpels related to dance art practices.

This study aims to examine the idea of creating the Gandrung Liwung Dance inspired by the male peacock. The main focus of this study is to understand how the visual elements and movements of the male peacock can be translated into traditional dance art. In addition, this study also aims to identify the creative process gone through by the dance creator in developing the concept and choreography of the Gandrung Liwung Dance.

2. METHODS

This study uses a descriptive qualitative analysis design to solve the problems formulated in the background section. (Badaruddin et al. 2024; Creswell,2024). The reason the researcher used this method was because this research topic required in-depth and detailed exploration carried out through the acquisition of collected information. In the context of this research, the topic of Gandrung Liwung Dance was studied through research data sources obtained through field data and could not be quantified.

Participants in this study were Riyana Rosilawati as the first resource person who created the Gandrung Liwung Dance and Moch. Aim Salim as the second resource person who provided information related to the Setialuyu Dance Center. This study was conducted at the Setialuyu Dance Center which is one of the dance training places in Bandung.

The data collection technique began with observation at the Setialuyu Dance Center to observe the background of the Gandrung Liwung Dance to find out the background of its creation, the form of choreography, make-up and costumes, and the musical accompaniment of the dance. Furthermore, interviews were conducted with Riyana Rosilawati and Aim Salim in order to obtain information data regarding the aspects considered in the observation. The collection was supplemented with a documentation study of taking photos and videos to capture the aspects studied in this study. After carrying out the three stages of data collection, the researcher will then process the data.

The collected data was then analyzed through three stages, including data reduction, summarizing all data to draw conclusions, data presentation, namely data that has been concluded then re-sorted and displayed, and data verification, namely concluding all data that has been supported according to field data. To ensure the validity of the data, researchers conducted data triangulation and technical triangulation because researchers felt it was quite effective in carrying out the data collection process. Researchers used technical triangulation to one source who was considered to be very knowledgeable about the research being conducted.

3. RESULTS AND DISCUSSION

3.1 Setialuyu Dance Center

Setialuyu Dance Center is one of the dance training centers in Bandung City that has been established for quite a long time, Setialuyu has been active in the world of dance and was founded on March 20, 1950, which was initially led by the late Major CAD Abdul Kodir Ilyas and the late R. Mustamil Purawinata and is now led by Moch. Aim Salim. The location of this dance training is located at Jln. Baranang Siang No. 1, Kb. Pisang, Sumur Bandung District, Bandung City, West Java 400112, precisely in the Rumentang Siang Building (Rosilawati and Mulyani 2021; Rosilawati and Suherti 2022). A creative dance entitled Gandrung Liwung was created and used as teaching material at the Setialuyu Dance Center. The Gandrung Liwung dance is also one of the dances taught in the Sundanese new dance course at the Indonesian Institute of Arts and Culture. The Gandrung Liwung dance was created with the aim of preserving Sundanese cultural

values, by making it a teaching material or teaching material in the studio, it can provide an opportunity for the younger generation to have provisions in the field of education, especially arts and culture (Asyari, Mahzuni, and Mulyadi 2023; Rosilawati 2020).

The Setialuyu Dance Center is often involved in cultural activities, especially in Bandung and provides training to students who want to learn dance for educational needs. This aims to provide a positive impact on society and is one of the efforts to preserve culture. Through this activity, it is hoped that it can provide a wider contribution to society and participate in preserving and promoting the cultural wealth that exists in West Java (Rosilawati and Suparli 2023). The Setialuyu Dance Center is also a place that teaches the creative dance Gandrung Liwung

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3.2 The Process of Creating the Gandrung Liwung Dance

The creation of the Gandrung Liwung Dance created by Riyana Rosilawati aims to convey the reality of the life of a male peacock in his romantic journey. This dance emphasizes more on the emotions and narratives contained in their lives rather than just displaying the biological beauty of the fauna (Dewi, Astini, and Mawan 2019). This dance depicts the life and behavior of male and female peacocks. The concept of choreography, make-up, costumes, and musical accompaniment, were created by adjusting to the theme that became the main idea of the choreographer. The creation of the Gandrung Liwung dance aims as a form of expression and the result of the choreographer's creative ideas in creating new dance works, which not only depict the reality of animal life taken as the main inspiration, but also illustrate the freedom of creativity in creating new creative dances.

The creation of the Gandrung Liwung Dance began because of the choreographer's anxiety or worry about the Merak dance that had been created by Rd. Tjetje Soemantri in the 1950s, which raised the male Peacock as the main object in the creation of the dance. However, although the male Peacock was the main object, in reality the Merak dance created by Rd. Tjetje Soemantri was played or danced by beautiful female dancers. Then the Merak dance was reconstructed by Irawati Durban Arjo in 1965, by changing the shape of the costume of the Merak dance itself. Initially the Merak dance costume had a stiff wing shape, then it was reconstructed by Irawati Durban Arjo into a beautiful wing shape, in accordance with the male Peacock when spreading its wings.

In the process of creating a dance work, there are several stages that must be passed by the choreographer to produce a meaningful and quality work. Each of these stages has an important role in ensuring that the dance produced not only has aesthetic beauty, but can also convey the message and values that the creator wants to convey. The following are the stages carried out by the choreographer in creating the Gandrung Liwung Dance.

3.3 Observation of the Gandrung Liwung Dance Choreographer

The choreographer sought data by visiting Bandung Zoo to study the behavior of peacocks. During the visit, the choreographer not only observed the form of interaction of the birds in their habitat, but also tried to stimulate new ideas by exploring the expressive side of the souls of young people who are in the phase of love. By using kinesthetic stimulation techniques, the choreographer processed movements inspired by the behavior of this fauna, creating several movement idioms that describe the elegance and beauty of peacocks as expressed in the famous dance work about peacocks created by Rd. Tjeje Somantri (Kartiyani 2018). Furthermore, photo documentation was carried out during the observation process at the observation site, recording the behavior of male and female peacocks and capturing moments that depict the natural conditions of their lives. The results of the observations were then translated into a concept development process through discussions with the choreographer.



Figure 1.Observation to Bandung Zoo
(Source: Rosilawati Documentation, 2022)

3.4 Concept Development and Interviews

The choreographer developed the concept to create the dance choreography based on in-depth field observations and inspired creative ideas. Furthermore, the choreographer conducted comprehensive research such as conducting an interview with Aim Salim, a creative dance artist in West Java Province. The dialogue between the two parties discussed the key in the process of reconstructing the Merak Dance by Rd. Tjeje Soemantri, as well as in an effort to dig up information about the previous existence of the Merak Dance and its development. In addition, the process of working on this choreography depends on the preparation of the concept for the accompanying music that will align the dance movements appropriately (Arum 2014). The integrated approach creates a deep meaning of the Merak Dance where every movement and nuance provides a captivating artistic experience.



Figure 2. Concept Development Process
(Source: Rosilawati Documentation, 2022)

3.5 Arrangement of Musical Accompaniment for Gandrung Liwung Dance

The choreographer and music arranger create a creative framework for the musical accompaniment of the Gandrung Liwung dance, so that the sound aspects that have been composed support the art of the creative dance without eliminating its traditional values. The resulting sound is the result of the innovation of the emergence of the creative dance such as the use of the degung musical instrument and the use of pupuh mijil in the opening music and the lyrics are adjusted to the theme of the dance. The purpose of using these musical instruments is to add a dimension of sound as an effort to express the artistic movements of the dance performed (Hardjana et al. 2016). The ideas are then arranged and completed with the design of dance costumes for the aesthetic needs of performing arts. The following is the documentation of the music practice process for the Gandrung Liwung Dance.



Figure 3. Process of Creating and Practicing Dance Accompaniment Music
(Source: Rosilawati Documentation, 2022)

3.6 Gandrung Liwung Dance Costume Design

Dance directors and costume designers adjust the costumes and make-up to the theme of the dance, because costumes are one of the supporting elements of a dance work (Azman, Badaruddin, and Suhariyoko 2023; Amirulloh et al. 2024). This aims to provide aesthetic value to the visuals displayed in the dance work (R. Hidayat 2005; Rohayani 2006). The process of designing the costume for the Gandrung Liwung dance is made into two outfits or two costumes, namely costumes for male dancers and costumes

for female dancers and have differences in the dancer's head accessories, these accessories are designed differently between male and female dancers. For female dancers, the design is only one element and for male dancers, seven are designed on the top of the crown. The following is a fashion design that was designed in the process of creating clothes for the Gandrung Liwung dance.



Figure 4. Dance Costume Design Process
(Source: Rosilawati Documentation, 2022)

The costume design designed for the Gandrung Liwung dancers is designed by trying to depict the figure of a peacock played by humans. On the crown, there are 7 bird elements placed on the dancer's head with a pointed shape. Furthermore, the dancer's clothes imitate the main body parts of a peacock which displays its charm through scales or fine feathers. The pants are covered with a tail and a peacock motif pattern which functions to spread the charm of the animal through the dancer's narrative body movements. Overall, the visualization of this costume was created to imitate the physical condition of the fauna aesthetically and semiotically (Kartiyani 2018).

3.7 Dance Choreography Development

After carrying out the stages above, the choreographer also works on the choreography with creative concepts and ideas. The choreographer carries out the creation stages which are divided into exploration, improvisation and composition (Hadi 2014; Karyati et al. 2020). In the exploration stage, the choreography begins the creation of dance movements by first exploring based on the results of observations in the field and describing the choreographer's ideas to create a dance work. The choreography of the Gandrung Liwung Dance is inspired by the movements and behavior of male and female peacocks. The choreographer observed the male peacock when it spread its beautiful wings, which aims to attract the attention of the female peacock, and the female peacock responded with graceful and beautiful movements. These movements were then developed and adapted into a series of dances that reflect the beauty, elegance, and interaction between the two peacocks. The following is the exploration process carried

out by the choreographer and dancers of the Gandrung Liwung Dance.



Figure 5. Dance Movement Exploration Process
(Source: Rosilawati Documentation, 2012)

This exploration process refers to the characteristics of the male peacock and develops dance movements as a reference for the choreographer. The dance movements are then improvised to provide open space and time for the group of dancers (Sunaryo, 2020). The improvisation process provides open space and wide exploration for the group of dancers, besides that they can express the emotions they are feeling through dance movements (Hadi 2014). In order for exploration and improvisation to look neat, movement composition is needed until it becomes a unity. The composition process unites all dance movements until they become a unity. In the process of creating the Gandrung Liwung dance, the composition process connects the movements that have been developed and this combination pays attention to the storyline, transitions between movements, and the harmony of the movements with the accompanying music (A Sunaryo 2020). These three stages provide a structured presentation of the Gandrung Liwung Dance.

3.8 Discussion

Based on the results of the description of the stages of creation, the Gandrung Liwung dance is presented to imitate the peacock fauna based on the body and narrative which is supported by other artistic aspects in order to convey a romantic story in an orderly manner (Amelia 2017). Based on field observations, efforts to imitate the speech acts of fauna animals were carried out through the idea of visualizing dance movements. Furthermore, Riyana Rosilawati said that the creation of the dance was based on motifs from the facts of the life of the male peacock that she observed (Interview with Rosilawati, April 22, 2024). If elaborated with other relevant dance art concepts, the idea of meaningful movement expressed by (Soedarsono, Soekiman, and Astuti 1985) which is contextualized in the Gandrung Liwung Dance, attempts to depict or imitate the whole life of fauna and then adopt it into a new form of art. This includes partial mimicry movements, the dancer as the main subject is characterized as a peacock who carries out his romantic story by performing various body movements (Murniyati and Ratri 2023). With this dance, it is hoped that it can provide a new treasure trove for artistic values in West Java but without eliminating the main foundation of its tradition.

Continuing the explanation regarding the creation of the Gandrung Liwung Dance by Riyana Rosilawati, this dance is classified as a dramatic dance because it contains a thematic element and there is a message to be conveyed to the audience (Rosilawati, Suparli, and Suherti 2023). Riyana creates an atmosphere that is brought out in each part to add to the audience's emotional feeling and strengthen the atmosphere in the dance (Caturwati 2019). The entire description of the idea for creating the dance cannot be separated from the source of inspiration and the characteristics that are the identity of the dance (Alfaruqi, Rochayati, and Siswanto 2023). The entire description is inseparable from the Nusantara inspiration which is manifested in symbolic movements. The Gandrung Liwung Dance is formed from a narrative with the use of dynamic movement patterns and compositions so that it reflects an aesthetic dance (Dwiyasmono 2013). The characteristics of the dance can be seen from the dancer's choreography.

The main characteristic of the Gandrung Liwung Dance art lies in the group of paired dancers using pupuh mijil in their musical accompaniment, using degung pyrgan which is typical of West Java. If connected with the concept of creating ideas (Hawkins 1991), the Gandrung Liwung dance movement begins with an exploration of the movements of a male peacock. This performance is implemented into human life about the importance of establishing affection and friendship. The movement is then improvised based on the space and time occupied and the composition that unites the dancer's dance (Sena et al. 2024). The unity then creates the formation of a new creative dance as a whole from the experiments that have been carried out. This becomes a life and educational value that can be learned by dancers and also the audience who experience the performance of the dance art (Taryana, Budiman, and Karyati 2022). Thus, the idea of creating the Gandrung Liwung dance is expected to fulfill the novelty of artistic and cultural values, especially in the West Java region.

The creation of the Gandrung Liwung Dance has several dance references that became the choreographer's references for the creation of the dance work. In addition to the Merak dance by Rd. Tjetje Soemantri which became the main reference for the choreographer, in the creation of the Gandrung Liwung dance, references were also created from several other dances, including the Cendrawasih dance from Bali (Comma 2015). the choreographer took this dance as a reference in exploring movement and also in the reference for arranging the musical accompaniment in the Gandrung Liwung dance because in the Balinese Cendrawasih dance there is a fast musical dynamic and agility in every movement, then the contemporary dance entitled Swan Beauty, the choreographer took a reference from outside dance as a reference in exploring movement and also took some movements from the swan beauty dance to be developed in the Gandrung Liwung Dance (Palmer and Torevell 2020).

Gandrung Liwung Dance is a dance work that combines traditional elements with a touch of new innovation. Creating a dance concept that has new characteristics without eliminating its traditional values is one of the challenges or difficulties faced by a choreographer. The work created must also be able to present new characteristics by involving creativity in adding new elements that enrich the work without changing the original essence of the dance. Another challenge faced is in the process of developing new movements that remain rooted in traditional movements but have something interesting.

4 CONCLUSION

Based on the presentation of the results and discussion of the previous topic, the researcher concluded that the Gandrung Liwung Dance was created inspired by the fauna of the Male Peacock as the main object of artistic creation based on romantic stories and behavior which were then raised to be the main source of the content of the Gandrung Liwung Dance. Starting from the exploration of movements that try to imitate animal behavior, supported by improvisation of movements based on space and time, as well as the composition of movements that are created and in harmony with the accompaniment of music. Therefore, this finding can be the main reference for readers who are interested in studying or practicing traditional dance or creating new dance works. This research can be used as a report for practitioners or dance art reviewers regarding new dance creations. Meanwhile, this research provides new knowledge in the field of dance art creation through the development of concepts and the process of creating dance. However, there are shortcomings in this research that can be developed in further research.

5 AUTHORES'NOTE

The authors declare that there is no conflict of interest regarding the publication of this article. Authors confirmed that the paper was free of plagiarism.

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