

Peliatan Style in Legong Keraton Lasem Performance

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ABSTRACT

The Legong Keraton Lasem dance is one of the classical Balinese dances featuring Panji's story about the love story of King Lasem and Diah Rangke Sari. This classical dance first appeared and developed in the palace environment of Bali. There have been many research results on the Legong Keraton Dance. However, there has not been any research that reveals the Legong Keraton Lasem and Peliatan Style. The problems are: 1) How did the Peliatan Style in Legong Lasem Performance Originate?; 2) What is the form of the Peliatan Style in Legong Keraton Lasem dance?. The purpose of this research was to reveal the existence of the Peliatan Style in Legong Keraton Lasem Performance, which has catapulted Bali's name into the eyes of the world. This research was conducted using qualitative methods. The source of the data for this study was the Legong performance, the dancers, musicians, artists, cultural observers, and related communities who were selected based on purposive sampling and snowball techniques. All data that has been collected through observation, interviews, and literature studies will be analysed using aesthetic theory, hierarchical theory, and practical theory. The results showed that the Peliatan Style in Legong Keraton has a distinctive characteristic in the volume of dance movements performed, which tends to be large with the maximum tilt of the dancer's body. It is different from how to dance the Legong Keraton in general. The Legong Keraton Lasem with Peliatan Style emerged due to two factors, namely internal and external factors. Internal factors include the talent possessed by the Legong dancers themselves. They dance with the aim of satisfying their material and spiritual needs. Meanwhile, encouragement from outside came from the environment of Peliatan Village, which is indeed famous for its artistic activities; its people are very passionate about art every day.

KEYWORDS

Legong Keraton Lasem, Peliatan style, performance.

INTRODUCTION

The *Legong* dance is one of the classical Balinese dances as a cultural heritage dating back two centuries. Among the well-known *Legong* dance themes, *Legong Lasem* is the most well-liked and favoured by its followers. Three female dancers present the dance, which tells the story of *Raja Lasem* and *Putri Rangkesari's* enduring love using the *Panji* tale. The *Condong* dancers brought the *Garuda* bird, which led to a battle between *Raja Lasem* and it near the end of the performance.

Balinese dance enthusiasts are aware of the *Legong* dance's attractiveness as a magnet. Flexible and dynamic movements are very popular with tourists and are likely to remain so for the foreseeable future. It can be said that the *Legong* dance is the primadonna of the most unique types of Balinese dance in the world.

One of the *Legong* dances that is still well known to the Balinese is the *Peliatan* style, the *Saba* style, and the *Badung* style, but many other *Legong* dance styles have emerged but are not as popular as the three *Legong* dance styles above. In general, the repertoire of motion and structure of the *Legong* dance are the same, however, if one looks at it in detail, each style has its own uniqueness. The popularity of the *Legong* dance began in 1931 after an art group from Peliatan shocked European art lovers in Paris with *Legong* and *Calonarang* dance performances. Likewise, in 1953, for the second time, a visit to Europe and the United States was made by a British impresario, John Coast. Thus, *Legong Keraton Peliatan* is the pioneer in promoting Bali tourism abroad. The *Legong* performance in London was so impressive that BBC London has used its dance accompaniment to deliver Indonesian-language broadcasts for decades.

There are several names of dancers who danced the *Legong Keraton Lasem Peliatan* style from many actors, and the most well-known and creditworthy for producing reliable dancers is the duet Gusti Made Sengog with A.A. Gde Mandera by pouring out a specific dance style and treasure. After being extremely successful abroad and very well-known domestically, especially in Bali for maintaining the uniqueness of its dance moves, it turns out that the *Legong Keraton Lasem Peliatan* continues to exist, and more and more other *Legong* themes have emerged with the latest innovations.

The popularity of the *Peliatan*-style in *Legong Keraton Lasem* dance, both abroad and in Bali has had a positive influence on the development of dance, especially the *pelegongan* dance in Bali. Aside from being a stimulant for the emergence of new themes in *Legong* dance, many creative dance artists have also skyrocketed and introduced an analysis of Balinese dance. The analyses in question are very useful as a way to deepen understanding of Balinese dance, especially *Legong* dance. However, no one has disclosed this *Peliatan*-style in *Legong Keraton Lasem Peliatan* performance. The problems are focused on: 1) How did the *Legong Keraton Lasem Peliatan* performance originate?; 2) What is the form of the *Peliatan* Style in the *Legong Keraton Lasem*?

RESEARCH METHODS

The research method is generally interpreted as a scientific way to obtain data with specific goals and uses (Sugiyono, 2013:1). The research entitled Identity and Continuity of the *Peliatan* Style in *Legong Keraton Lasem* dance was carried out through several stages. The first stage is to determine the research design and then determine the research location, research instruments, types and sources of research data, data collection techniques, and data analysis techniques. The last stage is the technique of presenting the results of the research analysis.

This research was designed with a qualitative approach. According to Sugiyono (2009: 8), qualitative research is a naturalistic process because the research is carried out in natural conditions to gain a better understanding of the person or object being studied. Qualitative research is flexible and provides the possibility for changes when facts are found that are more basic, interesting, unique, and meaningful in the field (Burhan, 2003:39). The writing of the results of this study was carried out descriptively, or through descriptions that described and explained the *Peliatan* style in *Legong Keraton Lasem* dance.

The research was carried out in *Banjar Teruna*, Peliatan Village, Ubud District, Gianyar Regency. The choice of *Banjar Teruna*, Peliatan, Ubud as the object of research is based on the origin and development of the *Peliatan* style in *Legong Keraton Lasem* dance centred in this place. This dance has a very close relationship with the supporting community, not only as a cultural heritage that must be preserved by the local community but also as an icon and a source of livelihood for local dance artists.

The type of research data is qualitative in the form of a description of the data in the form of words or text related to the identity and continuity of the *Peliatan* Style in *Legong Keraton Lasem* performance. The data sources to be used in this study are primary and secondary. Primary data is data obtained directly by researchers by conducting observations and interviews with parties related to the *Peliatan* style in *Legong Keraton Lasem* dance. Secondary data is data obtained indirectly from literature, articles, journals, and sites on the internet relating to the research focus.

In qualitative research, the researcher is the main data collection instrument because researchers are human beings, and only humans can relate to respondents or other objects and are able to understand the relationship between realities in the field. Therefore, researchers also participate in observations (Moleong, 2007:9). The tools used in this study were tape recorders, camcorders, digital cameras and stationery.

The determination of data sources for this research was carried out using a purposive sampling technique, namely that the selection of informants was predetermined based on certain criteria (Koentjaraningrat, 2009:65), which means that the informants to be interviewed were selected and predetermined provided that the informants were competent in their fields, influential, and had direct authority with the *Peliatan*-style in *Legong Keraton Lasem* dance. The informant in question is a person who knows and is able to provide complete information, especially with regard to the *Peliatan*-style *Legong Keraton Lasem* dance. Informants will be interviewed individually and alternately over several periods of time, according to the informant's availability. Informants who will be used as primary data sources include: (1) senior dance artists at *Peliatan*, Ubud, both productive and unproductive; (2) dancers who have danced the *Peliatan* style in *Legong Keraton Lasem* dance; and (3) local people who know about the *Peliatan* style in *Legong Keraton Lasem* dance.

Data collection methods used in this study include observing and recording data systematically on the symptoms that appear on the object under study. Observations and records are made of objects where events take place (Margono, 1993:158). With respect to the observation technique used in this study, Merriam in Alwasilah (2002: 219-220) identified four categories of observers: (1) full participants researchers as the observed group; (2) participants as observers (participant as observer); (3) observer as participant; and (4) full observer. In this study, the type of observation used is participatory observation, where the type of observation is carried out actively and the participant is directly involved in the various things being observed. Observers must go directly to the observation process and observe directly so that they get a clear picture of what is being observed. Margono's (2005: 165) interview or interview method, is an attempt to collect information by asking a number of questions verbally, to be answered orally as well. The main feature of the interview is direct face-to-face contact between the interviewer and the source of information.

The type of interview used in this research is an in-depth interview because with this type of interview, questions can be asked according to the problem of the research subject. This kind of interview can help create and explain the dimensions of the topic in question. Documents are records of past events. Documents can be in the form of writing, pictures or monumental works by someone (Sugiyono, 2013:240). In this study, researchers recorded important data or documents obtained from video recordings, photographs or drawings. Documenting the performance and interview results of the *Peliatan*-style in *Legong Keraton Lasem* dance in the *Peliatan* style required the help of books, cameras, and cellphones. According to Sugiyono (2008:244), data analysis is the process of searching for and systematically compiling data obtained from interviews, field notes and documentation by organising data into categories, describing them into units, synthesising them into patterns,

choosing which ones are important and which will be learned, and making conclusions so that they are easily understood by oneself and others. Data analysis used in this study is descriptive data analysis through the following steps: (1) selecting and compiling the collected data; (2) data classification or data grouping based on existing problems; (3) processing data based on predetermined techniques to answer existing problems and (4) interpreting the results of data processing to obtain a conclusion on the research focus.

RESULTS AND DISCUSSION

The Origin of the Legong Keraton Lasem with Peliatan Dance Style

The existence of the *Legong Keraton Lasem* dance with the *Peliatan* style is inseparable from the history of the *Legong* dance in general, which is known to have originated from the inspiration of *I Dewa Agung Karna*, who at that time was meditating and then saw an angel dancing. Based on this inspiration, the masked *Legong* dance was formed, which gradually, according to King *Sukawati's* request, was changed into the *Legong* dance by including the *Panji* story in the performance. The *Legong Lasem* dance of the *Peliatan* style became known in 1931 during a European cultural expedition called "Expo Paris". The development of the *Legong Keraton Lasem* with *Peliatan* style did not stop there. *Sekaa Gong Gunung Sari* in *Peliatan* again got the opportunity in the form of an offer to stage a Balinese cultural mission to America by John Coast in 1952. In connection with the *Peliatan* Style in the *Legong Keraton Lasem* performance, Coast (2004) stated that he was impressed with A.A. Gde Mandra as the musician for the *Peliatan* Performance group. In 1953, the arts from *Peliatan* were shown on major stages in Europe and the United States by staging the *Legong Keraton Lasem*, *Oleg*, *Baris*, *Janger*, and *Arjuna Tapa* fragments.

The *Legong Keraton Lasem* dance in the *Peliatan* style has developed since the artistic journey of *Peliatan* Village to various regions. In the 1960s, the *Peliatan* art group produced new dance artists who were called the third generation of *Legong Keraton Lasem* with *Peliatan* Style dancers, such as *Bulan Trisna Djelantik*, namely as a leaning dancer, *Desak Putu Widi* as *Prabhu Lasem*, and *Jero Kartika* as *Rangkesari*. Then, during the transition between 1960 and 1970, new dancers emerged, namely *Ni Luh Siti* as a leaning dancer, *Gung Raka Astiti* as *Prabhu Lasem*, and *Jero Puspa* as *Rangkesari*. In 1970, new dancers emerged: *Luh Mas Seriaty* as a leaning dancer, *Gung Biang Sri Utari* as *Prabhu Lasem*, and *Ni Nyoman Sulasih* as *Rangkesari*. From the 1970s to the 1980s, more and more *Legong* dancers appeared or new seeds were planted to replace the *Peliatan*-style in *Legong Keraton Lasem*.

From the beginning of the emergence of the *Legong Keraton Lasem* dance of the *Peliatan* style to the success of producing dancers who continued the *Peliatan* style, it was inseparable from the role of a teacher, namely *Gusti Biang Sengog* and A.A. *Gede Mandra*. The two artists dedicated their skills to educating young artists who are interested in joining the *Sekaa Gong Gunung Sari* art group so that they can carry the name *Legong Keraton Lasem Peliatan* style dance to make Bali proud at home and abroad. Continuous artistic practises influenced by habits and the environment also contributed to the development of the *Legong Keraton Lasem* dance in the *Peliatan* style. Sustainable artistic practise is an effort to fulfil the necessities of life; in this case, the artistic practise in question is dancing the *Peliatan*-style in the *Legong Keraton Lasem* dance. The following is the dance movement of the *Legong Keraton Lasem* with *Pelitan* Style.



Figure 1. *Legong Keraton Peliatan Dance*

(Source: <https://www.flickr.com/photos/dlumenta/2596271117/>, 2023)

Prihartiningrum (2014) says the development of the *Peliatan*-style in *Legong Keraton Lasem* dance from 1928 to 1954 is complete, starting from the functions, characteristics, and requirements for being able to dance the *Peliatan*-style in *Legong Keraton Lasem*. In general, Erawati (2020) states that the *Legong* dance is a spectacle that is best known as *balih-balihan* and is the identity of Balinese dance because every performance that is not even *Legong* is still said to *reverse Legong* by the audience, which is the effect or impact of the magnitude of the influence of *Legong* dance on other Balinese dance arts. In addition, the shape and characteristics that lead to the identity of the *Legong* dance throughout Bali. Soekarno Putra et al. (2007) show the progress of A.A.Gde Mandera and Gusti Made Sengog as artistic figures who contributed to the *Legong Keraton Lasem* with *Peliatan* Style.

Legong Keraton Lasem with Peliatan Style

T Style has an important meaning in the embodiment of art (Pradana, 2012; Pradana, 2018; Pradana and Ruastiti, 2022). Likewise, style presumably has meaning in the art of dance. Style is always attached to the expression of a dance performance, whether it is traditional, new or modern. Style is a characteristic element of identity (Pradana and Parwati, 2017; Pradana and Pratiwi, 2020). Style is important in dance because it is related to the issue of the identity of the dance (Ruastiti, 2018). Style is something that is inseparable from the presentation of dance (Ruastiti, 2011). If the understanding is deepened, the identity of a type of dance can be observed through the style of expression. Based on their nature, styles in the art life of society can be classified as individual or group. The individual style here is the style that is attached to the dancer or it can be said that this style is the personal innate style of the artist. Meanwhile, group style is a style that can be observed in the habits of an art group when the group presents an art performance and unconsciously, it has been done continuously. When it is associated with the dance style contained in the *Legong Keraton Lasem* with *Peliatan* Style, existential style has quite an important role for humans. Style is related to self-image, which is expressed through attitudes, actions, and body language when communicating with other parties (Sumaryono, 2011:73). Style can also be understood as self-identity and can also be considered a tool to manipulate something to make it more attractive. In the art of dance, style can be explained like *wantah*, and realistic movements are danced to produce beautiful, interesting, and meaningful dance motifs (Sumaryono, 2011:80).

Legong Keraton Lasem dance with *Peliatan* style has its own characteristics and uniqueness, which makes this dance very different from other types of *Legong* dance. The style of the *Legong Keraton Lasem* with *Peliatan* Style arises due to several factors. The human urge to behave in life is controlled by two factors, namely internal and external factors. These factors can be seen as motivation, which is a force that arises both from within and from outside that encourages a person to achieve a certain goal. Internal stimulation is a push from within and is not accompanied by external stimulation. As horizons, potential, tastes, and skills can become capital that influences the form of design practises and realisation (Pradana et al., 2016; Pradana and Pratiwi, 2020; Pradana and Parwati, 2017; Pradana, 2022). This internal aspect is often implied in desire, purely coming from within a person or a group of people, which is then designed and immediately realised to meet needs. Like the desire of a dancer or a group of dancers to perform artistic activities with the aim of satisfying their instincts. If examined more deeply, art activities are often carried out as a form of satisfying spiritual needs because art is a manifestation of the inner and aesthetic experience that every artist has. Based on observations made in the field, the internal factor that drives the *Peliatan*-style in the *Legong Keraton Lasem* Dance is the creativity of the great *Peliatan* artists, namely *Gusti Made Sengog* and *A.A. Gde Mandera*, in art activities in *Peliatan* Village, whose enthusiasm is still felt in the soul of his son, *A.A. Gde Oka Dalem*.

In the *Peliatan*, *Legong Keraton Lasem* Dance, there are aesthetic elements, namely form, weight, and appearance. The form of a dance is the conclusion of forms and structures that are interrelated to form a single unit containing the meaning that the creator wants to convey. In addition to weight, content, and appearance, form is also a basic element in works of art that can be seen with the naked eye. The definition of form refers to a reality that appears concretely or a reality that is not concretely visible, which can only be compared (Djelantik, 2004:17).

The *Peliatan*-style in the *Legong Keraton Lasem* is danced by three female dancers, and each dancer brings a different character. One dancer plays the role of *Condong*, and two dancers are seen in pairs playing the characters *Prabhu Lasem* and *Diah Rangkesari*. The structure for staging the *Peliatan*-Style in the *Legong Keraton Lasem* Dance is as follows :

Pepeson is the opening part of the *Peliatan* Style in the *Legong Keraton Lasem* Dance. In this section, there is only one dancer who appears, namely the *Condong* dancer, who is opened by shaking both hands as if the curtain is shaking, which is considered the opening door in the performance.

Pengawak, often referred to as part of the accelerator. As the name implies, in *Pengadeng*, in this part, the dancer moves at a slower tempo than in other parts of the structure. Both the music and the dance movements turn melodious and gentle, and in this section, it is usually only danced by two *Legong* dancers who act as *Prabhu Lasem* and *Diah Rangkesari* by highlighting the fan game after the two dancers receive the fan handed over by the *condong* dancer before leaving the stage.

Pengecet is the part after the crew that tends to contrast. The contrast here means that the tempo of the music and dance is fast and constant again, but it is in this section that the beauty of the musical melodies of the *Peliatan* Style in the *Legong Keraton Lasem* dance is emphasised. It can be said that the retail part is the most beautiful or sweetest part of the *Peliatan*-style in the *Legong Keraton Lasem* dance.

Pengipuk is part of romance or battle. In the *Peliatan*-style in the *Legong Keraton Lasem* dance, the romance between *Prabhu Lasem* and *Diah Rangkesari* is used. After the drama about the love story between the two characters, a war broke out between *Prabhu Lasem* and a big bird danced by a leaning dancer. The *pengipuk* part in the *Peliatan*-style in the *Legong Keraton Lasem* dance is the most dramatic part compared to other parts of the structure.

Pekaad is the ending or conclusion. After the battle between *Prabhu Lasem* and the *Paksi*, all parts of the *Legong Keraton Lasem* performance with the *Peliatan* style were said to be finished and ended with a series of movements danced by a *Legong* dancer who played the role of *Prabhu Lasem*.

Anak Agung Gde Oka Dalem has been active in the arts since he was very young. In carrying out all of his artistic activities, *A.A.Gde Oka Dalem* always documents every activity that is carried out, both dance practise and teaching the *Legong Lasem Peliatan* dance, which has become his expertise and favourite to date. All forms of documentation in the form of photos and videos are stored in the form of book albums and cameras until they are uploaded to his social media account as proof of his activities and can be seen later by himself and his family. Along with the development of the times, technology has also begun to develop, and one of them is a smartphone that has a camera feature and uses social media to make it easier for each user to document their activities so that they can be seen by many people. Since this development, all activities carried out by *A.A.Gde Oka Dalem* at *Balerung Sri Nertrya Mandala* in *Peliatan Ubud* have been uploaded and can be watched online via the Instagram and YouTube platforms. Seeing the various variations and developments of the current *Legong* dance style, *A.A.Gde Oka Dalem* has not been swept away and has remained firm in maintaining the originality of the *Peliatan* Style in the *Legong Keraton Lasem* dance.

Based on the explanation above, it is related to the internal factors that influence the style of the *Legong Keraton Lasem* with *Peliatan* Style dance, none other than the motivation that arises from each artist who grew up in *Peliatan*. Motivation is the factors that encourage, desire, or interest that is so great within oneself to achieve certain desires, ideals, images, and goals (Pradana, 2019). The existence of motivation will make the artists, both individually and in groups, feel compelled to try their best to achieve their desires. Artists who have high motivation will have a positive impact on their lives. High motivation will be able to change behaviour, which in this case is explained as dancing, to achieve goals and live a better life. The behaviour here can be explained as a dancing attitude or how to perform a dance, which is related to the style or identity of the *Legong Keraton Lasem* with *Peliatan* Style, where the dancers perform dance movements that are much more dynamic and broken until they are carried out with a greater volume of movement than the *Legong* dance in general.

External factors are encouragement that arises from outside a person. The encouragement from outside can come from the social environment around the place of residence or from the times. As environmental conditions, social conventions, and developments affect practise (Pradana, 2021; Pradana, 2022). If analysed more deeply, the external factors referred to here are all threats that come and are realised by the *Peliatan* dance artists against the power of art that has given life to the people of *Peliatan* Village. Based on the results of interviews with several artists in *Peliatan*, it is known that these external factors include pressure from the development of other dance styles inside and outside the *Peliatan* area and the rise of artistic competitors in the *Peliatan* area who do not use the *Peliatan* dance style.

Continuity, comes from the *Legong Keraton Lasem* dance of the *Peliatan* style, influenced by the sense of beauty that the supporting community wants to maintain. In other words, the sense of beauty referred to here is the aesthetic factor contained in the *Peliatan*-style *Legong Keraton Lasem* dance, which has been enjoyed by artists as well as the people of *Peliatan* Village. The desire to maintain and continue the art form of the *Peliatan* Style in the *Legong Keraton Lasem* dance is a form of emotional and social attachment between the community and the *Peliatan* Style in the *Legong Keraton Lasem* dance in *Peliatan* Village. With the continuity of the *Peliatan* Style in *Legong Keraton Lasem* Dance, the people and

artists involved will automatically continue to maintain their relationships for the sake of the continuity of the *Peliatan* Style in the *Legong Keraton Lasem* Performance.

CONCLUSION

Based on the description above, it can be concluded that the results of the study show that the *Peliatan* style in the *Legong Keraton Lasem* Performance has the characteristic that the volume of the variety of dance movements performed tends to be large, with the maximum tilt of the dancer's body. It is different from how to the *Legong Keraton Lasem* dance in general. The *Legong Keraton Lasem* with *Peliatan* style emerged due to two factors, namely internal and external factors. Internal factors include the talent possessed by the *Legong* dancers themselves. They dance with the aim of satisfying their material and spiritual needs. Meanwhile, encouragement from outside came from the environment of *Peliatan* Village, which is indeed famous for its artistic activities, the people's daily lives are very thick with art.

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