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### RESEARCH ARTICLE

#### MULI BEKIPAS DANCE FORM AT KUSUMA LALITA STUDIO, METRO CITY

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#### Abstract

This research discusses the study of the Muli Bekipas dance choreography at the Kusuma Lalita studio in Metro City. This research aims to describe the study of choreography in the Muli Bekipas dance which includes movements, floor patterns, make-up, clothing, dance props and musical accompaniment. The research design is a qualitative method with data collection techniques in the form of observation, interviews and documentation. The theory used in this research is Sumandiyo Hadi's choreographic study concept which describes or records dance by analyzing dance phenomena that are visible from the external form only, which can be done by studying the form, technique and style of movement. The study of the forms presented in the Muli Bekipas dance has dance forms that are categorized as quite complex dances. The results of the research show that the Muli Bekipas dance has twenty-eight movement sequences created from the development of Lampung dance movements, namely the Sigeh Penguten dance, Melinting dance and Bedana dance. Apart from that, the Muli Bekipas dance also has clothing that is typical of Lampung. This dance is accompanied by music with five beats and the lyrics of the Lampung song which describes the Muli Bekipas dance.

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#### Introduction:-

This form of artistic creativity in Indonesia is currently increasingly developing. The development of artistic creativity is proven by the many forms of art that come in different packages. Art is able to flow every human expression that can be expressed in a form that has aesthetic value, so that new forms of art will emerge that are admired for their beauty and uniqueness. Art includes many human activities in creating visual, audio or performance works that express the creator's imagination, ideas or technical excellence, to be appreciated for their beauty or emotional strength. The various arts include music, dance, fine arts, literary arts and theater arts.

One form of art that is complex in its packaging is dance. Dance is a composition of movements that has undergone cultivation (Sedyawati, 1986: 104). Dance includes music and fine arts which are conveyed through the media of movement and expression. This musical art is used in dance as musical accompaniment, while fine art is used in dance to help as a supporting medium in the form of props. The complex elements in dance are able to present works with creativity that can support the work.

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According to the pattern of dance, dance is divided into 2, namely traditional dance and creative dance. Traditional dance is a dance created based on the traditions passed down from generation to generation by the local community. This traditional dance has experienced a historical journey originating from the local community. Creative dance is a dance that is formed from the development of traditional dances. Creative dance is created based on the desire of the dance artist to process, create or develop the movements on which it is based. Based on this, it can be concluded that dance has its own meaning to convey all the expressions that exist within a person.

One of the creative dances in Lampung is the Muli Bekipas dance. The Muli Bekipas dance is a dance that originates from the Kusuma Lalita studio, Metro City. The Muli Bekipas dance has been alive in Metro City since 1996. The Muli Bekipas dance is a new dance creation that was born and developed in Metro City. This dance was created by Mr. Sapruji Tanjung and Mrs. Sri Mumpuni who come from Metro City. The Muli Bekipas dance was adapted from the environment around Metro City. This dance tells about the social interactions of young people in Metro City using 2 fans. This dance depicts the girls' vigilance in accepting friendship from boys. The Muli Bekipas dance has a fairly good existence in Metro City. This is indicated by the frequency with which this dance is performed at activities in Metro City. Then, the Muli Bekipas dance was also used as extracurricular material in junior high schools in Metro City.

The Muli Bekipas dance has quite complex elements in it. Based on these elements, the dance form can be explained in detail. Forms that can be directly captured or seen by the audience consist of dance movements, make-up and clothing, props, floor design, musical accompaniment. The Muli Bekipas dance has dance elements that can be analyzed in the form of movement, make-up, clothing, props, floor patterns and musical accompaniment. Based on the phenomena and conditions described above, the author is interested in researching and writing about the Muli Bekipas dance form at the Kusuma Lalita studio, Metro City. This research will explain the Muli Bekipas dance form which has quite complex dance elements. With the research object being a dance form and the research subject being the Muli Bekipas dance, this research aims to describe the Muli Bekipas dance form in the Kusuma Lalita studio, Metro City.

### **Research Methods:-**

This research is research that uses a descriptive qualitative design. Anderson believes that qualitative research is research that includes collecting, analyzing and interpreting data that cannot easily be reduced to numbers (in Arioen et al, 2023: 12). Based on this, the qualitative method is a method carried out by someone who is able to collect data, in principle as a sole researcher in all aspects, although in the field he can be assisted by a team or group. Based on several concepts and definitions that have been explained, it can be concluded that qualitative research is research carried out by a person or group to solve a problem within the scope of data that cannot be described through numbers.

The data collection technique in this research uses data triangulation techniques in the form of observation, interviews and documentation. Observations were carried out at the Kusuma Lalita studio regarding the Muli Bekipas dance. Interviews were conducted with several sources who know the Muli Bekipas dance at the Kusuma Lalita studio in Metro City, namely Mrs. Sri Mumpuni as the dance director, Gilang Pratama Ramadhan as the Muli Bekipas dance musician, Padma Cininta as the head of the Kusuma Lalita studio, and Alisha Zahra as the Muli Bekipas dance dancer. still active in the Kusuma Lalita Studio, Metro City. The documentation was obtained from photos and videos of Muli Bekipas' dance.

This research will conduct an analysis or study of the Muli Bekipas dance form in the Kusuma Lalita studio, Metro City. This dance form is studied choreographically. Dance phenomena are analyzed or studied choreographically, meaning that you want to analytically describe or record dance phenomena that are visible in terms of their external form, which can be done by studying the form, technique and style of movement (Hadi, 2007: 23). Dance is an image, shape and form displayed in a performance, and value in a presentation and is a unit that cannot be separated because these values have mutually supporting functions in a dance performance, the form of dance presentation includes movement, floor patterns, properties, accompaniment, make-up and clothing (Aina, 2017: 162). The dance forms analyzed include movement, make-up, clothing, props, floor patterns and musical accompaniment.

## Results and Discussion:-

The Muli Bekipas dance is a dance created by Mrs. Sri Mumpuni and Mr. Saprudi Tanjung. This dance was created in the city of Metro in 1996. The Muli Bekipas dance is a creative dance that was born in the city of Metro with the aim of adding to the repertoire of creative dances in the city of Metro, which at that time was still not very developed. The Muli Bekipas dance was born and developed in one of the studios in Metro City, namely the Kusuma Lalita studio. This dance was first created for the Arts Performance in Bandar Lampung.

The Muli Bekipas dance is growing very rapidly in the Metro city. This is marked by the many creative dances that were born in Metro City with more varied movements. However, the Muli Bekipas dance from the Kusuma Lalita studio has not been lost to the times. Even though the majority of Metro city residents consist of transmigrant residents from Javanese, Padang, Palembang and Lampung tribes, this dance has not been swallowed up by time and other things until now. This dance is often danced at welcoming events, weddings and traditional events. Apart from that, the Muli Bekipas dance is also often contested. Therefore, the achievements created by the Muli Bekipas dance are also quite numerous.

The Muli Bekipas dance is also used as learning material in junior high school extracurriculars in Metro City. The learning material for the Muli Bekipas dance was documented in the form of a learning video by the Kusuma Lalita studio in collaboration with the UPTD Center for the Development and Utilization of Educational Technology of the Lampung Province Education Service in 2010. In the same year, the Muli Bekipas dance was introduced and also used as training material. to all dance teachers in Lampung province.

When the Muli Bekipas dance was first created in 1996, the dance was only taught in routine studio practice and was performed at the Kusuma Lalita studio's annual event. However, it was unexpected that this dance developed very rapidly, so that now the dance can be danced, performed and competed in by other groups outside the Kusuma Lalita studio. Apart from that, initially the Muli Bekipas dance was danced by male and female dancers. However, with current developments, this dance is only danced by female dancers. This is due to the increasing lack of male dancers in Metro City, so currently the Muli Bekipas dance is only danced by female dancers.

The changes in the dancers in the Muli Bekipas dance do not have much influence on the form of the dance. Currently the Muli Bekipas dance is danced by 5 female dancers. The odd number of dancers does not have any particular meaning or purpose. This is tailored to aesthetic needs only. The dance elements which are quite complex in the Muli Bekipas dance are still based on styles and elements from the Lampung region. The Muli Bekipas dance form with its elements is:

### Motion

The Muli Bekipas dance movement is a movement that originates from the development of Lampung traditional dance movements. The development of these movements comes from the Sigeh Penguten dance, Bedana dance and Melinting dance. This dance movement depicts the social interactions of young people in Lampung, especially Metro City. The Muli Bekipas dance movements can only be moved by women because the Muli Bekipas dance movements were created for women. This was also done as a representation of the large number of female residents in Metro City.

The Muli Bekipas dance has twenty-eight movement sequences. The sequence of movements in the Muli Bekipas dance is the movement of ngiset-ngiset, maju menthang tangan tangkis, berdoa, ukel, samber melayang, ngerujung kanan kiri, muter badan akuk kipas, buka tutup kipas, muter main kipas, rentang kipas balik kanan, silang caluk buka kipas, kipas dak unggak laju dibentang, bentang kipas dak samping kanan kiri, bentang kipas semungguk lajeu temegei, bentang kipas bolak balik, iset-iset putar bolak balik, perangan, bedana, berdoa, mampam bias, ukel bentang, kijang luccat, ukel mundur, lapah hentak, pungeu da undak samber melayang cepat, tangkis maju temenggei, muter bentang kipas, muter merapat adek samping kanan.

Structurally, the Muli Bekipas dance has 3 parts or structures, namely the beginning, the main part and the closing part. However, each part of the Muli Bekipas dance has a core movement. Based on this explanation, other movements are a development of the core movement, namely as a movement or only limited to aesthetic needs. The main movements in the initial part are ngiset-ngiset, maju menthang tangan tangkis dan gerak buka tutup kipas. Then, the main movements at the core are prayer movements and lapah hentak. In the closing part, the core movements consist of bedana movements and tangkis maju temegei.

Based on this, the core movements in the Muli Bekipas dance are ngiset-ngiset, maju menthang tangan tangkis, buka tutup kipas, berdoa, lapah hentak, bedana, dan tangkis maju temegei. However, structurally the movements in these 3 parts cannot be removed, replaced or exchanged for other movements even though these movements are still included in the 3 parts of the Muli Bekipas dance movements. Therefore, the sequence of movements in the Muli Bekipas dance cannot be removed, replaced or exchanged.

**Makeup**

The make-up used in the Muli Bekipas dance is stage make-up. Stage make-up that tends to be bold is used in this dance. However, even though the make-up used tends to be bold, it still shows beautiful make-up. This is used as a depiction of Lampung girls who are graceful and beautiful.



**(Picture: Apriliani, 2023)**

**Dance Costume**

The clothing style used in the Muli Bekipas dance does not have special provisions for its selection, so the clothing design can be creative. This is done because along with the times, the creative costumes used in this dance have also developed. However, the fashion used is still based on the style and characteristics of Lampung costumes or fashion. The dress code in Lampung dance is often associated with the tapis which is characteristic of Lampung. An overview of the make-up and fashion for the Muli Bekipas dance can be seen in.



(Picture: Apriliani, 2023)

The use of clothing or costumes in the Muli Bekipas dance in this research is creative clothing. In the picture above the sleeves are in a trumpet style. A trumpet sleeve shirt is a shirt with sleeves shaped like a trumpet. However, when wearing clothing in the Muli Bekipas dance, the sleeves can be replaced with other sleeve models that do not interfere with the dance movements. Therefore, the clothing in the Muli Bekipas dance can change according to current developments, but still uses the tapis as a characteristic of Lampung and does not interfere with the dance movements.

### **Property**

All equipment and equipment in a dancer's performance or demonstration is property (Sugiyanto, 2004: 159). Based on this, props are all equipment that is moved and becomes part of a dance. The Muli Bekipas dance uses props in the form of 2 fans and plays an important role in the dance.



(Picture: Apriliani, 2023)

The fan used in the Muli Bekipas dance is made from bamboo blades which are then decorated for aesthetic purposes. Based on the results of an interview on September 17 2023, the dance artist said that the use of fan props in the Muli Bekipas dance has its own meaning, namely as a symbol of girls' vigilance in accepting male friendship or camaraderie. Apart from being used symbolically, the fan property in the Muli Bekipas dance also adds aesthetic value to the dance. At the start of the dance, the props are placed in the belt or pending. Then, in the middle of the dance the fan property comes into use.

### **Floor Pattern**

The Muli Bekipas dance basically does not have any special provisions for forming the dance floor pattern. This is because the Muli Bekipas dance is a creative dance that is flexible with floor patterns. The floor pattern used in the Muli Bekipas dance is a symmetrical floor pattern. This can be said because the dance uses a lot of structured floor patterns such as "V" shapes, circles and so on.

### **Music accompaniment**

The musical accompaniment used in the Muli Bekipas dance can be categorized as using quite complete musical instruments. This musical instrument uses a musical instrument in the form of a talo balak which is a traditional Lampung musical instrument. The Muli Bekipas dance accompaniment music has several drumming parts in it, namely the introduction, parts 1-9, and the ending. In the musical accompaniment to the Muli Bekipas dance, there are six drums, namely ghupek, arus, kiccat, tari, kreasi, and ilustrasi.

Apart from that, in the musical accompaniment to the Muli Bekipas dance there are also poems that help to clarify the story of the Muli Bekipas dance. This poem is found in the opening part and part six of Muli Bekipas' dance music. The poem in the opening section is Tabuh Pun Tabuh Tari, Ya Pun... The meaning of this poem is to excuse the start of the Muli Bekipas dance. Then, there are the same verses in parts one and six, namely as follows:

Yangko kuti segalo	Listen everyone
Canang khaga berbunyi	Canang has sounded
Dikain tuho ghajo	Ask permission from the king
Sikam haga turun nari	I will dance

### **Conclusion:-**

Based on research that has been carried out regarding the Muli Bekipas dance form at the Kusuma Lalita studio in Metro City, it can be concluded that this research analyzes the Muli Bekipas dance in which there is a choreographic study. Choreographic study research on the Muli Bekipas dance has an important role in providing an overview of the interactions between young people in Metro City. Apart from that, this depiction can also be used as a lesson for junior high school students in Metro City, so that the Muli Bekipas dance is suitable to be used as teaching material or material for extracurricular dance learning in Metro City. Through the dance elements contained in the Muli Bekipas dance and its existence in Metro city, Metro city residents can maintain and continue to preserve this dance.

The Muli Bekipas dance has a choreographic study that can be analyzed in the form of movement, make-up, fashion, props, floor patterns and musical accompaniment. The Muli Bekipas dance movement is a movement that originates from the development of Lampung traditional dance movements. The development of these movements comes from the Sigeh Penguten dance, Bedana dance and Melinting dance. This dance movement depicts the social interactions of young people in Lampung, especially Metro City. The Muli Bekipas dance movements can only be moved by women because the Muli Bekipas dance movements were created for women. Then, the make-up used in the Muli Bekipas dance is stage make-up. Stage make-up that tends to be bold is used in this dance. However, even though the make-up used tends to be bold, it still shows beautiful make-up.

The clothing style used in the Muli Bekipas dance does not have special provisions for its selection, so the clothing design can be creative. This is done because along with the times, the creative costumes used in this dance have also developed. However, the fashion used is still based on the style and characteristics of Lampung costumes or fashion. Next, the Muli Bekipas dance uses props in the form of 2 fans. Then, the Muli Bekipas dance basically does not have any special provisions for forming the dance floor pattern. This is because the Muli Bekipas dance is a creative dance that is flexible with floor patterns. The floor pattern used in the Muli Bekipas dance is a symmetrical floor pattern. And the musical accompaniment used in the Muli Bekipas dance can be categorized as using quite complete

musical instruments. This musical instrument uses a musical instrument in the form of a talo balak which is a traditional Lampung musical instrument.

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