

Creativity of Likurai Dance Coreography at Green Dance Studio, Kupang City

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Abstract

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Likurai dance is a traditional dance, a type of war dance that is typical of the Belu area, East Nusa Tenggara. The dance is a dance to greet the heroes who come home from the battlefield. Likurai dances are usually performed by several male dancers using swords and female dancers using *Tihar* or small drums as their dance attributes and are often showed in various events such as welcoming honored guests and traditional ceremonies. Research objective is to analyze the creativity of Likurai dance choreography. The method is interpretative qualitative research method, interdisciplinary approach. Data collection techniques are observations, interviews, and document studies. The validity technique of the data used is source triangulation. The data analysis technique uses the choreography concept according to Hadi Sumandiyo and Muhammad Jazuli. The results of research on creativity in choreography found new ideas in the form of motion, exploration, improvisation, composition. The implications of this research are as an educational media and the local subject of art learning.

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INTRODUCTION

Creativity has the same meaning as innovation, which is giving value to objects, ways of working, life that always brings up new products that are better than before (Bahari, 2008). Seen from the personal aspect or the artist, creativity is an expression of the uniqueness of the individual in interaction with his environment (Munandar, 2002). It means that the artist as a source of new ideas and thoughts that are driven by the surrounding environment for later ideas can be expressed through the creative process to produce meaningful creative products (Munandar, 2002). Creative products in this case can be interpreted as creative behavior or the artist's creativity, through certain stages so that an artwork is realized. Creativity in Likurai dance is the creative dance choreography which in its cultivation adopted from the existing vocabular, which is developed, elaborated, then each element integrated into a form of choreography.

Likurai dance is a traditional dance that is a type of war dance which is typical of the Belu area, East Nusa Tenggara. The dance is a dance to greet the heroes who come home from the battlefield. The Likurai dance is usually performed by several male dancers using swords and female dancers using *Tihar* or small drums as their dancing attributes. Likurai Likurai dance is one of the most famous traditional dances in the Belu area, East Nusa Tenggara, and is often showed in various events such as welcoming honored guests, and traditional ceremonies.

Literally, the Likurai dance comes from two words, *Haliku* and *Rai*. *Haliku* means watching over, guarding, protecting,

maintaining, taking, dominated. *Rai* means land, earth, country or island. *Haliku Rai* or later abbreviated as Likurai, may be interpreted as an action to watch over, guard, protect, maintain and take the land or earth, whether the land is basically ours, as well as those of others. Keeping our own land or taking it, means occupying the land of others, is certainly not easy. Everything needs struggle, fight, battle on the battlefield.

The beauty of this dance lies in the agile foot movements, agile hands and the hips that are moved very flexibly. In addition, this dance is said to be interesting because of the rhythmic sound coming out of the small drum punch (*tihar*) performed by the female dancers themselves.

Based on the above phenomenon, this study tries to reveal the creativity of Likurai dance choreography. According to Bahari (2008) that creativity is the same as innovation by giving additional value to objects, ways of working, ways of life that always bring out new products that are better than before. Creativity in this case is very closely related to the individual style because the process of creating artwork is a collaboration between internal and external factors. In the choreography process, the identity of a work is often influenced by environmental factors and facilities. But the choreographer's personal characteristics will remain visible in the choreography. In the choreography process, it is undeniable that there are creative activities which are basically subjective in nature (Hadi, 2003).

Several studies related to this study are research conducted by Ardiansah (2014) about the process of the choreography of Blakasuta

dance which shows that Blakasuta covers two aspects, namely the main aspects of choreography and aspects of supporting choreography. The main aspects of choreography consist of; 1) The process of finding ideas; 2) Concept Making; 3) Exploration; 4) Composition; 5) Improvisation. While the supporting aspects include motion, power, accompaniment, time, fashion makeup. All the processes are used to produce Blakasuta dance works.

Similar research is related to research conducted by Joko Pamungkas (2015) on choreographic aesthetics as a support for early childhood art creativity that teaches how to dance solely but must also lead to the coaching and development of creativity to elevate the talents and potential of each student. In art education, children are freed to express what is in their souls such as through dance movements. The free expression makes children able to grow children's creativity to create something to be more developed.

A similar study was conducted by Siner Mentari et al (2018) on the study of the dance choreography of Inen Mayak Pukes by Ibrahim Kadir. The result showed that Inen Mayak Pukes dance choreography is a new creation dance that has a pattern of tradition because this dance uses the accompaniment of both Gayo music and typical songs, Gayo traditional clothing, and the dance movement also adapts to the life habits of the Gayo people. Mayen Pukes Inen dance was created in 1975, this dance included literary dance because the dance was arranged based on the original story, then made into a dance that told stories like a dance-drama.

Based on the explanation from the background and previous studies, the purpose of this study is to analyze the creative process of Likurai dance choreography in Green dance studio Kupang city. This research will be theoretically useful in the process of choreography formation in Likurai dance and practically to preserve Likurai dance in Kupang City society.

METHOD

The research method used in this study is qualitative research method with an interdisciplinary approach. The research object is the creativity of Likurai dance choreography at the Green dance studio Kupang City.

Data collection techniques are carried out through observation, interview and document study techniques.

Observation

Observation includes the activity of focusing attention on an object by using all sensory devices. Observations were carried out by the researcher three times on April 15-18, 2019 at the Green dance studio in Kupang city. Observations were done to find out the creativity of the choreography with the process of forming ideas, exploration, improvisation and composition of Likurai dance at the Green dance studio.

Interview

The interview is a dialogue conducted by the interviewer to obtain information from the interviewee. The interview technique that was used in this study aims to determine the choreography process of Likurai dance in the Green dance studio. The interview was conducted on April 18, 2019 in the Kupang city,

Green dance studio by the researcher to choreographer Eldi Natonis. The researcher used a free structured interview technique with Likurai dance players, as well as trainers / choreographers at the Kupang City Green dance studio. In the interview process the researcher obtained data in the form of choreographers' creativity in leading / training Likurai dance practicing at the Green dance studio.

Document Study

Documents obtained from the field were processed and selected according to the research material. In this case the author chose the objects that can be used as documentation in accordance with the uses and their relevance to Likurai dance.

The document data collection technique was carried out at the Kupang city, Green dance studio on April 19, 2019. This technique was carried out to obtain studio archives and photographs related to Likurai dance. In addition, this technique is used to obtain books, journals, and previous studies that are relevant and have contributions in the research conducted by researchers. The documentation will be used to obtain data on the creativity of the Likurai dance choreography in the form of video recordings at the Likurai dance performance, pictures and interview records that contain the Likurai dance.

The data validity technique is based on credibility criteria, with source triangulation techniques. It means that the process of reliability checking can be done by checking data through various sources. Furthermore, the sources were explained, categorized, and analyzed so that they come to a conclusion. While data analysis techniques use data analysis

techniques that follow the stages of the interactive model analysis of Miles and Huberman (Rohidi's translation, 2011) which starts from data collection, data reduction, data presentation, and data verification.

RESULTS AND DISCUSSION

The following are the results related to the problem in the study, namely the Creativity of Likurai Dance Choreography at the Green Dance Studio Kupang.

The creativity of Likurai dance choreography has stages that must be passed. The stage is similar to the concept according to Sumandiyo Hadi and Muhammad Jazuli who stated that the choreography process is through 3 stages: 1) exploration, 2) improvisation, 3) formation / composition. (Hadi, 2003). The process of forming ideas through the stages of intuition, imagination and creation, while the process works through the stages of exploration, improvisation, and composition. (Jazuli, 2008).

Based on the results of the research that has been done, the researchers found the results of clarification of the stages proposed by Sumandiyo Hadi, namely the exploration stage, the improvisation stage and the formation / composition stage.

Formation of ideas

The initial stage of the Likurai dance choreography is the process of finding ideas. Choreographer found the idea of motion about the Likurai dance beginning with visual stimuli. The visual stimulation means that the choreographer observing events about the behavior of the people in the neighborhood where choreographers in East Nusa Tenggara

are mostly from the Belu area, the origin of the Likurai dance. Choreographers observe patterns and behavior from aspects of religious life, how to socialize with surrounding communities, and love life.

Exploration

In developing creativity, exploration is an exploratory process to find motion through responses from the environment. Exploration carried out in this case is to look for motion for a dance. Requirements in exploring the dance stylist must have an attraction with the object.

The object in dance is a motion, the movement to be explored must really have its own meaning and attraction that can be enjoyed by audiences or spectators, (Jazuli Muhammad, 2001). Exploration in the choreography process aims to explore aspects of the form and technique of the dancers, such as the skills and quality of motion as preparation for the body of a dancer in order to be able to carry out movements that will be arranged by the choreographer (Murgiyanto, 1983).

Choreographers look for interesting movements that occur in the exploration process. Exploration is an exploratory process, an experience of dealing with objects from the environment or the activity of searching for motion outside of practice and during training. In Green dance studio, Kupang city, Eldi Natonis acts as a choreographer, Eldi sometimes acts as a dancer when there is a demand for male dancers. As a choreographer, Eldi Natonis makes and organizes movements that are able to give a characteristic and look more attractive. As told by choreographer Eldi Natonis in an interview April 18, 2019.

From the interview of the researcher to the choreographer of April 18, 2019, that the stage of exploration in motion there is no special direction for any choreographer. Eldi Natodis was inspired by daily movements such as walking, running, shopping, and not infrequently Eldi visited several art performances, or dances festival to see the expressions of the dancers and audiences during the performance.

In the process of getting dance motion ideas, choreographers use some stimuli for starting in expressing motion, such as stimulation of motion, touching stimuli, and listening stimuli. The three stimuli in line with Hadi's (1996) thinking in the exploration steps as a choreographer can begin with stimulation. How to stimulate motion can be developed as a dance. For choreographers, hearing stimulation functions to find the movements used in creating Likurai dances. Listening to the drum beat of the Likurai dance is one way for the choreographer to find motion. One by one the movements made by the choreographer, then arranged into a series of movements according to the Likurai dance movements.

Touching stimulation is done by the choreographer when using the property. Property used is usually according to the theme of the appearance at the time. Properties used on Likurai dancers, namely, *Tihar* (small drum), swords, head accessories, bracelets, necklaces and others. Previously the choreographer gave the property to dancers, firstly the choreographer understood the nature of the property both in a structured manner and in its functions. The choreographer exemplifies how to use property, in terms of technique and appearance so that

dancers do not make mistakes in using property or let dropping property when dancing. Many ways are done by choreographers, in getting stimulation of motion.

The daily activities that humans do are not spared from the choreographer's view as stimulation of motion. The movement of walking, shopping, running and so on, and usually choreographers watched a number of shows and dance competitions, both from Youtube and watched directly.

Improvisation

The next choreography process done by choreographers is the stage of improvisation. Improvisation can be interpreted as free movement or freestyle. Improvisation is defined as the discovery of motion, by chance or spontaneously, spontaneous movements that arise from an awareness of a dancer based on the choreographer's direction.

According to (Jazuli Muhammad, 2001), in the process of dance production besides exploring in motion, choreographer and dancers must be able to improvise so that when the movements carried out experience errors then the movements can be fulfilled and not seen blank.

This improvised movement uses free movements by showing facial expressions in accordance with the role that is delivered although the movements emerge from motion that has been studied or discovered previously (Hadi, 2003: 69). In the formation of dance movements Likurai choreographer improvises as much as possible so that interesting movements are formed so as not to be boring. Knowledge of the Likurai dance movement was previously

used by choreographer as a reference for motion improvisation.

Composition

After the exploration and improvisation process, the next step is the formation / composition process. According to (Jazuli Muhammad, 2001) the development of dance movements is one of the requirements for expression in a dance performance and practice. Dance stylists are obliged to develop movements that have been arranged so that they are not seen monotonous.

In the composition stage the choreographer collaborates ideas and themes to make perfect the choreography that he made. The motion of the choreography exploration was given to Likurai dancers for the next time combined with the improvised motion of Likurai dancers. The improvisation carried out by Likurai dancers was corrected by the choreographer and the composition process was carried out to blend with the improvised movements made previously.

In the process of the composition of the choreographer changing the results of the choreography both adding, subtracting or changing motion by including some motion ideas from one group of friends, the openness in accepting ideas from one group of friends made the choreography more varied and not monotonous so it did not saturate. The composition is done with basic motion material on Likurai dancers. Choreographer chooses the motion of each member of the Likurai dancer, according to exploration and improvisation. In the initial process of the composition, which is to repeat

the series of results of exploration and improvisation, it becomes a whole series and then combined with the floor pattern so that the choreography of the Green dance studio Kupang is more interesting and not boring.

CONCLUSION

Choreography creativity of Likurai dance at the Kupang city Green dance studio, sees choreography and forms of creativity in Likurai dance. The creativity is seen in the accompaniment of dance, fashion makeup, makeup and property that are suited to the theme.

In addition to the choreographic creativity that is featured by the choreographer of Green dance studio by prioritizing the choreography process through the stages of exploration, improvisation and formation / composition so that interesting movements are created.

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