Creativity Of Anggono Kusuma Wibowo In Dancing Cakil Java Indonesia

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Abstract: The purpose of this research is to find the results of Anggono Kusuma Wibowo’s creativity as Cakil dancer. This study applied the Holistic approach. Data are in the form of creativity process which include person, process, and result of creativity are collected by observation, interview and documentation techniques to informants. The results of this study are Anggono Kusuma Wibowo’s creativity as Cakil dancer consist of exploration process, improvisation, and composition. The exploration process is carried out to explore Cakil dance movements that already exist to understand and feeling the typical movements in Cakil dance. In the process of improvisation, Anggono combines the basic movements in the Cakil dance and the fast movements that Anggono has mastered, namely gerak jalan jengkeng. The results of Anggono Kusuma Wibowo’s creativity consist of form, tempo, and techniques. Anggono’s tempo in dancing Cakil included as fast tempo or called wanda kikik dancer. The movement that depicts Anggono’s characteristics is jalan jengkeng. While the techniques that owned by Anggono include the techniques of cekotan kesotan, the keris performance, and the jatuh tanjak jumping which is carried out continuously.

Keywords: Creativity, Cakil’s movements, Javanese dance.

INTRODUCTION

Creativity is in the form of work and behaviour pattern as culture, what makes human cultured are spirit activities, mind, and balance behaviour. Human behaviour in this case can be interpreted as work, creation, and speech. Those three activities are the basic for mastering human existence in this world. Art activities are the works of human beings which involve the creativity of intuition to fulfill one of human needs in expressing beauty. Javanese dance is the most essential and most aesthetic element of Javanese culture. Javanese dance is not merely a matter of beauty, but always associated with ethic, etiquette, and religious. Cakil which is a Javanese dance included in the category of dashing dance that depicting an appearance of giant. Cakil symbolizes the bad nature of human beings. The movements that always use broken motion make Cakil dance more visible to kemaki and agile. The Cakil dance movements were inspired by wayang kultil performances. A Cakil dancer usually has a wiled or characteristic in dancing Cakil. This is what makes Cakil dancers always creative. Anggono Kusuma Wibowo is a Cakil dancer who has a different wiled from other Cakil dancers. The hallmark of the Cakil dance played by Anggono Kusuma Wibowo is the tempo of speed and technique in moving. The tempo (rhythm) that owned by Anggono is found in the gerak jalan jengkeng which is carried out quickly. The technique that Anggono has is not much different from other dancers, but Anggono’s strength is there are banyumili movements that are rarely possessed by other dancers who usually only use broken movements. His slender small body and supported by her skill in processing fast and light footwork techniques, producing an agile character of Cakil that tend to be neglected.

Cakil as a dance work has been used as an object research (Agustini, Kurnia. 2009; Wahyudi, Didik Bambang. 2011; Danuh Yandozy Pautraka, 2014; Wisnu Aji Setyo Wicaksno,2015). However, this study is different from previous studies, the difference is seen in the focus of the problems studied, the approach used, and the formed cultural context. Although a number of studies have been carried out, there are still gaps that can be further investigated.

RESEARCH METHOD

The research that studies Anggono’s creativity in dancing Cakil have typical form and individual styles. Therefore, to see person, process, and product of creativity the researcher need detailed and in-depth description of the data to reveal various uniqueness that can be justified scientifically (Miles and Huberman, 1994: 6-7). That is, this type of research uses qualitative, because this study provides an overview in accordance with the objectives of the study. This study theoretically uses a Holistic approach, while the reference theory is the theory of dance creativity. The stages taken to collect data include: literature study, visual study of Cakil dance documents, interviews and observations. Various data which obtained from the field are compared to get valid data and optimal analysis results. The analytical model is interwoven in the outline of the process starting from data collection then reduced and developed into a data presentation and then verified to be a conclusion (Sutopo, 2006: 118). This means that the components involved in it are actively intertwined in a relationship so that it appears that the analysis is carried out in a flowing condition and intertwined in an ongoing process until the research ends with a report of the research results.
RESULT AND DISCUSSION

In accordance with the problem which is examined, in this result the creativity that is carried out by Anggono to provide his external form of unique and imaginative responses there are three related dimensions namely person, process, and product dimensions.

a) The Person dimension

Shows personality traits including having a sense of curiously, strong imagination, broad interest, perservering and tenacious to do the tasks of interest. Anggono learns all kind of dancing dance, but there are the most preferred dance specifications namely the Cakil dance and Anoman dance. The reason why Anggono likes Cakil and Anoman dance is because those dances having uniqueness in it than the other dancing dances. Attractive and agile movements also techniques in those dances make Anggono always practices and learns in order to dance properly. After exploring those two dances, Anggono is more interested and focused to learn more about Cakil dance. Cakil dance has a movement that is not possessed by other dancing dances, namely ceklekan movement which is the hallmark of Cakil dance. According to Anggono, Cakil dance is a dance that must use energy and the right techniques so that our energy does not run out in dancing. He really likes the figure of Cakil. In fact, in the story of wayang kulit Cakil is an antagonist character who is angry. But that assumption is not appropriate with his opinion.

"In my opinion, Cakil has a responsible nature. Because he is risking his life for the king who sent him. As in the philosophy of the puppet ‘Sendika Pamit Pejah’ which means to go to die."

b) The Process dimension

Exploration stage

Anggono do the creativity process, exploring the motion of Cakil's existing movements. Anggono tried to understand and feel the typical movements in Cakil. This standard and special motion are explored. The standard movements that are explored are the capengan and cekotan kesotan motions. Cakil dancers have their own capengan movement technique. Anggono, the Cakil dancer who is famous for the tempo (rhythm) and technique also has its own wiled. Anggono explored the capengan's movements to make it look firm but there was still an impression of Banyumili. The technique possessed, can create capengan movements that seem firm but banyumili. Cekotan kesotan movement also well explored, motion that rests on the feet will create balance motion and movement techniques to lighten the body. Doing this cekotan kesotan motion, he can jump lightly and alternately leg. This cekotan kesotan motion can be done, because Anggono already has a good technique. The exploration is not only done in motion. The keris performance in the cakil dance is very close. Anggono also explores keris performance. In exploring keris performance, skills and techniques are needed so that the keris performance looks alive when played. Keris that is placed in elbows can be thrown high and caught again by the hand. The direction of keris that is thrown at the tip is above. When doing this throwing, there will be no injuries.

Improvisation stage

Improvisation can be found after doing the exploration, after understanding and feeling about Cakil dance how the basic principles of Cakil's movements with improvisation can be done well. Anggono improvised Cakil's motion based on existing basic movements and combined with his fast movements and techniques. He improvised the movements when he first entered the stage. Jumping motion which is followed by jatuh and tanjak, is carried out with a fast tempo. This technique is very rarely possessed by other Cakil dancers. The age he has now, is he is still strong in carrying out this movement. This movement, not only the tempo (rhythm), but the form and technique. In this movement, the form is still doing well. Body position or tanjak that is showed by him is still good. The technique is to lighten the body. He can quickly make three movements simultaneously with a fast tempo (rhythm). The other movements which is improvised by Anggono is jalan jengkeng motion. This movement is very special because using fast tempo, high form and technique. When performing, Anggono pays attention to the forms and techniques so that they can look good and appropriate with the other movements.

Composition stage

Exploration and improvisation are successfully carried out, the final stage is composition, which is the stage that combines exploration and improvisation. This stage required totally in the making of the work, he poured work on the Cakil motion technique in the work titled "Tubuh Ritus Tubuh". Tubuh Ritus Tubuh was made in order for the master program's exam. Not only in the form of dance work he made, but also in writing which has been stated in the journal. This proves that the work can be accounted for through writing as well. This dance work, Anggono uses a ceklekan motion which is a typical movement of the Cakil dance. The movements really need a lot of energy. The tempo (rhythm) performed in this work is a slow and fast tempo that still looks banyumili. The form in this work, he emphasizes and shows. When the tempo is slow, the shape of hands and feet can be seen clearly in ceklekan.

The Results of Anggono Kusuma Wibowo's Creativity in Dancing Cakil

Anggono is a Cakil dancer who is known to have creativity in tempo, form and technique that he has. Small and slim posture makes his body can be moved lightly and quickly. The standard movements in the Cakil dance include untrian, ceklekan, sawuran / balangan, and cekotan. Standard motion, Anggono has a typical movement that is the capengan motion, the cekotan kesotan movement and the keris performance. The special motion that he has is the movement of jumping and falling and the movement of jalan jengkeng.

1. Tempo (rhythm)

Anggono’s tempo in dancing Cakil dance is no doubt. Anggono is indeed well-known as Cakil dancers with fast tempo or called wanda kikik dancer. This fast tempo ability is characteristic of Anggono. The movement that characterizes Anggono is jalan jengkeng. In its application, the movement was carried out quickly. It can be seen in the making of the video, it is so enchanting and makes the
audiences jaw dropping. The heavy of jalan jengkeng movement can be done lightly. This movement is always carried out by him when performing Cakil dance. First, enter the stage doing some Cakil moves. From the right stage he began to move the jengkeng movement towards the left stage. The Jengkeng movement is done in 1 ½ minutes in five times, compared to the other Cakil dancers, Pak Didik can only do it three times. His speed is very undoubtful. Within 1 ½ minutes, Anggono did the movements well, perfectly done. This movement, rests on the knee. The body that is still sturdy, cangkemen that is always moved and ceklek hands. It proves that Anggono did this movement well and perfectly.

2. Technique
The technique that Anggono mastered is not only in ceklekan, but in the cekotan kesotan motion, the movement of jatuh and tanjak and the keris performance which becomes a series. In cekotan kesotan movement he is really shrewd in lifting the body and feet simultaneously in low level and fast when changing legs. Not all of the Cakil dancers can do this movement properly. When doing cekotan kesotan movement, it seems like the body is light and has relax nature. This movement is indeed well-known as the characteristic of Cakil dance. Cakil dancers always do this movement in every performances. Different dancer also have different technique in carrying out cekotan kesotan movement. Small and slender body affects Anggono in doing this movement. The body that he has, can do this movement lightly. The technique which using when doing this movement is a technique to lighten the body. Jatuh and tanjak jumping movement can not be separated from the technique that he does. This movement make the audiences impressed with the performance, from the jumping motion then drop the body and immediately stand uphill. This motion was doing by him when he entered the stage. The first movement that really amazing makes the audiences curious about what is the next motion that will be performing by Anggono. This technique can be seen when he was jumping, dropping the body, then doing the tanjak, he rest on his left hand so that the body can stand up with tanjak position. This movement still use body lighten technique which really close with Anggono’s Cakil movement creativity. Keris is property of Cakil dance. This keris is just a property, but it is also played while dancing. Cakil dance, this keris is useful for fighting scenes. Anggono using this keris in order to make the dance more alive and interesting. He has a technique for performing this keris. Jengkeng position and keris in the left elbow then throwing and catching by the left hand. This technique rest on the left elbow when throwing and catching by left hand again. The position of body is still sturdy and the keris is facing up so that it doesn’t hurt the hand when it is caught. The standard movement in Cakil dance is capengan, a Cakil dancer also has a different wiled from the others. Similar to Anggono, he has a capengan motion which becomes his trademark. This Capengan movement is more focused on the form of a dancer. Form in the dance including motion, space, and time. Anggono doing this capengan based on those three things. From motion, Anggono’s capengan style looks broken ceklekan but still banyumili. Anggono’s style is very close to Wayang Kulit. The beginning until the last motion happend continuously in detail. Anggono’s capengan movement, space of element is very clear to see in the power which produced a firm motion. The volume that is used by Anggono in capengan movement is high volume, straight line is used in the movement. Visible when straightening and pulling hands. The stare is focus and sharp, it makes Anggono doing the capengan movement more alive. In the element of space, this Anggono’s capengan movement style using both fast and slow tempo. There is firmness and tenderness. Stomping motion combined with slow motion seemed to give a firm and banyumili impression. Banyumili movement in this capengan is Anggono’s oppinion which states that Cakil has a good side that is applied in the movement of the flowing capengan.

CONCLUSION
The creativity process of Anggono Kusuma Wibowo as a Cakil dancer consist of exploration, improvisation, and composition. Exploration process is carried out to explore the existing of Cakil dance movements and understand also feel the typical movements in Cakil dance. In the process of improvisation, Anggono combines the basic and fast movements with the technique that he has. The composition process is a combination of exploration and improvisation, Anggono made a work about technique of Cakil movements through the work which titled “Tubuh Ritus Tubuh”. The result of Anggono Kusuma Wibowo’s creativity consist of the tempo (rhythm) and technique. Anggono’s tempo in dancing Cakil included as fast tempo or called wanda kikik dancer. The movement that depicts Anggono’s characteristics is jalan jengkeng. Meanwhile, Anggono’s techniques include capengan movement, cekotan kesotan technique, keris performance, and jatuh tanjak jumping which is carried out continuously.

REFERENCES