



Research Paper

The Meaning of Patriarchal Culture Representation in Legong Lanang Dance in Denpasar Bali

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ABSTRACT: *Legong lanang dance is a representation of patriarchal culture in the classic legong dance that appeared in 2014 at Peliatan Gianyar, then developed in Denpasar and was performed at the 39th PKB in 2017 at the Art Center Denpasar cultural park. The aim of the research is to examine and analyze systematically by finding the meaning of the representation of patriarchal culture in the legong lanang dance in Denpasar, and its relation to the changes that occur. Aiming at preserving the art of the Denpasar community as a cultural distinctiveness which is the most valuable national cultural asset. This study uses a qualitative approach method, supported by data collection techniques through participatory observation techniques, in-depth interviews, document studies, and literature studies. In analyzing the data using semiotic theory to dissect research problems in an eclectic way. The results of the study concluded that the emergence of the legong lanang dance in Denpasar was the creativity of artists who gave birth to the meaning of representation of patriarchal culture in the legong lanang dance, namely the meaning of dance movement, the meaning of clothing and make-up, and the meaning of cultural preservation. The legong lanang dance artist wants to bring back the nostalgia of the old legong dance. Originally the legong dance was danced by men, then danced by women and now it is danced by men again with all its uniqueness that has significant aesthetic value.*

KEYWORDS: *The meaning of representation, legong lanang dance, creativity*

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I. INTRODUCTION

Legong lanang dance is a form of dance choreography that originates from the palace (classical) legong dance. The *legong lanang* dance developed and created by Balinese artists is very creative. The *legong lanang* dance first appeared in 2014 in the Peliatan area then was performed at the 39th PKB in 2017 at the Taman Budaya Art Center Denpasar. The *legong lanang* dance was created by Balinese artists, namely Oka Dalem and Erawan from Peliatan, Gianyar, originating from the classical palace legong dance that developed in Denpasar. The *legong lanang* dance is worked on from a combination of pure or abstract movements with meaningful movements that tell a story.

The *legong lanang* dance comes from the Panji story which takes the story of Prabu Lasem and Putri Rangkesari's journey. The *legong lanang* dance is danced by three male dancers. The first male dancer acts as a character (servant), then is followed by two male dancers in their appearances as *Prabu Lasem* and *Rangkesari*. In the performance of the *legong lanang* dance, dancers use fans as props, except for leaning. *Legong lanang* dance performances are accompanied by gamelan pelegongan or gamelan semar pegulung.

The *legong lanang* dance performed by men is unique. The uniqueness of the *legong lanang* dance performance is marked by the ability and skills of the male dancers in performing the aesthetic movements of *agem*, *tandang*, *tangkep*, and *tangkis*. *Legong lanang* dance dancers are able to bring standard dance moves performed by women. The dance movements performed by the *legong lanang* dancers are very smooth and energetic which have a significant meaning so that this dance is liked by the community. It is clear that there is meaning in the *legong lanang* dance because this dance is usually danced by women, now it is danced by men.

Meaning is a giving of meaning, both connotative and denotative. Connotative meaning is a word that has a figurative meaning, while denotative is a word that has a real meaning. These meanings exist in every human life through the legacy of a culture. The meaning of cultural heritage from the past can be interpreted by examining the opportunities for its connection with the cultural products of its time that have value. Value is something that is always subjective, depending on the human who evaluates it [1].

Meaning also refers to the value hidden behind a work of art because art is indeed about value. Artworks such as dance are artifacts of inanimate objects that are full of meaning. A work of art will have meaning if it is given meaning by the audience. In addition, the work will be meaningful if connected with the historical and socio-cultural context [2]. In this case the art of dance is related to the context of past history which has various meanings. Every dance art will certainly produce a different meaning for the same text. Thus, a text (reality) that is the same can be read differently by other people or parties and has a different meaning as well. Meaning is defined as an effort to invest values in people's lives so that there is institutionalization of behavior patterns, as well as total internalization of cultural values [3].

Based on the description above, it can be said that the meaning of the *legong lanang* dance is the values contained therein. In the artwork of the *legong lanang* dance, conceptual discourse is attached, such as ideas, truths, or goals according to their uses. However, it reflects the moral ethical values that have been formed in dance through stories that are in accordance with people's lives. The same thing was conveyed by Eagleton that ethics is called conceptual discourse, which is known as ideas and goals [4].

The ideas and goals in creating the *legong lanang* dance that are found in the field are a medium of expression in communicating with the audience. This means that the media reveals about the teachings that contain the elements of life in the form of ethics and symbols through semiotics. According to Peirce's view, meaning in semiotics is stated as follows.

".....Peirce interprets semiotics as the study of signs and everything related to signs; way of functioning (semiotic syntax) and the relationship between signs (semiotic semantics), as well as studying the sender and receiver by those who use signs (semiotic pragmatics). Signs are not only attached to language and culture, but are also intrinsic to all natural phenomena (pansemiotic). Through signs, humans are able to interpret life with reality. Here language places the most important position as the most fundamental sign system for humans. As for nonverbal signs, such as gestures and various other conventional social practices are seen as a kind of language composed of meaningful signs that are communicated on the basis of relations.... [5].

The view above shows that semiotics as a study of signs and related to signs has a function and relationship between signs, both from senders and recipients who use signs. Signs are not only attached to language and culture, but are also present in all natural phenomena. With human signs are able to interpret the reality of life. In addition, language has an important role which is composed of meaningful signs that are communicated through relationships. Peirce further said the following.

"...the fundamental principle of the nature of a sign is its representative nature and interpretive nature. The representative nature of the sign means that the sign is something that represents something else (something that represents the same thing else), while the interpretive nature means that the sign provides opportunities for interpretation depending on the user and recipient. In this context the process of meaning (signification) becomes important because humans give meaning to the reality they encounter. Strictly speaking, language has a close relationship with reality, a sign of moving from human cognition dynamically...." [6].

The explanation above shows that signs have pre-presentative and interpretive properties. Representative sign is something that represents something, while interpretive means that the sign provides opportunities for interpretation depending on the user and recipient. Because humans give meaning to reality and language has a close relationship with reality, so that signs move from human cognition dynamically. The reality of human life which is given meaning is realized through signs and symbols. These symbols in dance are embodied in the *legong lanang* dance which has artistic value. Thus it will cause a sense of beauty, pleasure, satisfaction, and pleasure when someone watches the show.

In relation to these theories, it can be concluded that meaning is something that is essential in a dance work, something meaningful (meaning) that has a meaning contained in an image of a sign and symbol. Balinese dance is a cultural work born from the expression of artist creativity which has a certain meaning related to cultural values originating from Hinduism. The same thing was said by Dibia that the complexity of cultural values, both from old traditions and those that are new cultural aesthetic products, is imbued and bound by Balinese Hinduism [7].

II. METHOD

This study uses a qualitative approach method through qualitative descriptive analysis techniques, supported by data collection techniques through participatory observation techniques, in-depth interviews, document studies and literature studies reviewing several books from previous research results related to the phenomena raised and presented in a qualitative description. The research object is the *legong lanang* dance in

examining the meaning that exists in the representation of patriarchal culture in Denpasar. In analyzing the data using semiotic theory to dissect research problems in an eclectic way.

III. RESULT AND DISCUSSION

1. *The Meaning of Dance Movement*

Balinese dance movements have a meaning that is closely related to humans, God, and the natural environment. It is said so because the dance movements are a reflection of the life of the Balinese people. According to Sudibya Balinese people's relations are in accordance with the concept of *tri hita karana* which teaches its people, namely maintaining a balance in the relationship between humans and nature, humans and humans, and humans and God [8]. This is done through the intermediary of the temple or holy place, which will provide the final result in the form of shared prosperity. This is clearly seen when the dance is expressed through the dance movements. Then this natural environment provides inspiration to the creators and development of dance which can enrich the treasury of dance movements. To develop and create dance moves, artists take forms from everyday human movements, for example nodding, turning, pointing, hitting thighs, winking, shaking hands, waving hand movements, waving leg movements, and swaying hips when walking.

According to Bandem, the creation of Balinese dance imitates the movements of flora (plants) and fauna (animals). Balinese dance movements that mimic the movements of flora, such as the movements of *Sayor-Sayor*, namely the movement of leaning left and moving right (imitating the movement of leaves in the wind), the motion of *nuduk bungan soka* (picking up flowers) [9]. On the other hand, the movements that mimic fauna are the movements of the deer grabbing the *muring* (the movement of the deer being surrounded by fruit flies) and the movement of the *nuut papah* (the movement of a tick jumping on a branch). The movement of plants swayed by the wind or animals jumping on tree branches is also stylized into a vocabulary of dance movements. The entire movement of flora and fauna is then stylized which will later become movements that have aesthetic value and can enrich the treasury of movements in Balinese dance.

The treasury of Balinese dance movements has a meaning of movement that can be expressed through the medium of the body. The meaning is something that contains meaning, while the motion is a change of place or position that is done, either only once or many times. However, the meaning of the movement meant here is the meaning of the dance movement. The meaning of dance movements is that dance movements have meaning. The meaning of this dance is found in the *legong lanang* dance.

The meaning of the motions of the *legong lanang* dance is contained in the movements of *cegut*, *nadap gelung*, *aras-arasan*, *ulap-ulap*, *nuding*, *nayung*, *mendelik*, *sledet*, *mekenyem*, which are a dance identity. The dance identity is reflected in a physical phenomenon that has a social dimension in society. In addition, it is also the cultural action of the actor so that it can support a livelier and brighter and more exciting atmosphere in accordance with the goals to be achieved. The meaning of motion can also be seen from the threads of movement, the space for movement, and the rhythm of movement which has aesthetic value.

In dance, there is movement which is an expression of the human soul which is expressed through rhythmic and beautiful movements [10]. In expressing the movements displayed by the dancers, it can be observed through head movements, facial expressions (changes in facial expressions), hand movements, and eye movements glancing left and right. The movement is carried out by the dancers clearly and each of them expresses the following meaning.

First, the movement of the head is a part of the body that has an important role in determining the direction of motion, either backwards, forwards, to the left side, or to the right side. In addition, the head is a part of the body that can be moved by nodding, shaking, and laying the head to the left and right. Each of these movements contains meaning, such as nodding to indicate agreement, shaking to indicate disapproval, and tilting the head to the left and right to indicate flexibility and flexibility in motion.

Second, facial expressions are characterized by changes in facial expressions from normal to unusual, for example *cegut* with furrowed brows, *mekenyem* meaning a sweet smile, *mendelik* means angry while bulging eyes, *tetangisan* means sad gestures with signs of gestures looking down more often. All of this gives meaning that there is a feeling of sadness, joy, depression, and hatred in the reality of human life.

Third, hand movements are a part of the body that plays an important role in expressing meaningful gestures. Hand movements in dance, for example the *ulap-ulap* (looking ahead) are the language of dance movements to try to see something, both up close and from a distance. *Nadap gelung* (movement to fix the coil) is the language of the gestures that are correcting *gelungan* so that *gelungan* does not tilt left and right, meaning that *gelungan* fits snugly on the head. Then *menuding* (pointing motions) are the language of dance movements which give signs or gestures of anger at someone or showing something. The *jeriring* movement (moving the fingers) is a body language movement that is carried out on both wrists which are bent with the fingertips facing upwards. Furthermore, the position of the thumb goes in and the four fingers are moved left and right. The meaning of the *jeriring* movement is to give the spirit or soul so that the dance can live. If the *jering* motion is not performed, the dance will appear dead. In addition, *jering* movement also describes life that is always

moving in meeting the needs of life. Another meaning is the shriek movement which is a characteristic of Balinese dance, in addition to the *sledet* movement of the eyes and facial expressions.

Fourth, glancing eye movement is an eye movement that is moved to the left and right side which is complemented by an eyeball accent that is dimmed while stopping at a point. This movement has the meaning of seeing the environment around them in doing something, meaning that humans are always in touch. In addition, this movement indicates curiosity and interest in seeing something.

Fifth, the movement of the feet is in the *ngereseq* movement, namely the feet positions on tiptoe, then jog to the left and right side. This movement has the meaning that in walking humans must be careful. *Gumbang* motion is the language of motion which means walking. Berger says that everything has new meaning because there is a kind of relation attached to it (interpreted) [11].

Each of these types of movement is body language or movement language which is also used as a medium of expression in expressing dance movements that have signs and meanings in semiotic theory. Semiotic theory directs attention to signs, namely something that represents something [12]. In this case, the expressions of body language or movement are very heavily used when the *legong lanang* dance performance is taking place.

2. *The Meaning of Clothing and Make-up*

Each *legong lanang* dancer uses the same and different clothes and make-up. This is adapted to the story being told. However, in general, the clothes and make-up worn by the *legong lanang* dancers are the same. The *legong lanang* dance costume used by the dancers consists of: coils with *bajang* flowers and accessories, clothes *prada*, *angkin prada*, *badong*, *simping*, breastplate, *lamak*, *kana* bracelet, *ampok-ampok*, *subeng*, and fan as properties.

In terms of the color of clothing, each color of clothing has a meaning of beauty, glamour, or glamour and sheen. However, the color of the clothing also has a different meaning in dance depending on the character being performed. However, the *legong lanang* dance also has meaning in the clothes worn by the dancers. There are clothing for the *legong lanang* dance there are various colors, some are red, pink, and so on. This is in accordance with Arini's statement below.

".....the color of clothing in the *legong lanang* dance has meanings, including white color meaning purity or goodness, black color meaning evil, red color meaning courage, green color meaning coolness (natural color), pink color meaning cheerful or love, and blue means serenity and peace. _" (Interview, 2022 Sept. 2).

The interview above shows that each of the colors of the costumes used by the dancers has a meaning, white means goodness, black means evil, red means courage, green means coolness, pink means love and blue means loyalty, calm, and peace. These colors will later have aesthetic value in the *legong lanang* dance. Related to Peirce's semiotics clothing is a *representamen* (clothing that covers the body) of several possible "objects" (representing the notions of casualness, formality, religiosity, sensuality, commercialization/promotion, and many more), which derive various possible "interpretants" (individual interpretation, but especially social, which is based on the interpreter's culture) [13]. If you look closely at the clothes worn by the dancers of the *legong lanang*, as a whole it means covering the dancer's body and contains a symbolic meaning of the majesty of the dance.

3. *The Meaning of Cultural Preservation*

Preservation is an effort through a process and has a way to maintain, protect, and be able to develop something tangible or intangible so that it does not become extinct and continues to survive. Cultural preservation becomes a struggle for the empowerment of local entities in the midst of modernization. Cultural preservation is carried out through introducing the culture itself, strengthening the role of the government, improving the quality of human resources in promoting local culture and maintaining local culture. Cultural preservation will include cultures that were present in the past that still exist today. This is related to history which is the point of existence of that cultural place.

The culture that belongs to the Balinese people, especially in Denpasar, until now as a whole can be described as a pile of cultural experiences and cultural development consisting of cultural layers formed throughout its history [14]. This cultural layer is a relic from the past that has meaning, such as the *legong lanang* dance performance which will always be a cultural attraction that is busy being visited by tourists and studied by the younger generation. This is a manifestation of the importance of a cultural heritage to be preserved.

In the preservation of culture which concerns the cultural values themselves, it is necessary to have a tendency to trace history regarding the development of dance, such as tracing the existence of the *legong lanang* dance. The relics of the past in the *legong lanang* dance are not only meaningless displays, but are also valuable and historic cultural relics. From these existing meanings, dance preservation can be carried out, such as the

meaning of cultural preservation found in the *Legong Lanang* dance. In this case the community is required to be able to understand those meanings. This is what Dibia said the following.

“...the meaning of cultural preservation of the *legong* dance is the preservation of classical dance because in the *legong* the movements in the *gambuh* that are taken appear. So, from there we see that this *legong* continues the classic dance movements found in the *gambuh* dance which are included in the *legong* dance. And this preservation can also be carried out with creativity by Balinese artists in general and artists in Denpasar in particular....”(Interview, 2022 Nov 7).

The results of the interview above show that the meaning of preserving the *legong* dance comes from the movements of the *gambuh* dance. Then the movements of the *gambuh* dance are incorporated into the *legong* dance. So, it means that the movements in the *legong lanang* dance come from the classic *gambuh* dance movements in ancient times. The same thing was also said by Wira as follows.

“...the meaning of preserving *legong* culture itself is to convey to the public that there is still a classic *legong* art passed down by our former elders which very rarely is danced by men, in fact the documentation is very lacking. This is where we interpret it so that it can be recognized again as a whole, as a whole, and in full. Let us have a goal, what is the purpose of preserving classical pelegongan, what is being preserved, what is the title, we are preserving the dance, we are preserving the movement, don't get off track and we will return to what was previously lost, we are looking for it through existing *legong* maestros, such as Mrs. Arini and Mrs. Gung Susilawati....” (Interview, 2022 Dec 2).

The interview above shows that the artist tries to give meaning to the preservation of *Legong* culture by conveying to the public that there is still a classic *legong* dance that is being preserved through male dancers. In the past, the *legong* dance was indeed danced by men which was a form of culture that had been passed down to the community. According to Mulyana, culture is a concept that arouses interest in studying the order of knowledge and concepts regarding the process of learning culture itself can occur through internalization, socialization, and enculturation [15]. The same thing was also stated by Koenjaraningrat that culture is passed on from generation to generation through the learning process [16]. Individuals in a community since childhood have been infused with cultural values that live in their community so that they are rooted in their souls.

The development of culture is in accordance with the individual and social needs of society which is reflected in behavior, for example how to act, behave and think. These behaviors can be communicated through symbols in life. With these symbols, people can create a cultural world in which there are myths, art, and science [17]. So, it is clear that culture can be studied, passed on through symbols, myths, artifacts (works of art), and knowledge that is preserved.

Preservation can also be done in the form of creativity by creative artists in the form of dance. The emergence of dance from creativity is called the new dance. The dance is the *legong lanang* dance. So, clearly the meaning of preservation above can be concluded that the meaning of preservation is an effort through a long process and has a way to maintain, protect, and also develop the *legong lanang* dance so that it does not become extinct and continues to survive.

IV. CONCLUSION

The *legong lanang* dance comes from the Panji story which takes the story of Prabu Lasem and Putri Rangkesari's journey. The *legong lanang* dance is danced by three male dancers. The first male dancer acts as a character (emban/servant), then is followed by two male dancers in their appearances as Prabu Lasem and Rangkesari. In performances, the *legong lanang* dancers use fans as props, except for leaning. *Legong lanang* dance performances are accompanied by gamelan *pelegongan* or *gamelan semar pegulung*.

The *legong lanang* dance performed by men is unique. The uniqueness of the *legong lanang* dance performance is marked by the ability and skills of the male dancers in performing the aesthetic movements of *agem*, *tandang*, *tangkep*, and *tangkis*. The *legong lanang* dancers are able to bring the standard of dance movements performed by women to have a significant meaning. It is clear that there is meaning in the *legong lanang* dance because this dance is usually danced by women, now it is danced by men. Meaning causes changes in cultural products, including art. Changes to the *legong lanang* dance in Denpasar did not just happen. These changes cannot be separated from the meaning that influences them, both from the artists and the supporting community. The effect of this change occurs through the meaning of dance movement, the meaning of clothing and make-up, and the meaning of cultural preservation. These three meanings work and interact to form the *legong lanang* dance performance system. These meanings cannot be separated because they are interrelated with one another.

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