

The Creative Process Of Dance In Genye Art In Purwakarta District

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How to cite: Firdhausa,N., Sunaryo,A ., & Sabaria, R. (2023). The Creative Process of Dance in Genye Art in Purwakarta District. *Gondang: Jurnal Seni dan Budaya*,7(1): 81-92

Article History : Received: Feb 17 , 2023. Revised: Apr 12 , 2023. Accepted: June 10, 2023

ABSTRACT

The development of the times has always made the younger generation face modern art. Many of them also focus on continuing, preserving and developing the arts that were born in the community, so that they become meaningful arts. In the end, the art can function as a means of identity that strengthens human dignity and society. Genye art born in Purwakarta Regency, West Java, is still maintained, preserved and developed by artists and local communities. The creative process carried out departs from the previous form of presentation of the Genye Art performance by paying attention to aspects of choreography, makeup, clothing and property. The purpose of this research is to describe the creative process of dance with the development of Genye artistry in terms of choreography, makeup, clothing, and property. This research method uses descriptive analysis method with a qualitative approach. Data was collected by means of observation, interviews and documentation studies in the form of performance photos, photos of the development process and videos of Genye art that have been developed. The results showed that genye art underwent changes and development in terms of choreography which continued to change and develop, makeup and property from 2010 to 2023 at this time, which made this genye art continue to develop and be preserved to become the most prominent art in Purwakarta Regency. This research can provide motivation to artists and the community so that they can continue to maintain, maintain, preserve and develop the arts that were born and grow in their area, namely the arts that characterize the Purwakarta Regency, namely "Genye Art".

KEYWORDS

*Genye Art
The Creative
Dance Process
Choreography*

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INTRODUCTION

Traditional arts in the community need to be developed and preserved in a sustainable manner so that they become more meaningful as part of the community's identity (Nugraheni et al., 2020; Putri et al., 2021; Rahman & Budiman, 2020). Many parties are actually interested in various cultural and artistic development missions as a form of responsibility for the preservation and existence of these arts. One of the most instrumental parties in the process of preserving and developing existing culture in the community can be done through the role of parents or educators and other parties who are competent in their fields, including artists who were born in this cultural environment (Rosmegawaty, 2015). Genye art or commonly referred to as "Nyere Movement" is an art form that was born in Purwakarta Regency since 2009. This art was created based on direct experience and inspiration from the creator of Genye Art when he often used broomstick property in everyday life. The meaning and value of this Genye Art performance is a form of awareness to the public about

the importance of a healthy lifestyle. In this way, the phenomenon of Genye art created by artists from Purwakarta Regency can be used as an example of a cultural creative process inspired by the experiences of everyday life that have local wisdom values for the local community.

Relevant research that has been done before includes, Sucipto (2015) examines the history of Genye Art, the stages of genye art activities, semiotic elements in Genye Art, and ethnopedagogic values contained in Genye Art. In this study it was found that Genye Art has a complete performance structure such as the existence of Genye Kings, Genye Warriors and Genye People and there are also values that can be taken in Genye Art. Ramli (2016) researching about the visual elements in Genye art and *belok* and *belok* presentation in Genye Art in Purwakarta Regency. In this study, it was found that the development of visual elements in the presentation of *belok* in Genye art has changed its form and function. Anggraini (2018) examines the development of art in terms of the development of form, changes in function and development in terms of cultivation. In this study, various developments in the arts and the development of dance in society were found. However, research focusing on the creative process of dance in Genye art has never been studied.

A process of development and change can occur due to external and internal causes of the object to be studied, where the development process is a form of change that can reach the maximum level from before (Mufidah & Alrianingrum, 2016). The process of preserving arts and culture includes and leads to the behavior of artists and the surrounding community (Astriddana, 2022; Djuhara, 2014) As the art will be preserved and developed continuously in the surrounding environment, the art will grow, function and benefit the community. The creative process is an effort to update and change to be more perfect (Hera & Nurdin, 2019; Priyanto, 2018; Triana, 2006). Movement is a very important basic element in dance, because human body movement is the main object of dance. "Movement always involves all elements of the human body and serves as a means of communication through movement" (Hidayat, 2020; Lena et al., 2018; Murcahyanto et al., 2020). Choreography is the arrangement of movements in a dance, which is created by a choreographer or motion stylist, in a dance art there is definitely a choreographic arrangement designed to be developed by artists so that the movement is worth performing (Indrayani et al., 2022). A choreographer in creating a dance and movement must think about dance composition, which is to provide an aesthetic form in a dance work, one of the elements is floor design which describes the floor lines traveled by the formation of a group of dancers who make beauty in a dance work (Mastra, I. W., & Pancawati, 2022; Nurfiiana & Nerosti, 2020; Sunaryo et al., 2020). Property is one of the most important supporting elements used in a dance performance, and of course the property is tailored to the needs of the dance performance. In this dance property is divided into two types, namely hand property and dress property. Basically, dance property can also be used to bring beauty to the form of dance performances and also convey messages through property designed by the dance performance artist (Gusmail, 2018; Nurbiyanti et al., 2017; Setiawati & Dkk, 2008).

Genye art has a philosophical meaning in its property that describes a collection of *Nyere* (sticks) as a tool for cleaning garbage and dirt, including driving away spirits as believed in the tradition of our ancestors, with a broomstick. The philosophical meaning is symbolized by Genye Art with its properties that form *Badawang* (resembling a giant), which is made of a combination of cleaning equipment from sticks and kitchen utensils. However, the *badawang* symbolism is deliberately made abstract without body parts such as eyes, mouth and others to avoid misunderstanding. Genye art is a characteristic of Purwakarta district which always appears on anniversaries and festivals both in Purwakarta

and outside the city from 2010 to 2019. Genye art also won several achievements in each event, for example at the 2016 *Kemilau Nusantara Festival in Bandung*, the Genye Art Performance in Purwakarta Regency won first place. Over time, this Genye art began to be developed and developed by artists by packaging Genye art from helaran performances into stage performances through a creative process from the aspects of choreography, makeup, clothing and also property in Genye Art.

This study aims to describe the scope of the results of the creative process and the development of dance in terms of choreography, makeup and clothing, and properties of the Genye Art of Purwakarta Regency, so that this research can provide motivation to artists and the community so that they can continue to maintain, maintain, preserve and develop the arts that were born and grow in their area, namely the arts that characterize Purwakarta Regency, namely "Genye Art".

METHOD

This research uses a qualitative approach, which is a creative research activity that is closely related to the process of research (Martino & Jazuli, 2019; Tiba et al., 2016) Therefore, research planning is temporary in accordance with the conditions and developments in the field. The method used in this research must be sustainable and accurate in the existing problems and the method used by researchers is descriptive analysis to describe and describe an object with reality to get maximum results (Anggraeni et al., 2022; Narawati et al., 2021; Prastya et al., 2017). The focus of the research examines the results of the creative process and the development of dance in genye art from the aspects of choreography, makeup and property in Genye art in Purwakarta Regency.

This research was conducted at Sanggar Leweung Seni which is located at Perum Bumi Hegar Asih Cimaung, Cisereuh Village, Purwakarta Regency. The participants involved the creator of Genye Art, the leader of Leweung Seni Studio and the dance choreographer in Genye Art. The research data collection technique was carried out through observation or observation, interviews, and documentation studies (Istighfaria,dkk, 2022). (1) Observation is carried out by direct research on the intended object, namely the leweung art studio where the Genye Art is practiced and also from observing the Genye Art Performance in Purwakarta Regency, West Java (2) Interviews were conducted with several main sources such as the creator of genye art, the head of the leweung art studio, dance choreographers and Genye Art artists. (3) Documentation studies in order to obtain maximum and valid data in the form of images or videos. After obtaining complete data, it is analyzed using descriptive analysis techniques by reducing, displaying data and drawing conclusions as answers to existing problems (Hidayat, 2020; Saputra et al., 2020; Sari et al., 2013).

RESULT AND DISCUSSION

Background of Genye Art

Genye Art "*Nyere Movement*", was created starting from the personal experience of the Genye Art inspirer himself, a senior artist who was also the Head of Purwakarta Disparbud at that time. The beginning of the inspiratory who will prepare his sister's wedding, he needs a bridal party decoration that is a little different from the others. So when he was at a fork in the road to Bandung, he saw traders with broom handles with different patterns and colors. Then the idea of developing the raw material of broom sticks into cleaning tools did not stop at his sister's wedding. As if his artistic soul has not stopped being considered a creator and senior artist of Purwakarta, he continues to try to develop his ideas

into the best art, a collection of sticks used to make brooms, to be used as dance property as well as various kinds of cleaning tools and kitchen utensils, for example: broom sticks, sieve (a type of woven bamboo container), woven pandanus leaves, etc. which gave birth to the work of Genye Art which comes from the term "*Nyere* Movement". Genye art began to develop in 2010, by the leaders of Genye Art Artists where this art was fully supported by the Regent of Purwakarta, West Java. Genye artists, especially genye dancers, were originally representatives of extracurricular students from one of the junior high schools in Purwakarta. Over time the genye dancers began to grow and consisted of several representatives from each studio from the Special Purwakarta Studio. So that the existence of this genye art is always displayed every time there are events, festivals and cultural carnivals both in Purwakarta and outside representing the Purwakarta district.

Koreografi Kesenian Genye

As time goes by, Genye art also shows the development and changes that occur every year, starting from genye art performances which are usually only *helaran* or "*procession*" at an event, festival and cultural carnival. Now genye art is developing with the addition of an art performance in the form of a stage. The existence of this stage performance makes genye art have new movements and movement names created by the dance choreographer in Genye Art. The creative process of the choreographer to add and name each dance motif in the genye art aims to make it easier for the choreographer to give motion directions during the performance, and to create a dance work in the form of a stage performance in the genye art.

In performance, genye art dancers for this *helaran* can usually be 8 to 12 people, but for genye art dancers the form of stage performances is in the form of group dancers, namely only 5 dancers. The dance movements in this genye art adopt Sundanese dance movements, and for naming the movements also use Sundanese. The creative process of the inspirer in creating a performance work in the form of a stage also thinks of a dance composition, where the dance work will look beautiful and meaningful by using the floor design in genye art. The results of the dance creative process in genye art are as follows:

Table 1. Choreography of Genye Art Dance

NO	Name of Motion	Description
1.	<i>Kosrek nyere</i> movement	<p>Count 1 The motion of swinging <i>nyere</i> "broom stick" which depicts someone sweeping towards the left, followed by the left foot swinging the right collar.</p> <p>Count 2 Movement of swinging <i>nyere</i> towards the right, followed by the right leg swinging towards the left (opposite).</p>



Figure 1. *Kosrek Nyere* Movement
(Doc. Nurul, 2023)

2. *Leumpang nyere* Movement



Figure 2. *Leumpang Nyere* Movement
(Doc. Nurul, 2023)

Count 1

Leumpang nyere, motion with *nyere* "broomstick" played up and shaken, head movements to the right and left and feet walking in a small place..

Count 2

The motion is walking in place by playing the *nyere*, on the count of 2, the *nyere* is played down, move your head to the right and to the left.

3. *Mincid nyere* Movement



Figure 3. *Mincid Nyere* Movement
(Doc. Nurul, 2023)

The body embraces, and performs *mincid geol* to the right and left with the *nyere* property held in two hands

4. *Muterkeun nyere* Movement



Figure 4. *Muterkeun Nyere* Movement
(Doc. Nurul, 2023)

Count 1

Property *nyere* is swung obliquely to the right, then dragged while rotating in place.

Count 2

Property *nyere* is swung obliquely to the left, then dragged while rotating in place.

5. *Laga Sanyere* Movement



Figure 5. *Laga Sanyere* Movement
(Doc. Nurul,2023)

The movement of this *sanyere* fight, the movement is mincid by swinging the *nyere* property towards the right and the body follows the right and on count 2 swinging the *nyere* property towards the present and the body follows the left. In this motion motif, the dancer performs a gallant movement.

6. *Ngayunkeun Nyere* Movement



Figure 6. *Ngayunkeun Nyere* Movement
(Doc. Nurul, 2023)

The *nyere* property is swung forward, then the motion swings like a *kosrek* motion, but in this *nyere* swinging motion, the property does not touch the base only floats.

7. *Nutupkeun Nyere* Movement



Figure 7. *Nutupkeun Nyere* Movement
(Doc. Nurul, 2023)

The movement of *nutupkeun nyere* using the property is swung around on the right and then the *nyere* is kept in front.



Figure 8. QR Genye Art Choreography Video
(Doc. Nurul, 2023)

Genye Art Makeup and Fashion

Makeup used in genye art, this is used to beautify the dancer's face by accentuating the parts that are already beautiful and strengthening expressions, covering deficiencies on the face, and makeup also serves to make dancers more confident (Atikoh et al., 2018; Magfhirah Murni Bintang Permata, 2021). Makeup in this genye art uses beautiful dance corrective makeup in general that follows the times. Such as foundation, loose powder, eye shadow, eyelashes and lipstick.



Figure 9. Look of Genye Art Maekup and Fashion
(Doc. Nurul, 2023)

Clothing is one of the complements in a dance to make a dance more perfect (Agniati et al., 2022; Rosmawati & Ringkang, 2022). Makeup and clothing are an important part of a dance that must be sought as a supporter of the concept or role used in a dance in order to create the concept of a perfect performance atmosphere. The clothes used by genye dancers use creation dance clothes in general, such as colored kebaya, apok, sides and belts. For color selection, genye clothing uses bright colors such as white and gold that depict cheerful and energetic colors that bring pleasure and joy (Br Ginting & Pulungan, 2019). The headdress uses a siger adapted from a piece of *nyere* formed in a half circle to show the characteristics of genye. For other decorations such as kace and gold-colored bracelets.

Genye Art Propeti

Property is the most important supporting element used in a dance performance, which is tailored to the needs of the performance. Property is used to provide the beauty of the form of a dance performance, giving messages through property designed by the artists of a dance performance (Nurbiyanti et al., 2017; Setiawati et al., 2008). The beauty of the perfect property will be created if it can create an impression and concept that is in line with the dance theme (Gusmail, 2018; Wulandari & Cahyono, 2016).

The kinds and types of properties used in Genye art, namely:

1) Hand Property

Hand property, one of the property equipment that is held, used, carried and worn by the dancer. For example: *nyere* "broomstick"

The property used when dancing genye is in accordance with its name, namely "*nyere* movement". This property is used from the beginning of the performance until the end of the performance, and the life of this genye art is in this *nyere* property.



Figure 10. Genye Art's Hand Property
(Doc. Nurul, 2023)

2) Dress Property

Dress property is the costume of the dancer itself which is used as well as a property, as a reinforcement of the concept in accordance with the dance itself and helps dancers express themselves (Gusmail, 2018). In this dress property in genye art, it is made of several woven broom sticks shaped like wings made directly by senior artists of Genye Art and used by dancers in the position behind the back, like carrying a bag, for the size is not too big and not too heavy, because on the shoulder using a sponge so as not to chafe the dancer's body.



Figure 11. Genye Art's Dress Property
(Doc. Nurul, 2023)

The dance creative process is a process that occurs with a deep effort to create a more meaningful and new work that can be developed through exploration (Gusmail et al., 2019) namely motion search, improvisation and motion formation. The creative dance process that occurs in Genye Art follows the times. Choreographically, in the beginning, this genye art dancer could be referred to as the Genye people who always danced by carrying the *nyere* property. And every *helaran* starts in the beginning, this genye dancer only dances with a variety of motion motifs, namely *kosrek nyere* where the dancer moves while walking by swinging the *nyere* property when the property is swung towards the right, then the right foot swings towards the left, and vice versa when the property is swung towards the left, the left foot swings towards the right and the body leans towards the swing of the genye property. With the passage of time, the choreographer began to develop by pouring his ideas to create several more motion motifs to make this genye art more interesting and not monotonous.

Choreographers began to develop by creating works with choreographic techniques. To create a work with several stages of choreography, including finding movements or exploring movements with the theme of *Putri Geulis* who loves environmental cleanliness, seen from the exploration and improvisation of Genye choreographers when making movements that show sweeping movements, namely swinging *nyere* taken from daily activities. In the exploration and improvisation stage, it is developed with aspects of space, energy and time (Prastya et al., 2017) so as to get a large variety of movement motifs. Finally, the Choreography Formation stage involves selecting and choosing movement motifs that match the theme (Aida Humaira, 2017) in a dance work that will be created and the creation of motion motif terms. The creative process of the Genye Arts choreographer resulted in a variety of motion motifs and movement naming terms. The choreography in Genye Art is also adopted from several Sundanese dance movements, including the *Mincid nyere* movement with a body movement and *minced geol* to the right and left with the *nyere* property held in 2 hands.

In the selection of Makeup and Clothing, this genye art uses Sundanese creation dance makeup that follows the times with beautiful corrective makeup using bright and beautiful colors. The clothing used is also adapted to the times, namely using creation dance clothes which also choose bright colors that are adjusted to the theme (Sumarni, 2001) because Genye Art is included in the New Creation Dance. In the selection of makeup and clothing, the choreographer wants to make a simple impression and in accordance with the theme, which depicts genye dancers as ordinary people who love environmental cleanliness.

In the selection of the *nyere* "broomstick" property, this is not just an ordinary property, but this *nyere* has a meaning and philosophy not only as a cleaning tool and cleaning garbage, but also according to the ancestors of broomsticks can keep away from bad things. As social creatures, humans must also work together to get the things they want. Just like a collection of "*nyere*" broom sticks that can be useful for many people. A stick has no strength, but if collected it will have strength and not easily broken. Therefore, this Genye Art Property is used not only as an entertainment performance, but there are several values that can be taken, as in the researcher's findings (Sucipto, 2015). The meaning that can be taken from the *nyere* property in Genye Art is not only as a meaning of cleanliness but also as a meaning of mutual cooperation and cooperation.

The making of genye art property in the form of dress property is designed by the creators, choreographers and artists of Genye Art in the form of wings with several sets of sticks facing upwards, whose properties are very safe to use and do not interfere too much with dancers when moving in performances. And the property in this Genye art focuses on the usefulness of the property itself and on artistic value. Dress property used by genye

dancers is not just a decoration, but has a purpose too, namely when dancing, this property leans right, left and down following the dancer's movements. Which means this dress property is alive. This genye art property has its own uniqueness that is not found in the arts in other regions. In this genye art show, the object of the dance and the property it presents is to invite the audience to come to feel an experience and appreciate each of its movements that describe clean pattern life, namely Genye "Nyere Movement".

CONCLUSIONS

Genye art experienced development and change from the aspects of choreography, makeup and property through the creative process of choreographers and genye art artists without reducing and eliminating the characteristics of the genye art itself. With the creative process of dance in the development of performances in the form of a stage can make this genye art easy to enjoy by anyone, and make this genye art have its own movements and motion names to make it easier for dancers to memorize the sequence of movements, such as *kosrek nyere*, *leumpang nyere*, *mincid nyere*, *muterkeun nyere*, *laga sanyere*, *ngayunkeun nyere* and *nutupkeun nyere*. Some factors that support the creative process of dance in Genye Arts include appreciation, experience, support from several parties and Genye artists, skills and exploration efforts. With this creative process and development, it is hoped that the artists and the local community will continue to maintain the existence, preserve and maintain the genye art so that there will continue to be more maximum novelty until finally this genye art becomes one of the characteristics of the arts that develop in Purwakarta Regency.

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