

# Discovery in the Pramesti Ulangun Dance: A Possibility for Innovation in the form of Balinese Dance Creations

Ni Nyoman Manik Suryani<sup>1\*</sup>, Ni Wayan Suartini<sup>2</sup>,  
and I Ketut Parta<sup>3</sup>

<sup>1,2</sup>Dance Department, Faculty of Performing Arts, Indonesia Institute of the Arts (ISI) Denpasar

<sup>3</sup>Karawitan Department, Faculty of Performing Arts, Indonesia Institute of the Arts (ISI) Denpasar

\*Correspondence Author Email: nyomansuryani@isi-dps.ac.id

## Abstract

This article is dedicated to exploring the novelty of Pramesti Ulangun as a Balinese dance. Pramesti Ulangun presents a new dance for entertainment purposes. However, as a new dance, some audiences in Bali still doubt that this dance is a new dance. The problems are: 1) How is the process of creating the Pramesti Ulangun dance?; 2) What is the form of discovery in the Pramesti Ulangun dance?; 3) What are the advantages of discovery in the Pramesti Ulangun dance? Qualitative approaches were used to carry out this research. All primary data were collected through observation and interviews with informants. The data set is strengthened by the data obtained from the literature study. All data were analyzed qualitatively by using dance creation process theory and reception theory. The results of the research show: 1) the Pramesti Ulangun dance was created starting from an exploration of the story in the Kakawin Niti Sastra. The next stage was experimentation and motion improvisation based on the choreographer's understanding of the characteristics of the God character from kakawin Niti Sastra. This dance choreography was then formed and tested with the dancers with the help of composers and traditional Balinese gamelan musicians. After that, the final form of the Pramesti Ulangun dance choreography was tested by involving dancers, musicians, and the audience; 2) Discovery in the Pramesti Ulangun dance can be seen from the combination of costumes, make-up, choreography, music, story, and various movements; 3) The advantage of discovery in the Pramesti Ulangun dance is the formation of movements and the meaning of the tale message.

**Keywords:** discovery, creation process, pramesti ulangun dance, Balinese dance

***Kebaruan dalam Tari Pramesti Ulangun : Sebuah Peluang Inovasi Seni Pertunjukan Kreasi Bali***

## Abstrak

*Artikel ini didedikasikan untuk mengeksplorasi unsur kebaruan Pramesti Ulangun sebagai tarian Bali. Tari Pramesti Ulangun merupakan sebuah tari kreasi Bali yang baru untuk hiburan. Namun, sebagai sebuah tarian baru, sebagian penonton di Bali masih ragu jika tarian ini merupakan tarian baru. Permasalahannya adalah: 1) Bagaimana proses terciptanya tari Pramesti Ulangun? 2) Bagaimana bentuk kebaruan dalam tari Pramesti Ulangun? 3) Apa kelebihan kebaruan dalam tari Pramesti Ulangun? Metode kualitatif telah digunakan untuk melakukan penelitian ini. Seluruh data primer dikumpulkan melalui observasi dan wawancara terhadap informan. Kumpulan data tersebut diperkuat dengan data yang diperoleh dari studi literatur. Seluruh data dianalisis secara kualitatif dengan menggunakan teori proses penciptaan tari dan teori resepsi. Hasil penelitian menunjukkan: 1) tari Pramesti Ulangun tercipta bermula dari eksplorasi cerita dalam Kakawin Niti Sastra. Tahap selanjutnya adalah*

*eksperimen dan improvisasi gerak berdasarkan pemahaman koreografer terhadap Tuhan dalam Kakawin Niti Sastra. Koreografi tari ini kemudian dibentuk dan diuji-coba kepada para penari dengan bantuan komposer dan penabuh gamelan tradisional Bali. Setelah itu, dilakukan uji coba bentuk akhir koreografi tari Pramesti Ulangun dengan melibatkan penari, pemusik dan penonton; 2) Kebaruan dalam tari Pramesti Ulangun dapat dilihat dari perpaduan kostum, tata rias, koreografi, musik, cerita dan berbagai gerak; 3) Keunggulan kebaruan dalam tari Pramesti Ulangun adalah terbentuknya formasi gerak baru dan makna pesan kisah mitologi.*

**Kata kunci:** kebaruan, proses penciptaan, tari pramesti ulangun, tari Bali

## INTRODUCTION

A variety of internationally famous local arts are inseparable from Bali as a tourist destination (Darmawan et al., 2021). The island of Bali is nicknamed the Island of the Gods, the Island of Paradise which is an impact of its unique culture, especially the variety of beautiful dance activities in the framework of Hindu cultural ceremonies in Balinese society (Sudarsana, 2018, 2019). Bali is known as the island of a thousand temples in Indonesia because of the dominant Hindu cultural and religious practices in Balinese society (Pradana, 2021; R. P. Putra, 2023). Cultural practices in Bali, including Hindu religious traditions, strongly correlate with the preservation of Balinese culture and local wisdom (Cista & Murtono, 2023; Sudarsana, 2019). The large number of Yadnya ceremonies in the context of practicing Hindu teachings and traditional rituals of Balinese people have a big influence on the preservation of Balinese culture (Putra et al., 2022). According to Armayani (2021), art has an important role in preserving Balinese culture because it is an expressive expression, a stimulant in internalizing the values of Hindu religious teachings, and plays a role as a means for Hindus to worship God. The form of implementation of the Tri Hita Karana philosophy in Bali as part of Hindu religious teachings and local wisdom also plays a role in preserving Balinese culture (Pradana & Arcana, 2020; Suardana et al., 2023). The traditional arts of the Balinese people reflect their cultural identity and play a crucial role in the practice of Hindu cultural religion in Bali and the superior attraction of the island. Balinese artistic works are one of the most famous in Indonesia because they contain elements characteristic of Balinese culture (Pebryani et al., 2022). In the era of Hindu kingdoms in Indonesia, dance costume with typical Balinese cultural attributes represented the power of Hindu kings (Dewi, 2018). The Dutch government in Indonesia protected art and its unique elements of Balinese culture during the colonial era (Bosnak, 2020).

In the midst of the dynamics of social change, the development of Balinese arts is able to survive well in Balinese society (Payuyasa & Putra, 2022; Pradana & Arcana, 2023). These arts are well known as cultural elements in Balinese society

(Suardika & Putra, 2021). This type of Balinese art seems inseparable from Balinese cultural identity; it is famous and admired by many people, and it means prosperity and peace (Seramasara, 2018). Balinese society integrates various types of Balinese ethnic art harmoniously into its culture (Sudarsana, 2018; Sumantara et al., 2017). Dance, musical art, painting, and various kinds of art in Balinese people activities have contributed to a more colourful and beautiful cultural life (Darmawan et al., 2021). Several types of Balinese performing arts are needed to uphold moral values and strengthen children's education (Suryatini & Susanthi, 2019). The Balinese people consider Balinese dance as a traditional performing art that has been passed down for a long time, evoking feelings and intentions, and playing an important role in sacred activities. Wayang kulit is inherited as a traditional Balinese performing art in the Yadnya ritual activities of Hindus in Bali (Muada, 2021; Sugita & Pastika, 2022). Typical wayang performances with the *Mahabrata* epic and the *Ramayana* epic are favourites as traditional Balinese performing arts (Herdiani et al., 2022).

Based on function, typical Balinese dance arts can be classified into *wali*, *bebali*, and *balih-balihan* (Eka, 2023; Sukrawati et al., 2022; Supartha & Wijaya, 2023). Balinese dance art, classified as sacred, serves a ritual function and is exclusively performed during ceremonial activities in temples. Balinese dance is classified as *bebali* because it is performed exclusively at ceremonial activities in temples and serves a complementary function to rituals. Its entertainment function categorizes Balinese dance as *balih-balihan*. Balinese dance as a performing art that often enlivens Bali tourism events is known as tourism performing arts. Balinese dance often enlivens temple rituals as a sacred performing art. Balinese cultural activities also use Balinese dance as entertainment.

Because it is entertaining, Putri (2021) said that Bondres Dandang Ketekung is a *balih-balihan* dance for cultural activities in Buleleng district. Suardika & Putra (2021) declared Bondres as an entertaining traditional Balinese social performance. For social entertainment, the Janger dance is a traditional Balinese dance that is famous among Balinese teenagers (Listiawan et al., 2023). In Bali, the Jauk Manis dance, the Jauk Keras dance, and the Baris dance are traditional Balinese dances that are often contested (Supartha & Wijaya, 2023). In the tourism context, Tektakan Calonarang is known as the Calonarang dance and drama, which is staged as a tourist attraction in Tabanan (Sariada, 2017). The Badung-style Oleg Tamulilingan dance is a favourite in Balinese tourism performing arts (Novitasari et al., 2023). According to Suryani et al. (2023), Legong Dedari is known as a traditional Balinese performing art that is classified as a wali dance. Of the many types of Balinese dance that exist, only a few Balinese people know the Pramesti Ulangun dance. Among those who have watched Pramesti Ulangun, complete with the implementation of the story of Dewa Surya Raditya in a performance structure

using *pakem* traditional Balinese dance, there are those who doubt that it is a new dance.

The literature review reveals that no study has been conducted on the Pramesti Ulangun dance. The results of similar research, revealed that the innovative wayang wong performing arts model for the millennial generation was created in order to welcome the industrial revolution 4.0 (Ruastiti, 2018). The innovative wayang wong performing arts model applied to the millennial generation can be said to include acting, understanding the character of each character, dialogue, various movements, choreography and accompanying music. Likewise, the concept of creating the Pramesti Ulangun dance is a form of developing elements of local Balinese wisdom. Hadi (2003) explains that the process of creating dance starts with seeing, feeling, imagining, realizing and forming dance. This model of creating dance art is identical to the process of creating Pramesti Ulangun dance works aesthetically, ethically and logically. Robert J. Sternberg & Todd I. Lubart in Iswantara (2017) show that art as creativity is based on creativity theory. Through this theory, it is stated that works of art that are supported by creativity and resources related to intellectual abilities, knowledge, thinking style, personality, motivation and a conducive environment will be beautiful. Thus, the aesthetic performance of the new and enchanting Pramesti Ulangun dance cannot be separated from the results of the choreographer's intellectual abilities, thinking style, knowledge, motivation, personality and environment.

The Pramesti Ulangun dance is a new dance in Bali. In fact, the Pramesti Ulangun dance uses *pepeson*, *pengecet*, *pengawak*, *pekaad* in *pakem* traditional Balinese dance and stories originating from ancient literature. *Pepeson* is part of the opening stage at the beginning of Balinese dance. *Pengecet* is the stage where the dance movements are moderate and fast in the structure of a Balinese dance performance. *Pengawak* is part of the structure of a Balinese performance with slow-tempo dance movements. *Pekaad* is the closing stage at the end of a Balinese dance. Similar to the Pramesti Ulangun dance, Negara et al. (2022) revealed that the Rejang Sandat Ratu Segara dance is a new dance arranged for performance in order to get a MURI record, a Balinese dance that contains ritual meaning for social entertainment. The Balinese dance called the Baris Nadewa dance involves two male dancers carrying spears and bows for social entertainment (Putra et al., 2022). The holy water dance is a Balinese dance that contains a message about the Beji Langan spring, which is managed based on local wisdom for entertainment (A. A. G. A. R. Putra & Sedana, 2022). It is a new dance created for the doctoral exam at ISI Surakarta. Mahaputra et al. (2023) state that the Ngerebeg dance is a Balinese dance that incorporates dance movements using ceremonial properties in the *ngerebeg* tradition, performed collectively for tourism viewing. As a new Balinese

dance, the Pramesti Ulangun performance also appears different from various other Balinese dance creations. The problems focus on: 1) What is the process of creating the Pramesti Ulangun dance? 2) What is the form of discovery in the Pramesti Ulangun dance? 3) What are the advantages of discovery in the Pramesti Ulangun dance?

## **METHOD**

Fundamental research has evaluated the Pramesti Ulangun dance. Form display performance is a researcher's orientation in research (Astuti, 2020). Researchers have used qualitative methods to study the creation process and performance process of the Pramesti Ulangun dance. The qualitative method has also been useful in evaluating Pramesti Ulangun performances during research, specifically in the context of discovering and understanding the intricacies of the dance. According to Cappello (2017), the qualitative method is a set of techniques for finding, describing, and processing visual data so that it can be accounted for scientifically. During the motion exploration stage, we successfully collected all primary data by observing and interviewing informants who had a deep understanding of ancient literature such as Kakawin. During movement exploration, we obtained secondary data by conducting a literature study on Kakawin Niti Sastra. We analyzed all data qualitatively by applying dance creation process theory and reception theory.

## **RESULTS**

### **The Process of Creating the Pramesti Ulangun Dance**

The process of creating the Pramesti Ulangun dance from its choreographer is carried out through several steps. The first stage is to search for ideas for works, namely by using observation, interviews, and literature studies. The second stage involves creating the design of the work, which includes developing the concept of the performance, determining the variety of movements, structuring the show, planning the dance costume, dance make up, designing floor patterns, and selecting music accompaniment that aligns with the theme of the Pramesti Ulangun dance. The third stage is to implement the concept of the work and provide supporters of the work with direct training. The fourth stage is the trial of the work, namely by staging the work in front of experts accompanied by a seminar in order to obtain input and refinement. The audience and performing artists suggest changes that help determine the final form of the art work in the last stage of the creation process.

A new creative work with different things is a discovery, that can be more easily understood by people in the same field. Copyrighted works refer to new breakthroughs made based on the creator's knowledge or experience. Discoveries can take the form of new dance creations. New dance creations can be realized

partly because of a major breakthrough. Discovery is a new prototype that cannot be separated from a major breakthrough (Stepek et al., 2022).

People who think outside the box can produce new findings. In this case, among other things, it takes courage to break down traditions and overhaul rules to find new possibilities in order to novelty or produce something new. Pradana et al. (2016) emphasized that tradition refers to old cultural forms that exist because they relate to ideals in society. Correspondingly, new relationships or linkages have the potential to encourage the birth of new discoveries in society. Some people will try to create new forms after realizing the shortcomings in their cultural traditions (Pradana & Muni, 2017; Ruastiti et al., 2021). This discovery can also result from a desire to improve the quality of a work based on a feeling of dissatisfaction with the existing conditions of the work (Pradana, 2012). This can result from individuals' awareness of the shortcomings in their lives. This is what encourages the birth of new creations, including new creative works of art.

New creative works of art can be called cultural innovative if they become discoveries and useful in a series of social behaviors after being adopted and are relevant enough to be passed on to the next generation. A new orientation in performing works of art can be realized because of the opportunities and stimulation of art creation activities (Pradana, 2018). Therefore, it can be understood that new creations will continue to develop because there is appreciation from society for those who succeed in creating new inventions (Pradana, 2023a). That is beneficial to society, which becomes a motivation to improve their ability, especially choreographers, to produce new creations such as the Pramesti Ulangun dance work, which was created based on local Balinese wisdom. By adopting local wisdom values in designing the Pramesti Ulangun dance work, it has the potential to be beneficial for the Balinese people.

Local wisdom is considered very valuable and has its own benefits in the lives of the people concerned (Pradana & Arcana, 2023; Pradana & Muni, 2017; Ruastiti, 2022). Local wisdom can be a form of knowledge, belief, understanding, and traditional habits that become a form of community cooperation for ecological and systemic life cycle. Local wisdom is a way of life, philosophical knowledge, and various life strategies that are part of local people (Pradana, 2023b). As local wisdom becomes part of the way of life when solving art problems, belief problems, economic problems, organizational problems, health problems, tool problems, work problems, gender problems and communication problems related to their life needs.

Local wisdom can become a characteristic of the identity, personality of character of ethnic cultures amidst the development of national civilization. Awareness of local wisdom also experienced a revitalization amid the development of democracy and various political parties after 1998. Values rooted in a culture are clearly not concrete material objects but tend to be a guide for their behavior in

society. Furthermore, local wisdom can be defined as the ability to adapt, organize and foster the influence of nature and other cultures in connection with the motivation for new practices for cultural diversity and the driving force for reforming the civilization of the Indonesian nation (Pradana, 2022b).

The success of social movement missions is influenced by social networks and capital (Pradana, 2019, 2022a). The culture of a society can be understood as a recursive process that manifests inside the interconnected web of a social system. This observation suggests a shift occurring within the socio-cultural framework of organisational governance in a given society. The observed phenomenon serves as an indication of societal transformation. In addition to this, local knowledge has the capacity to serve as a valuable resource for guidance and literature, as well as a foundation for overseeing the enhancement and advancement of human resources (Pradana & Ruastiti, 2022; Ruastiti, 2010, 2018; Ruastiti et al., 2022). In relation to the choreographers and creation process of the Pramesti Ulangun art, this dance has undergone a systematic progression in terms of its shape and design. The initial phase involves thorough preparation, encompassing the exploration and use of indigenous knowledge, followed by the empowerment of the performers through a series of stages, which are outlined as follows:

- **Dance exploration stage.** Choreographers are exploring kakawin Niti Sastra's, watching videos of dances based on local Balinese wisdom as reference and comparison material for understanding the dance movement elements and accompaniment. To complete this assessment process, several references were sought that could support this dance work. After getting the enough information, the choreograpes were writing and arranged audiovisuals in the form of a design for the Pramesti Ulangun dance.

- **Dance experimental stage.** At this stage, choreographers seek possibilities for movements that embody the nuances of subtle male dance. The movement structure of the dance will be adjusted to the accompaniment of the musical accompaniment, namely the Gamelan Gong Kebyar. To realize this Pramesti Ulangun dance, female dancers have been selected through a selection process of dancers who have the basics of male fine dance, have the ability to convey the character of male fine dance, and have the same body posture.

- **Dance formation stage.** The formation stage is the final stage in the process of choreographers creating a dance. All components are evaluated to suit the purpose of creation. Apart from the variety of movements, other supporting elements are also evaluated, such as dance costume, dance make up and dance music accompaniment, which is created so that everything matches the theme of the work as shown in the image below.



Picture 1: The Pramesti Ulangun Dance  
Source: Documentation Manik Suryani, 2023

Based on the picture above, the performance of the Pramesti Ulangun dance can be seen. The success of the choreographer in the formation stage phase is integral to the display style of the Pramesti Ulangun dance. At this formation stage, an overall evaluation is carried out so that the form of the Pramesti Ulangun performance is in accordance with the objectives of this creation.

### **Discovery in The Form of the Pramesti Ulangun Dance**

The Pramesti Ulangun is a choreography presented in the form of a dance with a story. This means that conceptually, the Pramesti Ulangun dance presentation displays a performance stage that is in harmony with the storyline. Since the Pramesti Ulangun dance began, the dancers who have been on stage have performed various group dance movements and single dance movements in accordance with the *pakem* of traditional Balinese dance. In addition to the stages in the staging structure, there is novelty in the dance movement variants. The novelty of the range of motions in the Pramesti Ulangun dance can be seen in the following section on the story and structure of the performance.

**First Part of the Structure Performance.** In the first part, which is called *pepeson*, it begins with the dancer coming out with both hands down, slowly forming a *mudra* by walking slowly forward. Followed by the bodies lying down alternately to the right, to the left, and to the right of the two separate dancers with the position of their hands facing up, the left dancers to the right, the right dancers to the left. The movement is repeated twice. Followed by the right *agem* with the position of the *mudra's* hand above the head of the right *seledet*, right piles fall left, left piles fall right, piles fall left, pushes left, left *agem*, left *seledet*. Cross the leg on the right *ngelo* and the left *ngelo*, turning the left hand to the right. *Ngelo* left, *ngelo* right, *mentang* right hand, turn left. The right dancer falls to the right with his right hand bent. Dancers fall left with their left hand bent left. The dancer, who is in the middle of the right hand *agem* is above with the *mudra* finger position, and



the right and left dancers rotate inward. This movement is repeated twice. Followed by the right, left, lay down, right *ngelier*, stretch right hand, bend left hand, *ukel* both hands cross in front of chest, left *gandang-gandang*, right *agem*, *ulu wangsul*. This movement is done twice: right *ukel*, left kick, left *agem*, have the body fall left, lie down right, kick left, turn right, bend right while jerking, right piles, kick right, left hand *agem mentang*, *seledet*, *ileg-ileg*. This movement is repeated in the opposite direction.

**The Second Part of the Structure Performance.** Piles right leg, left hand straight, bends left hand, wriggles, right *nuut papah* and left, *ngeraja singa*, pats right and left thigh, right hand straightens to the side, left hand straight up with finger *mudra* position. Proceed with the right hand, take the shawl, turn it to the left, the shawl is released, right *nyalud*, right bribe, right *agem*, left hand straight, *ileg-ileg*, left *kipek*, *uleg tayung* left foot, right *ulap-ulap*, *ileg-ileg*, right *nyalug*, *ngelier*, left *seledet*, left sneak, *ngelier*, right *seledet*, *ileg-ileg*, left hand straight, right *ngelier*, left hand straight, three dancers forward, left *ngelier* and right hand straight. Two groups of dancers face to face making a circle: right *ngelier*, falls backwards, right kneeling *agem* parallel to the hands below the *ukel* above the head down to the chest *agem* parallel, *ngelo* while standing slowly, takes the right shawl to circle the dancer in the middle.

**Third Part of the Structure Performance.** Three dancers form a *mudra*, alternating left and right side dancers, straight left hands into one line, right *ngelo* and left *nyeregseg*, right *tayung*, right leg, right *agem*, left hand straight, *gelatik nuut papah*, left dancer sitting facing right, right dancer facing left. The dancer stands with his right foot, right *agem*, *gelatik nuut papah*, left *ngeraja singa*, right *gelatik nuut papah*, and right hand position, taking the scarf and turning to the left. Take off the *taung* shawl, right foot, right *agem*, straight left hand, left hand, right hand, parallel *agem*, right *ngelo*, left, parallel *agem*, right *taung* leg, right *agem*, right leg, kneel alternately starting with the dancer on the right, turn left alternately starting from the dancer far left.

**Fourth Part of the Structure of the Performance.** Three dancers move forward, four dancers move back: right *tayung* leg, straight left leg, right *gelatik nuut papah*, right *ngeraja singa*, left *gelatik nuut papah*, left straight hands, three dancers in front towards the back, four dancers behind to the front. The three dancers at the back turn their backs to each other with their hands above their heads in the *mudra* position. Four dancers in front of the right *agem*, left straight arms, left *milpil*, right *nyeluk*, left *nyeluk*, two dancers facing the left corner, two front dancers facing the right corner, face to face changing places twice, lying right, left forward, crossed legs, turning towards the back, sitting on their knees, juggle towards the dancer in the middle. Two dancers at the back take the scarf, one dancer

on the left comes forward to take the shawl, and one dancer on the right comes forward to take the shawl.

**Dance Make Up and Dance Costume.** Dance make up is a dancer's way or effort to beautify themselves. However, especially in make-up in the performing arts, the aim is to determine the character of the dancer. As a depiction of the character on stage, the Pramesti Ulangun dance uses several types of make-up in accordance with the Pramesti Ulangun dance character, including soft make-up, and the shape of the eyebrows is rather thin. While dance costume is a medium to cover the dancer's body, which can beautify the appearance of the dancers to suit the concept of creating a work. Like the Pramesti Ulangun dance, which uses dance costume such as dance dress designs patterned after Balinese art creations. All components of this dance are designed according to the theme and message to be conveyed, but the design is made so as not to limit the dancer's movement. For example, in the use of *angkin*, *kamen*, belts, scarves, buns, or headdresses that are used.

**Accompaniment Music.** The media used also affects the outcome of a dance performance. As the accompaniment music that is used is able to support and contribute feelings emotionally integrated with dance expressions so as to form a single entity of aesthetic artistic expression. Likewise, in the Pramesti Ulangun movement dance, the musical accompaniment for the performance is designed to support the atmosphere in several scenes that want to highlight. The Pramesti Ulangun dance uses traditional Balinese musical accompaniment, namely Gamelan Gong Kebyar.

**Tale.** In Kakawin Niti Sastra, the Dewa Surya can be called Siwa Raditya. In the Pramesti Ulangun dance. There is a story about the care of the Dewa Siwa as a teacher and the skill of the Dewa Surya in serving as a student. The Pramesti Ulangun dance uses the story of the Dewa Surya, who succeeded in getting the title of Siwa Raditya. Thanks to the steadfastness of the Dewa Surya, the Dewa Brahma and the Dewa Wisnu in studying and serving the Dewa Siwa, the Dewa Siwa intervened directly to educate them with the title Sang Hyang Pramesti Guru. The title of Siwa Raditya was achieved by Dewa Surya after becoming the most powerful and skilled student during his studies and devotion to Dewa Siwa. Dewa Siwa deems it appropriate to award Dewa Surya the title Siwa Raditya as the best student among the two nominees for Dewa Siwa excell students, namely Dewa Brahma and Dewa Wisnu.

## **The Advantages of Discovery in Pramesti Ulangun Dance as a Bali Creation Dance**

Something that is beneficial because it excels. The aspect of excellence can be something to be reliable and proud of. The Pramesti Ulangun dance as a new dance has advantages as can be seen in the movement formation and story message.

**Pramesti Ulangun Dance Movement Formation.** The motion formations of the dancers, among other things, create the Pramesti Ulangun performance. Movement formation is part of the choreographic style of performances that is maintained by the choreographer because it contributes to the beautiful performance of dance (Lee, 2014). As a new dance, there are several new movement formations in the performance structure of the Pramesti Ulangun dance. There is a new movement formation that is built on the *gelatik nuut papah* movement, the shimmiy movement, the *uluwungsul* movement, and taking the shawl to spin around the dancer.

**The Meaning of the Tale of the Pramesti Ulangun Dance.** The Pramesti Ulangun dance conveys a variety of messages, one of which is that young people should study science with focus and discipline. As mentioned in the Kakawin Niti Sastra, Dewa Siwa gave the title Siwa Raditya to Dewa Surya, partly because of his discipline and perseverance in his devotion to Dewa Siwa. This needs to be emphasised to the younger generation because they currently have the freedom to choose technology and digital media. If they don't focus on their goals, it is feared that they will really regret it. This message is conveyed to the audience through a variety of meaningful dance movements accompanied by strong facial expressions. The dance element related to conveying a message to the audience is *wirasa*. The appreciation of the character expressed with strong expressions is able to convey a message of determination to the audience. The elements of *wiraga*—dynamic, rhythmic, and aesthetic body movements accompanied by Gamelan Gong Kebyar—convey a message about perseverance—the steadfastness of one's soul in navigating life. This message is implied through the group design displayed by the dancers. A dancer appears as the central character, who illustrates that they are able to face and overcome the obstacles that befall them. Through this symbol, the work of the Pramesti Ulangun dance conveys a message to be strong and steadfast in facing the challenges of this life. Never give up, want to try to find help, and want to look for alternative solutions to reduce or solve the problems faced.

## **DISCUSSIONS**

The basic idea for creating the Pramesti Ulangun dance work is a new dance creation based on Balinese cultural wisdom, sourced from, among other things, Kakawin Niti Sastra. The choreographer obtained this from interviews with experts, traditional leaders, and local communities, most of whom are observers of Balinese

regional culture. The idea for this creation was obtained through searching for related literary works. Apart from reading several pieces of literature, the results are from publications that have been produced by researchers about Balinese dance. The choreographer derived the idea for creating this dance work by watching videos of Balinese dance performances produced by previous Balinese dance choreographers.

Etymologically, the word concept comes from the Latin, *conceptum* (Mussatayeva & Kotlyarova, 2022). A concept can be interpreted as something that is meaningful to understand. Concepts are abstract, latent entities that refer to categories of an entity or the existence of events or relationships (Modanggu et al., 2020). Concepts are the main building blocks in the formation of scientific knowledge and the philosophy of human thought (Kolodii & Sheiko, 2021). A concept is an abstraction of an idea or general description, which can then be expressed through symbols or described (Tatsenko & Molhamova, 2023). In general, the definition of a concept is an abstraction of the characteristics of something that facilitates communication between humans and allows humans to think. A concept can be defined as something general or an abstract intellectual representation of a situation, object, or event, a thought, an idea, or a mental image (Feng et al., 2021).

Various movement formations developed from local Balinese wisdom values were used to visualize and form the idea for the Pramesti Ulangun dance, incorporating patterns of movement motifs, *agem*, dance make up and dance costume. All messages and cultural values include strengthening the characteristics of the Pramesti Ulangun dance, which depicts Dewa Surya's skill, determination, and discipline as a student of Sang Hyang Pramesti Guru, which gives Dewa Surya the right to become Siwa Raditya. The Pramesti Ulangun dance depicts Dewa Surya's determination to continue studying until he receives a gift from Dewa Siwa. Concrete actions in the form of holding ceremonies accompanied by the sound of music and dance movements visualize this philosophy. The Pramesti Ulangun dance work was created with a performance structure: *pepeson*, namely dancers entering the stage, displaying movement characters according to a theme that depicts a situation conducive to devotion and learning; *pengawak*, namely depicting a calm atmosphere by displaying a variety of smooth male dance movements; *pengecet*, namely displaying energetic movements with choreographic patterns made more dynamic and happy as an expression of gratitude in the educational process; *pekaad*, which depicts the joyful atmosphere of Dewa Surya after becoming Siwa Raditya, is visualized with a variety of dynamic dance movements as a symbol of euphoria.

Based on the choreographer's instructions, there are always seven selected women who are willing and able to bring the characteristics of a refined son to the

Pramesti Ulangun performance. The Pramesti Ulangun dance, performed by seven female dancers, is accompanied by the sound of gamelan Gong Kebyar music. The Pramesti Ulangun dance was created based on the work of Kakawin Niti Sastra, which is presented in the form of a dance tied to a story. This can be seen from the presentation arrangement, variety of movements, performance structure, dance costume, dance make-up, and musical accompaniment of this dance. The dance costume for the Pramesti Ulangun dance is styled in accordance with the concept of traditional Balinese dance, which is dominated by cloth decorated with *prada* and a headdress or crown with a regal meaning. The dance costume consists of a bun or crown headdress, body decoration covered in *prada*, *kana* bracelets, *badong*, *simping*, and *ampok-ampok*. The symbols and meanings in each structure of the choreography displayed are in accordance with what is mentioned in the Kakawin Niti Sastra, which serves as a source of inspiration and the main guideline in the creation of this dance work.

Regarding the process of creating the Pramesti Ulangun dance, this dance was created by a choreographer, starting with developing a design for the performance. The performance design was developed by a choreographer based on preparations involving the development of local wisdom and the empowerment of actors through several stages, including the movement exploration stage, the improvisation and movement trial stage, the formation stage, and dance performance trials. The form of discovery in the Pramesti Ulangun dance can be seen in the components of the performance structure in the dancing process: the formation of various movements, make-up and clothing, music melody, and story narrative.

As a new dance, the excellence of discovery in the Pramesti Ulangun dance can be seen in the attractive, enchanting movement formations and the meaning of the story about education. There is a new movement formation which is built on the *gelatik nuut papah* movement, the shimmiy movement, the *uluwungsul* movement, and taking a scarf to rotate around the dancer. Meanwhile, the meaning of education in the Pramesti Ulangun dance is because it conveys various messages, one of which is that the younger generation wants to study science with focus and discipline. As mentioned in the Pramesti Ulangun story which was developed from the Kakawin Niti Sastra narrative, Dewa Siwa gave the title Siwa Raditya to Dewa Surya partly because of his discipline and perseverance in his devotion to Dewa Siwa. Through this symbol, the Pramesti Ulangun dance work also conveys the message of wanting to try to find help, wanting to find alternative solutions to reduce or resolve the problems faced, never giving up, being strong and steadfast in facing life's challenges.

## CONCLUSIONS

Based on the clarity of data analysis on the primary difficulties for discovery in the Pramesti Ulangun dance, the following conclusion may be reached: 1) Pramesti Ulangun dance has been designed through a creation process through several stages such as exploration of choreographic designs, improvisation stages and trials of choreographic designs and trials stages the end for the formation of the choreography for the anniversary dance; 2) Discovery in the Pramesti Ulangun performance can be seen in the combination of the components of the dance structure starting from the elements of the variety of movements, make-up, clothing, musical melodies and tale; 3) the excellent of discovery in the Pramesti Ulangun dance can be observed in the formation of attractive enchanting movements and the meaning of education in the dance story.

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