



# Role Playing in the Dolanan Bocah Bengen Dance in Cilegon Indonesia

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**Abstract.** The dolanan bocah bengen dance is a children's dance that has an element of fun playing where this dance is taken from the movements of children who are playing. The world of children is a world full of joy where children are full of joy. The movements in this dance are moving, swaying, turning and jumping. This dance developed in the Banten area, especially in the city of Cilegon. The dance has existed since ancient times. In this dance, the dancers play roles such as *uleu-ulean*, *umpet-umpetan* and *ayam-ayaman*. The writing of this article aims to describe and analyze the role playing in the dolanan bocah bengen dance at the Puspa Arum Studio Cilegon. This study uses a qualitative approach paradigm with descriptive analysis method and a multidisciplinary approach with the theory of playing in the dolanan bocah bengen dance with data collection through observation, interviews, documentation and library studies. Participants in this study were Mrs. Hendrik Arum Sujiwati, S.Pd and students of Sanggar Puspa Arum Cilegon. The results of this study represent the role-playing role in the dolanan bocah bengen dance such as the *uleu-ulean* movement which is a movement that resembles the movement of snakes where the dancer plays the role of a running snake character, *umpet-umpetan* is a hide-and-seek movement where the dancer plays the role of hiding and the dancer plays the role of hiding. Find it, *ayam-ayaman* is a movement in which the dancer plays the role of being a chicken.

**Keywords:** Role Playing · Dolanan Bocah Bengen Dance · Indonesia

## 1 Introduction

The character crisis that is happening currently brings quite a worrying impact on the life of the nation and state. The rapid development of technology has both positive and negative impacts on the younger generation. Therefore, the government has begun to emphasize the public to get to know traditional dances that have developed in ancient times and it is hoped that children can preserve local culture, namely the dolanan bocah bengen dance in every educational institution, one of which is through the media of dance.

The results showed that the dolanan bocah bengen dance is a dance that contains elements of children's games, and teaches how to play a role such as the *uleu-ulean* movement which is a movement that resembles the movement of snakes where the

dancer plays the role of a running snake character, *umpet-umpetan* is a seek movement where the dancer plays the role of hiding and the dancer finds it, *ayam-ayaman* is a movement where the dancer plays the role of being a chicken, in addition to other game elements such as *hompimpa*, *congklak*, *pong apung alu-alu*. In this study, the difference is role playing and the study for elementary school age children.

According to Sunaryo [1] in his journal article with the title *Kaulinan Barudak* as a source of teaching in the creation of children's dances in elementary schools in 2016. "Indeed, art is an expression of a sense of beauty which is one of the universal human needs". In this world there is not a society that does not set aside some of its time to fulfill the satisfaction of the sense of beauty. This applies to everyone from children, adults, to the elderly. Dance is part of beauty, as stated by Soedarsono [2], that dance is an expression of the human soul through beautiful rhythmic movements.

The life of a nation depends on young generations who can change their lives. Children as one of the younger generation should be influenced by positive things so that when they grow up they will do and think positive things. In the midst of the influence of the globalization era which has resulted in the penetration of foreign cultures that are increasingly entering the joints of children's lives. This can clearly affect the existence of children's games. It is not surprising that today's children prefer music and dance that come from abroad. This happens because children are not familiar with traditional arts in our environment. This situation is one of the consequences of the development which results in the scarcity of playgrounds or vacant land for children to play. In addition, due to the shape of the house now which has a little yard coupled with garden decorations that fill the yard of the house, it is almost impossible for children to play in the yard. As a result, children's games have shifted to electronic games whose places are located in special buildings, such as in malls or tourist attractions, moreover we like to see *PlayStation* like being in homes, which in the end after the children finish school, the place where -the above mentioned place likes to be full of kids playing games.

According to Wulandari [3], "Dance is a branch of art that uses the body as the main medium for movement. The art of movement in dance is included in the visual arts that can be enjoyed through the sense of sight". The movements used in dance are certainly not arbitrary movements and not everyday movements, but the movements referred to in dance are movements that have undergone stylization (styled) and distortion (changes), which then gave birth to two types of motion, namely pure motion and pure motion. Meaningful. Pure motion (pure movement) or called *wantah* motion is motion that is arranged with the aim of getting artistic (beauty) and does not have specific purposes. Meaningful motion (gesture) or called *non-wanting* motion is motion that contains a certain meaning or purpose and has been distilled (from wanting to not wanting to).

The formulation that can be put forward from several definitions of dance is that dance is a beautiful form of movement, born from a body that moves, rhythmically, and has a soul in accordance with the aims and objectives of dance. From this formula, when analyzed, several elements of dance will be found, namely: body, motion, form, rhythm, soul, and space.

A study on the Dolanan Anak Bengen Dance has been carried out by Sunaryo [4], for example examining **the concept of compositional children's dance based on traditional games in elementary schools** are in a college environment. This model is the

result of the reduction of dance creation steps from several dance figures in Indonesia and outside Indonesia, namely: MccCutchen [5], Gilbert [6], Hawkins [7], Smith [8], Lavender [8] and Eko Suprianto [9]. The concept of dance experts who are more inclined to children's creativity in the context of dance education are Brendra Pugh MccCutchen, Anne Green Gilbert and Jacqueline Smith, while the concept of creativity which tends to form choreography for work purposes is more developed by Larry Lavender, and Eko Supriyanto. The results of the synthesis of the steps for creating dance figures above produce a concept called the ENGKLE method [9]. Engkle stands for environmental entry, navigation, googling, knitting and validating and evaluating (ENGKLE). ENGKLE is a learning model for dance composition resulting from the synthesis of various theories and concepts of dance composition. The model is applied to prospective dance teachers to improve understanding and skills in dance composition and is applied in creating children's dance compositions. The purpose of this article is to discuss the application of the ENGKLE model to prospective dance teachers to create game-based children's dance compositions. The problem faced is how the ENGKLE model can be well absorbed by prospective dance teachers, considering that the concept of dance-based creation games is rarely taught in schools, especially for elementary school-aged children, what happens is that the material taught tends to be dance. The form that has been formed is not the result of the thoughts of the teachers who always consider the physical, psychological and psychological aspects of the child. Dance education, especially in art studios or informal schools, children are often seen dancing dances whose material contains dance material.

The purpose of this article is to describe and analyze the role playing in the dolanan bocah bengén dance at the Puspa Arum Studio Cilegon.

## 2 Methods

The paradigm used is qualitative with descriptive analysis method. The approach used in this research is multidisciplinary. The subject of this research is Role playing In the Dolanan Bocah Bengén Dance in Cilegon Indonesia with five dancers, and the choreographer who initiated it was Mrs. Hendrik A Rum Sujiwati, S.Pd. The research location is on Jl. Kakap No. 10 A Lot Block C, Jombang District, Cilegon City, Banten Province. Data collection techniques were carried out by interviewing the choreographer about Role Playing in the Dolanan Bocah Bengén Dance at the Puspa Arum Cilegon Studio, namely Mrs. Hendrik A Rum Sujiwati, S.Pd., Dolanan Bocah Bengén Dance documentation study, literature study via YouTube published by the choreographer on link: <https://www.youtube.com/watch?v=njgIR7DIHZo> in the form of the Dolanan Bocah Bengén Dance by Ibu Hendrik A Rum Sujiwati, S.Pd. 2015.

Data analysis used as a reference in this study refers to several stages described by Miles and Huberman [10], namely:

- Data collection through the study of interview documents, video of the Dolanan Bocah Bengén Dance which is available at <https://drive.google.com/file/d/1LJZKsj6xm16OwIWye0AnlaBEeBXGRQC/view?usp=sharingandlibraryresearch>.
- Data reduction, selecting and summarizing the existing data in all research data sources.

- Presentation of data, namely to see as a whole or certain parts of the research, the data that has been sorted and set aside has been arranged according to similar categories to be displayed in harmony with Educational Values in The Dolanan Bocah Bengen Dance at the Puspa Arum Studio Cilegon.
- Drawing conclusions, is a process for drawing conclusions and various categories of data that have been reduced and presented to reach a final conclusion that is able to answer, explain about Role Playing in the Dolanan Bocah Bengen Dance in Cilegon, Indonesia, which is housed in Sanggar Puspa Arum Cilegon.

### 3 Results and Discussion

Role Playing in the Dolanan Bocah Bengen Dance in Cilegon Indonesia. In addition to the elements of music and play, there is an element of dance in the Dolanan Bocah Bengen dance performance which is an integral part of every performance. The dance elements have two categories. The first is the Game dance which is performed specifically, and the second is a dance that teaches about role playing. The first category dances are dances that are an integral part of the performance structure. The dolanan bocah bengen dance, which is interpreted as a children's game dance, used to have parts of events that were displayed as part of folk performances. One part of the event in the bengen boy dolanan dance performance is in the form of a dance presentation. The dance presentation is an entertainment show.

The dolanan boy bengen dance is not the main element in the show but as a means of playing and entertainment for children. With the bodah bengen Dolanan dance, it is hoped that today's children are more familiar with the culture of ancient children's games including *Uleu-uleuan* (Snake-Snake), *Umpet-umpetan* (Hide and Seek), *Ayam-ayaman* (chicken catch game), *hompimpa*, *congklak*, *pong floating pestle*. Children will also get to know their local language, the Banten language, like some speak Sundanese, because Banten used to be included in the province of West Java and is now separated into Banten Province and Serang or Cilegon Java. The accompanying music uses traditional Banten music such as, *Terebang Gede*, *Terebang Tandak*, *Calung* jointly and drums. This Bocah Bengen Dolanan Dance may not be widely known, but at least with this article, it is hoped that children in particular and the people around them, both teenagers and adults, know about the Dolanan Anak Bengen dance. This dance can also be performed by 7 dancers as shown on the youtube link <https://www.youtube.com/watch?v=njgIR7DIHZo>.

The structure of this Bocah Bengen Dolanan Dance can still be said to be dynamic with very simple movements that keep repeating itself. The motives for the movement trajectory are, moving, swaying, spinning, and jumping and various hand movements. This dance can also be performed by 7 dancers as Fig. 1.

Motion is the main element of dance. Movement in dance is not a realistic motion, but a movement that has been given an expressive and aesthetic form [11]. Dance movements always involve elements of the human body. Movement in dance serves as a medium to communicate the specific intentions of the choreographer. Movement in dance is a beautiful movement; motion that has been given a touch of art. The motives for the movement trajectory are, moving, swaying, spinning, and jumping and various hand movements.



**Fig. 1.** Documentation of the dolanan bocah bengen dance lesson at the Puspa Arum Studio Cilegon.

Each child's play has different rules of the game, but there are similarities in some of the values contained in it. For example, in dolanan bocah Bengen have the same values of cooperation, the value of harmony, the value of creativity, and so on. These values can be included in three categories: affective values, cognitive values, and psychomotor values.

## 4 Conclusion

The dolanan bocah bengen dance is a dance that contains elements of children's play, and teaches how to play a role, such as the *uleu-ulean* movement which is a movement that resembles the movement of snakes where the dancer plays the role of a running snake character, *umpet-umpetan* is a plot movement hide and seek where the dancer plays the role of hiding and the dancer finds it, *ayam-ayaman* (*hide and seek*) is a movement where the dancer plays the role of being a chicken, in addition to other game elements such as *hompimpa*, *congklak*, and *pong apung alu-alu*.

The dolanan bocah bengen dance is a children's dance that has an interesting game element where this dance is taken from the movements of children who are playing. The world of children is a world full of joy where children are full of joy. The movements in this dance are moving, swaying, turning and jumping. This dance has developed in the Banten area and has existed since ancient times.

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