



The Prajuritani Dance Preservation of the Wahyu Kridha Budaya Association in Sumogawe Village, Getasan Sub-District, Semarang Regency

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Abstract

Prajuritani Dance of Wahyu Kridha Budaya Society is still active for three generations. The first generation is Mr. Noto Kayitno, the second generation is Mr. Srikoyo, and the third generation is Mr. Sumadi. Objectives, 1) to study the preservation of Prajuritani dance using aspects of protection, development, and utilization. 2) to describe the supporting and inhibiting factors of Prajuritani dance preservation of the Wahyu Kridha Budaya Association. The research used qualitative methods of emic and etic approaches. The research location is in Sumogawe Village, Getasan Sub-District. Data collection techniques include observation, interviews, and documentation. Data validity is in the form of source triangulation, technique triangulation, and time triangulation. The results showed, that 1) Preservation is carried out using three aspects in the form of protection from the village government, hamlet heads, associations, and the community. Development in terms of quality with the development of a variety of horse war movements, tidier makeup, and renewal of costumes, property, and musical instruments. Utilization is in the form of Prajuritani dance performances as entertainment and unification of the Magersari Hamlet community. 2) Supporting factors for the preservation of Prajuritani dance in the form of a sense of enthusiasm of members, financial assistance from the village government, and enthusiasm of the community in appreciation. The inhibiting factors are a vacuum during COVID-19, limited funds, and no social media to disseminate Prajuritani dance.

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INTRODUCTION

The Prajurit dance is a dance that approximately appeared in the 18th century. The Prajurit dance depicts the movements of soldiers when carrying out their duties in evicting enemies or invaders and they are packaged into a dance. Dance is the result of the expression of rhythmic movements which include beautiful forms of movement, and it is born from a body that moves rhythmically and has spirit following the aims and objectives of dance. It is stated by several similarities in the definitions of experts (Jazuli, 2016, p. 35). The Prajurit dance developed in the Getasan District area depicts soldiers of Prince Sambernyawa, who are carrying out a mandate and responsibility against the Dutch colonialists (Jazuli, 2015). The Prajurit dance has strong and agile movements from the movements of the head, and hands, to the feet, so it can be said that this dance is energetic. The Prajurit dance performers of the Wahyu Krida Budaya Association are children/teenagers, adults, and the elderly. Currently, the Prajurit dance performers of Wahyu Krida Budaya Association are not only male dancers but there are also many female dancers. The Prajurit dance has no limit on the number of dancers. Therefore, in conclusion, the Prajurit dance is included in the group dance, which is danced by 17 to 25 dancers and anyone can join and preserve the Prajurit dance at Wahyu Kridha Budaya Association.

Almost every hamlet in Sumogawe Village has dance arts, including 1) Prajurit Dance arts in the Wahyu Kridha Budaya Association of Magersari Hamlet, Budi Karya Association of Kembang Hamlet, Tamtomo Eko Budoyo Association of Piji Hamlet, 2) The art of Reog dance is in the Wahyu Mego Utomo Association of

Pringapus Hamlet, the Siswo Budoyo Madyo Association of Ngroto Hamlet, the Krido Turonggo Mudo Piji Association, and 3) the Kuda Lumping dance art of the Turonggo Sari Budoyo Association of Wates Hamlet. There are so many associations but only the Prajurit dance of the Wahyu Kridha Budaya Association of Magersari Hamlet is a representation of the history of Sumogawe Village. It can differentiate the Prajurit dance in the Wahyu Kridha Budaya Association from the Prajurit dance of other associations. The history of the Prajurit dance of Wahyu Kridha Budaya Association in Sumogawe Village started with a soldier named Mbah Sumonegoro, one of the warrior figures during the Dutch colonial period who went into exile and became that place as a permanent residence, until finally Mbah Sumonegoro died and was buried. The existence of this historical story results in the naming of Sumogawe Village following the establishment of the Wahyu Kridha Budaya Association created in 1970 by Mr. Suparto Kaimin and chaired by Mr. Noto Kayitno to produce a Prajurit dance in Magersari Hamlet. Currently, the Wahyu Kridha Budaya Association is chaired by the third generation, Mr. Sumadi, who was initially chaired by Mr. Noto Kayitno, followed by Mr. Srikoyo.

Modernization demands rapid development of technology and information that causes folk dance to seem ancient. However, currently conservation efforts are still being carried out amidst modernization by introducing further arts such as conducting training. The influence of contemporary culture can result in changing people's mindsets, especially young people, regarding the development of their own regional culture, so that many people are more interested in the developments of contemporary dances

compared to existing traditional dances. The results of research (Yuliana et al., 2021), state that currently many of the younger generation prefer modern art and foreign culture. It makes the younger generation feel lazy and lack interest in their own culture because they think modern dance culture is more impressive and contemporary than traditional culture. Apart from the laziness and lack of interest of young people, dance sometimes also becomes a point of difference in public opinion, assuming that art is not in line with Islamic rules. It often creates pros and cons or debates between artists and the community, especially in areas known as cities of *sholawat* and *dhikr*. It is different from Sumogawe Village, where the people still maintain art, more specifically the Prajurit dance. The Soldieran dance is often performed for events such as *nyadran*, *merti dusun*, and community activities. Therefore, young people and the community in Sumogawe Village have quite a good artistic spirit. They are enthusiastic to participate in artistic activities such as taking part in Prajurit dance training at the Wahyu Kridha Budaya Association.

Cultural preservation activities are to maintain cultural and traditional values by developing dynamic, selective, and flexible manifestations (Nahak, 2019). Dynamic preservation has three concepts, namely the concepts of protection, development, and utilization. The researcher's research updated research conducted by other people regarding dance preservation, such as research conducted by (Dinata, 2020; Febriani & Malarsih, 2020; Najah, 2019), describing dance preservation with the same aspects, namely using protection aspects, utilization, and development, but the types of dance studied are different. Research conducted by (Dinata, 2020)

describes the preservation of the Pesta Baratan dance in Kalinyamatan Sub-District, Jepara Regency, research from (Febriani & Malarsih, 2020) describes the preservation of the Manora dance in Thai schools, and research (Najah, 2019) describes the preservation of the Piriang Di Ateh Karambie dance in Lubuk Sikarah Sub-District, Solok City, using development aspects only. Meanwhile, the researcher's research updated previous research. Not only does it describe conservation through three aspects in the form of protection, development, and utilization, but it also describes the supporting factors and inhibiting factors in preserving dance, namely the Prajurit dance of the Wahyu Kridha Budaya Association in Sumogawe Village, Getasan Sub-District, Semarang Regency.

The Prajurit dance of the Wahyu Kridha Budaya Association in Sumogawe Village must be preserved because it is a typical dance of the Getasan region and a representation of the history of Sumogawe Village. In addition, this Prajurit dance has been performed for three generations. Therefore, the objectives of the research carried out by researchers are 1) to examine and describe efforts to preserve the Prajurit dance using aspects of protection, development, and utilization and 2) to describe the supporting and inhibiting factors for the preservation of the Prajurit dance of Wahyu Kridha Budaya Association.

RESEARCH METHODS

Research regarding efforts to preserve the Prajurit dance used descriptive qualitative methods with an ethical and emic approach. The research was carried out in RT 12/RW 02 Magersari Hamlet, Sumogawe Village, Getasan Sub-District, Semarang Regency, Mr. Tugimin's house, which is the

location of the Wahyu Kridha Budaya Association. The reason for choosing the location of the Wahyu Kridha Budaya Association as a research location by researchers is because it is an arts venue for Prajurit dance. Data taken from the Wahyu Kridha Budaya Association in Sumogawe Village are three aspects, namely a general description of the research location, preservation, as well as supporting and inhibiting factors.

Primary data sources for this research on the preservation of the Wahyu Kridha Budaya Association's Prajurit dance were obtained through interviews from Mr. Sumadi as a chairman of the association, Mr. Tugimin as a chief of Magersari Hamlet, Alifah and Sapar Hamlets as members of the Prajurit dance, Mrs. Sarmi as a local resident, and Mr. Marsudi Mulyo Utomo as a head of Sumogawe Village to find out information or data regarding the identity of the association and efforts to preserve the Prajurit dance at the Wahyu Kridha Budaya Association as well as supporting factors and inhibiting factors in efforts to preserve the Wahyu Kridha Budaya Association in Sumogawe Village, Getasan Sub-District, Semarang Regency. Secondary data in the form of research documents was obtained from previous research and other people's mass media that have covered the Prajurit dance of Wahyu Kridha Budaya Association such as blogs, Instagram, YouTube, and others.

Researchers obtain the necessary data by conducting observations, interviews, and documentation. Observations were carried out using non-participant observation with direct observation. The researcher in searching for data was not directly involved in daily activities. Researchers went directly into the field to observe conservation efforts, supporting factors, and inhibiting factors

for the thePrajurit dance from Wahyu Kridha Budaya Association by creating data in the form of the physical environment of the association's location, knowing the activities of the local community, dance member data, association decree documents, achievement data, inventory data, and Sumogawe Village population data. This research used data validity techniques using source triangulation, technique triangulation, and time triangulation. Data analysis techniques are data reduction, data presentation, and concluding.

RESULTS AND DISCUSSION

Wahyu Kridha Budaya Association

Wahyu Kridha Budaya is one of the associations in Magersari Hamlet, Sumogawe Village, Getasan Sub-District, Semarang Regency. The Wahyu Kridha Budaya Association was established in 1970 and still preserves the Prajurit dance. Wahyu Kridha Budaya has a meaning from the word "Wahyu" which means boon, "Kridha" which means movement, and "Budaya" which is the Prajurit dance art. Therefore, Wahyu Kridha Budaya is a boon for the Prajurit dance art movement to revive, which was founded by Mr. Suparto Kaimin. Initially, the name of the arts group in Magersari Hamlet was not Wahyu Kridha Budaya but Krido Mudyo Tamtomo. However, it has been changed to Wahyu Kridha Budaya. It is still active for three generations. The first generation was chaired by Mr. Noto Kayitno, then replaced by Mr. Srikoyo. In addition, now the third generation is chaired by Mr. Sumadi. The Wahyu Kridha Budaya Association is one of the reasons as a unifying tool for residents, especially residents of Dusun Magersari. The art

existing in the Wahyu Kridha Budaya Association is the Prajurit dance.

The Wahyu Kridha Budaya Association is located in Magersari Hamlet, Sumogawe Village, RT 12/RW 02. The Wahyu Kridha Budaya Association does not have its place. It is at Magersari Hamlet's house, Mr. Tugimin. The practice and gathering place for members of the Wahyu Kridha Budaya Association is in the living room of Mr. Tugimin's house which is designed like a hall with a large room and a ground floor so it can accommodate many members during practices or member meetings. Besides the living room designed like a hall for practice and member meetings, the Wahyu Kridha Budaya Association also has a warehouse for storing Prajurit dance equipment and goods behind the house near the cowshed.

The Wahyu Kridha Budaya Association has an organizational structure consisting of a chairman, vice chairman, secretary, vice secretary, and members. Members of the Wahyu Kridha Budaya Association start from grade 3 of elementary school to parents who are already married. Each member is grouped into three groups, namely children groups, adults groups, and parents groups. Members of the Prajurit dance who come from the Magersari Hamlet community start from RT 07 to RT 12. The members of the Wahyu Kridha Budaya Association are indeed more intended for the Magersari Hamlet community. Not all members perform at an event. If there is a job for a performance, the association chooses who will participate in the performance because not all members have free time to participate in the performance. It is because the members also have their activities, not only being a Prajurit dancer. Therefore, it can be seen from the

activities of the members of the Wahyu Kridha Budaya Association. Besides participating in the Prajurit dance, they are also busy with school, working, gardening, taking care of children for those who are married, milking, and looking for grass for cow feed every day. The number of people who will participate in the performance and what category will be performed depends on the decision of the association and the request of those who will invite the association.

The Prajurit dance of the Wahyu Kridha Budaya Association was initially only danced by male dancers, but in 2015 the Prajurit dance began to be followed by female dancers. In addition, from 2015 until now, in almost all areas of Getasan, the Prajurit dance has been danced by male and female dancers. The difference between the Prajurit dance of the Wahyu Kridha Budaya association is the form creation using 4 rows backward (2 rows of men and 2 rows of women), while other Prajurit dances still use the sequence of 2 rows backward. Prajurit dance practice is usually done every week before the performance date, and it is done at night with a minimum of two hours for each practice, starting from 19.00 WIB or after *Isya* until 21.00 WIB or 22.00 WIB for a rehearsal or perfection before the performance. The duration of the Prajurit dance performance is held for a minimum of 15 minutes. If it is done for a welcome in an open place for a public event, the duration of the performance is cut or shortened to only 5 minutes according to the need.

The Prajurit Dance Form

The form of dance is the interconnection between visible and audible elements that include the form of movement presentation, accompaniment, makeup, costume, property, and those

related to stage equipment. The form of dance can be seen from the entire dance that includes elements and supporting elements of dance presentation such as presentation patterns, themes, movements, music or accompaniment, costume, makeup, sound system, lighting, actors, and audiences (Jazuli, 2016).

Theme

The theme is a main idea that becomes an expression of a presentation underlying the results of human activity, animals, and even the natural conditions of their environment and builds the basis of the main idea of the work, (Jazuli, 2016; Sonalitha et al., 2017). The theme in the Prajuritandance of the Wahyu Kridha Budaya Association is heroism. The story of the Prajurit dance is an activity of a soldier who is carrying out his duties to guard and defend the homeland from the Dutch colonialists. The movement of the Prajurit dance is a depiction of the movement of soldiers who are doing war training with the content of increasing war powers.

Movement

Movement according to (Jazuli, 2016; Soedarsono, 1977), is a sign of life. There is dance movement because of the energy that moves and the human body as a tool to move. Movement is also a primary symptom of humans expressing their desires or spontaneous reflection of human body movement. The Prajurit dance of the Wahyu Kridha Budaya Association has a presentation pattern consisting of three parts, namely the beginning, the core, and the end. The types of movements in the Prajurit dance of Wahyu Kridha Budaya Association are in the form of various movements of *merong*, *tranjalan*, *trecekan*, *merong negar*, *sendal pancing*, *merong lincah*,

kinanthinan, *tusuk*, *tusuk teban*, and *tusuk sempok*. The types of movements are energetic movements that require strong energy such as stamping feet, spinning quickly, tiptoeing, and jumping, while the expressive movements in the Prajurit dance are seen in the horse war movements, namely when two Wiropati dancers from each side conduct a sword fight by riding a horse. The horse war movement can vibrate the tense feelings of the audience. The Prajurit dance also experienced changes in movement and it became a characteristic of the Prajurit dance in the Wahyu Kridha Budaya Association. In the past, it used a variety of *pencak* movements. However, now it has been replaced with a variety of war movements. The variety of horse war movements can be seen in figure 1 below.



Figure 1. Horse War Movement/Wiropati War (Source: Elza, 2022)

Sometimes not all of the Prajurit dance movements are used because of time and performance needs. The Prajurit dance of the Wahyu Kridha Budaya Association is always created to attract the attention of the audience because basically, the Prajurit dance is a simple and monotonous movement. Therefore, the Prajurit dance movements are always created by arranging the sequence of the movements. The movement sequences of the presentation pattern can be done with the example of changing movement variety number one with movement variety number three. Although the variety of Prajurit dance motions can be easily

exchanged to become a new creation, some motions cannot be changed carelessly, such as the variety of movements in the initial presentation pattern when the Manggalayuda character goes to the performance area by blowing a whistle. The movements of the initial presentation pattern are the earliest part of the Prajurit dance start marked by the blowing of the whistle by the Manggalayuda character. In addition, in the final presentation pattern, the order of the movements cannot be changed too. In the final presentation pattern, some movements have a fixed or continuous sequence before the dancers finish and leave the performance area. The Prajurit dance line form of the Wahyu Kridha Budaya Association is different from the form of the Prajurit dance line in other Prajurit dance art groups. The form of the line which was initially only two lines backwards is now four lines backwards. There is a difference between the Prajurit dance owned by the Wahyu Kridha Budaya Association and the Prajurit dance from other groups.

A series of various movements of the Prajurit dance performance in the Wahyu Kridha Budaya Association can be seen via YouTube video by scanning the Barcode in Figure 2 below.

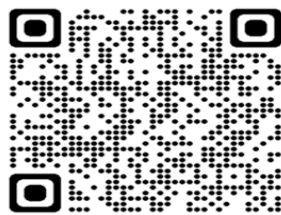


Figure 2. The Video Barcode of Prajurit Dance

(Source: <https://youtu.be/GP4Ezsr9O7I?si=ISBOhpovdMTDvT5n>)

Music

Dance music or dance accompaniment according to theory (Jazuli, 2016) explains that dance music is

a rhythmic accompaniment describing a mood, which has three basic elements related to the human body and personality, namely melody, rhythm, and drama. The Prajurit dance music of the Wahyu Kridha Budaya Association uses clop music. Clop music is a piece of music produced from simple instruments, a combination of bendhe, trengdheng/deng-thek, and bedug/bass drum musical instruments.

Makeup

Makeup is an activity that changes the appearance from its original form with the help of cosmetic materials and tools. Makeup is something that supports expression and adds to the audience's appeal in terms of appearance and can change the personal character into the character that will be performed during the performance (Jazuli, 2016; Soedarsono, 2001).

Makeup in the Prajurit dance uses three types of makeup, namely corrective makeup, fantasy makeup, and dashing character makeup. Corrective makeup is used for soldier characters to thicken facial lines, for example, makeup on female soldiers thickens slightly raised eyebrow lines, fantasy makeup for Pekathik characters to look cute because Pekathik's role is as a maid, and dashing character makeup for Manggalayuda and Wirapati characters because their roles are dashing and prestigious leaders. The makeup used by Prajurit dance utilizes simple makeup such as facial cleanser, facial freshener, moisturizer, foundation, loose powder, compact powder, eyebrow pencil, eye shadow, eyeliner, eyelashes, blush, lipstick, highlighter, *pidih*, and mustache.

Costumes

The costume is clothing and all equipment used to support the theme or content of the dance to explain the roles in the event (Jazuli, 2016; Wahyudiyanto, 2008). The Prajurit Dance has different costumes based on the dancer's character to distinguish between Prajurit, Wirapati, and Manggalayudha dancers. The clothes worn are simple and different from the clothes in ancient times. The soldier character once only wore a *jarik* and sunglasses. In the past, there was also a soldier costume using a vest. Now, they wear a motif *surjanshirt*. The current equipment for the Prajurit dance of the Wahyu Kridha Budaya Association costumes are *iket/udeng*, *surjan*, *epek timang*, *jariklereng*, *panjen* pants, *sampur*, *blangkon*, and *ten* clothes.

Properties

Properties are objects or goods that can accommodate various desires that are to be expressed. The equipments directly relate to the dance performance (Kusmayati, 2000). With a heroism theme, the Prajurit dance uses horse properties: shields, swords, whistles, and spears.

Sound and Lighting Design

The sound produced to accompany the Prajurit dance of the Wahyu Kridha Budaya Association is in the form of live accompanying music. It is different from other arts in Sumogawe Village which rely on a CD or recording played and then connected to a sound system. The musicians play their instruments to accompany the Prajurit dance and then it is connected to the sound system that has been provided so that the sound produced is louder and clearer. Usually, the sound system is provided by the organizer so that the association no longer provides it. Lighting

is the arrangement of lights used for performances in performing arts (Jazuli, 2008). The Prajurit dance is generally performed during the day in an open field, without additional lights. Even if lights are used, only general lights are used.

Performers

Performers are dancers who must bring characterization such as movement, makeup, and clothing. Their appearances must follow the character being performed (Soedarsono, 2001). The Prajurit dance of the Wahyu Kridha Budaya Association is danced by 15 to 21 dancers because the Prajurit dance is categorized as a group dance. It has a very large number of members and it is grouped into three groups, namely children, adults, and parents. Not all of them participate in each performance because it all depends on the request of the organizer and the type of event. It can be only children, only mothers, only fathers, or a collaboration of male and female dancers. All members of the Prajurit dance of the Wahyu Kridha Budaya Association are all members of the Magersari Hamlet because the Prajurit dance members in the Wahyu Kridha Budaya Association are indeed more specifically for the Magersari Hamlet community.

Performance Venue

A performance venue is a stage or area that is specially prepared for performances. Each venue has a different uniqueness that characterizes its presentation (Kusmayati, 2000). The Prajurit dance is a folk dance that is suitable to be performed in an open space with a large yard and it is surrounded by an audience. Sometimes, guardrails are given between the dancers and the audience so the performance area is not narrow. Besides it is suitable to be

performed in an open space, the Prajurit dance can also be performed in a place that is not too large such as in a hall or pendopo, but the number of dancers will be reduced to adjust to the size of the performance area. The musicians who accompany the Prajurit dance are usually placed separately from the dancers.

Efforts to Preserve the Prajurit Dance of the Wahyu Kridha Budaya Association

As the oldest art group in Sumogawe Village compared to other associations, the Wahyu Kridha Budaya Association with folk arts has been preserved from the past to the present and it has been passed down for three generations. Preservation can be seen from three aspects based on Sedyawati's theory (2008:152). The first aspect is protection, the second aspect is development, and the third aspect is utilization. The preservation of Prajurit dance art in the Wahyu Kridha Budaya Association is discussed by researchers based on Edi Sedyawati's theory.

Protection

Protection is an effort to maintain or preserve an existing existence, to prevent and overcome symptoms that can cause damage, loss, or destruction, for example, Prajurit dance art always exists and can be enjoyed by the community. In addition, it has become the art of Sumogawe Village (Karunianingias & Putra, 2021). Several parties who play a role in protecting Prajurit dance include the Department of Culture and Tourism, the village government, the Wahyu Kridha Budaya Association, the head of Magersari Hamlet, members, and the community.

Parties who carrying out protection forms/efforts made as follows:

- The Government of the Department of Culture and Tourism provides a Decree (SK) for the Prajurit Dance to the Wahyu Kridha Budaya Association.

- Village Government :1) The village government provides support in the form of financial assistance used to purchase equipment and supplies for the Wahyu Kridha Budaya Association; 2) The village government collaborates with the Department of Culture and Tourism to coordinate with the hope that this art can be displayed for events at the sub-district, district, and village levels; 3) The village government provides a performance permit after Covid-19; 4) The village government provides an official invitation letter to each association to display their arts at village events.

- Wahyu Kridha Budaya Association:1) The existence of an organizational structure for the Wahyu Kridha Budaya Association; 2) There is an age limit to join the Wahyu Kridha Budaya association, namely a minimum age of 3rd grade of elementary school to parents, and the members will be grouped by age (children/teenagers, adults, parents); 3) There are no complicated requirements. The prospective members who register must be members of the Magersari Hamlet. Apart from that, it is only an intention and there is no coercion from others. The aim is make children can practice, preserve culture, and advance Sumogawe Village, especially Magersari Hamlet; 4) There is an inventory owned by the Wahyu Kridha Budaya Association in the form of musical instruments/accompaniments, dance costumes, properties, and makeup tools; 5) There is a Prajurit dance practice held at the house of the Magersari Hamlet head.

- Head of Magersari Hamlet

1) Provides a place for Prajurit dance practice, namely his house; 2) Stores and maintains all inventory owned by the Wahyu Kridha Budaya Association in the form of costumes, musical instruments/accompaniments, properties, association documents, makeup tools, etc.

- Members

1) Become members of the Wahyu Kridha Budaya Association without coercion from others; 2) Practice the Prajurit dance at the Wahyu Kridha Budaya Association properly; 3) Follow the rules/regulations in the Wahyu Kridha Budaya Association such as no one is allowed to be possessed during the performance, attend meetings, and the members must be on time for practice; 4) Maintain the good name of the association; 5) Participate in spreading the Prajurit dance at the Wahyu Kridha Budaya association to the wider community if they are going to perform.

- Community

1) Participate as an audience; 2) Participate in providing donations during the Prajurit dance performance for the benefit of the hamlet; 3) Almost all of the people of Magersari Hamlet are members of the Prajurit dance.

Development

Development is an effort to deepen and expand culture and quality heritage by utilizing all sources and potentials. Development can be seen in terms of quality. It is an activity that can be done by making dances still new or developed according to current tastes (Sedyawati, 2008).

The Prajurit Dance of the Wahyu Kridha Budaya Association has existed since 1970, chaired by Mr. Srikoyo and it has been passed down for three generations. Currently, the Prajurit

dance in the Wahyu Kridha Budaya Association has been chaired by Mr. Sumadi. The change of generations certainly means there are changes and developments to make the dance remain new with current tastes. The development that has been carried out from generation to generation in terms of quality is in the form of holding Prajurit dance performances such as at the inauguration of the rest area and the head of the association holding a performance in front of the house to commemorate the Indonesian Independence Day in 2022, as well as holding an expo featuring all the arts in Sumogawe Village including the Prajurit dance of the Wahyu Kridha Budaya association by the village government in November 2023. The events can be a way to develop art and attract the interest of the younger generation about Prajurit dance art.

The Wahyu Kridha Budaya Association also carries out development through the quality of Prajurit dance art in the Wahyu Kridha Budaya Association by developing the sequence of dance movements that are recreated without eliminating the original Prajurit dance movements, developing makeup and costumes, and adding Prajurit dance costumes for the Wahyu Kridha Budaya Association. The development of movement is in the *pencak* motions. Previously, it used *pencak* motions but now it has been developed into war movements between *Wiropati*. In addition, the presentation pattern of various movements is also created by arranging the order of various movements so that the audience does not get bored with the same order of movements. The accompaniment of the Prajurit dance is also the same, there has been no change from the past until now because the characteristic is monotonous. The makeup,

clothing/costumes, musical instruments, and properties have changed and there are additions. Now, the makeup has a more corrective and better development. The costumes have also been developed, namely in the past before 2015 they only used *jarik* and glasses, then the next generation used a vest, and the current generation has been replaced using a *surjan* shirt. Moreover, there is the addition of a new costume for the Wiropati character. The current musical instruments are also experiencing new quality developments, namely the bendhe and bass drum musical instruments. Meanwhile, the properties after COVID-19, the sword previously made of aluminum is developed into a sword made of bamboo. It advances the local wisdom in Sumogawe village because there is a lot of bamboo. Furthermore, it is hoped that it can become a characteristic and difference from the others.

Utilization

Utilization is an effort to use something that is owned such as a dance (Najah, 2019). The utilization carried out by the Wahyu Kridha Budaya Association to preserve the Prajurit dance is by holding performances. Through utilization efforts by performing, the people of Sumogawe Village and outside Sumogawe Village are familiar with the Prajurit dance in the Wahyu Kridha Budaya Association to convey regional values, local wisdom, and the history of the Prajurit dance in the Wahyu Kridha Budaya Association. The Prajurit dance of the Wahyu Kridha Budaya association has a history of naming Sumogawe Village. The Prajurit dance is also an effort to unite the residents of the hamlet.

The Prajurit dance performance of the Wahyu Kridha Budaya Association is performed in two types, namely performances performed in

Magersari Hamlet and outside Magersari Hamlet. Performances performed in Magersari Hamlet are usually performed for *saparan*, *nyadran*, and *merti dusun* events, while performances outside Magersari Hamlet are to fill events held by the Semarang Regency government or invitations from outside the hamlet. In addition, the Wahyu Kridha Budaya Association also participates in competitions. The Wahyu Kridha Budaya Association participated in an arts competition by winning 1st place at the regency level in 1980 and 2nd place at the sub-district level in 2016. The prizes obtained from the competition were in the form of money and trophies (interview with Mr. Tugimin, September 7, 2023). The Prajurit dance of the Wahyu Kridha Budaya Association is often performed for hamlet celebrations and invitations from outside the hamlet. In 1984, the Prajurit dance was performed in Pendingan Hamlet. In 1987, the Prajurit dance of the Wahyu Kridha Budaya Association was performed in Salatiga City. In 2013, the Prajurit dance was performed in Magersari Hamlet at a village visit event attended by the Regent of Semarang Regency. In 2014, the Prajurit dance was performed in Tajuk. In addition, in 2021, the Prajurit dance was performed in Mujo Hamlet at a celebration event.

Conservation efforts in the form of utilization are carried out by the village government by often holding art festivals, one of which invites the Wahyu Kridha Budaya association with its Prajurit dance. The procurement of art performances in Sumogawe Village is to introduce or promote the area as a tourist village. Sumogawe Village is a tourist village known as Kampung Susu so the arts in Sumogawe Village include the Prajurit dance of the Wahyu Kridha

Budaya association supporting the introduction of tourist villages in Sumogawe Village with the historical story of the village in the Prajurit dance of the Wahyu Kridha Budaya association. This activity is very beneficial for the Prajurit dance of the Wahyu Kridha Budaya association to always exist and be known by the wider community.



Figure 3. Prajurit Dance at the Expo Event at the Rest Area (Source: Elza, 2023).

Figure 3. above is when the Wahyu Kridha Budaya Association performed the Prajurit dance which was invited by the village government at the Sumogawe Village Expo event. The performance was held in November 2023 in the rest area yard and there are only 15 male dancers.



Figure 4. The Prajurit Dance at the Inauguration of the Rest Area (Source: Elza, 2022).

The Prajurit dance performance in figure 4 was performed at the inauguration of the rest area held in May 2022 in Sumogawe Village. The Prajurit dance was danced by a collaboration of male and female dancers with a total of 23 dancers. This event was attended by members of the Regional People's Representative Council (DPRD) of Semarang Regency, the Tourism Office,

village heads of the Getasan Sub-District, and the audience.

The use of Prajurit dance in preservation efforts has resulted in benefits for several people. The Wahyu Kridha Budaya Association has become a forum for art lovers and artists to do art. They are happy with the existence of this association and they can learn more about art and add friends and pocket money for those who become members of the Prajurit dance of the Wahyu Kridha Budaya association. Every Wahyu Kridha Budaya Association gets a job and the income from the Prajurit dance performance is shared with the Prajurit dance members. The Prajurit dance rate for each performance is uncertain. Sometimes, it can be 7 million (a full group), 3 million (one performance), or 1.5 million (only a few minutes). It depends on the requests of the organizer (interview with Mr. Tugimin on September 7, 2023).

Supporting and Inhibiting Factors in the Prajurit Dance Preservation of the Wahyu Kridha Budaya

Research (Nurjaman et al., 2017) found supporting factors from supportive or adequate learning places and facilities and a participatory community environment while inhibiting factors found were the difficulty in increasing the spirit of practicing due to lack of motivation and the influence of foreign cultures that made local cultures less interested. In addition (Karunianingtias & Putra, 2021) revealed supporting factors in the form of training activities, neatly arranged regeneration, technology management such as YouTube and Instagram, studio locations that are easy to reach and strategic, and participating in activities such as competitions and others. The inhibiting factors found were poorly maintained facilities and funding problems. Based on

the research results, researchers found several supporting factors and inhibiting factors that were relevant to the findings (Karunianingtias & Putra, 2021; Nurjaman et al., 2017) (Nurjaman et al., 2017). However, in this study, the supporting factors and inhibiting factors for the preservation of the Prajurit dance of the Wahyu Kridha Budaya association in Sumogawe Village include the following:

Supporting Factors for the Prajurit Dance of the Wahyu Kridha Budaya Association

Supporting factors for the existence of efforts to preserve the Prajurit dance of the Wahyu Kridha Budaya Association in Sumogawe Village, Getasan Sub-District, Semarang Regency, consist of several factors, including: 1) The involvement of a member and administrator of the Wahyu Kridha Budaya Association in efforts to preserve the Prajurit dance; 2) The existence of an organization that produces regeneration and now it has been in the third regeneration; 3) The Association, a forum for art lovers to artists in working and creating, has carried out dance training and Prajurit dance performances; 4) The involvement of all administrators of the Wahyu Kridha Budaya Association who have volunteered without any payment is the most important supporting factor for the preservation of the Prajurit dance; 5) There is no registration fee or cash to join because the first goal is to preserve culture so children can participate in training and advance Magersari Hamlet; 6) The enthusiasm of the members in practicing the Prajurit dance, even though each member has their activities such as working, gardening, milking cows, going to school, taking care of children, and others. However, they still have time to take part in practicing the Prajurit dance,

even though the Prajurit dance practice schedule is carried out at night and they have their activities. The results of an interview with Mr. Sapar, one of the Prajurit dance members, on September 7, 2023, said:

“... saya mba kalo ada kegiatan yang mengenai kesenian pasti saya ikut walaupun saya sambil kerja, setiap pulang kerja kalo ada latihan pasti saya ikut latihan, kalo ada pertunjukan juga pasti saya ikut dan kebetulan kelaurga saya juga pecinta seni semua mba, jadi kalo ada pentas sering saya usahain buat ikut”.

The practice danced by a mix of male and female dancers is carried out at night. There is enthusiasm for the next generation who are still young. They also watch and learn by paying attention to each movement. Prajurit dance practices are carried out by members of the Prajurit dance of the Wahyu Kridha Budaya Association at Mr. Tugimin's house on the ground floor. The Prajurit dance movement practice activities can be seen in figure 5 as follows:



Figure 5. Prajurit Dance Movement Practice (Source: The Research Document from Mr. Tugimin, 2022).

In addition to movement practice, there is also accompaniment practice carried out by the men to accompany the Prajurit dance using simple musical instruments in the form of bendhe, trengdheng/deng-thek, and bass drum because this Prajurit dance uses live accompaniment music not from a recording. The Prajurit dance accompaniment practice can be seen in photo 5 as follows:



Figure 6. The Accompaniment Practice of the Prajurititan Dance (Source: The Research Document from Mr. Tugimin, 2022)

7) The village government also provides support, from assistance to purchase Prajurititan dance equipment to involving sub-district, district, and even village-level events related to the arts in Sumogawe Village. The village government involves the Wahyu Kridha Budaya association to dance in the performance event. The results of an interview with the head of Sumogawe Village, Mr. Marsudi on August 21, 2023, at 10.30 WIB are as follows:

“Kita dari pemerintah desa bekerja sama dari kedinasan yaitu dinas Kebudayaan dan Pariwisata Kabupaten Semarang, untuk seni tari prajuritan ini merupakan kesenian yang ada di kabupaten semarang yang ada di Desa Sumogawe, sehingga untuk kegiatan ini kita koordinasi dengan dinas Pariwisata dan Kebudayaan harapannya kesenian ini dapat ditampilkan di event-event tingkat kecamatan maupun kabupaten maupun desa. Dukungan dari desa salah satunya yaitu, bantuan-bantuan dari desa sudah memberikan bantuan untuk memberi alat-alat seni Prajurititan itu”.

The local community is very enthusiastic about the Prajurititan dance performance. One of the supports provided by the local community is by participating in providing assistance or donations every performance is held to commemorate certain days in their hamlet, such as the *nyadran*, *saparan*, and *merti dusun* events. Sometimes, the local community also provides snacks or *medangan* for the Prajurititan dance members who are practicing the Prajurititan dance. Prajurititan

dance practice is carried out at night. The residents do not feel disturbed at all by the loud accompanying music for practices at night, even though they have small children. They feel happy and join in watching the practice. When the Prajurititan dance is performed, the community is also very enthusiastic to watch the Prajurititan dance performance (interview with Mrs. Sarmi, on September 7, 2023).

Inhibiting Factors of Prajurititan Dance of the Wahyu Kridha Budaya Association

Some of the inhibiting factors experienced by the Wahyu Kridha Budaya Association in supporting the preservation of Prajurititan dance include it had stopped quite a long. It occurred due to the COVID-19 pandemic virus from 2020 to 2022. The government implemented PSBB (Large-Scale Social Restrictions) so that the COVID-19 virus would not spread rapidly among the community. Therefore, all activities were temporarily stopped until the practice and performance of the Prajurititan dance were suspended. After the COVID-19 pandemic subsided, community activities began to return to normal (New Normal) and the Prajurititan dance practice activities at the Wahyu Kridha Budaya Association began to be active and performed again at the August events and the inauguration of the Rest Area in 2022. When the COVID-19 virus disappeared, community activities began to be active again such as working, gardening, and milking. Additionally, children started going back to school, so they became less focused on carrying out the arts in the Wahyu Kridha Budaya association and dividing their time. Even, sometimes the head of the association tried to invite them to practice again but there was no positive response from the members. From the beginning of the year to mid-2023, the Wahyu Kridha Budaya

Association has also not performed again because no one responded or invited the Prajurit dance of the Wahyu Kridha Budaya Association. On the other hand, Magersari Hamlet also had many celebrations so there were no Prajurit dance performances, considering that almost all residents of the Hamlet are members of the Prajurit dance of the Wahyu Kridha Budaya association. It is also a factor that hinders the practice and performance of the Prajurit dance.

The inhibiting factor in preserving the Prajurit dance through the practice process is also an obstacle for the members, namely the interruption from seniors interfering with the movements while they are seniors who are no longer active members of the Wahyu Kridha Budaya association. Therefore, the current movements are not in tune with the movements of the past. The completeness of the properties also affects the quality of preserving the Prajurit dance of the Wahyu Kridha Budaya association. Currently, the Prajurit dance no longer uses the shield property because the shield property is no longer suitable for use. Some of them have been damaged and lost. The Wahyu Kridha Budaya Association wants to buy shields to replace the shields that are no longer suitable for use but there is the problem of limited funds owned by the association. It is caused by the absence of cash collection from the Prajurit dance members and the income obtained after performing the live performance is distributed equally to its members. Therefore, the Wahyu Kridha Budaya association cannot buy the Prajurit dance equipment again.

The Wahyu Kridha Budaya Association does not have social media. It becomes one of the obstacles in preserving the Prajurit dance. Social media is very important in the current millennial era

because social media such as YouTube, Facebook, Instagram, and TikTok, can introduce the Prajurit dance of the Wahyu Kridha Budaya Association to the outside community. When the Wahyu Kridha Budaya Association performs the Prajurit dance, the community only informs by word of mouth and makes WhatsApp status.

CONCLUSION

Based on the results of the study entitled "Preservation of the Prajurit Dance of the Wahyu Kridha Budaya Association in Sumogawe Village, Getasan Sub-District, Semarang Regency", it can be concluded that preservation efforts must continue to be maintained. Efforts to preserve the Prajurit dance in the Wahyu Kridha Budaya Association consist of three aspects, namely protection, development, and utilization. The Wahyu Kridha Budaya Association carries out several protections so that the association maintains its art by holding practices and performances. Protection is carried out by the association, hamlet head, village government, and also the community. Protection is carried out in the form of a Decree from the Department of Culture and Tourism, financial assistance provided by the village government to the Wahyu Kridha Budaya association, the existence of an organizational structure for the association, routine practice of the Prajurit dance, and even almost all of the people of Dusun Magersari are members of the Wahyu Kridha Budaya Association. Development efforts are carried out by developing movements that used to be *pencak* movements, now developed into horse war movements, developing more corrective and neat makeup, developing musical instruments in the form of bass drums, and developing clothing that used to only use *jarik* and glasses without

clothes, then developed into using vests and currently developed again using *surjan* clothes for the Prajurit dance. Efforts to utilize it by holding Prajurit dance performances at events such as celebrations, *saparan*, expo, *nyadran*, *merti dusun*, and commemoration of certain days. The utilization of the Prajurit dance by the Wahyu Kridha Budaya association functions as entertainment as well as uniting the people of Magersari Hamlet.

Supporting factors for efforts to preserve the Prajurit dance of the Wahyu Kridha Budaya Association include the involvement of members and administrators of the association in preserving the Prajurit dance, the enthusiasm of the members in practicing the Prajurit dance, getting financial assistance, involving the Prajurit dance of the Wahyu Kridha Budaya Association in village events by the Sumogawe Village government, and the enthusiasm of the community as spectators and connoisseurs of the Prajurit dance of the Wahyu Kridha Budaya Association. Inhibiting factors for efforts to preserve the Prajurit dance of the Wahyu Kridha Budaya Association are it had stopped during the COVID-19 pandemic, so it required all activities to be stopped including the Prajurit dance, the lack of complete Prajurit dance properties, limited funds, and no social media to disseminate information about the Prajurit dance of the Wahyu Kridha Budaya Association.

Based on the results of the study, the preservation of the Prajurit dance of the Wahyu Kridha Budaya Association has been going well. However, in terms of protection, it still needs to be improved, due to the lack of protection factors in preservation efforts regarding unclear organizations. The parties involved and given responsibility as administrators do

not carry out their duties according to their respective roles but the roles are only carried out by one party. It must be improved in managing the Prajurit dance organization of the Wahyu Kridha Budaya association because an association must have a clear and structured organization so that the Prajurit dance can be well organized.

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