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The Existences of Jalungmas Dance at the Bangkit Sekar Budaya Art Studio in Cilacap Regency

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Abstrak

This study aims to examine the form and existence of the Jalungmas dance at the Bangkit Sekar Budaya Art Studio in Cilacap Regency. The Jalungmas dance expresses the joy of Cilacap's youth in their daily interactions. Jalungmas originates from Jaipong and Calung Banyumas. The research method employed is qualitative, utilizing a descriptive-interpretive approach. Data were collected through observation, interviews, and literature review, with analysis grounded in Slamet MD's theory of form and *Soren Kierkegaard's* theory of existence**.** The findings reveal that the form of the Jalungmas Dance incorporates movement patterns from Banyumas, Surakarta, and Sunda. The performance is supported by the dancers as a source of expression, makeup and costumes that modify Sunda and Banyumas styles, floor patterns that create visual dynamics, and music with dynamic percussion patterns, as well as a performance venue that integrates with the audience. The Jalungmas dance still exists today, particularly at the Bangkit Sekar Budaya Art Studio, which plays a role in its development and preservation. The aesthetic significance of the Jalungmas Dance is evident in the *lenggang garuda* movements and *kendang* rhythmic patterns, its ethical significance is demonstrated by its designation as an icon of Cilacap Regency; and its religious significance relates to its performance in the sekedah laut ceremony as a supporting element of community ritual activities. Findings indicate that the Jalungmas Dance was officially designated as an icon of Cilacap in 1996 via Regent's Decree No. 431/059/07, issued on September 13, 1996, and underwent modifications through the streamlining of movements and a reduction in the duration of the musical accompaniment from 12 minutes to 6 minutes and 50 seconds, to align with the requirements of the performance as a welcoming dance.

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INTRODUCTION

Cilacap is one of the regencies in Central Java Province that occupies a strategic geographical position and is the largest regency in Central Java. Located on the border between Central Java and West Java, Cilacap serves as a meeting point for two major cultures Javanese culture (particularly Banyumas) and Sundanese culture. The primary livelihoods of Cilacap's residents are in the agriculture, fisheries, industry, and service sectors. The arts in this region are diverse, encompassing folk arts such as *Ebeg, Lengger, and Sintren,* which coexist alongside performances of Campursari, Dangdut, Orgen Tunggal, and Wayang. Amid this diversity lies a new creative dance form that has become the identity of Cilacap the Jalungmas Dance. Jalungmas originates from Jaipong and Calung Banyumas.

The Jalungmas dance was created by Mrs. Tiek Entarti; this dance expresses the joy of the youth of Cilacap Regency in their daily interactions in a cheerful atmosphere. The movement patterns in this dance draw from the movements of the Banyumasan dance (lengger), the Sundanese dance (jaipong), and the Surakarta dance, and are accompanied by a set of Banyumasan calung and *kendang* jaipong drums, as well as Banyumasan songs. This dance is often performed at Cilacap's anniversary celebrations, sea offerings, weddings, circumcision ceremonies, and to welcome local government officials. Performances of the Jalungmas Dance can take place indoors or outdoors, depending on the performance requirements.

Residents who speak Sundanese generally live in the western part of Cilacap Regency, which borders West Java, such as in Wanareja, Kedungreja, Patimuan, Dayeuhluhur, Karangpucung, Cimanggu, and Majenang. These areas are strongly influenced by Sundanese culture, both in terms of language, customs, and the traditional arts that have developed within the community. Cultural diversity in Cilacap is reflected in its performing arts; the community has long been familiar with and has performed various traditional dances from the two influential cultures. One example is the Rampak Kendang performance, which also combines two cultural elements, namely those of Central Java and West Java (Siswantari & Setyaningrum, 2019).

The culture of the Cilacap community can be categorized as a borderline or liminal culture, as outlined in Victor Turner's theory (Wels et al) . This liminality allows for a diverse space for cultural expression, reflecting a blend of Banyumasan and Sundanese styles. Traditions developed within the Cilacap community demonstrate the integration of these two cultural elements; for example, in ceremonial events or traditional Javanese weddings that incorporate the *begalan* procession, while Sundanese customs are supplemented with the *saweran* tradition. Additionally, language use in this region reflects cultural acculturation, as the community uses Sundanese and Banyumasan Javanese (*ngapak*) side by side. The communicative use of language has both positive and negative impacts. Problems often arise when differences in characteristics, language, perceptions, physical traits, and culture are not managed effectively. Such situations can escalate into conflicts that affect both an individual's personal life and the community (Situmorang, 2023).

A previous study conducted by Istiqomah (2015), titled "The Forms of Jalungmas Dance in North Cilacap Subdistrict, Cilacap Regency," focused on analyzing the forms of dance presentation, including movement variations, floor patterns, musical accompaniment, costumes, dancers, props, and performance structure. That study analyzed the Jalungmas Dance performed both individually and in pairs. Meanwhile, the research conducted by Sudarto, Egi Nurholis, Yat Rospia Brata, and Dadan Ramdani (2025), titled "The Jalungmas Dance of Cilacap: Representation of Coastal Communities, Meaning, Symbols, and Character Reflections from an Ecological Perspective," examines the Jalungmas Dance from the perspective of symbolic meaning and character reflections

of coastal communities, positioning the dance as a representation of the relationship between humans, culture, and the natural environment.

Based on previous studies, it is evident that research on the Jalungmas Dance has addressed aspects of its performance style as well as the symbolic meanings it conveys. However, these studies have not specifically examined the role of the Jalungmas Dance in the context of its preservation and development within the environment of an art studio. Therefore, this study presents a new analysis focusing on the existence of the Jalungmas Dance, particularly at the Bangkit Sekar Budaya Art Studio in Cilacap Regency, in ensuring its continuity amidst the changing times.

The primary objective of this study is to describe the form of the Jalungmas Dance at the Bangkit Sekar Budaya Art Studio and to analyze the presence of the Jalungmas Dance in Cilacap Regency. By achieving these objectives, this study is expected to raise public awareness of the Jalungmas Dance as an icon of Cilacap Regency, serve as a reference for future research, provide deeper insight into the history of the Jalungmas Dance, and offer diverse perspectives on the Jalungmas Dance.

RESEARCH METHOD

This study employs a qualitative method with a descriptive-interpretive approach to understand the existence of the Jalungmas dance at the Bangkit Sekar Budaya Art Studio in Cilacap Regency. According to Bogdan and Taylor (1975:5), qualitative methods are defined as research procedures that involve assessment processes yielding descriptive data in the form of written or spoken words from individuals or observed behaviors (Lexy. J Meleong, 1994:3-4). This method involves data collection techniques, including observation, interviews, literature review, and data analysis, as well as the report-writing stage. The research stages are as follows:

Data collection techniques are the methods used to gather the information needed for research. The steps are:

Observation

This research began in 2025, with the initial step involving both direct and indirect observation. This observation serves as the foundation for the research on the Jalungmas Dance. Indirect observation was conducted by reviewing a video of the Jalungmas Dance on the *YouTube* channel of the Bangkit Sekar Budaya Art Studio, recorder during the 7th Imbal Bonang Pestipal at Omah Cangkem in Bantul and uploaded in 2022.

Direct observations were conducted on April 7, 2025, involving a visit to the creator of the Jalungmas Dance, Mrs. Tiek Entarti, to learn about the performance style and background of the Jalungmas Dance, as well as how it came to be recognized as an icon of Cilacap. Subsequently, the researcher continued the observation at the home of the founder of the Bangkit Sekar Budaya Art Studio, Mr. Bambang Joko Sutrisno, to understand the existence and development of the Jalungmas Dance at the studio. Furthermore, on November 15, 2025, a visit was made to the Bangkit Sekar Budaya Art Studio with the aim of examining the details of the makeup and costumes used in the Jalungmas Dance.

Interview

Following the observations, interviews were conducted with several relevant sources, including:

1) Mrs. Tiek Entarti (70), the creator of the Jalungmas Dance, who provided information regarding the history of the Jalungmas Dance and its existence from its inception to the present.
2) Mr. Bambang Joko Sutrisno (55), founder of the Bangkit Sekar Budaya Art Studio, provided information regarding the studio's founding and the development of Jalungmas dance instruction there.
3) Sekar Asri Gemilang (21), a Jalungmas dancer at the Bangkit Sekar Budaya Art Studio, provided information regarding the state of

Jalungmas dance instruction at the Bangkit Sekar Budaya Art Studio.

4) Jarmo Dwijo Dipuro (63), a Jalungmas dance musician, provided data regarding the music of the Jalungmas dance.



Figure 1. Interview with the Choreographer of Jalungmas Dance (Source: Risgika, April 7, 2025)

Literature Review

The literature review was conducted by referring to academic sources, such as books, scientific journals, and performing arts articles, related to dance, existence, and the concept of cultural identity. The theory used in this study is that proposed by Slamet MD in his book titled Melihat Tari, which states that, at the micro level, a performance can be analyzed through its textual elements regarding the scope of dance formation including movement, dancers, costume design, floor patterns, dance music, and performance venues (Slamet MD, 2016: 188) and Soren Kierkegaard's theory of existence, which posits that every form of existence has its own distinctive characteristics. Kierkegaard distinguishes three forms of existence: aesthetic, ethical, and religious (Save M. Dagun, 1990:50-51).

Data analysis is the process of filtering and organizing in detail the data obtained from observations, interviews, and literature reviews. This process categorizes the data to provide a clear and in-depth understanding of the phenomenon under study. After the data analysis process is complete, to ensure the validity of the data, this study employs source and method triangulation by comparing data from observations, interviews, and literature reviews. Through this approach, the study aims to provide a detailed understanding of the existence of the Jalungmas dance at the Bangkit Sekar Budaya Art Studio in Ciacap Regency.

RESULTS AND DISCUSSION

The Early History of the Jalungmas Dance

It all began with a meeting of the Seruling Mas (Seruan Eling Banyumas) organization in Jakarta in 1993, when Mohamad Supardi (the regent at the time) wanted Cilacap Regency to showcase arts that were distinct from those of other regencies, while still preserving Cilacap's unique characteristics. This idea was embraced by Cilacap artists geographically, Cilacap Regency borders West Java, facilitating cultural exchange. Jaipong dance from Sunda, for example, is known for its dynamic and expressive movements, while Lengger Banyumasan from Central Java features more fluid movements with the distinctive aesthetic nuances of Banyumas (Sunaryadi, 2000:51). These two dances have developed side by side in Cilacap, but there has been no performing art that specifically reflects the cultural identity of the local community as a result of the fusion of these two traditions. Therefore, the Jalungmas Dance was created as a fusion of these two traditions.

The Cilacap government recognizes the importance of having an officially recognized cultural symbol to strengthen the region's identity. Therefore, formal steps were taken to establish the status of the Jalungmas Dance. This dance was formalized through a Decree (SK) of the Regent No. 431/059/07 issued by the local government, which officially recognized it as part of the region's cultural heritage on September 13, 1996. This designation not only solidifies the Jalungmas Dance's standing within the performing arts but also affirms its role as a symbol of identity and cultural diversity in Cilacap Regency. This dance is the result of a reconstruction that blends two art forms: Lengger Calung from Banyumas and Jaipong from Sunda (Istiqomah, 2015).

The Establishment of the Bangkit Sekar Budaya Art Studio

The Bangkit Sekar Budaya Art Studio is one of the studios in Cilacap Regency that still exists today, located on Jalan Sendangsari Timur RT 07 RW XI, Donan Village, Central Cilacap District, Cilacap Regency. Founded on January 25, 2004, and led by Bambang Joko Sutrisno known as Bambang Jos the studio's name is derived from the names of his children: Bangkit (his first child) and Sekar (his second child). In addition to being the studio's founder, he serves as a teacher at SMP Negeri 1 Cilacap.

The vision and mission of the Bangkit Sekar Budaya Art Studio are to preserve culture particularly dance and to educate the younger generation, especially from an early age, about the meaning of dance, the learning process, and the attitude a dancer must possess when engaging with society. This understanding emphasizes not only the ability to memorize dances but also the appreciation of the meaning and values embodied in the act of dancing as an integral part of human life.

The dance instruction methods used at the Bangkit Sekar Budaya Art Studio employ a variety of approaches, including the demonstration method (direct instruction to students), the lecture method (explaining the movements first), the *drill* method (repeating specific movements continuously), the peer-tutoring method (selecting students to demonstrate movements to their peers), the *outdoor study* method (learning outside the classroom).

Regular practice sessions at this studio are held every two weeks, specifically on Wednesdays and Sundays. On Wednesday afternoons, a special activity called the Wednesday Afternoon Dance Fitness (FITABORE) is held outdoors at the Cilacap Town Square. This physical training includes running around Cilacap Square, frog jumps, *sit-ups, push-ups, back-ups,* the candle pose, and other exercises aimed at improving the dancers' strength, flexibility, and endurance. In addition to this mandatory schedule, there are optional skill-building sessions on Tuesdays and Fridays.

The Jalungmas Dance at the Bangkit Sekar Budaya Art Studio

One of the subjects taught at the Bangkit Sekar Budaya Art Studio is the Jalungmas Dance, which has been taught since 2007. Therefore, to analyze the Jalungmas Dance, Slamet MD's theory of form is employed, which posits that, at the micro level, a performance can be examined through the text regarding the scope of dance formation encompassing movement, dancers, makeup and costumes, floor patterns, dance music, and the performance venue (Slamet MD, 2016: 188) as outlined by the following method:

Movement

Movement in dance is the motion produced by the human body as the medium or primary material of a dance piece. The movement generated by the body in dance is expressive or conveys meaning. The function of movement in this context is to visualize the choreographer's intent and purpose (Soemaryatmi, 2024:55). The movements in Jalungmas Dance are a blend of expressive Banyumasan movements, femininity, and captivating allure. Examples include *hand-stretching* movements*, geol,* and *the slanted step*. The smooth and flowing movements of Surakarta, such as *mingkis* and *panggel*. The dynamic and expressive movements of Pasundan, such as the *lontang, selut*, and *saut*. The dancers' body expressions depict an atmosphere of joy and togetherness.

The lenggang Garuda movement is a combination of hand movements from the Surakarta style specifically, *ngithing* with the right *sampur draped over the shoulder* followed by *the lembehan menthang*, and *nekuk* movements derived from the Banyumasan dance, all integrated with the *tranjal* footwork.

The *mingkis geol* movement is a combination of Surakarta-style hand movements specifically the left *mingkis* with the right-hand *ngrayung* from the

Banyumasan style, combined with the *geol* movement derived from Sundanese dance traditions.

Dancers

The presence of dancers in a dance performance is a fundamental element, serving as a source of spiritual expression and simultaneously acting as a medium of expression or a vehicle for conveying meaning (Maryono, 2015:56). The Jalungmas dance features a flexible performance format. It can be performed solo or in a group, depending on the needs of the event or the performance concept. There is no set number of dancers it can be performed individually, in groups, or en masse by women ranging from children and teenagers to adults. Dancers from the Bangkit Sekar Budaya Art Studio at the 7th Imbal Bonang Festival at Omah Cangkem in Bantul performed as a group consisting of five female dancers. Their movements were lively and dynamic, following the rhythm of the music.

Fashion Styling

Makeup and costumes in dance serve to bring the characters to life; therefore, the choice of colors and costume designs can be shaped through the interplay of lines and colors (Soemaryatmi, 2024:57). The makeup used in the Jalungmas Dance is simple and employs the concept of corrective makeup, as it does not portray any specific character. This makeup aims to highlight the dancer's facial expressions without altering their natural features, thereby enhancing the appeal and expressiveness of the performance. *The makeup* uses beauty products, including foundation, loose powder, compact powder, eyebrow pencil, *blush*, *eyeshadow*, and *lipstick.*

The hairstyle used is *a* modified *version* of *the traditional* Javanese *bun* combined with *a* modern *bun*. The back *of the bun* is adorned with flowers to enhance its aesthetic appeal, along with red feathers and *a hairpin* at the front. There are also *hair ornaments* on the right and left sides. Finally, a long ornament is placed on the dancer's forehead to enhance the beauty. The accessories used can vary or change, as they are not bound by strict rules (*pakem*), allowing them to be adapted to the needs of the performance or the choreographer's creativity.

The costumes used in the Jalungmas Dance are a blend of Sundanese and Banyumasan styles, reflecting the cultural identity of Cilacap as a border region. The costume consists of a Sundanese kebaya, *mekak*, *jarik wiru* kanan, *rapek*, *sampur*, bracelets, and *earrings*. The choice of colors for the Jalungmas Dance costume is flexible and can be adapted to the event's theme, stage aesthetic needs, or specific purposes such as social or political activities.



Figure 2. Makeup and Costumes of the Jalungmas Dance (Source: Risgika, November 15, 2025)

Floor Pattern

Floor patterns in dance performances are one of the elements that make a significant contribution to the visual presentation (Maryono, 2010:57). The floor patterns in the Jalungmas Dance do not follow a fixed standard rather, they are arranged based on the variations and creativity of the choreographer or dancers, taking into account the number of dancers and the available performance space. Floor patterns play a significant role in dance performances, namely to create visual dynamics and prevent the

performance from appearing monotonous to the audience. The Jalungmas Dance employs various floor patterns, including vertical, horizontal, zig-zag, diagonal, and curved patterns. The selection of these floor patterns is tailored to the number of dancers and their needs, thereby enhancing aesthetic value and clarifying the overall compositional structure of the dance. The floor patterns of the Jalungmas dance at the 7th Imbal Bonang Festival at Omah Cangkem in Bantul showcased uniformity of movement with the rhythm, adapted to the open stage space, and maximized the visual experience for the audience from both the front and sides of the stage.

Dance Music

The role of music in dance performances is generally of paramount importance. In fact, there is no form of dance without music, even if only in the most minimal degree or under the most minimal conditions (Maryono, 2023:90). According to Sultan Agung Hanyakrakusuma, n.d., as quoted by Matheus Wasi Bantolo, in Javanese philosophy, *song* is not merely sound but also harmonious bodily movement. Every lyric and note invites the body to resonate, creating a balance between the physical and the spiritual.

The music for the Jalungmas dance uses *the gendhing Lancaran Senggot in the Slendro Sanga scale* and *the Kulu-Kulu in the Slendro Pathet Nem scale*. The instruments used to accompany the Jalungmas dance include *the gambang pengarep, gambang penerus, dendem, kenong, gong tiup, kendhang ciblon,* and *kendhang ketipung*. This combination of instruments produces a dynamic rhythm that complements the dance's movements.

In addition, the *gendhing* and songs used in the Jalungmas Dance originate from the pre-existing Banyumasan musical repertoire, thereby preserving a traditional feel in every performance. The fast, driving rhythmic patterns of *the* Jaipong *drums*, combined with the distinctive melodies of the calung gamelan, create an energetic and dynamic atmosphere. The drumming pattern uses the Jaipong Daun Pulus Keser Bojong style. The sindenan verses in the Ngapak dialect, characteristic of Cilacap, convey messages of development and enrich the musical aesthetics. Additionally, they are occasionally interspersed with *senggakan* to make the atmosphere livelier and more energetic.

The Jalungmas dance at the Bangkit Sekar Budaya Art Studio has undergone changes in terms of musical duration, which has been shortened from 12 minutes to 6 minutes and 50 seconds. This change was achieved through a live re-recording using the full set of musical instruments for the Jalungmas dance. Additionally, the choreography was streamlined by reducing repetitive movements, and the tempo was made dynamic and lively.

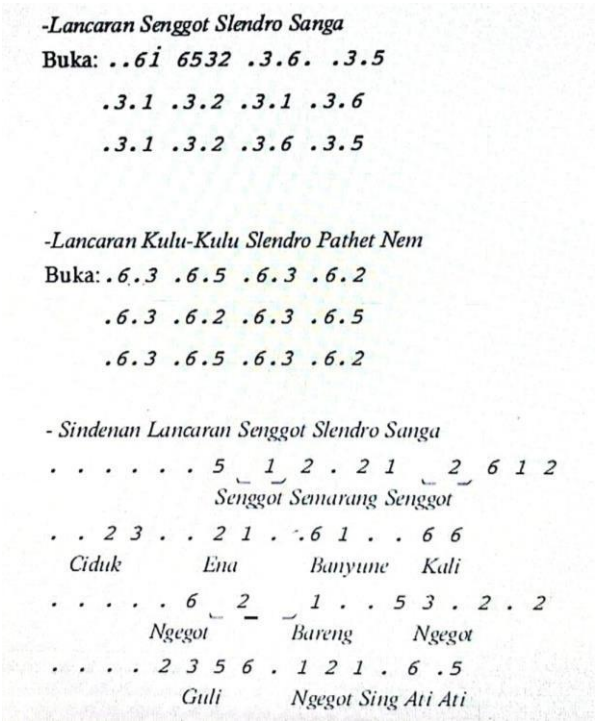


Figure 3. Jalungmas dance notation
(Source: Risgika, November 15, 2025)

-*Cakepan parikan* performed by the *wiraswara:*

- Cilacap shines brightly
  Cilacap shines brightly
- Planting rice in the fields
  Working together
- Heading to the shop to buy soy sauce
  The art of calung from Cilacap
- Rica-rica with spicy seasoning
  Let's all build the village
- The rooster crows, the village comes alive
  Pancasila, the foundation of the state
- Climbing the mountain step by step
  The child is safe, the parent is worried
- Don't use broken plates as a bowl
  The child's food won't be wasted
- Building Jatijajar
  Development continues smooth
- Abrine enters the village
  When one becomes prosperous
- Buying soy sauce in Kroya
  The city of Cilacap shines
- Carrying electricity humming
  Better through mutual cooperation
- Grass on the pancalan
  Sticking together for the pay
- Going back and forth below
  Wanting to be smart and knowledgeable
- Already heading south turning north
  Bald forest landslide
- Heading east then back west
  What will happen next
- Cilacap shines

Performance Venue

Stage design, or the performance space, is a creative endeavor that involves spatial planning both the physical layout of the performance venue and abstract or imaginary spaces, such as floor patterns related to the staging of the performance, as well as the overall atmosphere or mood (Soemaryatmi, 2024:58). The performance venue for the Jalungmas Dance is flexible, adapting to the needs of the event, the performance concept, and the number of dancers. Examples include performances on open-air stages, in pavilions, on fields, or on enclosed stages.

The Jalungmas dance performance at the 7th Imbal Bonang Pestipal at Omah Cangkem in Bantul took place on an open-air stage located in the courtyard of the house. The venue is situated in Karangjati, Bangunjiwo, Kasihan, Bantul, Yogyakarta. This space is frequently used for rehearsals and performances of the arts such as dance, traditional singing, gamelan music, and theater by both arts communities and students. The term used by the organizers is "Pestipal Imbal Bonang" rather than "festival"; this is intended to signify a more relaxed event with a gathering (reuniang) atmosphere among artists. "Imbal Bonang" refers to a gamelan technique where two bonang players perform melodic patterns in a complementary or alternating manner. The purpose of this event is to bring together artists, musicians, and the arts community to foster camaraderie and learn together.



Figure 3. The venue for the Jalungmas dance performance at Omah Cangkem in Bantul (Source: *YouTube*, November 15, 2025)

The Existence of Jalungmas Dance in Cilacap Regency

According to *Kierkegaard*, the most important and fundamental aspect of existence is one's own state of being or one's own existence. For *Kierkegaard,* to exist means having the courage to make decisions that determine one's life. Consequently, if we do not make decisions and do not have the courage to act, then we do not truly exist in the full sense of the word (Save M. Dagun, 1990:50-51).

Kierkegaard distinguishes three forms of existence aesthetic, ethical, and religious. Therefore, to analyze the existence of the Jalungmas dance in Cilacap Regency, the theory of existence is applied using the book *Philosophy of Existentialism* by Save M. Dagun, which draws on *Søren Kierkegaard's* theory that divides existence into three main stages: aesthetic, ethical, and religious.

The presence of the Jalungmas dance in Cilacap society has seen progress, particularly in Cilacap City, whereas in West Cilacap, this is evident in the lack of performances in that area. One of the dance studios in Cilacap City that continues to preserve the Jalungmas Dance is the Bangkit Sekar Budaya Art Studio. In addition to teaching the Jalungmas Dance, this studio offers a variety of classical Surakarta dance repertoire, including *the putri*, *putra alus*, and *putra gagah genres*, as well as several other creative lengger dances. This diversity of material aims to enrich the students' knowledge and skills.

Interestingly, this studio is able to reach a wide range of people because it does not charge fees, making it very popular. Its students come from various age groups from kindergarten, elementary school, and junior high school to senior high school and vocational high school all of whom demonstrate a strong commitment to cultural preservation. It is estimated that the number of students in this studio reaches 55. The studio has also received an official invitation from the Cilacap Regency Education and Culture Office to prepare for and perform at the opening ceremony of the Cilacap Regency Anniversary celebration. As a permanent partner, the studio consistently participates in the annual event. Additionally, the Jalungmas dance was most recently performed at Cilacap Station as part of the opening ceremony for the launch of the Sancaka Utara train.

Based on the above discussion, the existence of the Jalungmas Dance is supported by dance studios in Cilacap, such as the Rama Sinta Studio in Adipala District, the Giyan Lakshita Studio in North Cilacap District, and the Purwongingel Studio in Kroya District however, its development is led by the Bangkit Sekar Budaya Art Studio. The Jalungmas Dance was chosen as the subject of this research because it serves as a cultural identity for the people of Cilacap and because of the art studios' contributions to its preservation through the performance of the Jalungmas Dance. After the creator of the Jalungmas Dance, Mrs. Tiek Entarti, retired in 2007, the responsibility for its preservation and the organization of major cultural events in Cilacap was fully taken over by the Bangkit Sekar Budaya Art Studio, led by Mr. Bambang Joko Sutrisno.

The aesthetic, ethical, and religious dialectics within the context of human life and nature are a strategic component of the balance between the microcosm *(the small universe*) and the macrocosm (*the great universe*) (Rahayu, 2023). A statement by *Soren Kierkegaard*, as quoted by Fitri Nur Arohmah, states that:

> According to Kierkegaard, existence means that human beings are existence; to exist means to realize oneself, to engage, to freely commit oneself, to practice one's convictions, and to fulfill one's freedom. However, human beings must exist that is, to be (in time as if they were to exist eternally) which can be understood to mean that existence is the mode of being of every concrete and unique human individual. *Søren Kierkegaard* divides the concept of existentialism into three parts the aesthetic, ethical, and religious stages.

This theory is relevant for analyzing the significance of the Jalungmas Dance, which is not only aesthetic (in terms of beauty and expression) but also ethical (in terms of the responsibility to preserve culture) and religious (in terms of its ritual function in the life of the Cilacap community), as outlined below:

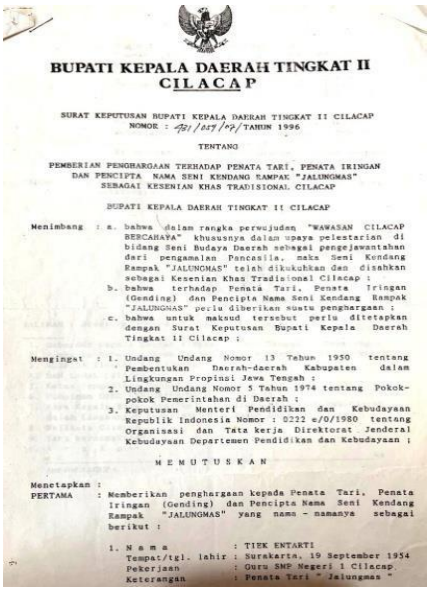
The Aesthetic Existence of the Jalungmas Dance

The aesthetic stage focuses on beauty, where one seeks temporary pleasure without long-term consequences. In the context of the Jalungmas Dance, this stage is reflected in the artistic value of the

movements, costumes, and musical accompaniment that captivate the audience. For example, the opening movement of the Jalungmas Dance the *graceful* stride of the *Garuda* serves as one of the initial attractions for the audience. Additionally, the hairstyle worn on the forehead, enhanced with small ornaments, creates a beautiful impression. The dance is accompanied by the jaipong drum and Banyumas calung. The dancers' expressions, which convey joy, further enhance the aesthetic appeal of the Jalungmas Dance.

The Ethical Existence of the Jalungmas Dance

Ethical existence is tied to social norms and commitments. The official designation of this dance as a cultural icon or symbol of Cilacap Regency in 1996 marked a transition from an aesthetic to an ethical existence. This dance is no longer merely about beauty, but also about the responsibility it carries as a symbol of Cilacap's identity. Dancers, instructors, and arts advocates in Cilacap Regency bear an ethical responsibility to ensure the dance's continuity through practice, performance, and transmission to future generations. Performances at specific events such as Cilacap's anniversary, weddings, and circumcision ceremonies demonstrate its ethical function as a celebration and a means of strengthening social bonds. Additionally, the Jalungmas Dance is also taught as part of the curriculum in elementary, middle, and high schools.



BUPATI KEPALA DAERAH TINGKAT II
CILACAP

SURAT KEPUTUSAN BUPATI KEPALA DAERAH TINGKAT II CILACAP
NOMOR : 421/167/PP/TAHUN 1996

TENTANG

PEMBERIAN PENGHARGAAN TERHADAP PENATA TARI, PENATA IRINGAN DAN PENCIPTA NAMA SENI KENDANG KAMPAK "JALUNGMAS" SEBAGAI KESENIAN KHAS TRADISIONAL CILACAP

BUPATI KEPALA DAERAH TINGKAT II CILACAP

Menimbang : a. bahwa dalam rangka perwujudan "WAWASAN CILACAP BERCAHAYA" khususnya dalam upaya pelestarian di bidang Seni Budaya Daerah sebagai pengejawantahan dari pengamalan Pancasila, maka Seni Kendang Kampak "JALUNGMAS" telah dikukuhkan dan disahkan sebagai Kesenian Khas Tradisional Cilacap ;
b. bahwa terhadap Penata Tari, Penata Iringan (Gending) dan Pencipta Nama Seni Kendang Kampak "JALUNGMAS" perlu diberikan suatu penghargaan ;
c. bahwa untuk maksud tersebut perlu ditetapkan dengan Surat Keputusan Bupati Kepala Daerah Tingkat II Cilacap ;

Mengingat : 1. Undang Undang Nomor 13 Tahun 1950 tentang Pembentukan Daerah-daerah Kabupaten dalam Lingkungan Propinsi Jawa Tengah ;
2. Undang Undang Nomor 5 Tahun 1974 tentang Pokok-pokok Pemerintahan di Daerah ;
3. Keputusan Menteri Pendidikan dan Kebudayaan Republik Indonesia Nomor : 0222 e/0/1980 tentang Organisasi dan Tata kerja Direktorat Jenderal Kebudayaan Departemen Pendidikan dan Kebudayaan ;

M E M U T U S K A N

Menetapkan :
PERTAMA : Memberikan penghargaan kepada Penata Tari, Penata Iringan (Gending) dan Pencipta Nama Seni Kendang Kampak "JALUNGMAS" yang nama - namanya sebagai berikut :

1. N a m a : TIEK ENTARTI
Tempat/tgl. lahir : Surakarta, 19 September 1954
Pekerjaan : Guru SMP Negeri 1 Cilacap.
Keterangan : Penata Tari " Jalungmas "

Figure 4. Document of the Regent's Decision(Source: Risgika, April 7, 2025)

The Religious Significance of the Jalungmas Dance

Religious life is clearly manifested in sacred ceremonies in Cilacap, such as the Sedekah Laut, which is held once a year during the month of Sura, coinciding with Tuesday Kliwon or Friday Kliwon. The dance performances in this ritual embody noble values, reflecting the community's gratitude for the fish catch obtained by the fishermen, accompanied by hopes and prayers for safety and an even more abundant catch in the coming year, as well as expressions of thanks to God, the ruler of the universe, and His blessings. Traditional arts often performed during the Sedekah Laut ceremony include the Jalungmas, Lenggeran, Ebeg, and Wayang Kulit dances (Annabilah, 2022).

Regarding the performances of the Jalungmas Dance from 1993 to 2008, this data was obtained from the records of the dance's creator, Mrs. Tiek Entarti, as follows:

- Gebyar Banyumas in celebration of the Serulingmas Anniversary in Jakarta in 1993

- Central Java Provincial Arts Parade in 1993
- Borobudur Festival in 1994
- Central Java Provincial Scouting Anniversary in 1994
- Central Java ABRI Day in 1994
- Bali Arts Festival in 1994
- Inauguration of Tunggul Wulung Airport, Cilacap, 1994
- Borobudur Festival in 1995
- Cilacap Anniversary in 1996
- Working Visit of the President of the Republic of Indonesia (Project Inauguration) at Cilacap Port in 1997
- The 1997 Krakatau Festival in Lampung
- Cilacap Anniversary in 1998
- Regional Dance Parade in Jakarta in 2000
- MURI Record: 5 Hours of Non-Stop Dancing in Semarang in 2007
- Jalungmas Dance Competition for Junior High School Students in Cilacap Regency in 2008

Data on activities from 2009 to 2017 could not be found in the available archives. Documentation was recovered in 2018 through digital sources on *the YouTube platform*. Here are some Jalungmas dance performances from 2018 to 2025:

- Performance of Vocational High School No. 3 Banyumas's Vocational Training Program in 2019
- INBOX SCTV performance at Cilacap Town Square in 2018
- Performance by the Bangkit Sekar Budaya Art Studio at TMII Jakarta in 2020
- 2020 Festival of Preserving Traditional Arts
- Inauguration of the Cilacap Blue Sky Refinery (KLBC) by the Giyan Lakhsita Art Studio in 2020
- Performance by the Bangkit Sekar Budaya Art Studio at the 2021 Banyumas Raya World Dance Day event
- The 2021 Cilacap Arts and Culture Festival
- Activities for the 76th Anniversary of the Indonesian Teachers' Association (PGRI) in 2021
- Rehearsal of the Jalungmas Dance at the Bangkit Sekar Budaya Art Studio in 2021
- Performance at Lembah Putih Forest Park by the Bangkit Sekar Budaya Art Studio in 2021
- Imbal Bonang Festival at Omah Cangkem Bantul by the Bangkit Sekar Budaya Art Studio in 2021
- Performance by the Cilacap Student Association at UNNES Semarang in 2022
- PGRI Majenang Anniversary in 2022
- Closing Ceremony of the Vocational Training Program at SMK Negeri 3 Banyumas in 2022
- Performance at the Cilacap Student Arts Week by MAN 1 Cilacap
  in 2022
- Competency Test Performance by 6 Rama Shinta Art Studios in 2023
- Performance by the Bangkit Sekar Budaya Art Group at the Jifest (Java International Festival Temanggung) in Temanggung's Town Square in 2023
- Performance by Cilacap State Junior High School 6 at the school in 2023
- Performance at the 54th Graduation Ceremony at Cilacap

State Junior High School 1 in 2025
- Performance by the Bangkit Sekar Budaya Art Studio at the Sancaka Train Launching event at Cilacap Station in 2025
- Performance for Cilacap's Anniversary in 2025
- Performance by the Bangkit Sekar Budaya Art Studio at the 80th Indonesian Independence Day celebration in 2025
- Competency Test 2 by the Rama Shinta Art Studio in 2025
- Reception of invited guests at the Cilacap Regency Hall in 2026

CONCLUSION

The Jalungmas Dance is a new creative dance form that originated in Cilacap Regency in 1993 and was designated as an icon of Cilacap in 1996. One of the dance studios still active in preserving the Jalungmas Dance is the Bangkit Sekar Budaya Art Studio. Amid the influence of modernity, this studio has managed to maintain its presence by introducing innovations that align with the trends and tastes of the people of Cilacap Regency.

Based on the research findings, it can be concluded that the Jalungmas dance incorporates movement patterns from Banyumas, Surakarta, and Sunda, resulting in movements that express joy. The dancers, as the primary performers, serve as the source of expression conveying the dance's meaning, while the makeup enhances the dancers' beauty, and the costumes blend Sunda and Banyumasan styles, featuring color schemes that emphasize the dance's cheerful character. The floor patterns serve to define specific movement spaces, creating an attractive and structured visual composition. This is supported by dance music that establishes rhythm and atmosphere through lively percussion patterns, as well as the performance venue, which presents the entire show through stage design and lighting.

The Jalungmas dance at the Bangkit Sekar Budaya Art Studio has undergone changes in terms of the duration of the musical accompaniment, which has been shortened to 6 minutes and 50 seconds. In addition, the choreography has been streamlined by reducing repetitive movements, and the tempo has been made dynamic and lively. This is intended to meet the needs of a dance performed to welcome guests or open events that have limited performance times.

The existence of the Bangkit Sekar Budaya Art Studio encompasses an aesthetic dimension evident in the artistic value of *the lenggang Garuda's graceful* movements, the costumes, and the captivating *kendang* patterns that enthrall the audience. The official designation of this dance as a cultural icon of Cilacap Regency in 1996 marked a transition from an aesthetic to an ethical dimension. Religious existence is clearly manifested in sacred ceremonies in Cilacap, such as the sea offering (sedekah laut) held once a year in the month of Sura, which, according to the Javanese calendar, falls on Tuesday Kliwon or Friday Kliwon. In this context, the Jalungmas Dance serves as a supporting element of the community;s ritual activities.

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