



Dialectics Dance Ritual in Wanara Parisuka in Talunkacang Kreo Cave Semarang Central Java

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Abstract

Wanara Parisuk dance is one of the traditional arts are contained in a series of ritual offerings Rewanda and entertainment in Kreo cave Semarang. Derived from the word “Wanara” which means monkey, “Parisuka” means having fun. Dance Wanara Parisuka used as a ritual and entertainment interests. Objective to study the dialectic Dance Wanara Parisuka (study: ritual and entertainment). The method used in this study is a qualitative ethnographic approach. Data collection techniques are observation, observation, interviews, document study. Mechanical validity of data used triangulation techniques and data analysis techniques that follow an interactive model analysis phase. Dance research results Wanara Parisuka there are two kinds of functions: as a ritual and as entertainment. The findings are important as ritual offerings in Rewanda Dance Ritual Wanara Parisuka presented at the peak of the ritual. Overall findings as entertainment is to entertain and attract public interest, dancers invite the audience to dance together, to entertain the audience. In the dialectic Dance Wanara Parisuka there are three stages namely; thesis (function according to each), antithesis (rejection, both have different roles and can not be mixed), the synthesis of (mutual influence, and biting for togetherness and strategic importance attract the interest of visitors).

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INTRODUCTION

Dance Wanara Parisuka is told about gratitude, happy, glad to hear the news of Sunan Kalijaga that, sometime this area will be “rejo” or crowded, the people become prosperous. In return for your services and help guard the four apes Kreo cave. Which has helped take a teak wood wedged rock material for making poles or *saka* of the Great Mosque in Demak.

Wanara Parisuka dance is a dance that grew up in the spread in community environment district Talunkacang Kreo Cave Semarang Central Java Indonesia. This dance was created by Haryadi in 2007, the process of dance creation Wanara Parisuka takes one month, which is the month of fasting and exercise after Tarawih prayers. Ritual offerings so on Rewanda 2007 has been using dance Rewanda Parisukadi it. This dance is an elder who gave the name of the hamlet Talunkacang Kreo cave that didn't champion by the name of “Wanara Parisuka” Dance. “Wanara” which means monkey “Parisuka” means fun or joy.

There are opinions about activist art that does have the personality and the principle of life to be a role model, like Wali Sanga. Sunan is a caliph or a role model for the Islam followers in Java. Learning through art, can be embedded politeness, gentleness, respect and train students to become a leader or leaders (Ekowati, 2018: 76-77).

Dance Wanara Parisuka displayed only in the event of knowledge, ie Shawwal exactly one week after Eid. Ritual offerings are shown in a series of Rewanda, Dancing Wanara Parisuka is a core part or peak, that is the way the dancers invite the audience to dance together on stage. In the dance Wanara Parisuka reflect the properties of populist and familiarity Talunkacang village communities, namely spontaneity, kinship, respect, responsibility, hard work, creative, social care, pacifist, flavour compliance, simplicity, mutual assistance, mutual respect and thanks.

Ritual offerings Rewanda estimated held lasted at Sunan Kalijaga that is in 1450an M, until emerging in 2007 that the dialectic Wanara

Parisuka dance rituals and entertainment that is contained in the dance.

Studies that have been done are Susanto (2017) that the findings are working on dance music accompaniment Wanara Parisuka range of motion contained in Wanara Parisuka dance and the names of the range of motion in it. Both were used as ritual and entertainment.

Research related to the functioning of dance as a ritual and entertainment by Rahmida (2003: 1-5) says that, in the realm of art the relationship between art and ritual art entertainment differ slightly. Ritual can be understood a serious performance, effective and results-oriented is to ensure peace, fertility, initiation, a balance between men and women, or something meaningful to human life. Entertainment deals with the issue of free time in the game, the search for pleasure, and the effectiveness of usability (pragmatic). Ritual and entertainment present in the lives side by side. Without having to pay attention to spacing and meaning, then the combination of the ritual of performing arts and entertainment, and both are in a dynamic relationship.

Research related to the dialectic of the results of research by Hegel (in Patria and Arief, 2015: 99) the dialectical process does not happen immediately, within the concept of logic Hegel, the term dialectics shows the process of change and development, which are analyzed through three bunches state called thesis-antithesis-synthesis. Any changes initiated by the thesis as a starting point. Then, this thesis dealing with the antithesis, something different from the thesis but he is still in touch with him. The third step is, synthesis, where both thesis and antithesis, synthesis stage is cancelled in and lifted into a unity of a higher reality.

Understanding the *triadic* process (thesis, antithesis, and synthesis), Hegel uses the word in the German language is *aufheben* this word has two meanings, the first negating, the second lift. This means that at the time of synthesis, the thesis and antithesis considered absent or otherwise removed higher level. Hegel analogize the local culture is regarded as a thesis met with foreign cultures that are considered the

antithesis, producing a hybrid culture as a synthesis. Hybrid culture in turn will be the thesis back (Ratna, 2010: 326).

Based on the explanation of the background and previous research, the purpose of this research is to examine the dialectic dance ritual Wanara Parisuka study and entertainment.

This study will be useful theoretical discovery of the dialectic form Wanara Parisuka as ritual dance and entertainment. Practically as a reference for other similar studies are related to the ritual arts and entertainment.

METHOD

The method used in this research is descriptive qualitative ethnographic approach. The research design is a case study. The research was conducted in the village of Kreo cave Talunkacang Semarang. The target of the study was the difference in the entertainment functions of ritual and dance performances in ritual offerings Wanara Parisuka Rewanda Kreo cave Semarang.

Data collection techniques are observation, interviews, and a study document. Observations were made to determine the condition of the hamlet Talunkacang Kreo cave Semarang and see the activities of members of Dance Wanara Parisuka directly. An in-depth interview conducted by researchers with the creators and dance coach Wanara Parisuka as material for evidentiary data. With studies engineering documents, data about the village monograph Talunkacang Kreo cave Semarang, dance history Vanara Parisuka, image in art activities.

Mechanical validity of the data based on the criteria of credibility, with details of source triangulation techniques. The inspection process is done by checking the reliability of the data through various sources. Furthermore, the source described, categorized and analyzed so that they come to the conclusion. The data analysis technique used is the data according to Miles and Huberman with the steps: (1) data reduction (sorting the data obtained in the field

so as to sharpen the analysis, such as: information Wanara Parisuka Dance art); (2) data (numeric digit delivery mechanisms, such as: interviews, observations, prior art); (3) the conclusions / verification (the formation of the theory, in this case Wanara Parisuka Dance dissected with dialectical theory which has three stages: thesis, antithesis and synthesis).

In this study, data verification is done through the interpretation of ethics by using a theoretical reference that is relevant to the issues to be examined, while in EMIC with based on the views of informants / speakers who have relevant knowledge of dance art in the hamlet Talunkacang Wanara Parisuka Kreo cave Semarang. The verification results would still need to be re-examined by looking back to the field to collect data to obtain valid data, if the result of the conclusion is still lacking.

RESULT AND DISCUSSION

Dance dialectics Wanara Parisuka

This study examines the dialectic Dance Wanara Parisuka ritual and entertainment functions. The term dialectics is defined as part of the science of logic by distinguishing between right and wrong in order to obtain a consensus. Another term that is close to the dialectic dialogue (dialogue), he + logos, through the words. Dialogue also means conversing with the involvement of more than one person is maintained by speaking its own, as a monologue (Hegel Ratna, 2010: 323). According Sunarto (2015: 81) that, Concept *Geist* Hegel is slippery (soul or mind) connecting moments in different historical existence into one: the existence of the past has been getting the nature of the universal soul which is "Substansi Individual".

Dance Wanara Parisuka in Rewanda Ritual offerings, in addition to functioning as a ritual, as well as entertainment.



Figure 1. Interaction Audience and dancers wanara Parisuka

(Documentation: Yunik, 2018)

For viewers Wanara Parisuka Dance is an exciting entertainment, because there is a scene invites the audience to dance together. In accordance with the Rakanita opinion, Wahyu & Hartono (2015: 107-114) said that, the cries of the audience also greatly influenced the senior players.

Art activity is one means of objective and can be followed by many people without causing a sense of resistance, beautifully presented so as to provide enjoyment and life satisfaction. Abdullah, Fuel and Annuar (2013: 51) states that, art popular traditions at least make changes by combining old forms of performance and new forms of performance, this is done in order to meet the taste of the art market and to maintain the existence of the current popular traditions of the times.

According to the creators of Dance Wanara Parisuka Haryadi (interview, May 31, 2019) stated that the creation of Wanara Parisuka Dance comes from a story idea Sunan Kalijaga looking for Teak wood to build the Great Mosque of Demak. Dance rehearsal process Wanara Parisuka but to practice regularly before the performances, the children also practice self-taught or observed performances he had seen. Children who practice between the ages of 8 years to 11 years amounted to about 20 children, mimicking the forms of movement that originates in dashing range of motion dance style Java Surakarta. As well as imitating the performances you've seen before is a form of play, this activity is often called the aesthetic experience.

Widaryanto (2009: 59) that, choreographed dance works can be regarded as a representation form of the symbolism. Wanara Parisuka relating to dance as one of the traditional arts in the hamlet Talunkacang populist Kreo cave Semarang, has a shape that can be regarded as a symbol of cultural expression Kreo cave, which mimic the movements of animals ape. Wanara Parisuka dance form an image of aesthetic expression that comes from experience, ideas, beliefs, and values that developed and owned by the people of Kreo cave creator. Thus, when viewed in terms of its shape, it can be said that the dance form Wanara Parisuka a symbol of expression. Agree with Lono Simatupang (2013: 55) that, through the medium of his human experience of space, time, objects, vibration, sound, light, aroma, as well as the social environment. Confirmed by Sudarsono (2002: 21) that, the elements of dance composition should know that; floor design, top design, music design, dramatic design, dynamics, group choreography, theme, makeup, costumes, properties dancers, staging, lighting, and programming.

Dance performances can not be separated from the characteristics of dances in bring. According Malarsih (2017: 137) states that, what is seen on the force is indicated by the specific characteristics of individual identity. The choreographer creates a dance based possessed. Form of presentation is a unified whole without having to be separated from support one another, because each proponent of a presentation of art has a function and purpose in the position of a show. Therefore, the shape of the show is a very important part to understand the text in a dance.

Wanara Parisuka dance in ritual offerings Rewanda has elements of appearance that is a story, dance, accompaniment, makeup and clothing, as well as a performance / presentation.



Figure 2. Range of motion Scratching
(Documentation: Yunik, 2018)

According to Irwan Susanto (2017: 1-11) that, pembabakan gendhing working on Wanara Parisuka Dance consists of three parts, namely: budalan death, the core motion, budalan mulih. Part show is divided into three; First, Budalan died was the early rounds depicting dancers' departure towards staging.

Second Movement essence, namely: (1) Joget going around; (2) Sabetan, is a liaison or besut movement; (3) Jogetan scratching; (4) Movement dolanan; (5) Skip ulap, is the movement of the hand jumping ulap-ulap; (6) lampah tigo; (7) Megol, is the movement of hips to the right and to the left.

Third, *Budalan mulih*ish running motion, like a monkey with a little hopping around, then left the stage.

Ritual

According to Mircea Eliade (2002: 28) ritual is any activity that is responsible in particular for achieving ancient world. A ritual ceremony is often performed rituals for the religious community is praying ll ancestors who have died.

Rituals are often bound by the provisions (rules or requirements) that apply in a society or culture, such as the provision of a place, time, facilities, equipment or specific media. Performing arts functions as a personal entertainment involved as lovers in the show (art by participation). Therefore, before the ritual has initiate with the procession of offerings Rewanda then selamatan led by community elders according to his interests. Interest procession Rewanda offerings is to gain

salvation that is based on trust and strength possessed magic watchman Kreo cave.

The public has confidence that the ape inhabitants of Kreo cave an embodiment of four colored apes; red, yellow, black, and white communication with Sunan Kalijaga when events take Katu Teak for the manufacture of the Great Mosque of Demak.

Dance Wanara Parisuka at the end of the event, before the dance consists of sub-sections, namely selamatan and prayer a joint, the procession of offerings Rewanda, prayer a ritual around the replica of teak wood, and ends with a dance performance Wanara Parisuka, As stated by Fivin and Iswidayati (2015, 83-91) states that, prominence has the purpose of diverting the attention of people who enjoy certain artworks, certain that are related to other things.

Ritual offerings Rewanda implemented since the time of our ancestors in the village Talunkacang Kreo cave, done for generations, then appeared arts Dance Wanara Parisuka in it. So there is a marriage between cultures in it. At the time of the adjustment process or intercultural marriage will appear in various conflicts related to the function of each show, the offerings Rewanda and Dance Wanara Parisuka. Than the previous generation to the current generation offerings Rewanda undergone various changes aimed at continuity and value honor ancestors. According Cahyadi (2011: 73) just formal or non-formal education values can be passed on to future generations (Nimas & Sunarto, 2016: 9-17).

Based on the exposure of the two forms show the procession of offerings Rewanda, showing their mutual influence, both in the cultivation of grain equipment performance, function is to serve the interests of, or in an effort to attract the interest of the audience.

Entertainment

Shape Dance performances Wanara Parisuka which originally served the interests of the ritual has been developed and packaged as an art spectacle capable of entertaining, although it still contains fixtures nuanced rituals, as there are stages in a procession that is there praying €

™ a joint, rituals surround a replica of teakwood, and of course there is a set of offerings.

Method development Wanara Parisuka Dance performances as entertainment of which is to display all forms of creative movement antraktif memorable. How this is done in order to show to the ritual dance Wanara Parisuka not memorable monotone as before, which is just a simple movement and repetitive, with no points and no dazzling creations. In addition, the development is in terms of makeup and fashion, music arranger (new gendhing). Packaging as it would increase the appeal of dance performances Vanara Parisuka thus, can provide entertainment for spectators mapun ritual procession participants rituals.

Thus, between Tari Wanara Parisuka to serve the interests of ritual and entertainment interests, they influence each other, biting each other and compete (dialectic), to show their existence.

Each also has a segment of the audience, fans. Indeed, the phenomenon of dialectics is in the art of dance performance Wanara Parisuka not only occur in the context of different interests, namely rituals and entertainment. So inevitably when there Wanara Parisuka Dance performances to ritual with complete facilities and processions that there is a relatively simple and that is important not the main principles of the ritual procession passed.

In the art of dance performance is Wanara Parisuka for the sake of entertainment. Dance group Wanara Parisuka coach must be able to read the situation and conditions, in terms of innovation and creativity in movement, supplies and attractions appearance. The goal of these actions is to keep the audience interested. Addition of innovation and a more attractive arrangement, the object spectators expected to increase.

CONCLUSION

The conclusion shows that, Wanara Dance function Parisuka are in both the ritual and entertainment. This means that there couple

as well as competition between ritual and entertainment, as a dialectic phenomenon. Couple appears that they could live and develop contiguity, while the competition looks at how each attract an audience. His thesis is ritual and entertainment each live in their interests. The antithesis is the competition in attracting supporters and equally defends democratic values in Wanara Parisuka Dance. Synthesis is that, they complement each other and coexist.

How is the performance of Wanara Parisuka Dance should take advantage of the situation to be invited to dance along with the audience, so the audience was interested and want to always be involved in the next Wanara Parisuka Dance performances.

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