



The Changes of Movements and Value of *Silakupang Pemalang* Traditional Dance

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Abstract

Silakupang is a traditional dance which forms is adjusted to the needs of national dance festival. Besides, the value of the dance is preserved and appreciated by the society. This research aims to analyze the changes of movement and values from Silakupang performance. The research employs qualitative methods with ethnochoreology approach. The data collection of this research used observation, interview, and documentation. The data were validated using triangulation of sources. The analysis of the data uses verification, reduction, and presentation followed by conclusion and interpretation to concept of changing movement and moral value. The finding of the research shows that the most obvious changes are to the choreography, costumes, and background music. The moral value of Silakupang can be seen from the interpretation of the dance which shows the culture as an identity with moral value and openness to diversity, aesthetics, bravery, and creativity. The most important finding of the research is the changing of choreography which is more expressive and variative with the emphasis on the aesthetics and tolerance to change. The research has a significance in being a guidance for the society in using the traditional dance as the media of education and creativity. The value of Silakupan can be used as the living guidance of the society.

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INTRODUCTION

The creation of arts, in this case, Silakupang dance is something unbearable and cannot be anticipated with new things. The changes of art is oriented to two dimension of time, past and present (Koentjaraningrat, 1980). According to Jazuli (2000:186), the changes of life's orientation results new value of creativity. The same thing is also explained by (Amsari, 2019; see Verulitasari, 2016). Value shows how life in the past and future. Value can be underlined as something good and bad. According to Sofia, 2014, a dance will face a vast change which artists demands a change.

Silkupang is a dance which has a concept of a popular traditional dance in the past and remain exists during the period. The dances are Sintren, Lais, Kuntulan, and Kuda Kepang. The package of the dance is adjusted according to the dynamic changing of the years. According to Saearani, et al. (2014), every generation has its own taste of dance. The taste creates new things as the product of creativity to the era. The thing is strengthened by what is said by Duverger in Jazuli (2001) that there is no generation which is satisfied to their culture inheritance. They will always try to innovate the culture given to them. The statement means that the changes on Silakupang dance is possible to happen with an innovation in its element as a traditional dance.

Accroding to Guntaris, et al, 2014 (see Sedyawati, 1981), there are two factors which can influence the existence of a cultue, which are the support of the society and the culture (internal factor) and the support out of the culture (external factor). Haryono (2009) explains that in innovation, there are four supporting factors to it, which are resources, intelligence, necessity, and time or period. The statement inspires the researchers to analyze the phenomenon of changes to the form and the value of Silakupang dance invented by the Srimpi traditional dance studio from 2015 to now.

The result of Maragani & Wadiyo (2016) shows that the value of Mesamper are religiosity, cooperation, ethics, cultural

preservation, tolerance, and beauty. This thing is the reference to analyze the values in Silakupang. A research was done by Hayati (2016) regarding creativity for the background music of Silakupang and the analysis of its background music. The research is a reference to see the potentials of value in Pemalang society. Salu (2017) shows that the value of multicultural education can be seen from the function of music to Tali Dua traditional performance on the wedding and Lawid which gives people educational idea. Putriningtyas, et al. (2015) explains that the value of character in Topeng Lanyapan Alus dance is honesty, sincerity, and patience. Meanwhile, Apriliana (2014) shows that the reconstruction of Kuntul Tegalán results a new traditional dance which grounds on the tradition and dynamic movement which can attract the society.

This research covers the changes of movement and value of Silakupang. The research aims to analyze the changes of form and value of the dance. It is expected that the research will guide the society to be more creative.

METHODS

This research uses interdisciplinary approach. According to Rohidi (2011), the approach is taking the concepts of different disciplines of knowledge in relation to choreology. Ethnochoreology is used to analyze the intra-aesthetics of the dance while the education is used to analyze the extra aesthetics value.

The researcher collected the data with observation. Based on Rohidi (2011) (see Sumarni, 2001), observation is used to observe something, people, or an environment which is in detail and accurate in some ways of observation in Srimpi dance studio. An interview was done with Ely Prihatin, as the head of choreographer of Srimpi studio, and Eva Bastiarani, as the choreographer and make-up artist for Slakupang dance. Documentation was done to collect the pictures, videos, and article in relation with Silakupang dance. The

next process is the validation of the data from various sources which is described and categorized. The validation of the data needs to be based on several criteria.

The used criterion is credibility. The criteria of credibility demands a qualitative research to be reliable for the critical reader and evident for people who collect the data for their researches (Sumaryanto, 2007). The researchers used triangulation to prove the originality of the research. The analysis of the data refers to Miles and Huberman which is translated by Rohidi as the process of analysis using the cycle of collecting data, reduction, clarification, conclusion, and interpretation of information selectively.

RESULTS AND DISCUSSION

Silakupang experiences changes in movement which is for the national festival of dance. The interview with Ely Prihatin (24th February 2019) shows that the changes of movement emphasizes on the internal factor of ideas, movements, time, background music, properties, make-up, and the costumes of the dancers.

The ideas of the changes comes as the initiator for the innovation to Silakupang (Heriyawati, 2016). Artist has a contribution which initiate movement for Ely Prihatin, Eva Bastiarani, Winahyu Dwi Anggoro, the head of art departments of Pemalang regency, and Sri Widodo, the arranger of background music, to innovate the dance. Murgianto (2004) explains that artists work through two steps of work, which are internal work and physical work to choreograph dances.

The changes of movement in Silakupang has the quality which is based on the creativity of artists (Sedyawati, 1980). Whereas, artists' credibility comes after their intelligence (Rondhi, 2014). Therefore, Silakupang dancers have the accuracy in determining the form of dance which is interesting and in line to the tradition of the society and to develop based on the period of time. A reconstructive change is variative which makes a performance

memorable for the society (Apriliana, 2014). The same thing also happens to Paramityaningrum (2015) that changes can give a free air for the society to be in line with the social changes.

Silakupang's movements are Kuntulan, Kuda Kepang, Sintren, and Lais. The dance has 38 varieties of movements which are meaningful movement and connecting movement. The newest choreography has the duration of 7 minutes with more expressive and variative movements.



Figure 1. The Initial Scene of Kuntulan and Kuda Kepang

Silakupang dance of Srimpi studio is based on the innovation of dancers with the aim of attracting audiences with the movements of jengkengan, horse's steps, war attack, modified movement, moving arms, and touching chin dagu. The movement can be seen in Figure 1. The re-choreography is done to preserve the existence of the arts. The idea is similar to Mulyati (2016) that the innovation to the performance is not only aimed to entertain, but also to preserve the existence of the arts to the society.

The make-up of the Silakupang follows the current trend of make-up. The make-up in Figure 2 is corrective. The make-up is not only to beautify the dancer, but also to strengthen the character of the dancer.



Figure 2. Kuda Kepang Make-Up



Figure 4. Kuntulan costume



Figure 3. Kuntulan Make-up



Figure 5. Kuda Kepang costume

The make-up for Kuntulan applied the color of make which is not bright. The color of the eye shadow was brown. The make-up is combined with soft pink lipstick and eyeliner. Thus, it gives a sense that the dancer is beautiful, brave, and wise.

The costume of Silakupang dancer can be seen in Figure 4 and 5. The Figure 5 shows that the dancer wear white shirt with red necklace, a headband, a crown of soldier, and sumping. Ely and Eva planned the costume to make the Kuda Kepang dancers transform into Lais dancer in the entrance. The Lais dancer will release the crown and sumping followed by started to wear black glasses, arm jewellery, and bracelet. The dancer also wears clothing which forms capit urang and layered by rampek behind it. The dancer wears red bludru pants with leg bracelet.

Figure 4 shows that Kuntulan dancer wears veil which is modified with yellow long sleeves shirt with the modification of pink mekak and yellow long skirt and batik. The changes also have the value of saying to the audience that Kuntulan is a new thing which is dynamic and elegant. This idea is relevant to Ely's statement on the value of religiosity and ethics.



Figure 6. Costumes of Sintren



Figure 7. Costumes of Lais

The costume of the Sintren dancer can be seen in Figure 6. The dancer wears the same costume in Kuntulan scene. The addition of costume happens when the dancer changes in a cage. The costume is Sintren dress, green shawl, crown made of flower, and glasses. The costume of the Lais dancer is the same with Kuda Kepang dancer where the accessory is not only used in Lais scene. Figure 7 shows that the dancer wear yellow crown, sumping, earring, and arm jewellery. The changes of make up and costume becomes an attraction to the audience. The changes make the Silakupang scene of dadi becomes organized, ordered, and artistic.

The background music is important for Silakupang dancer. Sri Widodo arranges the music based on Ely's behalf to adapt with the new seven minutes performance, which is one third of the original Silakupang. Sugimin (2014) says that creativity is based on the imagination of the arranger to be an instrument with aesthetics. The vocal lyrics of Widodo's arrangement is as follows.

Vocal: Si – lu – rung Si – mar – gi – ya – sa
Pe – lu – tan si – tan – jung sa – ri
Sa – sa – ke si pe – la – wa – ngan

After the transition.

Vocal: Ba-lang ba-lang mum-pung so-re
Ba-lang ba-lang mum-pung so-re
Son-dher-i-lang son-dher-i-lang
Wong ba-gus te-kan-e so – re

Uran-uran "Sintren Uren"

Eeee Sintrene, Sintrene sintren uren
Sintrene, sintrene widadari

Nemu kembang yona yani
Kembange si jaya indra
Sintrene sintren uren

The vocal part after the transition has the meaning of throwing (balang) of spell to the Sintren and Lais dancer to get the entrance. The magic element is only symbolic in Silakupang performance. The vocal of the arranger is only the alternative to the guide as the mediator for the dancer to be possessed by a spirit. In uran-uran, "Sintren uren" is a prayer dedicated to the angels to come down from the heaven to the body of the dancer. Widodo also interprets the lyrics as a prayer for their blessing.

Widodo explains that the background music is live, where the lyrics of uran-uran always changes based on the aesthetics needs (Rohidi, 2000). The case happens because of human's intention to reflect their existence as a moral being. The finding supports Jazuli (2011) that human activity is done by human to fulfill their needs, such as learning, playing, and performing.



Figure 8. The use of smoke in the dadi scene

Technology is an important element for the Silakupang dance of Srimpi. With technology, the use of Silakupang dance will be more artistic in terms of movement, background music, make-up, and costumes. Figure 8 shows the use of technology in Slakupang performance where the modern lighting can be set based on the concept of the choreographer to make the performance more dramatic.

The innovation in Silakupang shows that the culture embraces its identity, moral, and

tolerance which opens to varieties, aesthetics, bravery, and creativity. The value in Silakupang dance can be a guidance for people to be a medium of education and creativity. It is expected that these values also motivate artists to be intelligent and know the development of technology. Knowledge and innovation of the dance shows the value of religiosity, local pride, and nationalism as a whole.

CONCLUSION

The changes to Silakupang is more obvious on the innovation of movement which is more expressive and variative in costume, background music, and lighting. The movement is not repetitive, but it is very artistic and spectacular. The changes are done to improve the aesthetic, religious, and manner value of the dance. The changes of the movement has a potential to educate people with creativity.

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