

# Dampiang Salendang Reconstruction in Building Millennial Generation Characters in the Field of Dance

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**Abstract**—This article discusses the reconstruction that has been carried out on the Salendang Dance with the aim of building the character of the Millennial Generation in the field of dance. Building character needs to regain local cultural values (Minangkabau). Through the Research & Development Method (R&D) method used to produce a product, tested the effectiveness of the product in accordance with the purpose of the reconstruction, according to Yusuf Qardhawi's theory, namely: (1) Maintaining the original while maintaining its character and characteristics. (2) Repair and strengthen the weakened ones. (3) Updates without changing their original character and characteristics. Dance reconstruction also refers to Hughes theory that the traditional dance learning

process includes learning four kinds of ethics: (1) discipline; (2) courtesy and mutual respect; (3) not arrogant or socializing; (4) consistent and confident. The results showed that the Dampiang Selendang Dance was the only dance that developed in the descendants of Rajo and Puti Tarusan, had 7 different types of movements, namely: *Kuriek Kundi, Balabeh, Paga, Limpapeh, Warih, Anjuang, Ikek*. It is evident that every movement carried out by the whole body with skill ability has values that can foster intellectual character, discipline, creativity, and fear of God, so as to form millennial generation personalities that are responsible, shared, independent and have identity.

**Keywords**—Salendang Dance, Reconstruction, Millennial Generation, Motion and Meaning

## I. INTRODUCTION

Millennial generation is a generation known as Y generation. When tracing millennial characteristics born in 1980-1990s, precisely around 1981 to 1994. Prioritizing education, having an entrepreneurial spirit, have the principle of focusing on the world of work. Generation Y also has a lot of information and knowledge, creative and innovative, various types of businesses that use technology. If related to the presence of the world of blogging today, many millennial generation makes the world a limitless one. With open information between countries and the world with life becoming globalized and lifestyles becoming the same, even has penetrated the vlogging.

The aim is none other than utilizing the ease and sophistication of technology, the desire to upgrade themselves and fix blogging skills

with all kinds of sophisticated things to make some who think smart to use them to work. From the graphic it can be seen that the characteristics of millennial generation can be seen as follows:



Picture 1. Characteristics of Millennial Generation ([google.com](http://google.com))

From the scheme above, there are many positive aspects of millennial generation. Then does the generation in the performing arts environment especially the dance field also have millennial generation characteristics like the scheme? Of course there is, because dance is inseparable from creativity and innovation in every work. Dance also cannot be separated from entrepreneurship or entrepreneurship. It is precisely this issue that was raised aimed at inviting students or millennial generation in their work to have works that are characterized by values but also have commercial values.

Although in human life the oldest art is a ritual with communal support, both entertainment and spectacle with government support and and ticket sales or commercial support [1]. In its development, the function of dance underwent changes, some were caused by politics, economics, or changes in the tastes of the audience [1]. In the present condition, the position of dance in the midst of society is getting more and more complex, therefore many changes. There is a function that changes its shape remains the same, there is a shape that changes and its function also changes, it is possible to bring up a new form. Very different from the era of the kingdom where the performing arts function as a complement to the splendor of the Palace, magnificent performances held at the Palace with production funds borne by the king [1].

Although not all kingdoms in Indonesia in ancient times were large kingdoms that performed performing arts, even small kingdoms had performance arts including dance performed at certain events within the kingdom. Along with the dissolution of the kingdom in Indonesia, the performing arts that developed within the kingdom automatically also did not succeed anymore, except in Java, there are still some royal remains that are well preserved, while in many small kingdoms that have become extinct, melting into art that belongs to people.

It can be admitted that the Indonesian people have not been able to become the culture consumers, but the development of art in our country is still quite rampant in the Era of Globalization as a result of the presence of

the tourism industry [1]. Globalization era in which global processes occur both in the political, social, economic, and religious, cultural fields, especially in the field of technology. This era coincides with the birth of the millennial generation. The era of globalization is also without walls. As a result there arises a kind of stream of art development, where artists are free to display the style they want, the condition of freedom of work is commonly called Multiculturalism (Multiculturalism) or Pluralism, which appreciates works of art in any style and from any country [1].

As the development of the tourism sector in Indonesia as an economic boost, whatever form and function of dance in human life, it needs a creativity and innovation. It is precisely Indonesia, which is rich in a variety of arts from various ethnicities, both formerly developing within the Palace and in the community or folk arts, is an essential source of inspiration for artists to create works of art according to market tastes. Every ethnic group in Indonesia wants to show their identity. Identity that shows identity. For this reason, art that has existed in a tourism destination is a potential that can be developed as a tourism sector. Pesisir Selatan together with West Sumatra which developed the tourism sector as an economic boost, especially the Mandeh area which is right in the Koto XI Tarusan subdistrict is a booming hidden paradise as a tourist attraction in West Sumatra. To maintain the preservation of traditional arts in Tarusan, also can provide space to improve the economy for the lives of artists, it is necessary to do reconstruction on the arts that once existed in Tarusan. One of them is the art of Dampieng Salendang. Dampieng Selendang is a combination of dance that uses a shawl and Dampieng art in the form of dendang or vocal that is used to accompany Salendang Dance. This dance was originally developed among the Puti-puti descendants of the Tarusan Kingdom in the XVIII century, which was danced by women alone to greet the King's Son or hold the title of Sutan before biting at the aisle.

## **Reconstruction in the Context of Cultural Preservation**

The terminology reconstruction has the meaning that "re" means renewal while "construction" has the meaning of a system or form. Some experts define reconstructions in various interpretations of B.N Marbun by simply defining the rearrangement or re-drawing of existing materials and rearranging them as they were or the original event. States that the reconstruction still maintains and preserves character and characteristics, reinforces weakened joints and incorporates some renewals without changing their original character and characteristics. From this it can be understood that renewal is not displaying something truly new, but rather reconstructing it then applying it in accordance with current realities or conditions according to [2] namely: (1) Nurturing the original while maintaining its character and characteristics, (2) Repair and strengthen the weak again, (3) Renewal without changing its original character and characteristics. Dance reconstruction also refers to Hughes's [3] theory that the process of learning traditional dance includes learning four kinds of ethics: (1) discipline; (2) courtesy and mutual respect; (3) not arrogant or socializing; (4) consistent and trusting [2].

Emphasized that in the course of traveling a tradition there were always internal changes. If the change is still felt to be within the limits of tolerance, then people assume that this tradition should open their eyes to recognize that preserving a tradition or say maintaining national cultural heritage in particular, does not necessarily mean freezing it, but needs to be developed and disseminated [4].

There are five ways that must be considered in efforts to preserve culture, namely: (1) need to pay attention to the background of the supporters of the culture concerned, (2) know the public interest so that in the implementation of the conflict does not occur, (3) fight for the situation and local cultural conditions, (4) forming a network of cooperation, and (5) cultural preservation contains protection, reconstruction, adjustment, development of harmonization and revitalization [5]. Culture is also related to

ideas, attitudes, language values, beliefs and views on life. In other words, culture is also related to the prosperity system of symbols. Therefore it does not exist by itself, but is held following the "deialectics" of the growth and transformation of the supporting community.

## **II. METHOD**

The research method used is the research and development method or Research & Development (R&D). Research and development methods are methods used to produce a product and test the effectiveness of the product. The product produced from this research and development is the rearrangement of the original dance of Dampiang Salendang in descendants of the puti-puti descendants of Tuanku Tarusan IX. The method used includes descriptive and evaluative methods. Descriptive method is used to collect conditions that exist in the field. Evaluative methods are used to evaluate the feasibility of the Dampiang Salendang Dance in a Marriage Ceremony in the Koto XI Tarusan District. Through product evaluation and the trial process it is hoped that input can be obtained about the strengths and weaknesses of the product that is dance that is ready to be performed at the welcoming ceremony of male brides. The form of training and improving the quality of dancing of traditional artists is carried out by the development procedure of the modified Borg and Gall model. Development research procedures [5] are:

*“research and information collecting, planning, develop preliminary form of product, preliminary field testing, main product revision, main field testing, operational product revision, operational field testing, final product revision, and dissemination and implementation”.*

Borg and Gall can be modified in the following research: (1) Research to obtain information about the history and types of traditional dance found in the field, (2) data is identified to be chosen as a model to be developed in terms of choreography, (3) data were analyzed to determine the results of the reconstruction of the Salendang Dampiang Dance, (4) planning a development model of

dance motion forms is carried out, (5) Exercising at the research location in the process of making dance, (6) Trial in the Dampieng Salendang dance performance field in a wedding event in Koto XI Tarusan subdistrict. Interviews with several informants such as dance artist Dampieng Salendang, dancers, musicians, and community leaders to obtain data both directly related to research problems or not directly related. All data are analyzed by sorting according to the sub-chapters that have been designed.

### III. RESULTS AND DISCUSSION

#### 1. The Origins of the Salendang Dampieng Dance

The Dampieng Salendang dance has developed since a small kingdom residing in Tarusan, namely under the leadership of Raja Tarusan named Sutan Djahja, the title of Sutan Nature Association. However, because the royal system had disbanded along with the arrival of the invaders, Dampieng Salendang also went extinct. According to Princess Darna she claimed to be not a dancer but she watched the dance perform when she was a child (interview 1 September 2018) Dampieng Salendang dancers used to be 6 people,

Koto XI Tarusan subdistrict does not have traditional dance, but there is a dance among Puti-puti namely Selendang Dance. After being traced with Princess Noermaya, a descendant of Raja Tarusan IX, he stated that in the past there was indeed a Selendang dance that was danced by ladies in waiting or ladies in law's caregivers (interview 6 August 2018 and see Ranji Descendants of the King)

There are 6 Raja Tarusan: (1) Raja Tarusan named Sutan Djahja is the title of Sutan of the Association of Nature. At first he became the Headmaster in Nagari Sungai Pinang. On March 23,1876 he was appointed Head of the Barrel in Tarusan. Swear in Painan. Stop with requests for retirement. On 19 January 1912, he was awarded the Silver Star. Next on June 1, 1881 to 1951; (2) Raja Tarusan St. Kadir Tuangku Radja Hitam. At first the Kingdom sat in the Hamlet then moved to the Talang River. At that time the Company came to Malaboh to die because of Tuak. Then the Radja returned

to the Hamlet and died buried in Mandah Hill; (3) Radja Tarusan St. Satih Holds a Black Radjo Tuangku Nan Goreng. Compiled with the company in Padang. Sitting the kingdom in Pondok from 1708 until 1722. This was originally the Radja Sungai Pinang died buried in Bukit Mandah; (4) Radja Tarusan, the name of St. Dajat degree Bagindo St. Besar sits in Nanggalo from 1738 to 1756. Married to Setia Wanara Salido, Ninik is brought to Nanggalo Tarusan. The king died buried in Bairah Limau Puruik in Nanggalo. Then in 1956 it was moved (Dokar) near that place from 1776-1796; (5) Raja Tarusan Sutan Madat holds the title Tuangku Rajo Hasan. Swears with the Padang Comprehension on March 28,1724 to November 26, 1854. Made a long house in Nanggalo Tarusan. In 1954 JC Eigger in Tarusan buried across the cottage; (6) Raja Tarusan St Ismael held the title of Bagindo St. Besar, starting with the King in Sungai Pinang on January 9,1855, swearing in with the Company in Padang Pangkat Regent. Stopped with a request on February 18,1876, then died. From Ranji obtained from Princess Noermaya, it is proven that in Tarusan there is indeed a descendant of Princess Raja, also known as Princess, who we can now meet in Tarusan, Princess Reno Intan, Princess Darna and Princess Noermaya. Therefore the existence of Dampieng Selendang dance in Tarusan has the truth that it is one of the traditional dances which should be preserved.

Dampieng Selendang used to develop among the descendants of the kingdom of Tarusan in the XVIII century, which was only danced by women. The dance is performed together with Dampieng art when welcoming the Putera Raja or the title of Sutan before biting at the aisle. But after the extinction of the royal system in Indonesia, many small kingdoms were extinct in the environment of the kingdoms, except on Java which can still be seen from the Palace's cultural heritage both in the Yogyakarta Palace and in the Sultan's Palace. The Selendang dance was never again performed, the last Selendang dance was shown in 2003 at a wedding party for children of Princess Mawar's descendants descended from Tuanku Tarusan Number IX. At the event, Dampieng Selendang was performed by

parents who were formerly classified as nanny hosts [6]. Now the dancers are dead, but the descendants of the Puti who are still alive, are still fresh in their memories like what the movements, music and dance costumes are. They are willing to recall Dampiang Selendang together both in terms of motion and vocals from the Dampiang Selendang performance. The principle of presenting Dampiang Selendang for them is to restore the history that the kingdom of Tarusan existed. Automatically, history, forms of movement and the meaning of the dance will be explored.

As is known all the inheritance of the princesses has been scattered and then carried out historical excavations, ceremonial processional forms in the descendants of Rajo and Puti, movements, music, costumes and property used. The second year will be a rearrangement of the Dampiang Selendang show in the form of inauguration, packaging and performances that are appropriate for Mandeh tourism. The reconstruction was carried out with dancers, dancers, musicians, fashion designers and artists in the Koto XI Tarusan subdistrict, especially Sanggar Pucuk Rabuang, who is still a family or descendant of Rajo and Puti as owners of the Dendang Shaweng Selendang.

Inauguration of the form of dance performance in its original form became a starting point in the development of tourism packages

that will be applied in the research to be conducted. This is in accordance with the opinion of Supanggih in Rustopo [7] that the traditional arts which are usually supported by a group of people (from certain regions) always have special characteristics. In a global era that tends to have a uniform nuance in all corners of the world, distinctiveness can be seen as an advantage. Performing arts with ethnic nuance increasingly get a favorable place, can be a unifying tool of pride that boils down to an identity. It is precisely this that will be the concept of a researcher, the development of traditional arts that have these characteristics and identities is increasingly sought after by developed nations in the world, such as Japan, Singapore, Germany, Australia and so on. As a logical consequence we should need to facilitate it so that the traditional arts can live properly in society [8].

**2. Study the form of movements and the meaning of Dendang village**

1) *Anta movements*

This motion is the opening act of the Salendang dance, which is carried out at the beginning of the dance when the bride has arrived at the bride 's house to hold a marriage contract. The motion between the function of bringing the bridegroom to the aisle, but in the dance performance when the bride arrived in the yard of the bride the bride is directly sung dampiang. The dancers all number 8 people,



Figure 2. Anta's movements are displayed by Princess Darna (Nerosti Reconstruction, 5 August 2018)

2) *Bakuruang/Kuriek Kundi Movement*

*Bakuruang* movement is aimed at female brides that prior to the marriage contract taking place, women must be locked up and not allowed to leave the house. During

confinement, women or descendants of the daughters will be taught the procedure for household. Teaching is not delivered with definite words but using figurative words such as: "*Nan kuriek iyolah kundi, nan merah iyolah*

*sago, nan baik iyolah budi, nan indah iyolah baso*". The most valuable meaning in social life is to get along with good character and good

manners with beautiful language delivered to husband, husband's family and every community in the neighborhood.



Figure 3. *Bakuruang/Kuriek Kundi* Movement Exhibited by Princess Darna (Nerosti Reconstruction, 5 August 2018)

3) *Balabeh* movement

*Balabeh* movement is firmness in maintaining good inheritance in the form of inheritance or non-physical property, namely customs that must always be maintained. "*Barih balabeh nan ko kini, nan warih bajawek juo, kaganti gujalo tubuah, paukua bayang-bayang maso*". The meaning of traditional teachings if

explored will be a measure of progress in the field of human morals. Therefore in this motion the scarf is always firmly stretched. This motion is carried out while walking, going diagonally to the right and to the left. Every step that is taken always uses a double step or step step. So that the memorable motion up and down.



Figure 4. *Balabeh's* Movements were Propagated by Princess Darna (Nerosti Reconstruction, August 5, 2018)

4) *Paga* Movement

This motion can be interpreted to "*Kuek nan dari paga basi, kokoh nan dari paga tembok*" meaning the most sturdy fence is the fence of

something with good mind. This motion is carried out in place, sometimes forward and sometimes backward.



Figure 5. *Paga's* Movements are Displayed by Princess Darna (Nerosti Reconstruction, August 5, 2018)

5) *Limpapeh Movement*

*Limpapeh* movements that mimic flying butterflies can be interpreted based on Minangkabau petiti petatih: House *limpapeh gadang nan, umbun puruak key grip*. Women in Minangkabau are a solid pillar on the household and country, and the key to the good and bad of a country. Motion aimed at women is interpreted as advice for brides of women. *Limpapeh* which is a fragile little white butterfly. The wings are very easy to

damage even if exposed to the wind, the wings can be torn. Therefore Westernized to women who must be good at taking care of themselves. The delicacy of language should be accompanied by a gentle refinement, because women are the household servants who will educate children as descendants of the king and the princess. Women must also be trusted because as a holder. Women must also be trusted because as a holder of inheritance in a *gadoh* house.



Figure 6. *Limpapeh's* Movements were Propagated by Princess Darna (Nerosti Reconstruction, August 5, 2018)

6) *Warih Movement*

Motion is likened to the saying "*Warih samo dijawek, pusako samo ditolong*". The meaning of inheritance is the moral responsibility of the

lineage that receives it to carry on to the next generation. Heritage must be helped equally to maintain it. Inheritance will continue to be passed on to the next generation.



Figure 7. *Warih's* movements, *Limpapeh* was propagated by Nia (Reconstruction by Nerosti, 5 August 2018)

7) *Anjuang Movement*

*Anjuang* is a high place. *Nak tinggi kato dianjuang, naikkan budi nan haluih baso jo basi*. If you want to be appreciated by others in your community, take care and use pleasantries or speak beautifully.



Figure 8. *Anjuang* Motion, exhibited by Princess Darna (Reconstruction. Nerosti, 5 August 2018)

8) *Ikek Movement*

This gesture is interpreted as the wife's duty to bind the husband's heart, through good service. All the needs of the husband can be fulfilled by the wife. Fly in the proverb: "*Padi*

*diikek jo daunnyo, batang ditungkek jo dahannyo*". The wisdom used by someone in leading a niece's child to find a business is to find it.



Figure 9. *Ikek* movement propagated by Princess Darna (Nerosti Reconstruction, August 5, 2018)

### 3. Transcripts of Dendang Pasisie Dampeang Salendang

Subtitles Dendang Music Dampeang Selendang dance.

*Dampiang dampiang...dampiang..dampiang..dampiang*

*Godang –godang kayu di rimbo  
Sikaduduak danguang badanguang  
Kadang-kadang lah hati taibo  
Dima duduak sinan tamanuang....  
Antah antah e hei,, antah,, antah,,, antah,,  
Indak guno kajang dikabek  
Elok bia ka nak nyo tumbuh  
Indak guno dagang diambek  
Elok bialah ka nak nyo jauh....  
Antah antah e hei,, antah,, antah,,, antah,,*

Dendang Pasisia : Dampeang Selendang

Figure 10. Dendang Pasisie Dampiang Selendang

### 4. Music Aesthetics in Dampeang Salendang Dance

Dance and music are two elements of art that can not be separated from several forms of performances of art performances that live in the community, especially traditional or rural communities. Dance with its form that is motion in line with music with sound as its form and at the same time as a medium of expression for the traditional art actors themselves. The form of movement and music becomes a dish that gives birth to a distinctive characteristic in the character of traditional dance and music performances in the presentation of the Dampeang Salendang Dance. So that the presence of the two becomes a dynamic, balanced and full of expression by the actors.

The form of presentation of the Salendang Dance Dance uses vocal or dendang music as the main material of the sound or as the dance music. In the structure of the presentation, the drum is sung along with the applause as a tempo carrier by the dancers while performing the dance moves. Dendang is performed in the Danceng Salendang dance, which is also unique to the language style of the local community, namely in the form of literary rhymes formed by having rhymes a-b, a-b, in one verse of poem consisting of sampiran and content. Then expressed along with the seductive rhythm with the storyline according to experience and events that have occurred in the environment and nature around the community.

The sequence of music presentation begins with the form of vocal dendang that seems not bound by tempo (freerithem), the text is delivered in the form of syllable words "yo,, dampeang, dam,, pe,, ang,, dampeang, dampeang daampeang", then proceed in the form of rhythm rhymes consisting of 2 lines "sampiran" and 2 "lines" contents as literary tunes.

After that, as the transition to the poem pantun one to the next pantun re-sung in the form of syllables and the words "antaahh ,, antahhh,, e, hey,, antahh,, antah, antah,,". Dendang as dance accompaniment music comes with the need for how long the dance

performance is presented in the form of repetitions or repetitions of the form of the rhythm. Rhymes consisting of 2 lines "sampiran" and 2 "lines" contents as literary tunes. After that, as the transition to the poem pantun one to the next pantun re-sung, ##Dance performance is presented in the form of repetitions or repetitions of the form of the rhythm.



Figure 11. Salendang's Damping Appearance in Welcoming the Groom on the Welda marriage certificate in Nanggalo Tarusan August 18, 2019 (Nerosti Reconstruction, August 18, 2019)

From the form of motion that has been reconstructed refers to namely (1) maintaining the original while maintaining the character and characteristics, (2) repair and strengthen the weak again, (3) renewal without changing its original character and characteristics. Dance reconstruction also refers to Hughes's [2] theory that the process of learning traditional dance includes learning four kinds of ethics (1) discipline; (2) courtesy and mutual respect; (3) not arrogant or socializing; (4) consistent and trusting [2].

#### IV. CONCLUSIONS

From the description above it appears that the reconstruction of Salendang Dampieng can restore the traditional values contained in the meaning of motion: (1) Bakuruang, the most valuable self-esteem in social life is associating with good character and good manners, (2) Balabeh adheres to the teachings of adat even though it is in the progress of time, but still has morals, (3) Paga, the most sturdy fence is a good fence of mind. (4) Limpapeh, the subtlety of birth language coupled with subtle wisdom, (5) Warih, inheritance is a moral responsibility

for the lineage that receives it to continue to the generation, (6) Anjuang, if you want to be respected by others in the community of caring and speak beautifully, (7) Ikek, the policy used by someone in leading, is responsible to the nephew who is bound by the responsibility of finding a business. Anta motion is just an intro or opening.

Therefore dance disclosures that should be referred by millennial generation in producing new dances, are different then and now. Indonesia used to be seen as an agrarian (agricultural) state located in the periphery of tribal communities, a generalization that could be justified in terms of the old Indonesian power structure (kings). Very different from now where Minangkabau performance art has penetrated the global market, meaning that Minangkabau art has merged into diversity, where art is no longer controlled by an agrarian or king society, where art is only a time filler or pleasure of the ruler but becomes a show that prioritizes aesthetics have ethical values that are characterized so that they have an identity that can improve the economy of the arts or artists.

Analysis of a dance in its time is to give a new meaning or dimension of new thought in accordance with the development of dance in the community, should be referred by millennial generation in producing a new dance.

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