

Panyadap Rengkak Dance as a Visual Form of Gratitude

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ABSTRACT

The purpose of writing this article is to describe the idea of working on and the movement of the Rengkak Panyadap dance. Rengkak Panyadap Dance is a new dance as a visual form of gratitude for nature in Ciracap, Sukabumi Regency. This study uses a qualitative paradigm by using a descriptive method. This research activity was carried out at the Gubuk Art Studio at SMAN 1 Ciracap, Sukabumi, West Java. Research informant Toto Sugiarto as a dance stylist. Data collection techniques are observation, interviews, and documentation. The results of the study show that the idea of working on the Rengkak Panyadap Dance began with gratitude for nature that gives life to humans. The source of the Rengkak Panyadap dance moves comes from folk dance movements such as mincid and pencak silat and the imitation of people tapping coconuts. The results of this study found that Rengkak Panyadap Dance is an imitative dance of the movement of people tapping coconuts which depicts the manifestation of human gratitude for God's gift of natural wealth.

Keywords: *Creative dance, Rengkak anyadap, Nature, Gratitude.*

1. INTRODUCTION

Ciletuh Palabuhanratu Geopark is located in Sukabumi Regency, about 211 kilometers, and can be reached in approximately 6 hours via the Jakarta-Sukabumi City-Ciomas District route. This Geopark area covers eight sub-districts, namely Ciemas, Cisolok, Cikakak, Pelabuhanratu, Simpenan, Waluran, Ciracap, and Surade [1]. Ciracap itself is part of the Ciletuh-Pelabuhanratu Geopark Area which has many tourist destinations, so it is not surprising that Ciracap has its own variety of arts, if Ciracap is an area where it is hoped to be. Some of the cultural heritage that is still found in the arts, including in the form of music and performances [1].

The arrival of tourists to the Ciracap area is one of the triggers for a more dynamic change in socio-cultural conditions. Where livelihoods in the Ciracap Sub-district area can often increase with more and more tourist destinations being opened in several areas. The most dominating livelihoods in the Ciracap sub-district are farmers, fishermen, and tappers. Tapping is the livelihood of local residents by taking/tapping coconut/sap which will be processed into brown sugar.

Coconut plants are a source of livelihood for most people in all corners of the country. If we remember back when we go to any area throughout Indonesia, the coconut tree is one of the trees that are always there and we often encounter. So, the coconut tree is often referred to as the tree of life, because of the many benefits that exist in the coconut tree. From the roots to the coconut fruit, everything has benefits for life.

Utilization of coconut roots that can be processed into high blood pressure drugs. Wood can be used for building materials for houses and furniture [2]. Young coconut leaves can be used to make ketupat or as decoration material at cultural or traditional events in certain areas. In certain areas, the sap from the flower mayang is taken to be used as coconut sugar and vinegar as well as alcoholic beverages [2]. In addition to having a high economic value, young coconut fruit has a fairly good nutritional composition [3]. While coconut water other than as a fresh drink can be categorized as a soft drink that is highly nutritious and can cure diseases. In addition, coconut water can also be processed into nata de coco or aseptic drinks. The use of the flesh component is mostly only for raw materials for copra processing, a small part is for the manufacture of coconut milk, dry grated coconut, cooking oil, and virgin coconut oil (VCO) [4]. Other parts such as

coconut coir can be processed and spun into fibers known as coir fibers. Likewise, coconut shells can be processed into activated carbon and also as a material for making household appliances, accessories, women's bags, and so on.

Judging from the various benefits of coconut trees, how grateful we are to have something that is not difficult for us to find and has many benefits. Natural resources are abundant and we can treat them well as if we are grateful in any way. Ciracap, which is one of the areas with very large coconut plantations, has created a new dance creation as a visual form of gratitude to the universe that has given life to humans so far.

Dance is a human expression and feeling that is symbolized in the form of a movement system that unites the physical with the natural, intellectual, emotional, and spiritual [5]. Dance is an expression of the human soul that is changed by imagination and given the form of rhythmic body movements that are carried out at a certain place and time for the purpose of the association, expressing feelings, intentions, and thoughts [6]. Rengkak Panyadap dance is a new dance creation created as a visual form of gratitude for nature that has given many lives. In the context of dance, movement is the most basic element [5]. Man Watching A Field Guide To Human Behavior, author Desmon Morris explains how human behavior is the same, is universal. Some theories of human behavior are Inborn Action where humans from birth into the world have moved, even when the baby is still in the womb, the motion has occurred. Discovered Action, namely human movement due to adaptation to the surrounding environment. Absorbed Action where the background motion results in absorbing the surrounding environment. Trained Action is a movement that occurs because there is a training process or taught in advance. Mixed Action where the movements are obtained or movements that occur in a mixture of several types that have been described [5].

Rengkak Panyadap comes from the words Rengkak and Panyadap. Rengkak in Sundanese means behavior and Panyadap is one of the livelihoods that taps coconut trees. So it can be interpreted that Rengkak Panyadap is the daily behavior of coconut tappers. This Rengkak Panyadap dance is a dance in which it depicts the activities of coconut tappers who are tapping and making coconut sugar.

The concept of gratitude comes from the word gratia which means liking or the word gratus which means fun [7]. Gratitude in this case is a form of pleasant emotion by first forming a perception that he gets a benefit from the giving of others and is based on after receiving benefits from social agents [7]. However, gratitude can be interpreted as a feeling of gratitude and happiness in response to a gift, whether the gift is a real benefit from

a certain person or a moment of peace obtained from natural beauty [8].

The purpose of writing this article is to describe the Rengkak Panyadap Dance as a visual form of gratitude for the universe or the surrounding environment. In the creation of the Rengkak Panyadap dance, the idea of working on that was developed starting from expressing gratitude to the universe that has given life, one of which is from the benefits of the coconut tree. While the movements used in the creation of the Rengkak Panyadap dance are derived from folk dance movements such as mincid and pencak silat, in addition to having imitative movements or imitations of the daily activities of the coconut tappers. This is expected to be a reference in the creation of new dance creations. Based on the explanation above, the researchers are interested in studying more deeply about the Rengkak Panyadap Dance as a visual form of gratitude.

2. METHODS

Based on the title of the study, the paradigm used is a qualitative descriptive method. Sugiyono stated that qualitative descriptive research is data formed from words, sentences, gestures, facial expressions, charts, pictures, and photos [9]. The data source in this study is the dance choreographer, Toto Sugiarto. Data collection techniques used are observation, interviews, and documentation. According to Sugiyono, a research instrument is a tool used to measure the observed natural and social phenomena [9]. Data reduction, descriptive data, and drawing conclusions were used as data analysis. Triangulation is used to validate data. The triangulation used in this study is Source Triangulation, which is to obtain data from different sources with the same technique [9].

3. RESULTS AND DISCUSSION

3.1. *The Idea of Working on the Panyadap Rengkak Dance*

Coconut (*Cocos nusifera*) has been cultivated intensively by rural communities, both in coastal areas to the lowlands. Coconut is also called a multipurpose tree because all parts of the coconut can be used for life, so it is not wrong if the coconut tree is called the tree of life. Apart from the benefits of coconut trees from roots, stems, leaves, and fruit. This coconut tree also creates a livelihood, namely coconut tapping. The area of the plains overgrown by coconut trees is what makes the number of coconut tappers scattered in several areas of Sukabumi Regency. The number is more than 20,000 people tappers. In addition to the many farmers and fishermen scattered in the southern region of Sukabumi Regency, not a few of them participate in tapping coconuts.

Based on what has been described the coconut tree which is the tree of life with many benefits, in the middle of 2016, one of the teachers from SMAN 1 Ciracap (Beni Bunyamin) had an idea, where gratitude for what nature has given for the survival of the community can be realized into a form of art presentation, considering that Ciracap is one part of the culturally rich Ciletuh and Palabuhan tourism times.

In this way, it is hoped that the art presentation will become a typical regional art that will be served to every visitor who comes to Ciracap. Apart from expressing gratitude, Beni Bunyamin wants to give appreciation to the tappers who have made a big contribution to the region with their brown sugar income. Finally, Beni Bunyamin met Toto Sugiarto as one of the artists of Sukabumi Regency to express the concept. The idea of working that was discussed by Beni Bunyamin was well received and Toto Sugiarto was ready to create a new dance creation called the Rengkek Panyadap Dance. The new creation dance is a dance developed by a dance stylist [10]. The movements that are performed tend to be free but are still in aesthetic terms, it all depends on the theme presented by the dance stylist.

Dance works are the language of a choreographer in expressing his ideas, which are conveyed by dancers to the audience [5]. In the process of making Rengkek Panyadap Dance, dance stylists make dance works that tell the daily activities of the tappers when tapping coconut and processing the tapped results into brown sugar. Movements that imitate natural movements such as imitating flying birds, jumping tigers, running deer, swimming fish, erupting mountains, earthquakes, tornadoes, flowing rivers, falling leaves, harvesting rice, catching fish, etc. works of art can be used as hypograms or footholds for works of art) [11].

Absorbed Action is a motion with a background as a result of perceiving the surrounding environment [5], becoming the basis for the idea of making the Rengkek Panyadap dance move. Where the visual form of gratitude for nature is manifested in the form of a dance that uses imitative movements or imitation of the activities of the tappers who are tapping sugar to processing the tapped results into brown sugar.

Before starting the creation of the work, the dance stylist makes the idea of working as a thematic, with the aim that the content of the dance or work will be made more organized. In the work process of composing choreography, choosing a theme is a fundamental part and needs to be understood by a choreographer [5]. The theme taken by the dance stylist in the Rengkek Panyadap Dance is included in the Non Literal theme with Cultural ideas as a source of community activity. Non Literal themes are dance compositions that are solely based on explaining and cultivating the beauty of

the elements of motion, body, action, space, time, and energy [5].

3.2. Panyadap Rengkek Dance

Motion is the main element of dance. Movement in dance is not a realistic movement, but a movement that has been given an expressive and aesthetic form [10]. The process of making dance moves requires a motion processing process. The dance stylist will think about the creative process so that the planned work idea can be realized. The choreography process is the first step in the formation of the movement, before being compiled into a dance series [5]. The formation of working ideas certainly requires a process that is not easy, dance stylists must perform several stages in making dances/works. The choreography process according to Hawkins theory consists of exploration, improvisation, and composition/formation [5]. Here's the explanation:

3.2.1. Exploration

Exploration is defined as an exploration as an experience to respond to some external object which is often called thinking, imagining, feeling, and responding [5].

In the process of exploring the Rengkek Panyadap dance, the dance stylist will seek and respond to the daily activities of the tappers. What do they do every day when they are tapping coconuts while tapping coconuts, activities in the coconut plantation, and the process of processing the tapped products into brown sugar.

3.2.2. Improvisation

Improvisation is the discovery of motion by chance or spontaneously, even though certain movements arise from movements that have been studied or previously discovered. It can also be interpreted as the discovery of spontaneous motion, whether the motion has been seen before or appears during a search for motion [5].

In the process of improvising the Rengkek Panyadap dance, the dance stylist will only improvise when he forgets the planned movement.

3.2.3. Formation/Composition

Formation or composition is how the motion becomes a single unit or series [5]. This stage is the last stage performed by the dance stylist in making a dance. Where the results of exploration and improvisation (if any) will be re-arranged so that they become a complete set of movements and dances.

The concept of the performance of the Rengkek Panyadap dance is to give an expression of gratitude to nature, but also to become one of the tours or cultures

that will carry the name Ciracap. The dance stylist made this Rengkak Panyadap dance with a colossal concept or many groups, with the intention of conveying the value of togetherness and mutual cooperation contained in the Rengkak Panyadap dance.

Rengkak Panyadap dance movements are folk dance movements and there is a little touch of jaipong. Jaipong dance is a collaboration of the ketuk tilu movement, ronggeng dance, and several pencak silat movements [12]. Mincid movements in the Rengkak Panyadap dance add a special energy to the dancers and the audience, combined with silat movements, and innovative movements from the daily imitation of the tappers. The function of the Rengkak Panyadap dance is as a show, but because of the dynamic tempo of the music, when the tempo of the dance is fast, this show is really very entertaining. Speed, one of the dominant in accompanying every dance, especially the type of dance in the entertainment function [13].

In the process of making dance or exploration (search for motion), dance stylists use imitative movements. Imitative, namely the motion of imitating animals and nature/environment [10]. The imitative movements are taken from the daily activities of the tappers and the processors of the tapping products, which are visualized by the tappers by the male dancers and the processing of the tapping results by the female dancers who carry the sodets.

The accompanying music for the Rengkak Panyadap dance is the wasps of the laras salendro gamelan combined with marawis as a new creative innovation. Dynamic dance tempo from slow, hard, slow, fast, which is adjusted to the scene in the dance.

The clothes used by the Rengkak panyadap dancers are the same as the clothes used in folk dances. See figure 1 and figure 2 bellow.



Figure 1 Male dancer dress.



Figure 2 Female dancer dress.

The property (Table 1) used is the Hand Property. Hand property is all equipment that is held, used, used, or utilized, and played by dancers [5].

Table 1 Property of rengkak panyadap dance

Property	Information
	Properties with coconut leaf visuals.
	Lodong, as a visual property used by coconut tappers to collect nira.
	Sodet, as a visual property used for stirring brown sugar.

4. CONCLUSION

Rengkak Panyadap dance was created as a visual form of gratitude for nature that has given life. The creation of the Rengkak Panyadap dance moves from the activities of the tappers and sugar processors so that the Rengkak Panyadap dance is a new dance creation that is created based on the environment.

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