

Presentation of the Serimpi Dance at the Indramayu Stage

Hesti Haryani^{1,*} Juju Masunah¹

¹ Art Education Study Program, Universitas Pendidikan Indonesia, Bandung, Indonesia

*Corresponding author. Email: haryanihesti5@gmail.com

ABSTRACT

The purpose of writing this article is to describe the presentation and function of Serimpi Dance in theatrical performances of the Dharma Saputra group in Plumbon District, Indramayu Regency, West Java. This study uses a qualitative paradigm with descriptive analysis method. Research informants are Mr. Captain Purnawirawan H. Suana as the play leader of the Dharma Saputra group and Mrs. Keny as a Serimpi dancer. Data collection techniques were carried out through observation, interviews, and documentation studies. The analysis technique uses data reduction, data presentation, and conclusions. The results showed that; 1) in the Indramayu theatrical performance there is a presentation of the serimpi dance as (powder dance), 2) the make-up used is corrective make-up.

Keywords: *Serimpi dance, Drama, Dharma Saputra group, Indramayu.*

1. INTRODUCTION

The Serimpi dance in Indramayu is different from the Serimpi dance which is known as the Bedhoyo dance from the Javanese palace. Serimpi dance in Java according to Soedarsono [1]: "Serimpi is a female palace dance composition performed by four female dancers. Generally, this serimpi dance depicts a war between female soldiers and other female soldiers. Meanwhile, the Serimpi dance in the Indramayu theatrical performance is a dance performance in a series of theatrical performances. Theatrical arts can still work in the absence of the serimpi dance, but it is inversely proportional to the serimpi dance itself. This dance cannot be performed without a play.

The research objectives are to; describe the presentation and function of the Serimpi dance in theatrical performances, analyze the choreography, describe the form of make-up and clothing in the Serimpi dance in theatrical performances, the Dharma Saputra group in Plumbon District, Indramayu Regency, West Java Province. Based on this statement, the researcher feels that this discussion needs to be investigated as a research report on cultural history, especially the Wayang Wong art in West Java and the relationship between the performance and the historical beginning of the arts in Indramayu, especially theatrical arts.

2. RESEARCH METHODS

This study uses a qualitative paradigm, which aims to gain an in-depth understanding of the Serimpi dance in the theatrical performance of the Dharma Saputra Indramayu group. The method used in this research is descriptive qualitative method with data analysis techniques through interviews, direct observation, and document review. The object of this research is the Serimpi dance in the theatrical performance of the Dharma Saputra group, Plumbon sub-district, Indramayu district.

First, what the researchers did was to conduct direct interviews with Mr. Captain Purnawirawan H. Suana as the play leader of the Dharma Saputra group, Plumbon district, Indramayu district, West Java province to obtain information about the early establishment of the Dharma Saputra group Plumbon district, Indramayu district, West Java province. by watching and observing a personal video of the Dharma Saputra group's theatrical performance in one of the performances during a gig by examining the acts, setting of the place, as well as the characters and plays in the story of the Dharma Saputra group's theatrical performance. Third, the researcher directly analyzed the Serimpi dance movements practiced by the resource person, Mrs. Kenny as the Serimpi dancer in the Dharma Saputra group, analyzed the basic movements, give information on the name of the movement, and describe and analyze

the make-up regarding the depiction of the character of the make-up, as well as analyze the dress code which includes the color of the clothes, the ornaments, and the motifs on the parts of the clothes she wears. Finally, the researcher conducted a documentation study, which was reviewing various literatures relevant to the research and research results.

3. DISCUSSION

3.1. Presentation of the Drama Indramayu

Theatrical presentation consists of a series or stages of the show from the beginning to the end. Sandiwara Indramayu performances are usually considered by the public as a form of performance at weddings, folk parties, nadran, mapag Sri or circumcision as public entertainment. Indramayu plays are usually staged at night all night long. Starting from the day it started to get dark until the day it returned to light at dawn around 20.00 - 02.00 at night. However, due to the large number of requests from stakeholders to perform this theatrical performance during the day which is intended as a form of entertainment for the guests who come, the Indramayu theatrical performance can also be performed in the afternoon after dzuhur around 13.00-16.00 by using a predetermined time duration and always avoiding worship times and community rest times. So that the duration of the performance of this play can only be a few hours.

Sandiwara Indramayu presents traditional theatrical dance dramas in which the stories are narrated from stories that are already alive and rooted in society, such as myths and legends. Unlike other wayang wong in Java and Bali, they talk more about the puppet characters of the Ramayana and Mahabharata. Even now, the plot of the story that is presented in theatrical performances has been modified to suit the current developments and follows the creative flow of the storytellers.

3.2. Serimpi Dance Presentation

The Serimpi dance in the theatrical performances in Indramayu is presented in its importance at the beginning of the Indramayu theatrical performance as a powder dance to attract the attention of the audience to appreciate the Indramayu theatrical performance which will soon be staged. Apart from being a means of attracting the masses to watch theatrical performances, this choreographic presentation is performed to entertain the audience and guests who have come so that they are not bored in waiting for the play that will be presented.

3.3. The Position of the Serimpi Dance and its Terminology in the Indramayu Drama Performance

The naming or the term serimpi between the serimpi dance in Java and the serimpi dance in the Indramayu theatrical performances did not find any similarities at all. Both in the presentation, dance choreography, clothing, and make-up that she uses. This equation of mention is purely coincidental between one another. In Indramayu theatrical performances, the Serimpi dance is just a term for dancing. This statement is reinforced by the statement of E. Caturwati [2] namely "at that time every dance for women was called Serimpi dance. Nyrimpi comes from a word that means a woman who will practice the princess dance. If the man who will practice the male dance is called a Course."

By using the function theory proposed by RM Sudarsono [3], the researcher tries to analyze the function of the serimpi dance. According to Kenny's narrative in an interview conducted on June 17, 2020, in Indramayu as follows:

"We are lazy to learn how to dance, a little teacher's children are teaching us, Arane Tarkeni lives with Karanganyar, the senior serimpi dancer. So, we learn karo dheweke. We learn karo dheweke about weekly rong because the serimpi dance is not arbitrary even though it is free to move but there are rules."

Not only serimpi dancers, but this training process is also carried out on sinden, nayaga, and plays in the play. They need practice to adjust the scene to the script that has been written, according to the story that will be staged. This clearly explains that there is indeed a serious process towards perfection in the presentation of the Serimpi dance at the Indramayu theatrical performance that will be held. According to RM Soedarsono, dance connoisseurs as a means of aesthetic presentation who want to get a show can only buy tickets at a fantastic price. This statement is also continuous with the people of Indramayu, and the surrounding community can enjoy this dish at any time if someone accepts or rents one of the play groups at an event, but only certain groups or groups can accept or rent one of these play groups because the rental price for a group is theatrical is quite extraordinary that is 15 to 20 million once performed. So only certain circles or groups can enjoy performing arts that function as an aesthetic presentation.

3.4. Serimpi Indramayu Dance Choreography

Serimpi dance does not require a standard arrangement of movements or choreography. The movements used in this dance are usually taken from the Tap Tilu dance and the Cirebon and Indramayu mask dances. There are several main movements that

characterize the Serimpi dance. The basic movements or core movements that must be present in the Indramayu serimpi dance choreographer are: Trisik, Prayer, Adeg - adeg, Laras Konda, Jangkung ilo, Gedut, Mincid Pakbang and Keupat. In the series of Serimpi dances, theatrical performances are divided into 4 dance presentations, namely: Monggang Dance, Lenyepan Dance, Kringan Dance and Mask Dance.

3.5. Serimpi Dance Dress

The dress code in theatrical performances shows the characteristics of the roles of the story characters being played. The costumes for the theatrical figures, especially the Serimpi dance, are the same as the wayang wong Priangan, which is inspired by the wayang kulit clothing and makeup. The following is an explanation of the completeness of the Indramayu serimpi dance outfit:

- Crown: is a head covering that is dominated by red. The shape of the crown is modified from the crown of the puppet characters which reflects the figure of a noble king or menak.
- Kutung clothes is a red velvet dress. The ornaments on the shoulders of the neck continue to the lower abdomen and wrap around the waist of the kutung dress wearing gold sequins.
- Shoulder flash: used in the serimpi dance outfit on the gold upper sleeve.
- Bracelet: the color of the bracelet is red with an embroidered gold thread ornament
- Belt: The shape of this belt is a rectangle measuring 100 cm x 10 cm in red.
- Sampur: The shape of this Soder is a rectangle with a size of 2-3 mx 10 cm. coloured Red.
- Taph cloth: Cotton material with a plaid dodot shaped around the waist that does not exceed the knee. The color of taph cloth is dominated by white and black.
- Sontog pants: red and made of velvet 3/4 feet long with gold ornaments embroidered at the ends.
- Anklets: plain circle without any motifs or accents.
- Overall, this serimpi dance outfit reflects the clothing of the West Javanese wayang story, almost all the colors used in clothing and accessories and ornaments in the serimpi dance using red and gold colors which symbolize courage, joy, and glory.

3.6. Serimpi Dance Makeup

The make-up for the characters, especially the serimpi dancers in the Indramayu play, is also oriented to the wayang wong Priangan make-up. Based on the results that the researchers found in the field, the make-up used in the Serimpi dance in the Indramayu play was corrective make-up or corrective make-up.

4. CONCLUSION

The results of this study indicate that in the Indramayu theatrical performance there is a presentation of the serimpi dance. Serimpi dance in the play at Indramayu is presented in its importance at the beginning of the theatrical performance as a powder dance whose role is to welcome and entertain guests. The Serimpi dance in this Indramayu theatrical performance has four dance performances including the Monggang dance, Lenyepan dance, Kringan dance and Mask dance. The conclusion that can be drawn from this research is that the function of the Serimpi dance in this theatrical performance is included in the category of performing arts that serves as an aesthetic presentation according to RM Soedarsono's 2002 function theory.

REFERENCES

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