



The Existence of Kembang Sembah Dance as Welcoming Dance by Sasakese Community of Lombok in Nusa Tenggara Barat

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ABSTRACT

The focus of this research is to look for factors that influence the existence of Kembang Sembah Dance and the right solution to popularize it in the world of performing arts, especially on the island of Lombok and in Indonesia in general. In addition to uncovering factors that affect the existence of Kembang Sembah dance, the purpose of this study is to compile a dance script for the dance of the flower dance. The preparation of dance script is considered important considering the need for written documentation, in addition to capturing the work of written documents can be used in the process of education of Kembang Sembah dance to the next generation. This research uses historical methods. Historical writing not only reveals events chronologically, but the need for a sharp study and analysis supported by relevant theories. Historical research has five stages, namely: (1) selection of topics, (2) collection of sources, (3) verification (historical criticism and validity of sources), (4) interpretation: analysis and synthesis, (5) hystorography. This research was successful in discovering that Kembang Sembah Dance was particularly owned by the community of Lombok, which was Sasak ethnic, the development was affected by the role from several parts of the society especially some dance artists in Lombok. Another thing found in this research was that the creator of Kembang Sembah Dance was not the original Sasak artist but I Ketut Astika from Singaraja Bali, who has passed away, but in the creation proses Kembang Sembah Dance kept following the basic movements of the existing Sasak dance. The other factors causing the threat of Kembang Sembah Dance were the monotonous dance movements and the movements could only be interpreted by Sasak's community as the owner of Kembang Sembah Dance.

Keywords: *Existence; Kembang Sembah Dance; Traditional Art*

1. INTRODUCTION

This research was motivated by concerns about the loss of Kembang Sembah Dance as a welcoming dance in Mataram West Nusa Tenggara. As a dance used by the people of Lombok, this welcome dance received less attention from its own community. Various factors such as, simple variety of movement, dance knowledge from the sasak tribe itself, and dance artists are more dominated by artists from Bali. Concerns about the loss of Kembang Sembah Dance as a welcoming dance in Mataram West Nusa Tenggara. As a dance used by the people of Lombok, this welcome dance received less attention from its own community. On the basis of these concerns, the focus of this research is to look for factors that influence the existence of Kembang Sembah Dance and the right solution to popularize it in the world of

performing arts, especially on the island of Lombok and in Indonesia in general. In addition to uncovering factors that affect the existence of Kembang Sembah dance, the purpose of this study is to compile a dance script for the dance of the flower dance. The preparation of dance script is considered important considering the need for written documentation, in addition to capturing the work of written documents can be used in the process of education of Kembang Sembah dance to the next generation.

2. METHOD

This research uses historical methods, historical methods are a way to examine an event, figure or problem that is considered worthy and important that occurred in the past descriptively, critically and analytically.

Historical writing not only reveals events chronologically, but the need for a sharp study and analysis supported by relevant theories. According to Kontowijoyo, historical research has five stages, namely: (1) selection of topics, (2) collection of sources, (3) verification (historical criticism and validity of sources), (4) interpretation: analysis and synthesis, (5) historiography [3]. The primary data sources were from the documents of Sasak Dance movements and resource people who were considered as credible in understanding the existence and the history of Kembang Sembah Dance. Those resource people were I Wayan Baliq, I Made Intaran, I Putu Sugih Arta, and Dewi Kusuma. The secondary data sources were from research and books related to welcoming or performing dances and videos. Observation, interview, and documentation were the data collection technique used in this research, while the data presentation was done using narrative technique.

3. RESULT AND DISCUSSION

The existence of Kembang Sembah Dance has been started since this dance was first created. Kembang Sembah Dance was performed in Jakarta Convention Center (JCC) in the previous 2008. In this occasion, Kembang Sembah Dance was collaborated with Barong Girang and Barong Tengkok. Kembang Sembah Dance was also performed in several guest welcoming ceremonies such as to welcome officers who visit Lombok. However, following the existence development of Kembang Sembah Dance, it was started to be replaced by other dances especially dances originated from Bali. It is inevitable that the art development in Lombok is affected by the appearance of Balinese artists. Sasak's original arts start to sink as the existence of Sasak's original artists. Dance movements and Balinese Gamelan music which more vary are considered as more attractive to be performed (Baliq, interview, 12 November 2021).

In line with Baliq's argument, Sugih also pronounced that Balinese artist was more active in developing workshop compared to artists from Sasak (Sugih, interview 20 November 2021)

These days, Kembang Sembah Dance begins to show its existence back, for example in the occasion of Pagelaran Seni Budaya which was held on October 24th, 2021 in Aruna Senggigi Hotel, then on December 3rd, 2021 Kembang Sembah Dance was also performed in the occasion of Cultural Management guidance in Mataram. Next, it was also performed in the agenda of inauguration of IAHN Gede Pudja Mataram welcoming Minister of Religion and Director General of Bimas Hindu on December 16th 2020 (Intaran, interview 16 December 2021).

Baliq stated that I Ketut Astika and himself really loved Lombok Island even though both of them are from Bali. They intended to develop the art and care about Lombok art development especially the dance and music. This is proved from their works such as Mendakin dance and Bianglala dance. Not only developing dance which was adopted from Sasak's basic movements, both of them also try to introduce Sasak's art more broadly (Baliq, interview 12 November 2021).

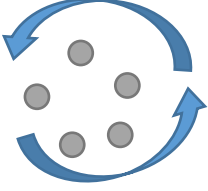

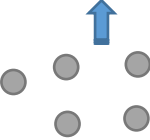

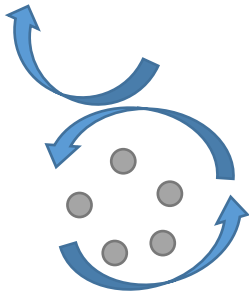
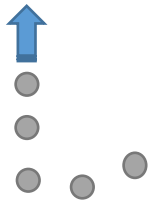

3.1. Dance Script of Kembang Sembah Dance

KembangBah dance has a well-mannered dance character, with fourteen basic movements. According to Baliq, this dance is arranged with meek movements with the aim of appreciating the arrival of guests. The meaning of Kembah Prayer dance is derived from the words Kembang and Worship, kembang means flower which means a beauty while Worship means offering. The performances are represented by the dancing girls welcoming guests with a betel as a welcome greeting (Baliq, interview, November 2, 2021).

Table 1 Dance Script Kembang Sembah Dance

No.	Movement Variety	Movement Description	Count	Formation
1.	Entrance <i>Trisik</i>	Move to the right with fast tempo, the feet tiptoeing.	1x8	
2.	Movement Shift	Lift the right leg, turn the body to the left and face the right	2x8	
3.	Sitting	Sitting while kneeling, both of the hands hold <i>dulang</i> straight forward. Standing.	2x8	
4.	<i>Mentang Dulang</i>	The right leg is straight to the right and left, both hands are straight to the left and the movement is done to the other side. <i>Trisik/</i> small run in the place.	2x8	
5.	Sitting	Sitting while kneeling, both hands hold <i>dulang</i> straight upfront. Stick out <i>dulang</i> , the body bows to the front, <i>dulang</i> is brought back to the front of the	2x8	

No.	Movement Variety	Movement Description	Count	Formation
6.	Pose	chest. Stand and face to the left. Lift the right leg, body turn to the left. <i>Trisik</i> . Strike a pose of right leg is in front of the left leg, the right hand holds shawl, straight to the left and right, <i>ukel</i> and let the shawl go in the right of <i>dulang</i> , the body <i>agem</i> to the left. Lift the left leg, <i>trisik</i> backward, both hands hold <i>dulang</i> in front of the chest.	2x8	
7.	Movement Shift	Lift the right leg, the body is <i>ngeseh</i> , facing <i>serong</i> to the right, holding <i>dulang</i> . The right and left hands <i>ukel</i> . The left leg moves forward, the body <i>mendek</i> , push <i>dulang</i> with both hands from the lower part to the front of chest straight, the left hand <i>ngrayung</i> straight, the right hand is straight and turn <i>dulang</i> upward and backward to the front upward around 180 degree. Facing forward, <i>agem</i> to the right, left hand bends the elbow. <i>Dulang</i> is swayed to the left with both hands straightly hold <i>dulang</i> , body turns.	2x8	
8.	Dasar	<i>Dulang</i> is held by the right hand, the left hand <i>ukel</i> , the body is like the movement of <i>ngeseh</i> in Balinese dance, lift the right leg and the left leg poses. <i>Mentang</i> the right hand is straight holding <i>dulang</i> , the left leg is in the front of the right leg, the left hand on the shoulder <i>kicat</i> (lift the left leg). Repeat to the other side.	2x8	
9.	<i>Mentang Dulang</i>	Move the left leg forward, pose the right <i>agem</i> , <i>dulang</i> is in the right hand, the left hand <i>ukel</i> . <i>Mentang</i> the left hand is straight from lower part to the straight front. Push <i>dulang</i> from the right hand, is held by both hands, the body turns.	2x8	
10.	<i>Kicat</i>	Lift the left leg <i>kicat</i> to the front, the left hand bends the elbow and <i>ukel</i> , the right hand holds <i>dulang</i> . Hold <i>dulang</i> with both hands, the left hand <i>mentang</i> straight, <i>agem</i> right, the right leg forwards <i>kicat</i> . Repeat to the other side.	2x8	
11.	Pose	<i>Agem</i> to the left, the right hand brings <i>dulang</i> , the left hand <i>ukel</i> , in the left elbow. Push <i>dulang</i> straight to the right, take the left hand, both hands hold <i>dulang</i> , tiptoeing and the body turns.	2x8	

No.	Movement Variety	Movement Description	Count	Formation
12.	<i>Nitik/Titik</i>	The right hand is straight, the left hand is in the shoulder, the left leg is straight to the front, and repeat to the other side. Pose, pull the right leg, the left hand bends the elbow, the right hand holds <i>dulang</i> in front of the chest.	6x8	
13.	Normal Walking	Walking normally, the right hand is straight forward upward, the left hand bends the elbow. Push the body to the left upward to the left, small running in the place while turning the body.	2x8 2x sebaliknya 2x8 cepat	
14.	Normal Walking	Walking	2x8	
15.	Shift Trisik	<i>Trisik</i> shifting to the left and to the right	1-4 : 2x 1-8 + 1-3	
16.	<i>Tantang Tinantang</i>	The right leg crossed backward <i>gejug</i> , the left hand <i>mentang</i> upward, the right hand bends the elbow to the lower front of the chest, <i>tantang tinantang</i> , four steps tiptoeing <i>gejug-gejug</i> . The third step <i>mendek</i> and both of them tiptoeing together. Walking around.	2x2 2x8	
17.	Fast Walking	Walking with fast tempo and move backward bringing <i>dulang</i> , both hands sway to the lower part straight, sway to the front of chest three times to the front, <i>ngeseh</i> and pose to the right. Four steps walking, <i>dulang</i> is in front of the chest	3x8+1-4	
18.	Entrance Walking	Walking to the exit of the stage	2x8	

3.2. Kembang Sembah Dance's Music

Various musical instruments of Sasak ethnic group were made in traditional way and had special sounds. Even, some of the musical instruments could not be found in other areas of Indonesia. Music in Lombok areas is currently dominated by Balinese art; it is inevitable that there are a lot of Lombok's arts which is featured by Balinese arts (Sugih, interview 20 November 2021). One thing that differs Sasak's special music from Balinese music is the dominant use of the brass musical instruments like *Gamelan*. However, in the musical composition which accompanies Kembang Sembah Dance, musical instruments such as *Gong* and *Tawak-*

tawak are still used. The use of these musical instruments is to become the sign in every count and sign of movement shift in dance. The musical instruments which are used as the dance accompaniment are *Cungklik*, *Calung set pesasakan*, *Kendang*, *Gong*, *Suling*, and *Tawak-tawak* (Baliq, interview 12 November 2021).

The music term used in Kembang Sembah Dance matches to the dance movement. The music of Kembang Sembah Dance was initiated by *pepesan-penembiq*, then was followed by *melodi masuk*, *Trisik*, *vocal penyambut*. Next, the musical accompaniment *Penengah gong sekek gong due* and followed by *penegak-pengawah-tengah*. After the movement of *dulang sirih* finished, it was

followed by the music *pengece* or *penutuq* as the closing (Baliq, interview 12 November 2021).

4. CONCLUSION

This research managed to find the fact that the typical Kembang Sembah dance belongs to the people of Lombok, which is an ethnic Sasak, its development is influenced by the role of several layers of society, especially dance artists in Lombok itself. Another thing found in this study found that the creator of Kembang Sembah Dance is not the original Sasak artist, but I Ketut Astika from Singa Raja Bali, who is now gone, but in the process of creating Kembang Sembah dance still follows the basic movements of sasak dance. Another factor that causes the threatened existence of the worship dance is monotonous dance movements and movements can only be interpreted by the Sasak community as the owner of Kembang Sembah dance, although technically this dance can be done by dancers outside the region, but in fact the movements in the dance can only be interpreted by the Sasak Lombok tribe of West Nusa Tenggara.

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