

The Style of Silampari Dance of Lubuklinggau as a Greeting Dance in South Sumatera Indonesia

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Abstract—The purpose of this article is to discuss the style of *silampari* dance different from the guest greeting dance in South Sumatra. This article is based on qualitative research with ethnocoreological approach aimed to study the text and dance context of *silampari* dances. The research used descriptive-analysis method. Data were obtained through observation, interview, documentation and literature review. The research revealed *silampari* dances serve as a guest-welcoming dance, while the difference lies in the style of the dances as shown through their movements, costumes, and accompanying music. The difference result from the desire of each region to have an identity or unique feature that becomes its pride. differences and similarities that affect the results of this study due to geographical, sociological, and anthropological factors.

Keywords—*dance style; silampari dance; lubuklinggau; musi rawas; guest-welcoming*

I. INTRODUCTION

The style of the *silampari kahyangan tinggi* dance is one of the styles of greetings dance from greetings dances in South Sumatra. *Silampari kahyangan tinggi* dance is basically a popular dance that lives in the middle of the Musi Rawas and Lubuklinggau communities. This dance is made from a source of traditional dance motion with a source of popular dance movements that do not have a definite form of movement but rather a populist and free dance, then from the source of motion it is packaged into a structured dance as a welcoming dance for guests. *Silampari* dance is identical using *tepak sirih* which contains betel and areca nut as a symbol of respect and offerings to guest of honor which is often called Elite culture. *Kapur sirih* contained in the *tepak* has an important meaning that is a sign of respect for guests who come in the City of Lubuklinggau. If the whitening is taken by the guests, it can be interpreted that the guest feels, appreciates the produce and has been accepted as a citizen [1].

Based on the pattern of arable, this high-performance *silampari* dance can interpreted as traditional dance, because it has experience a long history journey, which always rests on existing traditional patterns [2]. *Silampari kahyangan tinggi* dance is basically not a dance which comes from the stories of nobles, nobles, and kingdom, but is a local folk dance which has not been worked out perfectly. but it is the result of socio-cultural processes and social changes in society. The socio-

cultural processes of modernization, adaptation and social change have been going on simultaneously throughout human history. The point is to guard against the loss of ritual traditions in their tribalized forms [3]. The motion is still very simple and many repetitions motion. In this case the Musi Rawas community is not only the *Silampari* dance place is alive and developing, but the Musi Rawas community integral helped shape the performance of the *silampari* dance [1].

Seeing the differences and distinctive features of the Lubuklinggau City *silampari* dance as a greetings dance in South Sumatra that distinguishes almost every element of the dance, this dance has its own character and needs to be examined. The aim is to be able to see in depth the style of the *silampari* dance of the high heaven of Lubuklinggau City and see the meaning textually and contextually, so as to find a different character from the dance of welcoming guests in South Sumatra both in form, function and values that describe identity regional culture.

II. LITERATURE REVIEW

Dance style is the part that is seen, expressed, and communicated in dance. From this style point of view dance can be seen outwardly or textually presented and can also be seen in terms of the implicit meaning that is communicated and expressed, and can only be understood, revealed and known when traced the meaning of the value symbolized in the presentation, this is known with a contextual dance style [4]. The most common notions about, and definitions of, the word style pertain to fashion, designers, models, celebrities, beauty, and related subjects. Next, we seem to associate “style” with distinctive forms in an artistic medium, such as music, painting, literature or architecture [5].

Dance is a form of expression of the human soul which is expressed through rhythmic movements and is assembled into a single unit so that it becomes a beautiful form. the soul that is meant is a form of feeling that is emotionally shaped. Dance is the expression of the human soul which is expressed through rhythmic and beautiful movements, which have undergone a stylized process [6]. Meanwhile, according to John Martin that dance is the motion of the human body, where the motion of humans is the substance of dance, which originates from the basic physical experience that is passed by humans in their lives [7].

While Narawati, revealed that the dance media is a movement and a series of movements arranged to convey meaning. In other words, the language of dance is motion, and to understand the language of motion, training is needed in understanding dance symbols [8]. From this opinion it can be concluded that dance is a form of arrangement of motion from the essence of the human soul, where the movements are stylized and arranged so that they become rhythmic and beautiful, and contain the meaning symbolized to convey the message in it, so that it has the purpose of fulfilling the aesthetic instinct and artistic in it. Besides that dance does not stand alone but has other elements in it namely elements of dance, the element is the main element in dance and its supporting elements.

III. RESEARCH METHODOLOGY

The method used in this study is qualitative descriptive analytical method. Qualitative research method is a research method used to examine the condition of natural objects, where researchers are a key instrument, data collection techniques are carried out in triangulation / merging, data analysis is inductive, and the results of qualitative research emphasize meaning rather than generalization. Qualitative research methods are often called naturalistic research methods because their research is carried out in natural conditions (*natural settings*) [9].

The method contains methods that describe the data obtained from the field. Analytical descriptive is a method by describing as well as analyzing. In the analyzing stage there is a real understanding process. Various kinds of exposure, observations, analysis of the differences between *silampari* dance in the tall city of Lubuklinggau with *silampari* dance in Musi Rawas [10].

This study needs assessment and analysis through descriptive analytical methods. The use of this method can clarify the problems and differences that occur in the dance. This method of description is not solely describing objects and then leaving them in such a way without giving the reviews, criticisms, analysis and assessment as desired in order to obtain objectivity. Descriptive analytical method is a method by describing and analyzing and then rearranging it [11]. By using these two methods together, it is hoped that objects can be given maximum meaning. The description of this method, emphasizes how the researcher describes the object associated with various social backgrounds that produce it so that there is a meaningful relationship between various components of the research. In this article, researchers use ethnochoreological studies to analyze the dance, where ethnochoreology studies are an analytical approach to dance or knowledge of dance choreography.

In ethnochoreology study requires descriptive analysis that is descriptive. As expressed by Narawati, that "... the Ethnochoreology approach can be said to be a multidisciplinary approach, of course many apply theories from various disciplines, both historical, sociological, anthropological, psychological, semiotic, and aesthetic disciplines" [12]. Aside from understanding contextually or the historical method, this approach must also be done by using an open notation analysis.

The textual analysis used in ethnochoreology studies using Laban notation certainly has a theory of motion. There are four movements that are owned by the dance, namely *locomotion* (motion to move places), *Pure movement* (pure motion), *gesture* (meaningful motion), and *baton signal* (motion of expression) [8]. Same thing as Kaepler said

"Dance is characterized as a multi-faceted phenomenon that includes, in addition to what we see and hear, an underlying system which seems "invisible", which is affected by the socio-political context and function as a structured (movement) system of knowledge for each community"[13].

Through the ethnochoreology study approach, it is hoped that the analysis of textual and contextual analysis can be focused, wherein the textual includes movements, makeup, clothing, accompaniment, floor patterns and others. While the contextual analysis includes the development of history, function, psychological, values, and others. So, the use of textual and contextual analysis in this study is to see and find the characteristics found in the *silampari* dance of the high heaven of Lubuklinggau City.

IV. RESULTS AND DISCUSSION

Lubuklinggau city is one of the regency-level cities located the most west of the South Sumatra Province. In 1929 the status of Lubuklinggau was as the capital of the Marga Sidang Kelingi Ilir, under the Musi Ulu Onder District. Onder district Musi Ulu itself is the capital of Muara Beliti. In 1933 the Musi Ulu Onder District capital was moved from Muara Beliti to Lubuklinggau. In 1942-1945 Lubuklinggau became the capital of Musi Ulu funding and continued after independence. At the time of Clash I in 1947, Lubuklinggau was made the capital of the government of the Southern Sumatra Province. In 1948 Lubuklinggau became the capital of Musi Ulu Rawas Regency and remained the Capital of the Residency of Palembang. In 1956 Lubuklinggau became the capital of Musi Rawas level II Swatantra. In 1981 with the Government of the Republic of Indonesia regulation number 38 dated October 30, 1981 Lubuklinggau stipulated its status as the Administrative City. In 2001 with the Law of the Republic of Indonesia Number 7 of 2001 dated June 21, 2001 Lubuklinggau was upgraded to become a city. On October 17, 2001 the city of Lubuklinggau was inaugurated as an autonomous region.

Silampari Dance Lubuklinggau City has another name, namely *silampari kahyangan tinggi* dance. *Silampari* dance living and developing in Lubuklinggau since the Dutch colonial era in 1941 to coincide with the construction of the Watervang Dam, Watervang is a Dutch colonial inheritance in Lubuklinggau, South Sumatra Province. *Silampari* comes from the Palembang language meaning it is *past* (lost) and *pari* (fairy), *Kahyangan* is air, *Height* is high which was established since the 1940s. Dance *silampari kahyangan tinggi*, remade by searching for the original source. That is a folk dance that was usually performed during the colonial period until the early days of independence. Even though the source of dance is the same, namely folk dance, the movement on *silampari kahyangan tinggi* dance is closer to folk dance.

Silampari kayangan tinggi dance is shown with a *tepak* presentation, which is a shaped place box and contains five main ingredients to broach, this pat is a symbol honor to the great guest. This crew contains betel (*sirih*), gambier, areca nut, and tobacco. The betel vine is served by one of 7 the dancer, that is, the pater with the accompanying man behind who presents betel to the great guest by slowly being equipped with a singer, apart from being a guest welcoming ceremony this dance functions to entertain guests who come to the City of Lubuklinggau.

Dance as a human creation arises from feelings and is manifested in expressive symbols that have various functions. Based on its function dance is divided into three, namely ritual dance (ceremony), social dance (entertainment), and performance dance (spectacle) [2], in *Silampari kahyangan tinggi* dance, it includes the function of dance as a ceremony to welcome guests, if seen from the origin of dance it is presented as a type of social dance or entertainment before being revitalized as a source of movement to become a grand guest reception.

In society, these types of dances are usually in the form of pair dance between sons and daughters, however, now this dance is only danced by the girls. And this dance belongs to traditional dance groups, because this dance has undergone a historical journey, all dances that have experienced a long history, which always rests on existing traditional patterns are called traditional dance [14]. Malay traditional dance is proof of the existence of dances that have not been influenced by modern culture. Traditional dance is usually not a dance composition created to express a purpose and purpose. Traditional dance grows and develops in primitive societies and is used in religious rituals. *Silampari kahyangan tinggi* dance is also included in folk dance, whose dance is based on primitive elements. However, using more excitement and dance is also developing among kings and nobles so that this dance can also be said to be classical dance.

The form of presentation in dance has an understanding of how to present or how to serve a dance as a whole including elements or basic elements and supporting dance. These elements are dance movement, floor design, makeup, costumes, venue, and musical accompaniment [2].

In terms of mythology, the *silampari kahyangan tinggi* dance movement symbolizing a fairy who wants to go to heaven with a soft impression and uses a lot of horizontal movements as if flying using wings. In this dance movement there are three main parts in the dance movement, namely the opening or prefix, the content section which includes the delivery of *Bujang* and *Dere* while carrying a pat to the guest and the third part of the ending which concludes this part of the dance. In dance, *silampari kahyangan tinggi* there are several kinds of motion, namely; (1). Incoming Motion, (2). Opening Prayer Motion, (3). Forward Transition Motion, (4). Right Flower Picking and Left flower picking, (5). Swinging Cross Motion, (6). Road Walking, (7). Road Opening Movement, and (8). Closing Motion. Floor design is the lines traversed by a dancer or lines on the floor made by group dancer formations [15]. *Silampari* dance uses a lot of horizontal and vertical floor designs (Figure 1) with a dominant direction facing the guests.

This straight-line pattern often appears so that it shows a clear line in the dance as a symbol of the gate or initial gate to enter or step into the city of Lubuklinggau.

In this *silampari kahyangan tinggi* dance the makeup used is beautiful makeup where using beautiful makeup depicts fairies according to the *silampari* legendary storyline which depicts a fairy rising to heaven with makeup beautiful adds a prominent aura in the dance, where the role of makeup is very important in performing arts and supporting the character of the character itself. the beautiful and elegant impression of makeup is also used to give the impression of respect for the guests who come to be amazed by the women in Lubuklinggau City, indirectly welcomed by graceful and beautiful dancers also symbolize the female characters in the City Lubuklinggau.



(Dinas Pariwisata Kota Lubuklinggau 2015)

Fig. 1. Floor design *silampari* dance.

Dressing is all rules or provisions regarding traditional dance are very simple, but the design and symbolic must be maintained [15]. The clothes worn by dancers of dance *silampari kahyangan tinggi* are from ancient fairy clothes that only used *dodot*, woven scarves, and cloth *tekolok*.

Sewet songkets are used by men and women, made of silk thread woven with gold thread. Figure 2 shows the sewet songket used by dancers to cover the lower body, and uses *jarik* on Java. Then this shirt is used by the *panari* to cover the upper part, if it used to use *dodot*. However, after this dance was inaugurated and first performed back in 2004 the dance *Silampari kahyangan Tinggi* used the Kurung Shirt. In *silampari* dance the Headdress used is; *Cempako*, *beringin*, *Gandik* and *Pilis*, canoe bracelets, and *kebo* necklaces. In the pending head there is usually a carved dragon or snake shape and a bird, at the back of the head there is a flower called the flower. *Kembang urai* is a flower decoration behind the dancer's hair.

Property is a tool used in a performance that is not included in stage costumes and equipment, but is a piece of equipment that is danced by dancers [15]. Property is divided into two, namely dance property and stage property. Dance property is a tool that is used when dancing, while stage property is equipment that is above the pad that is not used for dancing. In the *silampari kahyangan tinggi* dance, it uses dance property where the betel leaf is brought by a *Dehe* and accompanied by *Bujang*. *Tepak* containing betel leaves symbolizes the produce of the Lubuklinggau City community in the slats containing a betel leaf consisting of betel, areca nut and lime.

The function of music in a dance plan is as a dance accompaniment, atmosphere giver or an accentuation of the atmosphere danced and as an illustration or as a conductor. Music as a dance companion not only dictates the type of dance, but also the atmosphere, style, duration, talk, intensity and overall form. Therefore, music has a framework structure for dance [16]. In the *silampari kahyangan tinggi* dance music accompaniment uses live music, as for the musical instrument used, the accordion is a musical instrument with piano toots but is played by being pushed and pulled, the sound source comes from the air produced through pull and push. Then the Malay drum is a typical drum that is almost played as a drum accompaniment on the Sumatran Malay mainland, then there is a bonang which is a musical instrument from Java that was adopted by Lubuklinggau community, but only partially, not entirely used because it is only used as chord notes not as a tool melodic music.



(Dinas Pariwisata Kota Lubuklinggau 2015)

Fig. 2. Makeup and costum *silampari* dance.

In addition to the Malay drum (*gendang Melayu*), it also uses a drum that is almost similar to the Javanese drum, but the diameter of the left and right is the same. The accompaniment music in *silampari kahyangan tinggi* dance is not only played using music, but there is a poem sung in each verse, the poem sung is also related to locomotion motion in dance as a beat to movement in dance, while poetry in dance accompaniment as following;

Silampari khayangan tinggi, silampari khayangan tinggi
Name tu sebab, name tu sebab
La panjang kamiru panjang
Name tu sebab, name tu sebab
La panjang kamiru panjang

Lae layang di sayang
Slamat datang kami ucapkan
Slamat datang kami ucapkan
Para hadirin para hadirin ya sayang dilubuklinggau
Para hadirin bapak dan ibu ya sayang dilubuklinggau

La e layang di sayang
Nak memacung salak serumpun
Nak memacung salak serumpun
Depat dijuluk,depat dijuluk
Labilala sale bila
Depat dijuluk,depat dijuluk
Labilala sale bila

Lae layang di sayang
Sribu salah ku mitek ampun
Sribu salah ku mitek ampun
Jeghai sepuluh, jeghai sepuluh
Lah sembah menating sembah
Jeghai sepuluh,jeghai sepuluh
Lah sembah menating sembah

Silampari kahyangan tinggi dance heaven is a populist dance that is packaged into a welcoming dance that makes the identity of the city of Lubuklinggau region with different characteristics from the reception of guests in the Province South Sumatra, of course this is different because there are different values in each dance area that live and develop. Like the *silampari kahyangan tinggi* dance textually can be seen in the motion used with gentle characters even though it does not originate from the motion of the palace but has the value of tenderness and courtesy to welcome the guests who will come, seen from the vertical and horizontal floor design makes an impression firmly in the dance in the form of a fence or the main gate of nature stepping into Lubuklinggau City itself. the use of cosmetology and clothing that adopted Sriwijaya's royal clothes with modification of local wisdom itself showed a friendly, polite and graceful female character in Lubuklinggau City. *Sirih* and *pinang* delivered by a pair of *Bujang* and *Dere* is a form of community representation in welcoming guests. Betel and betel-nut sticks a sign of respect to the guests showed that they were well received by the guests to the City of Lubuklinggau.

Cultural forms that result from the creative use of human bodies in time and space are often glossed as "dance," but the word itself carries with it preconceptions that mask the importance and usefulness of analyzing the movement dimensions of human action and interaction [13]. Contextually Seen as a whole, all aspects of textual studies are a complex set of values in the lives of local people with their local wisdom, social values can be seen from the sense of respect and welcome guests who present with betel and areca nut dishes, religious values can be seen from the system of opening and closing prayer patterns as a form of greeting of respect to the almighty and to guests who come to be given safety in visiting the City of Lubuklinggau [1]. Dancers/choreographers and all those involved in the eld of dance, can effectively explore dance works as artefacts, in other words, explore their materiality (physicality), their history which would include dating, technique, relevant documentary research, their environment (context, landscape and location, on site recording) their significance and the role of the artefact in social organization, that is, interpretation [17].

V. CONCLUSION

Silampari dance comes from two words namely is *silam* and *pari* for *silam* is "lost" and *pari* means "fairy" so the loss of fairy in the legend of society at that time. After experiencing a long and conserved time journey, the dance that serves as a guest reception became the traditional dance of the city of Lubuklinggau. The guest greeting dance in South Sumatra is certainly synonymous with betel vine, and is presented in each region with different styles such as, West Sumatra, North Sumatra, Riau, and Lampung. *Silampari* dance is identical to

using betel nut containing betel and areca nut as a dish to guests. A pair of betel leaves was brought by a pair of *Bujang* and *Dere* as a tribute to the people of Lubuklinggau city, so that it became a distinctive style and was different from the guest greeting dance in Sumatra.

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