

# The Image of Sundanese Woman in Mas Nanu Mudas Gapplek Dance West Java Indonesia

Dwi Maretty, Tati Narawati

Arts Education Study Program, School of Post-Graduate Studies  
Universitas Pendidikan Indonesia  
Bandung, Indonesia  
dwimaretty@upi.edu, tnarawati@upi.edu

**Abstract**—The role of women in life is very large, for Sundanese women are figures who must be glorified. Sundanese women are a picture of the identity of the West Java people who have the values of delay, one of which is "*Someah Hade Kasemah*", friendly and polite towards the guests, attracting Sundanese women in Gapplek dance by Mas Nanu Muda which is nicely packaged in the year 1992 Gapplek dance is a dance that is presented in a single dance form with a variety of Pencak Silat movements found in several of its movements. This writing aims to describe the image of Sundanese women in gapplek dance, the characterization of women commonly called "Ronggeng" whose task is to entertain in an atmosphere of excitement. This study uses the Qualitative Paradigm with the Descriptive Analysis and Effectiveness of feminism as a scalpel to look at gender issues in relation to the role of women in gapplek dance. Study suggests that Sundanese women have their own charm, seen in the movement of *Ngemat* which is the identity of Sundanese women who have the ability not only to their beauty, but also to other skills they have and their charming charm.

**Keywords**—*image of women; sundanese; gapplek dance*

## I. INTRODUCTION

Sundanese women are ethnic originating from the western part of the island of Java which was formerly known as the Tatar Pasundan term, some sources say that Sundanese women are the ideal criteria for men, many say that Sundanese girls are famous for writing in Beautiful Indonesian and have a weak nature soft and gentle words, especially Sundanese women have the character *Someah hade kasemah* which means behaving politely and friendly to guests. Sundanese culture is known for its culture of very high-end manners. In general, the character of the Sundanese community is friendly *someah*, smiling, gentle and very respectful of parents. That is a mirror of the culture and culture of Sundanese society. In Sundanese even taught how to use fine language for parents [1].

As for some of the characters found in Sundanese society, among them are *Cageur* (healthy), *Bageur* (good), *Siger* (introspective), *Wanter* (brave), Smart (intelligent) supported by the skills they have, namely Dancing. This writing will reveal the image of Sundanese women in gapplek dance by Mas Nanu in 1992.

Local wisdom is wisdom that strengthens the relationship between individual and social, individual and togetherness. That's where dance plays a role in building and strengthening local cultural identity [2].

Previous research was carried out by Dinda Andiana with the title "The Image of Sundanese Women in Jaipongan Kawung Anten Dance by Gugum gumbira" published in 2015, the Indonesian Education University Graduate School of Art Education Study Program. This study discusses the values found in Sundanese women found in the Kawung Anten dance, a dance which was included in the Jaipongan genre by Gugum Gumbira Tirasonjaya in the 1980-1990s. This study uses phenomenological qualitative research methods using the theory of ethnocoreology, Sociology and Folklore. the purpose of phenomenological research is research that aims to discuss the current phenomenon and ethnocoreology, sociology and folklore theory is a theory of the text and context in Gugum Gumbira's Kawung Anten dance.

Jaipongan and the Characteristics of Sundanese Contemporary Women written by Een Herdiani, in 2011 at the International Seminar on the Reformation and Transformation of Sundanese Culture held at the Faculty of Letters, Pajajaran University. This research reveals about Sundanese female characters in Jaipongan dance, which is one of the Genre dances which is an icon of West Java, in which every performance or entertainment, Jaipongan dance is often performed both domestically and abroad. In general, jaipong dance is performed by beautiful and sintang women who are ideal criteria for jaipongan dancers. Sundanese women are known as beautiful women. This assumption is very suitable if associated with the world of dance.

Dance as a body language expressed by the literary presented so that it can be enjoyed by dance lovers. This is illustrated according to the work of Gugum Gumbira who encouraged the Jaipong dance repertoire to be able to make important changes in the character of Sundanese women. This study aims to reveal Sundanese female characters seen from the aesthetic point of view of Sundanese dance, especially jaipongan. This study uses qualitative methods with sociological theory known as science that studies about society, people's behavior and human social behavior by observing the behavior of groups that have common interests and have a certain culture according to their ethnicity. In 1978,

Gugum Gumbira created a dance work that originated from Ketuk Tilu, Pencak Silat, and other people's shows which directly attracted public attention. The dance was born from the desire of Gugum Gumbira to elevate folk art which at that time functioned as an entertainment art. The dance is packaged into a show with the aim to be enjoyed by all people. Gugum wants to raise the independent character of Sundanese dance which he sees as having selling value. After going through the process of creating a unique dance, Gugum gave birth to his work entitled Ketuk Tilu Pembangunan or also called Ketuk Tilu Baru Style. Gugum deliberately made his creation mostly female dance type. This is done on the grounds that women have an amazing attraction. Viewed from the way the woman walks can cause attraction especially when given a distillation movement with emphasis on the beauty of motion. The factor that inspired Jaipongan to see a *sinden* who was dancing in a Bajidoran presentation.

Some of the studies above have relevance for future research that is expected. Through *gaplek* dance by Mas Nanu, researchers can reveal the image of Sundanese women as Sundanese cultural identity. *Gaplek* dance develops in an agrarian society which serves as an entertainment for *penglipur lara* for the people in the plantation area displayed by *ronggeng* dancers. This dance is a development of *Ketuk Tilu* which developed in rural communities which initially functioned as a ceremony to welcome the rice harvest or *hajjat bumi* ceremony which meant that the people present at the ceremony were in a state of happiness and could not be separated from entertainment values. The song in the performance of *Ketuk Tilu* was delivered by *Kangsreng, Sulanjana, Geboy* and *Gaplek* [3]. *Gaplek* dance is lifted from the name of a song on the performance of the *ketuk tilu* dance, demanding that women be independent, nimble and skilled in living life, in this dance movement shows the agility of dancers on the stage which is drawn from the dancer's body that attracts the opposite sex. Supported by her beautiful, graceful and challenging face that makes the audience amazed and curious. When western influences came, entertainment and social dance emerged, this western influence seemed to be overwhelming, especially on moral issues, so that many behaviors were not in accordance with eastern customs [4].

From the statement above, presumably at that time *Ketuk Tilu* was considered as an art that violated the norms and morality because it was considered very brave in making movements that appealed to the opposite sex, which made the writer interested in revealing the image of Sundanese women on *gaplek* dance which not only describes motion, makeup, clothing and property were revealed, but in context such as historical developments and the relationship of the image of Sundanese women to *Gaplek* dance.

## II. LITERATURE REVIEW

Previous research found among them was a study conducted by Dinda with the title of the thesis "Sundanese Female Image on Gugum Gumbira's Kawung Anten dance" which included the *kawung anten* text and dance context, then Ani yuningsih's article with the title "Image of Sundanese women in dance jaipong "in which one of the contemporary

Sundanese dances was constructed in the Gondo Art Production dance clinic on *jaipong gayana* dance.

The theory used in this study is ethnocoreology theory which is used to analyze dance texts and their context. Ethnochoreology is a multidisciplinary approach that applies many theories from various disciplines, both in the disciplines of history, sociology, anthropology, psychology, iconography, missionary and semiotic performances [5]. Textually ethnocoreology has a theory of motion which includes: Pure movement, locomotion, gesture and baton signal. However, contextually researchers need to understand a dance based on history, functions, symbols and meanings, and the relationship between the image of Sundanese women.

Sociology theory which reveals life and related to society in the performance of *gaplek* dance, where the *gaplek* dance is a folk dance that enlivens the populist atmosphere at that time. and Joanne Hollows's feminism theory which discusses femininity. Femininity is not only made to interpret things that vary from time to time, but also in various historical events, there will be struggles that contain meaning. Femininity that can explore the image of Sundanese women, the characters possessed by Sundanese women and the ideal image of Sundanese women in the present [6].

## III. RESEARCH METHODOLOGY

This study uses a qualitative paradigm based on postpositivism philosophy which is used to conduct research with natural object conditions. Qualitative procedures still rely on data in the form of text and images, and have unique steps in analyzing the data, and come from different research strategies - different [7]. Events that occur in social situations are the main studies in qualitative research. The research method is carried out by using descriptive analysis method in which the researcher describes and analyzes it, the implementation of descriptive analysis methods is not only limited to the collection and compilation of data, but includes analysis and interpretation of data that occurs in the field [7].

## IV. RESULTS AND DISCUSSION

In the lives of rural Sundanese people, human differences based on sex are natural natures that have developed to this day. The role of men is very high compared to the role of women, based on the concept of *lalaki nanggung, awewe nyuhun* (men bear, women carrying) [8]. The role of men as bearers or recipients of responsibility is greater than women, it can be seen in rural communities who tend to make decisions men are the ones who hold the highest position than women. Women are termed the attitude of *dulang tinande*, which means accepting only the decisions taken by men. The phrase often expressed in such situations is *awewe mah tempatna di dapur* (where the woman is in the kitchen / behind). This phrase is often made by parents who consider the position of women better behind and do not interfere in men's affairs as the head of the family who has a primary role in making decisions.

Sundanese women often get stereotypical images as dandy humans who always only rely on body language, in their

political and social work so that almost no Sundanese women are heard occupying important positions in local and national politics [9]. The statement revealed the very low position of women who are considered as dandy humans who only rely on body language, besides that body language can express the character of Sundanese women who are certainly not considered one eye. The fate of women becomes oppressed because society has assumed an assumption that the nature of a woman is lower than men [10].

The above phrase states that in the past the role of women was underestimated, and imprinted to this day however, the situation gradually changed over time. Women prioritize their existence and want to get equal recognition with men. Gapelek dance created by Mas Nanu Muda comes from the name of a song that is usually displayed in the performance of the *Kaleran* (Karawang) *Ketuk Tilu* performance. The song Gapelek was originally an *Ageung* (big) song, so it had a characteristic that seemed more festive in the rhythmic pattern and the cheers compared to the other songs tapping tilu. The most prominent characteristic of Gapelek dance lies in the dynamic and erotic *Mincid* movement that is presented nicely which contains elements of Pencak Silat as a martial art by combining the styles of *Kaleran* (Karawang, Bekasi, Subang) and mountainous regions (Bandung). This can be seen from the dynamic *Mincid* motion typical of the *Kaleran* style while the motion on the hand or *Pencak* that is seen is typical of mountain style.

Gapelek dance is presented in a single dance form that depicts a *ronggeng* who wants to show off his skills with the intention of teasing the opposite sex, and creates a bond of intimacy, warmth and joy that characterizes people's activities.

Folk dance featuring only a dancer, usually to describe the atmosphere of the show, where the dancer showed off his ability [11]. The place *bajidoran* often become a venue for community meetings, meeting styles and creations, so that it eventually becomes a venue for status and prestige competition. This led to a decline in the value and meaning of the edict because in order to survive, artists were increasingly concerned with market tastes [12].

The opinion above was taken because Gapelek dance is sourced from *ketuk tilu* and also developed in *bajidoran kliningan* dance. Gapelek dance is very typical seen from the variety of movements of Pencak Silat found in several of its movements. This dance is presented by the characterization of a woman commonly referred to as "Ronggeng". Ronggeng here describes a comfort woman who exhibits her skills with the intention of teasing the opposite sex. The intimacy, kinship, warmth and cheerfulness coloring the people's events. Basically, Gapelek dance is an illustration of an agrarian society that functions as entertainment or *penglipur lara* which is channeled through Ronggeng performances. The interpretation of Gapelek dance itself is describing a Ronggeng who wants to show his skills in dancing, so that he displays the movements of Pencak Silat, this is because a *ronggeng* used to have martial arts to protect himself. As well as giving a flirtatious impression with the hope of causing joy, warmth and popular events in the Ronggeng show. His movements are also very dynamic, Gapelek dance itself is sourced from *Ketuk*

*Tilu* dance which contains movements which are erotic including *Gitek*, *Geol* and *Goyang*, this is not something that is considered inferior but the movement symbolizes fertility.

In the social stratification of the Sundanese people, feudal times were known to three layers of society, namely the folk (aristocratic groups) who occupy the uppermost layers of society, the *santanas* (the middle group among the folk and the enumerators), and the small (the lowest layer group). Likewise with women. There are women who belong to the nobility who always have special rights with all the facilities, and there are women who must surrender to accepting their status as small people [13]. Another statement that states that "parents with low education always give up their daughters to become *sinden*, because this land is far more promising than just working in the fields or being a housemaid. The *sinden* who, when performing on stage, always make a heartbeat of the man who looks, it turns out that most of them are only elementary school graduates. Right now there are several syndicates who are able to live well, there are even some who have managed to become managers in Jaipongan's own clinical group [14].

Based on the statement, it can be concluded that the gapelek dance lives and develops among the young people, which means the lowest group, because the dance lives among agrarian communities or who work as farm laborers. In its development, Gapelek dance was originally the main activity in performing the *banjet baskom* mask and the Karawang community called it *rocking Karawang* but in 1992 Mas Nanu revitalized the dance into material on lecture needs.

The structure of the motion there are three parts each of these parts is at the initial or first stage which is *Arang-arang Pamuka* / initial, the second *Pencugan / kembangan* which is a series of principal motion variations which are then interspersed by intermediate movements, and connectors, third or the last is *arang-arang panutup*. The interpretation of the basic motion is in the early stages of the *arang-arang pamuka* depicting a *ronggeng* who is on guard or challenging, portraying human activity during the day. the second, namely in the second stage, namely *Pencugan* or *kembangan* the ability of the dance seen in the movements of Pencak Silat which are more dominant in that section, such as the movement of *sikut*, *rogok*, *sogok*, *selut paku*, *besot*, *seja*, *balungbang* and so on. Finally, in the *arang-arang penutup* stage, which describes Ronggeng, he has succeeded in curiously the opposite sex.

The movement that embodies the image of Sundanese women is one of them is the motion of *Ngemat* where both hands are bent, palms clenched parallel to the face and body position tends to low/ *rengkuh*, the position of the head drooping. The movement in the place symbolizes the attitude of the Sundanese woman who is inferior, polite and friendly. As well as expressing gratitude for the creator.



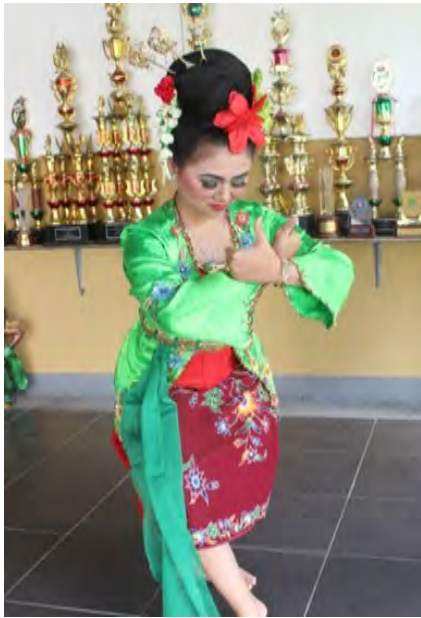


Fig. 1. *Ngemat* Motion (Taken by Dwi Maretty 2017).

In the *ngemat* movement revealed the attitude of an inferior, courteous and friendly Sundanese woman. As well as expressing gratitude for the creator. The movements that depict Sundanese female characters, namely the tidal motion which is an interpretation of preparing themselves for the things that will be faced, reflect the character of a Sundanese woman who is brave, agile, energetic and innocent or straightforward. The self-defense ability is embedded from Ronggeng who can protect himself. The right hand position is straightened and the left hand is bent with the right foot position in front and *rengkuh*.

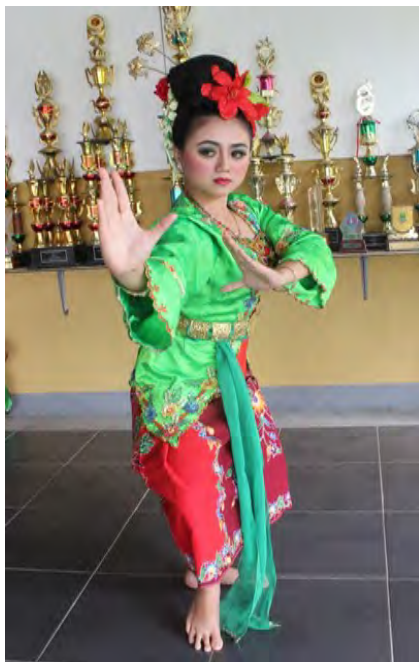


Fig. 2. *Pasang* Motion (Taken by Dwi Maretty 2017).

The movement is taken from the pencak silat movement which is an interpretation in preparing oneself for things to be faced that reflect the character of an independent Sundanese woman, always neat and preparing everything herself *tarapti* that depicts the character of a Sundanese woman who is brave, energetic, energetic as well as being innocent or straightforward and having martial skills found in the pencak silat movement.

The image of the Sundanese woman is now seen in the tide movement which is independent and brave to face everything and proud of her ability and identity as a warm-hearted Sundanese person and enlivening the atmosphere of populace, joy and togetherness.

Regarding the erotic movements found in the dance, actually a woman's role as a special being because it has an attraction that can attract the opposite sex is not something that is considered as lowly. The connotation or erotic point of view according to Gugum Gumbira as the creator of Jaipong dance in West Java reveals that Erotic for him is Beauty, not the one that leads to Sex appeal. Because, a beauty that can bring to the elements of erotic or sex appeal is not just rocking [15].

In the analysis of fashion gaplek dance always adheres to the norms and customs that are commonly used by old Sundanese women, which are packaged in such a way that according to the needs of the show, the clothes found in cassava dance is *Kabaya*, which has the value of obedience, subtlety, and behavior women who must be all soft. Kebaya worn in gaplek dance shows usually use striking colors to impress luxurious and brave. *Kabaya* is always identical paired with a jarik or cloth that stretches the body but, does not limit the movements of the dancers. That is why women are always synonymous with graceful personalities so that they form a dancer's body curves so that they have aesthetic value for the woman's body so that beauty emanates from the person of a Sundanese woman reflected in Gaplek dancers as the attraction of the opposite sex.

## V. CONCLUSION

Basically folk dance has a quality of movement that expresses the expression that is born from the image of Sundanese women, who have inferiority, courtesy and friendliness and are strengthened by characters who are agile, energetic, erotic and full of simplicity so that the image of Sundanese women in gaplek dance illustrates the privilege of women who can attract the attention of the opposite sex and can fight or protect themselves from the temptations and seduction of men, it strengthens their skills so that Sundanese women can be categorized as women who have the value of independence and enchantment.

## REFERENCES

- [1] R. Rinawati, K. Kunci, and C. Myself, "Local wisdom as Sundanese women's self-image in communication in empowerment activities," pp. 689–699.

- [2] I. Durban Ardjo, 200 Years of Performing Arts in Bandung. Bandung: pusbitari press, 2011.
- [3] E. Herdiani, Bajidoran in Karawang. Jakarta: hasta rides.
- [4] N. Aziz, Abdul and Barmaya, Ketuk Tilu Dance. Bandung: project development of the Indonesian Arts Institute Sub. Project for the Dance Academy (ASTI) Bandung 1983, 1983.
- [5] T. Narawati, Ethnocoerology as a study of the discipline of theoretical studies, Speech for Inauguration of Professors. Indonesian University of Education, Bandung, p. 18, 2009.
- [6] J. Hollows, feminism, femininity, and Popular Culture. Yogyakarta: JALASUTRA, Member of IKAPI, 2000.
- [7] J. Creswell, Research Design Approach to Qualitative, Quantitative, and Mixed Methods. Yogyakarta: Student Literature, 2016.
- [8] E. Ekajati, Sundanese Culture, A Historical Approach Volume 1. Jakarta: Library of Jaya, 1995.
- [9] A. Salahudin, Sundanese sufism. Bandung: publisher nuasa, 2017.
- [10] E. Caturwati, Dance in Tatar Sunda. Bandung: Sunan Ambu Press, 2007.
- [11] D. Sedyawati, Edi, elementary dance knowledge and some dance problems. Jakarta: director of arts and art development projects at the Jakarta Department of Education and Culture, 1986.
- [12] T. Ensiklopedia, West Java Encyclopedia. Bandung: Lentera Abadi, 2011.
- [13] E. Herdiani, "No Title," in jaipongan and the characteristics of women is delayed now, 2011.
- [14] S. Narawati, Sunda Dance First, Now and Tomorrow. Bandung: Center for research and development of traditional art education in Indonesian education universities, 2005.
- [15] Nalan, Arthur, Aziz Abdul, Gugum Gumbira From Chacha to Jaipongan. Bandung: Sunan Ambu Press, 2007.