The Symbolic Meaning of Dance Equipment Seblang in Traditional Ceremony Seblang in Village Olehsari District Glagah, Banyuwangi

Yolandha Intan Pranitisari, S.Pd
Surabaya State University, Post Graduate Education of Art and Culture, Surabaya, Indonesia

Abstract: The purposes of this research are: (1) to describe seblang dance equipment in traditional ceremony of seblang, (2) to describe symbolic meaning of seblang dance in traditional ceremony of seblang in Olehsari Village, District of Glagah, Banyuwangi. This research use qualitative and descriptive method. The procedures of collecting data are doing by observation, interview, and documentation. The analysis of data started from collecting data, reduction, presentation of data, and also conclusion. Checking the validity of the data is done by source triangulation, and method triangulation. The result of this research show that: (1) crown accessories: crown, fashion, costume, property, and offerings (2) the symbolic meaning of crown accessories depict human life and had a message specifically in order to do good, the symbolic meaning of fashion, that the jarit gajah Oleng which is a message to people to always remember God, the symbolic meaning of costume at andheng-andheng a picture of human nature that must be corrected, the symbolic meaning of omprok dance property is a picture of trust Olehsari villagers to success, the symbolic meaning of offerings and parabungkil depicting olehsari villagers majority of farmers who reap success, symbolic meaning of omprok which must scent the services of ancestral spirits, symbolic meaning pitcher, that we must always remember our origins from the ground.

Keywords: symbolic meaning, seblang dance, Banyuwangi

1. Introduction

Java Island, especially East Java has an art tradition that until now hereditary. Especially the art of dance as a ceremony that is believed by certain communities. Dance as a ceremony is a dance that is sacred and magical. Dance as a ceremony is usually used for religious ceremonies or traditional ceremonies, for example East Java is Banyuwangi district precisely the eastern tip of Java island has a traditional arts that until now still believed and preserved as a traditional ceremony, the traditional ceremony seblang. Traditional ceremony seblang in it wearing dance icons seblang in the process of ceremony or ritual.

Dance seblang is a dance that is used as a traditional ceremony from generation to generation, especially on the equipment. The nature of traditional dance seblang in traditional ceremonies seblang should not be changed and must be in accordance with existing rules, because the traditional ceremonies are always associated with the rules of grip and believed olehsari villagers. Changes in dance equipment seblang in traditional ceremonies seblang will affect the process of smoothness during traditional ceremonies seblang lasted. All because the whole equipment contains a meaning or purpose. This ceremony becomes so important and has been considered a part of everyday life. The high appreciation of the existence of its own culture, both in order to meet the social needs of society, the interests of customs and beliefs as well as the need to express his art instinct. The embodiment of the equipment used by dance seblang in traditional ceremonies seblang not just to cover the body, decorate, equip, and support a dance seblang only. All of that has the meaning contained in a symbol.

Art symbols are something created by artists and are conventionally used together and regularly so that it becomes a meaningful framework to be communicated to others, the environment, itself, as well as products and dependence in social interaction (Hadi, 2007: 90). One example of the meaning contained in the dance seblang in traditional ceremonies seblang can be seen from the crown or omprok, makeup, clothing, property, and offerings. All of it has a meaning between the equipment used with the ceremony process, for example on the glass contained in the crown or omprok has a meaning, that is to teach humans to always reflect or in local terms ngoco, because if people always see themselves before seeing others will find enlightenment and wisdom of life (Siswanto and Prasetyo, 2010:43).

The existence of the research "The Meaning of the Symbolic of the Seblang Dance In the Traditional Ceremony of Seblang in the village of Olehsari, Glagah District, Banyuwangi Regency is expected to provide benefits for the wider community. Not only for the village of Olehsari, but also for the whole society in Indonesia to be more enthusiastic in appreciating and preserving, and not changing the nature of dance tradition seblang in traditional ceremonies seblang, especially for the future generations involved.

2. Dance Equipment Seblang in Traditional Ceremony Seblang in Village Olehsari, Glagah District, Banyuwangi Regency

Omprok dance accessories seblang, namely: (a) flowers Making omprok dance seblang in traditional ceremonies seblang, which uses a variety of flowers that come from around the house or from the cemetery. In accordance with
the statement Siswanto & Prasetyo (2011: 34), that omprok seblang made from natural ingredients or utilizing the surrounding plants, (b) pupus banana leaf is a material of making omprok dance seblang also that utilize young banana leaves. Young banana leaves are made like a thick and curly dancers hair. After being cut into pieces, then formed like a hair. The way in forming the hair is very simple and easy, just dumped banana leaves are rolled and then split with a knife. In line with that expressed Siswanto & Prasetyo (2011: 29), that young leaves banana is a young banana leaf that is made in such a way to form a wavy hair, (c) young betel leaf, which is shaped like a hair but straight that is only installed on the side right and left side of the front edge of the head. Siswanto & Prasetyo (2011: 35) also expressed the statement that the puppets of betel leaf are divided into several parts that also resemble hair, but are located on the front of the skeleton, (d) pineapple leaves, which are used in making omprok dance seblang as much as two strands only. The pineapple leaves are made to resemble a horn above the head. This is in line with Siswanto & Prasetyo's statement (2011: 35), that the two pineapple leaves on the dance omprok seblang placed at the top of the skeleton head, precisely on the left and right, so similar to the horn, (e) a rectangular mirror with a long 6cm x 5cm. The process of laying that is tweeted to the back of the head by using a white thread which is then used in the middle omprok precisely above the dancer's forehead. Siswanto & Prasetyo (2010: 53) said that the mirror is installed after the pineapple leaves, which is between the horns of the pineapple leaves, so from the front looks like the eyes.

Dance modes seblang in traditional ceremonies seblang which, include: (a) the kemben used dancer seblang is a long cloth as a cover of the chest that is not too much motive. This dress is worn around the chest to the back of the dancer seblang and width covering the belly dancer. Nalan & Sarjono (1998: 63) also expressed that body ornament, covering body parts, shoulders / chest, such as dodot or kemben, (b) jarit or long cloth with elephant oling motif shaped like a trunk of a large colored elephant animal black with ornaments filled in the form of plants or flowers, while for colored cloths are essentially colorful, there are white, green, and red. In accordance with the statement Nurharajari & Astuti (2013: 33), that the pattern of elastic batik oling is a shaped pattern of plants with elephant trunk on the base of white cloth that became characteristic of Banyuwangi, (c) belts / belts worn by dancers seblang also no provisions or rules in color or shape selection. Many different types of colors commonly used by dancers seblang, among others, black, red, and yellow. The most important thing is the belt / belt can be comfortable to wear, feels tight, and neat. In accordance with the expressed Nalan & Sarjono (1998: 61), that the presence of clothing psychologically and physiologically, that is to be suitable and comfortable so that the dancers will be happy, and tidy up the makeup, (d) samples / shawls used dancers seblang is a kind of shawl used as a fashion. In a dance performance, sampur is usually used as a property or dance tool, but at a dance seblang in traditional ceremony seblang sampur is used as a fashion. Its location in the belly dancer's belly that is used around the belly and formed in such a way as a decoration on the dancer's body. In line with that expressed by Nalan & Sarjono (1998: 63), that in arranging clothing there is a body decoration to cover the body parts of dancers, such as scarves, (e) socks worn by dancers seblang socks are plain white color. The socks serve to protect the dancers from injury, heat or unwanted hazards while dancing. Similarly, expressed by Hidajat (2013: 146), that the issue of fashion should be noted in the hope that clothing can support the appearance of dance and does not interfere with dancers in expressing motion.

Seblang dance makeup, which includes: (a) talcum powder, which is a kind of ground and yellow turmeric. The atal is used for the face and body part of the seblang dancer to look bright. This is in line with what was revealed by Supriyono (2011: 150), that the base powder is used to underlie the face so that it looks clean and according to the desired skin color character, (b) the eyebrows used in makeup are seblang, that is free. Free means no rule of form or type of eyebrow character in other dance performances. The eyebrows that are used are black and the way to apply them, which is to follow the original eyebrow shape of the seblang dancer which is the character to form facial characters. Supriyono (2011: 114) also stated, that the basic form of the eyebrows of a person's character can be defined from the shape of the person's eyebrows themselves. If the model has a different eyebrow shape, the makeup must change the shape of the model eyebrows according to the character that will be formed, (c) the black pigment or line on the dancer's eyelids is intended to clarify or sharpen the dancer's eyelash. Supriyono (2011: 190) states, that giving the color to the lower eye line aims to proportion the lower eye and not drown the character and emphasize the color which plays a role in strengthening certain characters. The makeup of the dancer seblang on the bottom of the eyelid is formed with a black line using a black eyebrow pencil, because from ancient times seblang traditional ceremonies have been inherited and passed down through generations, so the use of eye is still with black eyebrow pencil, (d) black spheres between the eyebrows andheng-andheng between the two black eyebrows which is a characteristic of tradition in the seblang Olehsari traditional ceremony. Usually when the Balinese dance andheng-andheng or black circle is called maben, the location is also the same, namely in the middle between the eyebrows. In line with the statement of Supriyono (2011: 43), that a black circle on the forehead or between the two eyebrows is a traditional characteristic called maben.

The dance property is seblang in traditional ceremonies, including: (a) pecari flowers are kanthil flowers or white cempaka whose fragrance is fragrant and white. This kanthil flower is inserted in bamboo which is split into 3 parts in the middle. Mangunsuwito (2002: 377) also argued, that kanthil flower is a white cempaka flower which has a fragrant aroma that is usually made to send or blossom in the tomb, (b) wongso or kenanga flowers which are used as seblang dance properties in seblang traditional ceremonies, namely kenanga flowers green color. Sulistyoebudi, Sunjata, & Sujarno (2013: 42) stated that the ylang flowers are also used as offerings at the ruwatan traditional ceremony by the community in padepokan utaraagunung. This explains, that cananga flowers are also used in traditional ceremonies in areas that have different functions.

Volume 7 Issue 9, September 2018

www.ijsr.net
Licensed Under Creative Commons Attribution CC BY

Paper ID: ART20191361 DOI: 10.21275/ART20191361 1021
Sunjata, & Sujarno (2013: 42) also stated, that various kinds of flowers are symbols of the application of fragrance, (b) the leaves of the banana leaves and the areca leaves disappear in a straight shape, rising upward on the tree. This becomes a symbol that has meaning, that humans must always walk straight, act positively, and believe that everything in the world belongs only to God. This is in line with what was expressed by Indrawati (2004: 21), that lines have the form / form, size, position / position, direction, and nature. A straight line with a vertical position will express the strength, majesty of God, and virility, (c) the pineapple leaves are used to make seblang dance pieces made to resemble horns that show seblang dancers have not stepped on akil baligh. Pineapple leaf formula has sharp spines. If it is held it will injure the hand, so from that the pineapple leaves disappear, illustrating that humans should not slander people if they themselves do not want to be hurt or hurt by others. This is in line with what Siswanto & Prasetyo (2011: 41) stated, that pineapple leaves are like the fruit of human thought which has noble benefits for one's own life and environment, (d) mirrors as the inclusion of spirits into the dancer's body also have symbolic meaning, that we as humans cannot predict or say good or bad others. It would be even better if we introspect ourselves to improve ourselves or in other words we have to cuddle or reflect before judging others. Siswanto & Prasetyo (2011: 33) stated, that the mirror is a symbol of identity or a shadow of a reality that exists. The symbolic meaning of the mirror from Siswanto & Prasetyo's statement and the mirror symbolic meaning of seblang dance is a message given to humans that generally must be better and self-introceptive.

2. The symbolic meaning of fashion Oling elephant batik in the form of motifs that are like question marks. The question mark that is meant is the elephant's trunk, while the elephant is believed by the community as a great creature and oling is eling or remember, so the symbolic meaning of elephant elephant is that we as humans must always remember the great God. This is in line with what Ratnawati (2011: 45) stated, that elephant oling batik has a picture frame or shape which is a pattern of an embodiment, so that it forms a motive both over all and has a meaning or meaning of the motif itself.

3. Symbolic Meanings of Makeup

The symbolic meaning of seblang dance make-up is found in andheng-andheng or black spheres on the dancer's forehead. The black circle is symbolized as a mirror that has meaning, that humans do not judge someone before themselves themselves or self-reflection. The symbolic meaning of andheng-andheng which is symbolized as the mirror is the same as the mirror placed on the omprok. Siswanto & Prasetyo (2011: 43), that the symbol of glass is teaching humans to always reflect, because if humans see themselves before seeing other people will find the wisdom of life.

4. Meaning of Symbolic Property

a) Pecari or kanthil flowers are believed by the villagers of Olehsari to have sacred symbolic meaning or pure color. The sacred is a symbol for humans who must have compassion for others and for their sincere God from the deepest and most continuous hearts. Supriyono (2011: 173) explains, that the white color is a clean beam of color or a sacred
characteristic. In performing arts can be interpreted symbolism, deeds, expectations, designation of nature, and good deeds related to self-purity. Pecari or kanthil which is used as a seblang dance property is a symbol that has the meaning, that the good deeds of humans who must have a sincere or holy love for others and their God.

b) Wongso or kenanga flowers are flowers that are believed to have their own meaning. Wongso or kenanga flowers have a symbolic meaning as a flower that brings fortune to the villagers of Olehsari in order to be free from their distress, get a soul mate and get well soon for those who are sick. Meanwhile Sulistyobudi, Sunjata, & Sujarno (2013: 43) stated, that ylang flowers in Javanese have symbolic meanings humans must always remember the Creator, the ancestor in the heart so that humans are always aware of life in life. In accordance with the statement above it can be seen, that cananga flowers are believed to have symbolic meaning in every traditional ceremony in certain areas related to the creator. We must always remember to God to be given convenience in his life and granted all his requests.

5. Meaning of symbolic offerings
Offerings given to spirits at seblang traditional ceremonies, which include offerings peras, parabungkil offerings, incense, and jugs. The types of offerings each have a symbolic meaning that has to do with the situation or condition of the village community itself. The following is a description of the seblang dance offerings in seblang traditional ceremonies, namely: (a) squeeze offerings have a symbolic meaning that we must be smart in using something obtained. As for the symbolic meaning of plantains, we must always be steadfast, patient, and wise symbolized by plantains. Besides that, brown sugar has a meaning, that is, as a human being to be sweet or kind. This is a message addressed to farmers in the village of Olehsari. Sulistyobudi, Sunjata, & Sujarno (2013: 109) stated that cultural values in traditional ceremonies are very useful for the supporting community which determines the mindset of life for the community and is used as an orientation or reference in acting. (b) parabungkil offerings are agricultural products or farmers' harvest. The produce includes palapendem (cassava, sweet potatoes, taro sweet potatoes, and potatoes), fruits (apples, oranges, and mangosteen), and vegetables (spinach, cassava leaves, cabbage). These offerings have a symbolic meaning, namely the picture of the village community by the majority of the inhabitants of Olehsari to its success, (5) the symbolic meaning of the dance property seblang in a description of the confidence of the villagers of Olehsari to its success, (5) the symbolic meaning of the ceremony and parabungkil offerings that describe the citizens of Olehsari the majority of the inhabitants of peasants as a form of gratitude for the peasants for reaping the success, then the symbolic meaning of incense, which must bring the service of the ancestral spirits, and the symbolic meaning of pitcher, that we must always remember with our origin that is formed from the ground.

4. Conclusion
Dance Equipment Seblang In Traditional Ceremony Seblang In Village Olehsari, Glagah District,BanyuwangiRegency

The symbolic meaning of dance equipment seblang in traditional ceremonies seblang include: (1) omprok accessories consisting of living flowers, leaves, and mirrors, (2) clothing arrangements consisting of kembem, elongated elephant fabric, sampur / shawl, and socks, (3) the makeup consists of powder, eyebrow, thick eyelid, mole, and lipstick; (4) the property consists of kenanga flowers and kanthil flowers; (5) offerings consist of offerings of squeeze, parabungkil, incense, and jars containing water. Symbolic Meaning of Dance Equipment Seblang In Traditional Ceremony Seblang In Village Bysari, Glagah District, Banyuwangi.

References

Volume 7 Issue 9, September 2018
www.ijsr.net
Licensed Under Creative Commons Attribution CC BY

Paper ID: ART20191361
DOI: 10.21275/ART20191361
Yolandha Intan Pranitisari got a bachelor's degree in dance and music education study program at Malang State University in 2015. Furthermore, continued his master's degree in Surabaya's public University graduate program in 2016 and majored in arts and culture education.