

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 the equipments 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 accessories, fashion, cosmetology, 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 Oling which is a message to people to always remember God, the symbolic meaning of cosmetology at andheng-andheng a picture of human nature that must be corrected, the symbolic meaning of seblang dance property is a picture of trust Olehsari villagers to success, the symbolic meaning of peras offerings and parabungkil depicting olehsari villagers majority of farmers who reap success, symbolic meaning of incense, which must scent the services of ancestral spirits, symbolic meaning pitcher, that we must always remember our origins formed 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 Nurhajarini & 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 eyeball. 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 dyke 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 *mahen*, 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 *mahen*.

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. Sulistyobudi, 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.

Seblang dance offerings in *seblang* traditional ceremonies, including: (a) squeeze offerings are offerings containing rice, brown sugar, plantains, and coconut which is used for *selamatan* seasoning. *Selamatan* collects the results of the farmers' harvest as a form of gratitude or gratitude to God for continuous success. Sulistyobudi, Sunjata, & Sujarno (2013: 94) stated, that the various offerings offered in traditional ceremonies as a form of expression of gratitude and hope, (b) *parabungkil* offerings are offerings which cover the harvest of farmers, such as *palapendem* (bulbs vegetables, vegetables and fruits). These *parabungkil* include cassava, sweet potato taro, potatoes, sweet potatoes, spinach, cabbage, cassava leaves, apples, oranges, mangosteen. All of that is a form of success for the farmers. In accordance with Sulistyobudi, Sunjata, & Sujarno (2013: 94), that offerings made from earth produce include nutmeg *kependhem*, nutmeg *gumantung*, nutmeg *wija*, (c) frankincense which is what is needed is the aroma or smell that is released from incense which is burned and smokes. Moertjpto, Astuti, & Sumarsih in his book entitled "traditional ceremonies beg for rain" (1998: 93) states that incense is one of the preferences of spirits, given his fondness, the spirits will provide protection to the community, (d) jugs containing the water in the *seblang* dance in the *seblang* traditional ceremony is an object made of soil containing water in it. The pitcher is like a teapot or a place for drinking water. Siswanto & Prasetyo (2011: 32) also stated, that other offerings that can be found in the *seblang* traditional ceremony, which is a jar containing water made from soil material. The function of the jug in a traditional ceremony is *seblang*, which is to cure dancers from possessed by spirits with the way the dancers are given water from the jug.

3. Symbolic Meaning of the *Seblang* Dance Equipment in the *Seblang* Traditional Ceremony in the Village of Olehsari, Glagah District, Banyuwangi Regency

The existence of this symbolic meaning can be found in the *omprok* accessories, one of the clothes, one of the makeup, property, and *seblang* dance offerings in the traditional ceremony, as explained below:

1. The symbolic meaning of *Omprok* accessories. In general, *omprok* is a part of the head part of a dance or head crown. *Omprok* is like a human head which is the center of human beings to think in action, so that the flowers, leaves, and mirrors of this *seblang* have a message to humans to be able to condition their lives. Siswanto & Prasetyo (2011: 34) said, that compaction is the crown of the head that is used in another art which functions to cover the dancer's head so that his hair is not visible. *Seblang* dancers use *omprok* which has several accessories, including flowers, petal banana leaves, pine nut leaves, pineapple leaves, and mirrors that have their own meaning. The following is an explanation of the parts of the dance accessories of *Seblang* in *Seblang* traditional ceremonies: (a) the flowers are a symbol of the flower of the nation or the next generation who must always think straight in acting, and respect each other, so that they can be leaders who can lead himself and his environment. Sulistyobudi, 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-introspective.

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 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 community is the farmers who reap success and as a form of gratitude to the farmers to be given continuous success. Sulistyobudi, Sunjata, & Sujarno (2013: 94) also stated, that as a form of gratitude and hope, various offerings are made from the produce of the earth. The produce of the earth is a symbol of prosperity, (c) frankincense is an offering in the form of aroma that is favored by spirits. The form is clotted, then crushed into powder and burned in a fireplace, but what is needed is the smell or aroma. Frankincense in this *seblang* traditional ceremony has a symbolic meaning to the aroma or smell that is inhaled, meaning that we must respect and make the services of the ancestral spirits ineffective. In line with the statement of Sulistyobudi, Sunjata, & Sujarno (2013: 43), that frankincense symbolizes the smell of fragrant fragrances as a vehicle for submitting prayer requests, (d) a pitcher filled

with water serves to awaken dancers from possession. This pitcher has the symbolic meaning of our symbol as a human who must always remember that we are formed from the ground. Besides that we also have to have clear thinking like water so that it is useful for others who need us. In accordance with the statement of Sulistyobudi, Sunjata, & Sujarno (2013: 54), that the followers of traditional ceremonies will add insight into spiritual culture which is particularly charged about the origin of human life.

4. Conclusion

Dance Equipment Seblang In Traditional Ceremony Seblang In Village Olehsari, Glagah District, Banyuwangi Regency

(1) omprok accessories consisting of living flowers, leaves, and mirrors, (2) clothing arrangements consisting of kemben, 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.

The symbolic meaning of dance equipment seblang in traditional ceremonies seblang include: (1) omprok accessories describe human life and have a special message to do good, (2) the symbolic meaning of fashion, that is in oling elephant fabric which is a message to man to always remember to God, (3) the symbolic meaning of make-up in mole is a description of the human nature that must be improved, (4) the symbolic meaning of the dance property seblang is 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 the village 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.

References

- [1] Christianto, Denis. 2013. Strategi Pengembangan Tari Topeng Sebagai Daya Wisata Budaya di Kabupaten Cirebon. Bandung: UPI Bandung.
- [2] Hadi, Y. Sumandiyo. 2007. Kajian Tari Teks Dan Konteks. Yogyakarta: Pustaka Book Publisher.
- [3] Hadiwidjoyo, Purbo. 1993. Kata dan Makna. Bandung: ITB Bandung
- [4] Hidajat, Robby. 2003. Mozaik Koreografi. Malang: Jurusan Seni dan Desain UM.
- [5] _____. 2005. Catatan Seni. Malang: Jurusan Seni dan Desain UM.
- [6] _____. 2006. Menerobos Pembelajaran Tarpen 2. Malang: Banjar Seni Gantar Gumelar.
- [7] _____. 2009. Pengetahuan Seni Tari. Malang: Jurusan Seni dan Desain UM.

- [8] _____ 2013. Kreativitas Koreografi. Malang: Surya Pena Gemilang
- [9] Hoed, Benny. H. 2011. Semiotik Dan Dinamika Sosial Budaya. Depok: Komunitas Bambu.
- [10] Indrawati, Lilik. 2004. Nirmana (Organisasi Visual). Malang: Departemen Pendidikan Nasional.
- [11] Jazuli, M. 2011. Sosiologi Seni. Surakarta: Lembaga Pengembangan Pendidikan Universitas Sebelas Maret.
- [12] Koentjaraningrat. 1985. Ritus Peralihan Di Indonesia. Jakarta: PN BALAI PUSTAKA.
- [13] _____ 2009. Pengantar Ilmu Antropologi. Jakarta: PT Rineka Cipta.
- [14] Mangunsuwito, S.A. 2002. Kamus Lengkap Bahasa Jawa. Bandung: CV. Yrama Widya Bandung.
- [15] Maran, Rafael Raga. 2000. Manusia & Kebudayaan Dalam Perspektif ILMU BUDAYA DASAR. Jakarta: PT. Rineka Cipta.
- [16] Moleong, Lexy J. 2014. Metodologi Penelitian Kualitatif. Bandung: PT Remaja Rosdakarya.
- [17] Moertjipto, Astuti R, & Sumarsih S. 1997. Upacara Tradisional Mohon Hujan Di Desa Kepuharjo, Kecamatan Cangkringan, Kabupaten Sleman. Yogyakarta: Departemen Pendidikan dan Kebudayaan.
- [18] Nalan, Arthur S & Sarjono, Agus R. 1998. Catatan Seni. Bandung: STSI Bandung.
- [19] Nurhajarini, Dwi R & Astuti, Sri R. 2013. Biografi Tokoh Seni. Yogyakarta: Balai Pelestarian Nilai Budaya (BPNB).
- [20] Rahardjo, Mudjia. 2010. Hermeneutika Gadamerian. Malang: UIN-Maliki-Press.
- [21] Ratnawati, Ike. 2011. Batik Gajah Oling Banyuwangi. Malang: Pustaka Kaiswaran & Fakultas Sastra Universitas Negeri Malang.
- [22] Gunawan, Samsul. 1992. Antropologi Budaya. Jakarta: Erlangga.
- [23] Siswanto & Prasetyo, Eko. 2010. Seblang Ritual Bumi Blambangan. Yogyakarta: Gress Publishing.
- [24] Sugiyono. 2009. Metode Kuantitatif, Kualitatif dan R&D. Bandung: Alfabeta, cv.
- [25] Sulistyobudi, N., Sunjata, W.P. & Sujarno. 2013. Upacara Adat. Yogyakarta: Balai Pelestarian Nilai Budaya (BPNB).
- [26] Supriyono. 2011. Komposisi Tari. Malang: Bayumedia Publishing.
- [27] _____ 2011. Tata Rias Panggung. Malang: Bayumedia Publishing.
- [28] Sutyono. 2013. Poros Kebudayaan Jawa. Yogyakarta: Graha Ilmu.
- [29] Suwandono. 1984. TARI. Bandung: PT. DUNIA PUSTAKA JAYA.

Author Profile



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.