

The Forming Factors of The Gendang Sakti Dance as Renewal from Welcoming Dance in Palembang

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ABSTRACT:- This study entitled “The Forming Factors of The Gendang Sakti Dance as Renewal From Welcoming Dance in Palembang” is a research that examines the factors and the formation of the renewal of the Gending Sakti Dance from the internal and external aspects. This study uses the Eric Hobsbawm’s theory as the idea of changing form or renewal. In the form of this dance, it is classified as a group choreography with nine dancers who function as a welcoming dance or opening ceremony. The choreography presents a tradition that has been passed down from generation to generation, namely *sekapur sirih* which is a symbol of respect and appreciation for the guest of honor. Gending Sakti dance is one of the new welcoming dances in Palembang City because there are two different cultural elements that make up the Gending Sakti dance as a new welcoming dance for guests. This Gending Sakti dance is a type of qualitative research that uses an ethnocoreological approach with seven methods of *kurath* in the by R.M Pramutomo. The analysis uses form analysis. Therefore, it can be interpreted that dance is an expression of the human soul that is expressed through movement and applied to society as a cultural supporter.

Keywords: Exsternal, Gending Sakti, Internal, Renewal

I. INTRODUCTION

Gending Sakti dance is a form of new creation dance which inspired by the Gending Sriwijaya dance. This dance is classified as a group choreography with nine dancers who function as a welcoming dance for guests or the opening ceremony. The name Gending Sakti dance has its own meaning, *gending* is one of the most important terms, which comes from the term used to name the songs presented, both in instrumental and vocal form. The term *gending* is more commonly known and used communally by the Javanese people which means Javanese songs or music that are enjoyed by their beauty, played instrumentally. As for the context of the Gending Sakti dance, the *gending* in question is the accompanying music used which is the Gending Sriwijaya song. The meaning of "sakti" is strength, power or energy. The connection with the Gending Sakti dance is to bring out the power or energy of the Gending Sakti dance. So, the meaning of the Gending Sakti dance is a song that is presented instrumentally or vocally which has power or energy in the form of the dance (interview, Z. Kusni Karana, November 8th 2018)

This dance functions as a dance for welcoming guests means give respect and a symbol of welcome to the guests of honor such as the President, Governors, Regents, international guests, other great guests. Even so, the Gending Sakti dance as a performing art form can still be enjoyed by all spectators and audience who witness it without exception. The guest welcoming dance in South Sumatera has experienced developments, especially in the aspect of disseminating the introduction area as well as aspects of its work. In this context, the development of the working aspect implies that the existing work is enriched by the addition or creation of new elements that are adapted to the 4 desires of the times, but without reducing the values contained in dance (Interview, Anna Kumari, June 20th 2018).

The guest welcoming dance develops in various places include the city of Palembang. One of the results of the development of the guest welcoming dance is the presence of the Gending Sakti dance, which is a creation dance called a new performance. The formation of new dance creations that opened up freedom for dance artists to seek new possibilities in the field of dance, especially in terms of concept and work. Gending Sakti dance has the characteristics of a different form of presentation from other welcoming dances in the city of

Palembang such as the Gending Sriwijaya dance, Tanggai, Pagar Pengantin, Tepak Keraton and others in terms of presentation structure and visual form, especially in motion or choreography, floor patterns, costumes and music. Gending Sakti dance is a form of renewal dance for welcoming guests in Palembang City. Renewal is the process, method, act of updating, changing, and ideas. This renewal encourages the use of work that produces new performance dimensions and works with different creativity, to produce a work that can be accepted by society. Renewal occurs simultaneously with the emergence of challenges, because each update causes people to be in different situations and require adjustment (Rogers, 1995).

The form of the Gending Sakti dance presents a tradition that has been passed down from generation to generation, namely *sekapur sirih*, which is a symbol of respect and appreciation for the guest of honor. Tari Gending Sakti firstly was formed in 2014 in the city of Palembang with the collaboration of a producer by Restu Imansari Kusumaningrum as the leader of Bumi Purnati Indonesia, Rahayu Supanggah composer, Z. Kusni Karana & Sari Aprilianti as choreographer. The reason for the emergence of a new guest welcome dance, namely the Gending Sakti dance in Palembang City was because there was a cultural project or promotion being staged abroad. A performance themed "Sakti; A Gamelan Orchestra" which graces a show at the Esplanade Concert Hall Singapore. This is the reason for the formation of the Gending Sakti dance as a representative from Indonesia to attend the Festival in Singapore (Rahayu Supanggah, interview, November 9th 2018). Starting the journey of the Gending Sakti dance, this dance was first performed in the city of Palembang as the beginning of the Gending Sakti dance which was created on June 25th, 2014. The second performance was in order to welcome guests on August 25th, 2014 at the Sapta Pesona building, Jakarta, then the Raya Malay Festival Of Arts on August 29th 2014 in Singapore. Furthermore, a performance was carried out to collect documents and archives as learning materials at the Sanggar Nusa Kirana, on September 6th, 2016 at Limas house, Palembang city. The latest data obtained by the Gending Sakti dance was performed at the Bumi Purnati program guest welcoming event at Ciputra Artpreneur on March 19th, 2020 in Jakarta.

The form of renewal of the guest welcoming dance performance is based on the producer, choreographer and composer as the person in charge of the Gending Sakti dance work which has artistic anxiety. This is because this research is using the concept of Invention of Tradition (Eric Hobsbawm, 2012). It can be understood that there are many traditions that can be seen and presented again in the formation of new works of art actors to create or work from. The aesthetic aspects that is in the kind of traditional art it can encourage the owner to create or renew the art to be the interesting work of performing arts. Developing this renewal of the Gending Sakti dance is seen from two factors, namely the internal and external aspects of the process. This is what makes the Gending Sakti dance apply a level of process in cultivation, as needed the Gending Sakti dance is used as a new show, which has a process that is dynamic and constructive. Dynamic because the process moves forward while constructive because it is advancing and constructive. The achievement is an ongoing process in order to arrive at perfection and a willingness in the form to experience renewal. This raises aspects in the formation and renewal factors because creativity and innovation play an important role in the foundation of the creation of the Gending Sakti dance in the city of Palembang. Therefore, this paper will describe the factors that influence the formation of the Gending Sakti dance as a welcoming dance for guests in Palembang.

Based on the explanation above, it can be known that this research is a qualitative study that using an entochoreological approach as the main concept of research. The method used is the ethnographic dance research method with descriptive analysis in which an object in this study is described based on the facts in the field. In the ethnocoreological approach, the study also used seven Kurath methods by R.M Pramutomo.

II. DISCUSSION

A. General Description of Gending Sakti Dance

Gending Sakti dance has experienced a development in the form of creation as a show interest which is packed with a new innovation. Restu Imansari as a producer, Sari Aprilianti as a choreographer and Rahayu Supanggah as a composer, which of the three people formed the Gending Sakti dance as a dance inspired by the Gending Sriwijaya dance which was created in early 2014.

Initially, Restu Imansari had an idea or concept that moved from a traditional Palembang clothing that was so luxurious and great. To be exact, traditional wedding clothes, after experiencing the inspirational process of Restu Imansari, had an idea to show it in a performance, which chose Sriwijaya Gending Dance as a performance object that represented being able to wear traditional Palembang clothes from the female side (interview with Art Insight Metro Tv with Restu Imansari). After he got the idea, Restu Imansari looked for relationships and contacted artists in Palembang who would be invited to work together on a project. Together with Husni Kirana and Sari Aprilianti as choreographers and assisted by Ileng as mentors in composing choreography. The choreographer got a challenge from Restu Imansari to make a new breakthrough. The renewal is for the Sriwijaya Gending Dance performance which is not usually like people know in general, and can see other dance references that have something to do with the number of dancers and their skills which are

inspired by the Bhedaya dance in Java to make the Gending Sakti dance have its own uniqueness (Interview Sari Aprilianti, December 30th, 2019).

Furthermore, about music as an important part of dance performances, Restu Imansari chose the composer Rahayu Supanggah to remake the music of Gending Sriwijaya song. The music of the Gending Sakti dance cannot be separated from its authenticity, namely from the lyrics of the song Gending Sriwijaya. In the dance music, Gending Sakti has an addition of a new cultural element with a touch of three ethnic musical types, namely Arabic because Palembang now entered the city of Darussalam, Java and Malay. The reason of Restu Imansari to choose Rahayu Supanggah was because there was indeed a relationship and trust in Rahayu Supanggah, as the professional composer that can working on Gending Sakti dance music. Rahayu Supanggah said I came from Java and the ability or expertise I had was Javanese music or a set of Gamelan that was often played. The song Gending Sakti dance will be worked on with a Javanese touch because my basic skills are Javanese. For the selection of musicians with a Malay touch, do not forget to invite and collaborate with musicians from Bengkulu, Pekanbaru and Jambi as a characteristic of the authenticity of the song Gending Sriwijaya. (Interview with Rahayu Supanggah, November 8th 2018).

After going through a long collaborative process in the contract system, Restu Imansari as soon as possible made a design that will be shown in Singapore at the Pesta Raya event at the Esplanade Concert Hall Singapore. Starting two mini showcase venues which were held on June 25-26th 2014 at the front yard of the Sultan Mahmud Badarudin II Museum in Palembang. The initial purpose of this performance was as a form of discussion with the local community and artists, with a new form of work and a mini showcase. .

Finally, on August 25th, 2014 at the Sapta Pesona Building, Jakarta, which was watched and presented to the ministry. This second performance is proof of the program that will be brought in for the benefit of the show, which will be displayed at the Esplanade Concert Hall Singapore on 29 - 31 August 2014 at the Festival of the Malay Festival of Art.

As a result of the synthesis described by Kurath. The results of interviews, observations and field data in the form of textual and contextual studies have been described. Furthermore, it has been correlated with audio-visual data as a form of concrete evidence in this study to match the truth in the Laboratory Study. So that the results of this synthesis can be clarified again with a more accurate analysis in the following chapters.

B. The Forming Factors of Gending Sakti Dance as Renewal From Welcoming Dance in Palembang

A cultural perspective that points to the social implications, the diversity of cultural practices and how cultural construction has a significant contribution to the political process that determines the mainstream of government policy. Understand the cultural constructs that determine how individuals understand identity and carry out their social roles. Clifford Geertz (1973) refers to a cultural concept from an intellectual tradition built by Max Weber. Geertz's perspective, individual identity interacting with the collective community is a part that is formed by social construction as well as processes in dynamic social change. This is none other than because individuals translate themselves and their social roles are limited by how the scope of the community that surrounds them. Because culture is fluid and dynamic, the political identity of a community is central to determining its cohesiveness and characteristics (Setyaningrum, 2004: 296).

Examine a new performing art, namely the Gending Sakti dance, in this case uses the concept of Invention of Tradition (Eric Hobsbawm, 2012). This concept understands that many traditions can be seen and brought back in the formation of new works to create or work from aesthetic aspects that encourage their owners to create new dances for the benefit of performing arts from four parts, namely modification, interpretation, creativity and innovation. become an internal aspect in the process of its formation.

The presence of the Gending Sakti dance is one of the important moments for the people of Palembang city. Gending Sakti dance that has lived and developed from 2014 until now on, is not only an expression of art community, but more than that it was also become a medium of respect for guests. This is manifested in the internal elements of dance, especially dance form that has many symbols in it. The formation of the Gending Sakti dance is not only focused on its internal elements, but when viewed as a whole, it is strongly influenced by external elements that surround it such as the community and local artists.

According to Allegra Fuller Snyder, human life in dance symbols is kinetic and expressive. These are two important parts that form the Gending Sakti dance, namely the inner and outer aspects. The aspect in what is meant is that it is more specific in the formation of construction, based on the text of the Gending Sakti dance which has symbols that appear from the elements of the dance. Based on these elements, the analysis of the Gending Sakti dance text can be seen in the symbols that have been reduced or summarized by the Gending Sakti dance players, based on the realities that exist in motion and have meaning in each of these symbols.

Then the outer aspect is more about the contextual element of the dance. The context in it means the ideology of the people of Palembang city based on the symbols that are present such as patterns of thought and behavior. It is formed by the external community and a meaning. External aspects are explained, in the mindset of the community that has become a habit in social activities, one of which is in welcoming guests. Meanwhile,

the behavior in question arises between one another by providing opportunities for people to stay in touch with fellow humans in establishing togetherness. Furthermore, in the analysis of external aspects, we will look at the symbols that appear in the form of dance (text) from the inner aspect which will then be seen from the outside aspects.

The meaning that emerges is seen from the context of the Palembang city community, this is based on Snyder in Bandem (1996) which will link the meaning of Person in Bacthiar (1985). The following is a cultural symbol system consisting of (1) a constitutive system in this case related to belief, (2) a moral value system, (3) a knowledge system, and (4) expression which is the dance itself which is seen as one (text). This analysis will examine the internal and external aspects described such as the author's framework. These four things are summarized as one unit as follows:

1. Internal Factor

The internal aspect is the part that come from within or the process of creating a symbol system. In this aspect, there are three important parts, namely stimulation, transformation, and unity. Before discussing these three important parts, the author will discuss the artists involved in the process of forming the Gending Sakti dance.

Artist is a major milestone in the life and death of an art. Without an artist as the party who runs and preserves art, it is impossible for an art to survive. The soul of an artist has been attached to Restu Imansari, Sari Aprilianti and Rahayu Supanggih, making him always enthusiastic and enthusiastic in creating and developing and even preserving art.

The renewal of the Gending Sakti dance in Palembang City cannot be separated from the creativity of the artist or creator of the Gending Sakti dance. Artists or dance creators have made several updates to the form of this dance performance, namely dancers, choreography, music, clothing and the final floor pattern. Artists or dance creators carry out this renewal for the continuity of the Gending Sakti dance in Palembang City. The interest in the renewal of the Gending Sakti dance offerings is that it can be enjoyed by everyone or any group. It is intended for those who have a grand event or event, without being focused on a special guest who is given a special meal of betel lime. This means that in this Gending Sakti dance, tepak betel nut is only opened and placed in front of the dancer's dancing place so that it can be enjoyed by all audiences. Continuing the inner aspects of the Gending Sakti dance, the author will describe three important parts, namely stimulation, transformation, and unity. The explanation is as follows.

a. Stimulation

Stimulation is arises from a dance. Gending Sakti dance is stimulated for cultural reasons that form dance elements. Gending Sakti dance has several elements in it, namely (1) dancers, (2) chorography, (3) music and song lyrics, (4) floor patterns, and (5) fashion. The explanation is as below.

1) Dancers

The number of dancers of nine people in the Gending Sakti dance is the meaning of the creation of Sukainah A. Rozak as the creator of the Sriwijaya Gending Dance. The meaning of the nine female dancers is a symbol of the flow of the Musi river which divides or branches into nine streams in South Sumatera. This symbol is associated with female dancers who consider the flow of the river to be fertility and prosperity in South Sumatera, and precisely in the city of Palembang as the main river of the Musi. The symbol of the nine female dancers is still divided into parts, namely hierarchy. Dancers are determined based on the position of their parents in the government, increasingly showing that the values contained in this dance have their own meaning. Like the Bedhaya dance in Java (Solo) which has a name for each of the performers, Gending Sakti also finds differences in the naming of the actors. The main, second, and third dancers (number one, two, three) were dancers at the Aesan Gede level. They were the kings' daughters. On the next line which is number four, five is *Aesan Pak Sangkong* level. Meanwhile, six and seven are dancers at the Aesan Slendang Mantri level, consisting of the daughters of the Minister. In the last row, number eight and nine are the children of ordinary government officials.

1. Choreography

Gending Sakti dance is a new creation dance rooted in traditional dances or dance for welcoming guests in South Sumatera. This can be seen in motion, dynamics and other forming elements. The movements in the Gending Sakti dance include

- 1) *Sembah* (pray hands), hands two clasped in front of the chest, body descends (*mendhak*) and the position of the feet *begenjot* (resting the base of the foot is behind the left / right leg).
- 2) *Kecubung atas*, bring both hands to the right oblique position and then flick the fingers, the body leaning to the left and back. While the *kecubung bawah* movement, bring both hands to the back and right, then the body is inclined along with the position of the hands, and the body is down (*mendhak*) and the fingers are snapped at the end of the motion.

- 3) *Tolak bala*, the hands seem to make a circle in front of the body, and the position of the body lies backwards.
- 4) *Lenggang duduk*, the legs walk in place and the body is brought slowly down to sit, while the position of the hands is carried alternately forward and backward.
- 5) *tutur sabda*, in a sitting state, hands stretched to the left and right and the head turned towards the right hand
- 6) *kumandang* movement, the right hand is brought up straight with the head, with the fingers ngthing and the left hand in front of the chest and the fingers also ngthing and the position of the body standing on the knees.
- 7) *Siguntang Mahameru*, in this position the body is still standing on the knees, the hands are brought towards the upper left oblique and the right hand stops in front of the chest accompanied by a look towards the lower right
- 8) Sowing movement, the body sits in knees with *mojong kukut* legs, right hand is swung obliquely to the front right with a plucking motion
- 9) *Borobudur motion*, the body sits in knees with *mojong kukut* legs, both wrists are found with the right hand left and fingers -ngthing fingers carried to the left side of the body with the right position back up. Then the hand is returned to its original position brought in front of the chest
- 10) *Saksi luhur*, the body is squatting, the hands are brought to the lap with the palms facing away from the middle and the middle fingers together, the eyes are towards the fingers that are joined
- 11) *Rebah Kayu*, the body sits in a tight position with the legs of the *mojong*, the legs of the *mojong*, the legs are carried to the right side with backward leaning
- 12) Symbol movement, the body stands on the knees, the hands are brought upwards and then brought to sit slowly while the hands are stretched to the left
- 13) *Lenggang berdiri*, from the body sitting in a position then slowly standing up while swinging hands / stroll while standing straight.
- 14) *Elang terbang* (Flying Eagle), the body drops one down, the left hand is brought forward and the right hand is backward and the eyes look towards the back hand, then return to the opposite eye towards the front hand
- 15) *Kolam kanan* (right kolam) both hands make a front rotation and then the hands are pushed towards the front left oblique with the palms facing without touching. The left *kolam* motion is the opposite of the right *kolam* motion.
- 16) Listening motion, this movement is done with the right hand brought in front of the stomach and the eye gaze towards the left hand. All of the above types of movements are the main movements in the Gending Sakti dance although, all of these variations come from the guest welcoming dance in South Sumatera.
- 17) Especially in the renewal section contained in the Gending Sakti dance is in every transition in song offerings, the Gending Sakti dance has a new movement considering the duration of the show is approximately 17 minutes. The choreographer gave names with variations of one, two, three and so on, which had an accent in the formation of reforms related to elements of Javanese (Solo) dance culture.

2. Music and Song Lyrics

Dance in its presentation generally uses accompanying music because dance and music are always related in the sense that music is not a dance servant, but on the other hand, music should not dominate dance. Music should really support stability so that the music in a dance performance will give emotional touches. Soedarsono argues that music in dance is not just an accompaniment, but music is a partner of dance, so the music that is used to accompany a dance must be worked out in accordance with the work of the dance (Soedarsono. 1978: 27).

Many dances are composed based on existing music. Technically, the combination of the accompaniment music used with the motive motives in the Gending Sakti dance is mutually interconnected, mutually considering the suitability of the movement pattern with the accompanying music pattern or song lyrics. In the entry movement, the Javanese musical instruments and lyrics or *tembang* are heard, namely *Sekar Macapat Gambuh* and Surat Al-Hujurat verse 13, but when entering the initial dance (offering), the dance moves respond to the song lyrics. One example is in the section “*di kala kumerindukan keluhuran dahulu kala*”, the dancers make levels, transitional movements, then respect. So in the Gending Sakti dance the music / song of the Gending Sakti dance has a connection in its meaning. In the early part of the dance music Gending Sakti uses an intro by singing Arabic poetry and Javanese *tembang*. (Interview with Uul, artist and musician Gending Sakti, 12 February 2020).

3. Floor Pattern

Basically, the notion of a floor pattern in dance is the lines on the floor that are formed or have certain formations. The paths that the dancer passes when moving places, or positions to make a formation in presenting a certain movement to form a certain line.



Picture 1. V Floor Pattern in Gending Sakti Dance

Gending Sakti Dance, the floor pattern when entering the arena moves straight, then (after diarena) turns into a V or cone shape. At the time of the core or position in the middle of the song, the floor pattern has undergone a change in the shape of the position that enters the renewal of the floor pattern such as doing two-row positions and also alternating between. Towards the end of the show, the dancers make a parallel floor pattern and walk hand in hand one by one towards the exit of the stage. Of course, it is far different from experiencing many changes from the shape of the floor pattern that varies in terms of level and composition. Given that the other guest welcoming dances are identical to the V or cone shape, however, the Gending Sakti dance has experienced a lot of renewal in the floor pattern due to a performance

4. Make-up and Costume

Judging from the historical journey and the beautiful manifestation of the Gending Sakti Dance, it raises the presumption that this dance is considered the result of a royal culture that produces a refined and high-value culture. It is not surprising that the Gending Sakti dance was chosen by the regional authorities as the regional pride identity as "the peaks of regional culture" on a national cultural scale. So now there is an effort to continue the Gending Sakti dance as a continuation of the guest welcome dance, which is carried out by bureaucrats and has also touched the Palembang community as a buffer for this culture (Interview with Sari Aprilianti, December 26th 2019).



Picture 2. Make Up and Costume Gending Sakti Dancer

The clothes used in the Gending Sakti dance are wearing velvet clothes and songket cloth. The use of these clothes depends on the dancer's function. Generally, dancers use aesan gede, aesan pak sangkong, aesan dodot, while for spear carriers, umbrellas and singers wear mantri shawls. In general, the people of South Sumatera have a strong tradition of respecting and entertaining guests as a king. For them, it would be a disgrace not to entertain them well. This is due to the assumption that people who are often visited by guests are people who are often used as a place to ask questions for others. So that he is honored because of the knowledge he has or because his position causes guests to visit (stop by) the house. In a village that is relatively quiet from daily routines, the arrival of guests is an event that becomes the concern of a homogeneous environment that tends to know each other.

b. Transformation

Transformation is a change from a form into a new form. This change is considered to be a new part that has roots from the previous one, for example, the dance welcoming guests which are mostly in South Sumatera, namely, the Sriwijaya Gending dance, the Tanggai dance, the Keraton Tepak Dance and so on. Revealing the word renewal arises because the changes that have occurred have undergone a lot of renewal, and it can be said that from those that have not appeared, they can be presented with a form of renewal. This transformation is quoted in I Made Bandem in the book *The Random Dictionary of English Language, Unabridged* as "Change in form, appearance, nature or character" which means (change in shape, appearance, situation or character) (Bandem, 1996; 24).

In the explanation above has analyzed parts or on stimulation. In this section the explanation will be followed by a transformation which is related to stimulation, where parts of the stimulation will undergo a transformation (into a new form). These parts can be seen in the Gending Sakti dance which is stimulated from a creativity to a new dance form. The explanation is as follows.

1. The Renewal Of Gendang Sakti Dance

Talking about renewal, what is meant is the process, method, act of renewing, changing, ideas that encourage someone to use them in work and work which is much different and better than before, or produces new performance dimensions. Renewal occurs simultaneously with the emergence of challenges because each renewal causes people to be in different situations and requires adjustment (Rogers, 1995). The form of renewal of guest welcome dance performances, the Gending Sakti dance is based on the producer, choreographer and composer as the person in charge of the Gending Sakti dance work which has artistic anxiety, in this case the researcher borrows the concept of Invention of Tradition (Eric Hobsbawm, 2012). It can be understood that there are many traditions which can be seen and presented again in the formation of new works to create or work from aesthetic aspects that encourage the owner to create new dances for the benefit of performing arts. of four parts, namely modification, interpretation, creativity and innovation. All of the four parts cannot be separated from the meaning of the symbol, which is something that is not easy to do because it requires deep explanation and understanding, must connect the meaning of the symbol with the symbols of the life of the supporting community as well as other symbols that have been believed.

"The symbol-making function is one of man's primary activities", written by Suzanne K. Langer in her famous book *Philosophy in New Key* (1942), states that everyone uses symbols and symbols without thinking much by using symbols and symbols without much spontaneous thought. in relation to other people and its meaning and meaning is immediately captured. According to Poerwadarminta's *General Dictionary*, a symbol is something like a "sign" (paintings, words, badges, etc.), which contains a specific purpose, for example, the color white is purity, the image of rice as prosperity (Poerwadarminta 1966: 501). Likewise, to express the heart's content, people use symbols and symbolic words, in short, basic human needs that really cannot be abandoned are symbols such as food, seeing, or moving places.

Cultural mixing in terms of form starts in terms of music that is characterized by pentatonic musical instruments such as a set of Javanese gamelan and there is also an amalgamation of Malay musical instruments, namely, violin, accordion, trumpet, bass, drum, and flying and accompanied by vocals by singers. The music that accompanies the Gending Sakti dance is a song entitled Gending Sriwijaya, moves gently and flows like the Banyu Mili concept water in Javanese dance, and costumes that use *dodot* and *samparan* like Javanese Bedhoyo dance costume, as well as floor patterns that form many variations, one of which is lined puppets, vertical and horizontal.

Sari Aprilianti, mentioned two major influences that came from outside which formed the style of the Gending Sakti dance, namely Java (solo) and Palembang. The results of this interview reinforce the hypothesis that there is a relationship between Javanese culture (solo) and Palembang. This relationship is the background of the interaction when the two regions are strong in ethnicity in Indonesia, so that it is possible for the two cultures to be combined to become one result of a mixture. The other side of this also explains the material aspect (the choreography of the Gending Sakti dance). From a description of this material aspect in a transparent

manner, it can be seen that from the perspective of dancers, movement, music, fashion and floor patterns, the transformation can be seen from the aspects to be presented. The newness value found in the Gending Sakti dance is manifested in several aspects. Changes that occur in the form of dance are also related to changes in function that cannot be avoided (interview, November 20th 2018).

The point of transformation in Gending Sakti dance will be explained in more details as follows.

1. Symbolic Meaning of the Gending Sakti Dancer

Art is not an imagination that closes itself up, but opens up. The expressions depicted in the Gending Sakti dance will be described in the following description. Gending Sakti dance described by nine dancers interpreted nine regions represented by dancers, consisting of (Palembang, OKI, OKU, Muara Enim, Musi Banyuasin, Musi Rawas, Lahat, Bangka Belitung and Pangkal Pinang). South Sumatra Province is often called Negeri Batanghari Sembilan, this is because Palembang is also surrounded by nine large and small rivers that empties into the Musi river. The rivers are, Kelingi, Beliti, Lakit, Rawas, Rupit, Ogan, Komerling, Lematang, and Batang Hari Leko. If borrowed a symbol from the Javanese Bedhaya dance, the meaning of Nine is a sign of the Nine holes in humans, namely: two eyes, two nostrils, two ear holes, one mouth hole, one genital hole and one anal hole. The hole is symbolized as the source of life. The nine dancers of the Gending Sakti dance are also a symbol of wholeness, the unity of reflecting the physical and mental state.

Gending Sakti dance has a movement of worship, this movement has a meaning as a tribute to the respected, it is also a surrender to the respected. Changes in the movement of the Gending Sakti Dance occur in the initial part, namely the entry movement where at the beginning the initial part is created when entering, the dancers line up from the back right corner of the stage who make a slow movement when borrowing Javanese language usually called *kapang-kapang* and after that immediately form a position V, then forms a floor pattern that is split into two and three parts in the dancer grouping until at the end the dancer will return to the V position and will go straight parallel to form horizontally to return or exit the stage by *srisig* in the term the name of the Javanese transitional movement in Surakarta. The number of dancers in the Gending Sakti dance consists of nine female dancers and this dance can also be added by 2 or 3 male dancers as spear and umbrella holders (interview: Sari, June 2th 2019).

The dancers of the Gending Sakti dance consist of nine people who are divided into one *tepak* bearer, two *pridon* bearers, and six people as maids or dancers when the *tepak* is presented to the guest of honor. The meaning of this nine is the Batanghari Sembilan area represented by dancers. It can also mean Palembang which is played by nine major rivers in South Sumatra. Meanwhile, one person carries an umbrella as protection. While the two bodyguards are ready to guard the security of the dance procession for welcoming guests. Another person is the singer of the song Gending Sakti as a complement to the welcoming event. The Gending Sakti dance dancers have also undergone changes that previously could only be performed by a king's son or a minister. In contrast to now the dancers of the Gending Sakti dance are intended for those who have a will, and have the ability to dance which is also supported by a beautiful appearance.

2. Symbolic Meaning of Gending Sakti Choreography

Apart from ethnicity and religion, the thing that influenced the form of the Gending Sakti dance performance in Palembang was civilization during the Sriwijaya Kingdom era. The form of the Gending Sakti dance is still attached, especially to the parts of the movement, which still describe the nuances or romance of the Sriwijaya Kingdom. It can be seen in the images of statues or reliefs in the relics of the Sriwijaya Kingdom such as the Borobudur temple. Apart from that, Sari Aprilianti said that the Gending Sakti dance was still based on the welcoming dance for guests in South Sumatra, one example of the Gending Sakti dance in its main form of motion which has movements similar to *mudra* (Sari Aprilianti interview, September 24th 2019).

Looking at the Borobudur temple monument, there are five hundred and four Buddhist statues, namely four hundred and thirty-two at the bottom (*Rupadhatu*) and seventy-two in the upper level (*arupadhatu*). These statues have almost the same shape, with different sizes, the smaller the size upward with a hand gesture called *mudra*.

The symbol system is full of things that are supernatural. Symbols are always associated with certain beliefs or myths. Even symbols or symbols are things, forms or forms which are an introduction to understanding a certain object. In the world of dance, symbols cover almost all aspects of motion. Almost every movement that is performed by the dancer is a refinement of motion which has a symbolic meaning from a dance's intent.

3. Symbolic Meaning of Gending Sakti Music

Music in the Gending Sakti dance is a unity in the dance, because this dance is created by responding to the song Gending Sakti. The lyrics of the song Gending Sakti still use the lyrics of the song Gending Sriwijaya which is a romantic longing for the glory of the Sriwijaya kingdom that once existed in the archipelago. Given

this, the music and dance of Gending Sriwijaya was an order from the government, which at that time was colonized by Japan. The meaning contained in the music creator Gending Sriwijaya was made of music like the one above, he wanted to inform that Indonesia was once victorious and respected by the whole nation.

Development and changes that have occurred over time, accompanied by changes and development of functions. Art and artistic taste, along with an increasing level of openness and creativity among today's artists. The names and compositions of the gamelan instruments in an ensemble, together with their functions, have also undergone many changes and developments.

The most important and interesting part of the music in the Sriwijaya gending dance is that there are pieces of lyrics adapted from the Islamic religious book, namely the Quran Surat AL Hujurat :13 and Javanese song Sekar Macapatan Gambuh. Based on the results of the interview from Restu Imansari stated that the people of South Sumatra, especially Palembang City, are the City of Darusalam, which means that they have implemented Islamic elements in the area. In connection with the Gending Sakti dance, Restu Imansari tries to understand the process of starting music, which begins with a prayer and a greeting, as a first step before doing anything. Likewise with the pattern of life and beliefs of every human being, by doing prayer and greeting first before doing an activity so that all actions go well.

4. Symbolic Meaning of Gending Sakti Make-up and Costume

The origin tribe of Palembang City is a Malay tribe and the majority of the religion is Islamic, even though Palembang was formerly the place of civilization of the Sriwijaya Kingdom by adhering to Hinduism and Buddhism. This really influences the arts that develop in Palembang City as well as dance. Dance in Palembang City is closely related to Malay culture, including the Gending Sakti dance. Gending Sakti dance is a dance that is identical to Malay customs combined with elements of Javanese touch, this can be seen from the dance clothes used, namely wearing aesan Gede with dodot songket cloth. Aesan Gede and dodot themselves are characteristic of the Malay and Javanese society, which of course all come from Hindu-Buddhist influence.

Make-up and clothing are one of the most important aesthetic elements in a dance performance. Usually, make-up and clothes also show certain characteristics of the environment seen from the style or type of make-up and costume they wear.

Make-up and costume can also show certain symbols related to the dance. Thus make-up and clothing in dance, in addition to functioning for artistic purposes also to assist in achieving the aims and objectives of the dance itself.

Aspects of dance and clothing include make-up, hair and fashion, including accessories used to support her appearance. That is what happens in the Gending Sakti dance, the make-up and clothing of the Gending Sakti dance in general have a specific style and shape, namely by using Palembang's oversized makeup and wedding dress which is full of certain meanings and there are symbols. For example, in Aesan Gede accessories include *mahkota karsuhun*, *gandik*, *beringin*, *sundur*, *cempako*, *antingan*, *kalung kebo mungguh*, *gelang burung*, *gelang kano*, *gelang sempuru*, and *gelang gepeng*.

5. Symbolic Meaning of Gending Sakti Floor Pattern

Basically, Gending Sakti dance uses open space and proscenium. Proscenium, the audience can only observe from the front only. Whereas in open spaces, for example the field, the audience can see from all directions, although the focal point of the activity is the Gending Sakti Dance and the guests to be welcomed, this is done because the Gending Sakti dance targets only the guest of honor. The center point of the stage will be proposed to the dancer who carries the clap. The composition of the Gending Sakti dance uses a synchronized and balanced pattern.

The Gending Sakti dance floor pattern uses straight lines. The cultivation of floor patterns is also carried out simply but has an artistic value so that the performance is not monotonous. Floor patterns are made using a lot of line patterns such as horizontal, vertical, V (cone) shapes and also zigzags (between / on each side). This symbolizes the innocence of the people of Palembang who are friendly and simple in behavior. (Interview with Sari Aprilianti, December 29th 2019)

C. Unity (*Kemanunggalan*)

At this time this dance is one of the art performances that are in great demand by the public. The people of Palembang City accept this dance as part of their life. The presence of this dance is an activity to establish communication and friendship in social beings. The performance of the Gending Sakti dance is an activity that is eagerly awaited by the community because with this dance the community becomes entertained and has a variety of guest welcoming dances in Palembang City. This dance is able to survive in the midst of the people of Palembang City and outside of Palembang City, as recently it was on February 10th at Pulo Artspace Jakarta. The survival of the Gending Sakti dance is still being carried out with a weekly training process at the Nusa Kirana Studio so that there is preparation when there is a request for the Gending Sakti dance to be performed.

Gending Sakti Dance can be said to be a form of art performance that is very popular with the people of Palembang City. The Gending Sakti dance performance will not be successful without encouragement and support from the community. This dance does not only present a form of collective art performance, but the presence of the Gending Sakti dance has a special role. This dance aims to introduce to the general public that it can be performed for a spectacle or an event in a grand event such as festivals and so on so that it can be enjoyed by everyone.

This dance is present in society related to the culture that exists in Palembang City, the social culture or procedures in entertaining guests. The culture in question is the giving of *sekapur sirih* to the invited guests as the respect of the local community in serving guests as an expression of welcome.

Gending Sakti Dance is a new dance creation whose presence can be accepted by the people of Palembang City. This dance experiences unification, oneness with the people. Judging from some of the elements described in the above section beforehand, the Gending Sakti dance experiences unity (unity) from its community, which is divided into several parts, namely, First from an activity or habit (culture) as a form of welcoming dance for guests. Second, the Gending Sakti dance dancers have nine female dancers and three male dancers who carry the property as bodyguards and stage artistry. Third, the choreography in the Gending Sakti dance is seen in two parts of the element of motion, namely meaningful and pure movements. Fourth, the music used has three elements, namely the initial part of prayer (Arabic and Javanese elements), the core part (Malay) and the last part or the final prayer (Malay and Javanese). In the form of lyrics and instruments, this dance becomes an encouragement to build an atmosphere or image of the Gending Sakti dance. This dance is also present in society not only as a spectacle but, this dance is also a guide for the community.

Fifth, the clothes used in dance are clothes that have an elegant and luxurious character with songket motifs and accessories. The clothing in the Gending Sakti dance is very synonymous with red and gold. Seen on the top of the head or called *Aesan*, which has a large size and is gold like, wearing a crown like a princess and additional red flowers on the headdress.

2. External Factors

External factors are factors from outside of an art. In the Gending Sakti dance, external factors also play an important role in the continuity and change of the Gending Sakti dance in Palembang City. This factor is the opposite of internal factors, namely elements that are outside of the art, but participate in the development of the dance.

a. Government

The government's concern for a regional art is very influential on the sustainability of an art. Because with the government's concern for the arts, people, especially artists, become enthusiastic about preserving the art. Because artists feel they are respected by the government.

The government has indeed taken various ways to promote the performing arts industry, and in performing arts promotions it is always involved as the main attraction for art connoisseurs. J. Maquet instills this form of artistic attraction as art by metamorphosis (art that has undergone a change of form) as an example of the Gending Sakti dance (J. Maquet, 1976). As for the original art that has not been packaged, he calls it art by destination (art aimed at the local community) as an example of the Gending Sriwijaya dance. The connection means that with the presence of tourists to a country - what Maquet meant by a developing country, a new performing arts which is specially presented for art lovers will be born, which can also be called 'the tourism community and great guests'. In this case, it is related to the object of research, namely one of the developing cities in Indonesia such as Palembang, which has made a new performance art, namely the Gending Sakti dance. Of course, in the process there is a collaboration that supports the Gending Sakti dance to become a new show. The formation of the plot was based on two different groups or groups.

b. Education

Education in Palembang City also plays a role in the continuity of the Gending Sakti dance in Palembang City. This can be seen in the Nusa Kirana studio as a preserver of the Gending Sakti dance which is still being studied from students in the studio until now and to be precise Sari Aprilianti as the choreographer of the Gending Sakti dance as well as the leader of the Sanggar who still animates the Gending Sakti dance (interview: Sari Aprilianti, June 6th 2019).

Education is important in the regeneration of an art, because in education there are students who are the younger generation. By imparting a knowledge to these students in order to love their culture and the importance of preserving an art so as not to experience cessation, the students will love their culture and be aware of the preservation of their art.

c. Outside Culture

The renewal of the Gending Sakti dance in Palembang City cannot be separated from outside influences. Associated with the process of developing works, initially the producer of Gending Sakti dance, Restu Imansari, had a program or project in collaboration with the Ministry, in a show that could promote parts of Indonesian culture abroad. In this process, the producer had an idea that wanted to raise the Sriwijaya Gending dance to be worked on in a renewal way for the performance packaging.

The producer invites Rahayu Supanggah as a composer or person in charge of Javanese musical compositions because Supanggah is widely known as a Javanese composer especially in Gamelan music. With the combination of Palembang and Java, the Gending Sakti dance in addition to the presence of Islamic Malay culture, the Gending Sakti dance also contains various other cultural elements such as Javanese (Solo) as well as dance movements. The dance movements in the Gending Sakti dance have various forms of motion inspired by the movements of the Bedhaya dance such as the movements of the *kapang-kapang*, *srisig*, *lembehan* and *gejuk* (interview with Sari Apriliatin, 9 February 2020). Apart from the dance form, the Gending Sakti dance also has different music from other guest welcoming dances in South Sumatera. Sumatera

d. Economy

Economy is one of the reasons why the Gending Sakti dance is undergoing renewal for its current sustainability. Not all people are able to perform this dance at community events such as weddings, thanksgiving or circumcision. This is due to insufficient costs. Therefore, so that this dance can be danced at weddings, thanksgiving and welcoming other guests will be prepared with music records or recordings that don't bother with paying for the music.

D. The Existence of Gending Sakti Dance in Palembang

Since it was performed in discussions with artists from Palembang and Solo, this dance has become quite popular in Palembang. Gending Sakti Dance can be maintained until now by carrying out various developments and socializations. This development and outreach was carried out by artists and art workers in Palembang City. Then the government and society provide support by responding and appreciating the Gending Sakti dance. And thus the Gending Sakti dance has continued to this day (Interview: Sari Aprilianti, January 3th 2020).

The development and outreach carried out by Sari Aprilianti and art workers in Palembang City is the development of the Nusa Kirana studio in Palembang City, which routinely exercises in studios and recruits new dancers. New dancers are needed for the continuity of the Gending Sakti dance. With the presence of these new dancers, the Gending Sakti dance will continue and regenerate. The Nusa Kirana dance studio has no difficulty finding new dancers to regenerate the studio. This is because there are many young people and young children who want to learn traditional dance in their studio. From the results of the researcher's interview with one of the owners of an art studio in Palembang, he said that although now many children are not interested in learning traditional dance and are already busy with their gadgets, there are still many who come to the studio to learn traditional dance. Because if they join the studio they have new friends besides that if they dance at events such as celebrations, circumcisions, thanksgiving, festivals and so on, they get money. Even though the money is not much, they are still happy because the money is their own income without asking from their parents (interview: Retno, January 12th 2020).

From the explanation above, the Gending Sakti dance continues and because of developments and changes that make the renewal of the Gending Sakti dance carried out by an artist or dance creator. The creativity of the artists in making changes in the form of the Gending Sakti dance presentation makes this dance more interesting. By making this dance more flexible, this dance performance can adjust to the demand or affordability of the community. These changes are likely to continue by adjusting to the mindset of the society that is progressing. This is in line with Usman Pelly in his book socio-cultural theories where he says culture is dynamic and changing, it's just that the rate of change is different (1994; 162). Furthermore, the opinion of Sedyawati in her book on the growth of performing arts says that change occurs because the human supporting the regional culture itself has changed, due to changes in ways of life and alternating generations (1981). Based on the ethnocoreological approach in this study, the researchers used seven Kurath methods in the book Ethnocoreology Nusantara by R.M Pramutomo. With the cross-check of data from deep interviews with informants, researchers analyzed using the theoretical basis that had been used to make it easier to explain the data and summarized it into structural as in this section of chapter three. The study of the formation of the Gending Sakti dance which has described internal aspects such as analysis of form, meaning, creativity, innovation and external aspects for society and processing.

It can be seen from various ways to promote artistic renewal. The promotion of performing arts is always involved as the main attraction for art connoisseurs. This is what makes the city of Palembang have a dance performance that is undergoing renewal, which is meant to be a spectacle that can be accepted by all

circles of society. Gending Sakti dance as a performance requirement is packaged as a new show of creative products for art connoisseurs. The art lover here is a person or invited guest who is given a welcome treat in the form of a dance performance. Until now, Gending Sakti dance is still experiencing a dynamic and constructive process, meaning that there is still a learning process for Sanggar Nusa Kirana students in Palembang city and performances at every event. The researcher's interest in selecting objects is based on the phenomena that occur in the area of origin of the researcher, precisely in the city of Palembang. Why is that, because of a change or development of dance performances that are packaged and worked on to achieve an aesthetic in creative products. Viewed from the aspect of novelty (Newness), reinvention (Reinvention), the peculiarities of the update. Nowadays the Gending Sakti dance is used as a new performance which becomes one of the guest welcoming dances that have its own characteristics. This Gending Sakti dance is unique in that it is a combination of two cultural elements, namely Palembang and Java (Solo) which form or become a transformation of new performance offerings in the city of Palembang. This process makes the Gending Sakti dance apply the elements of formation in cultivation, with the presence of two different cultures.

III. CONCLUSION

Gending Sakti dance is a representation of Palembang people's life which is full of togetherness in socializing. Gending Sakti dance is a result of collaborative creativity between artists with various cultural backgrounds. The combination of two prominent cultural features in the Gending Sakti dance, namely Palembang and Java (Solo), becomes a new character in this dance.

The novelty side of this dance emerges based on ideas or ideas that have been ripe and carried out with mutually agreed upon procedures and considerations. As for the process of forming the Gending Sakti dance as a new creative dance that functions as a medium or means of welcoming guests, it is formed by two factors, namely internal and external factors.

Gending Sriwijaya dance so that it has similarities and also contains strong cultural values and symbols and represents the city of Palembang as the owner of the art.

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