

The Existence of Sedap Malam Community and Its Form of Performance as a Cross Gender Dance Group in Sragen East Java

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ABSTRACT:- The Sedap Malam is an art community that lives and exist in Sragen regency. This community concerned with dance performance. The form of the performance of the actors is a group of men with cross gender characteristics. This community was formed in 2006 initiated by Sri Riyanto. This research is a qualitative research using descriptive analysis method to analyze the results of the fieldwork. Some of the theories used Vincent Martin and Loren Bagus's theory about existence that combines with Sri Rochana Widyastuteningrum's theory that regarding the factors that influence existence. The research steps carried out in data collection were obtained through literature, observation, documentation and interviews. The results of research on the existence of the Sedap Malam community show are known in detail through their life and development, and are explained through supporting factors, which are internal and external factors.

Keywords: Existence, Sedap Malam community,

I. INTRODUCTION

Existence comes from the Latin word 'existere' which means to appear, exist, arise, have actual existence. Existere is compiled from ex which means out and system which means appearing or appearing (id.wikipedia.org). Existence implies the existence of an existence that is continuously carried out so that activities continue to run smoothly (Poerwadarminta, 1996: 756). In performing arts, one form of existence can be seen from the high frequency of performances that are performed, so that we can know how the audience responds. In fact, not all forms of performance are well accepted by the community. Along with the current developments which are increasingly complex and modern have an impact on the development of arts in Sragen regency. One of the art groups that has developed to exist and is productive in dancing is the Sedap Malam community.

The Sedap Malam Community is an art group formed in 2006 on the initiative of Sri Riyanto, located at Sri Riyanto's residence, Mageru Village, Karang Malang District, Sragen Regency. The Sedap Malam community is a dance group in Sragen Regency which is quite unique because the dancers are man who dress and act as women character (cross gender). This packaged dance or creation in the Sedap Malam community can be classified as kitsch art. This art is usually packaged and sold commercially as widely as possible according to the tastes of the masses, with the aim of getting the maximum profit. This type of art has a tacky nature and always changes over time and is strived to always attract the attention of the audience for its survival (Khayam, 1981: 140).

Based on observations on the form of dance performances in Sragen Regency, it was indicated that the form of the Sedap Malam community performance is different from the appearance of other communities. Something that attracts the attention of the show always looks expressive and dynamic, supported by a unique and distinctive dance form and style.

The Sedap Malam community performance is easily recognized by the public because of its form and characteristics, while the characteristics contained in the Sedap Malam community show are seen in the dance supporting elements which are interrelated with one another, including the actors (dancers), dance movements, make-up and clothing, dance music, and other equipment. This characteristic is inherent in the Sedap Malam community performance, thus differentiating it from other forms of dance performance packaging. The characteristic of the Sedap Malam dance performance is that the performers (the dancers) are man who dress

and act as women character. There is a movement that distinguishes masculine and feminine characters, the accompaniment used is Javanese gamelan, and also the incorporation of several Jaipong, Lengger and Campursari dance accompaniments with the characteristics of Sragenan music, the characteristic is always using a bun, the make-up looks thick and glamorous so it looks attractive, clothing tends to use a modified kebaya, the form of dialogue is part of the show.

The existence of the Sedap Malam community cannot be separated from the role of the leader Sri Riyanto, creative ideas in the formation of performances and the survival of the Sedap Malam community have survived until now. Perhaps the thing that causes the Sedap Malam community to grow and attract people is perhaps the form of the presentation that is interesting, funny, strange and seems humorous. This cross gender dancer who is actually a man with a female character with flexible, varied and innovative movements which is an attraction. Looking at the journey of the Sedap Malam community, it seems that the process of finding the identity of the group is different from other groups. The activities they do are a way to get recognition from the community through the arts, which will be shown with dishes that have their own characteristics. Some interesting phenomena that have been raised have made the researcher study the results of his dance work, namely how the form of performance is the hallmark of the Sedap Malam community pack dance so that the community can still exist today. For this reason, research will focus on the shape and the factors which affect its existence.

II. DISCUSSION

A. General Description of Sedap Malam Community in Sragen Regency

The Ideas are something that is very important in the process of human life. Bright ideas are always needed when we are looking for solutions to solve problems. Cross gender is a cross between character roles or it can also be called a cross of character types such as a female character with a male character or vice versa, namely a male character with a female character. In connection with the problem of cross gender, Rahayu Supangah expressed her statement as follows: Understanding cross in cross gender as a crossing and applying the meaning of crossings broadly, not only on gender boundaries. The ability to cross borders is a vital requirement for every artist, regardless of the field of art he is engaged in is a requirement for an artist (Thowok, 2005: xi).

The Sedap Malam community is known as one of the art (dance) communities in Sragen regency. The background of the Sedap Malam community begins with several people who come from various circles who share their beliefs, needs, hobbies, and same conditions.

The Sedap Malam community was born based on the idea of Sri Riyanto in 2006. At that time Sri Riyanto wanted to create a group that could provide a positive forum for transgender women in around Sragen regency. The cross gender phenomenon in Sri Riyanto's perspective is the basis for determining the actors (dance) in the group which he forms, they are men who dress up as women.

The original name of Sedap Malam Community was Kembang Lonte Sore which Kembang means a flower, lonte which means a prostitute, and evening means time. Generally, the Sedap Malam community hopes that they will continue to exist with its own style. So the members change the name of community with Sedap Malam. The name change occurred because it made it look nicer and more polite. The word Sedap Malam is taken from the name of the flower to become the name of the community. Sedap Malam means fragrant white flowers and clustered on one stem. The name implies the philosophical meaning and hope of the community that will continue to develop and exist. Changing the name of the Sedap Malam community is expected to be able to bring a better direction for the actors (members) who are called waria through a dance performance of a man dancing a female character (cross gender). In addition, it is also to eliminate negative views by the community towards transgender people.

The group formed by Sri Riyanto at that time was a 'strange' and unique group. A group that is considered weird with the aim of being funny. Sri Riyanto has shown experience in the art world in developing forms of cross-gender performances. From there, the idea of forming a cross-gender group or community, the show which was packaged by Sri Riyanto by considering the people of Sragen Regency, was more interested in the form of humorous presentation. In addition, according to Sri Riyanto, waria in performing their performances are more total, meaning that they are more free to express jokes or can cause funny behavior, which can bring laughter (Riyanto, interview, August 3rd 2018).

B. The Existence of Sedap Malam Community in Sragen Regency

According to Vincent Martin opinion, human existence arises from their determination that human life should be a full life, a life that is lived, a life consisting of choices and decisions (Martin, 2001: 70). This opinion is reinforced by Lorens Bagus in his philosophical dictionary, which states that existence is defined dynamically, existence means creating oneself actively, existence means doing, being, and planning (Bagus,

1996: 187). These two opinions are in line with the purpose of existence in the research on the existence of the Sedap Malam community as a cross-gender performance, that the existence meant is an act of community actors who continue to act with the process to stay afloat with the courage to develop its presentation form so that it is different and always in public interest.

The existence that is meant is the existence of something that leads to the direction of development as well as an individual or group resilience. Naturally, existence is defined as being that leads to a level of development, not just being there but also because of the desire of the creator and it is hoped that it can benefit both the creator and the surrounding community. The existence of the Sedap Malam community cannot be separated from the perpetrators who also act as administrators who unite the group. The development of the Sedap Malam community encourages actors to continue studying in the arts. Along with the development of the group began to be recognized by the public through the abilities possessed by actors in dancing, singing and fashion. This can be proven by the frequent performances or the many offers to perform at an event in Sragen Regency. Performances also come from outside the city, including events or art activities to represent Sragen Regency.

To maintain its existence, sometimes the community becomes a victim of misinterpretation from society. To show their existence, they are willing to be insulted, harassed and humiliated by society who interpret them negatively. In society, assessing or interpreting the Sedap Malam group is generally based on the self-image of the members who tend to be unique and have differences with other humans. The existence or existence of the Sedap Malam community in the community life in Sragen Regency can be seen from the lifestyle shown by the Sedap Malam community itself. Community actors interpret themselves as a professional dancer in their art. They must be good and beautiful in every performance, even though they must dance female dances. As a dancer, the existence of the Sedap Malam community is able to provide a new color for the development of performance forms, especially in Sragen Regency. This is evident from the fact that there are still many stage offers for Sedap Malam performance.

In the discussion of its existence, it also explains some factors affect the intensity of the Sedap Malam community stage. To explain the factors, this paper use the Widyastutieningrum opinion that explain about the existence which is influenced by internal factors and external factors. Internal factors can show a variety of matters relating to internal affairs, related to supporting artists and the creativity of the artists reflected in the form of the show. Meanwhile, external factors refer to various matters relating to various external affairs that affect change or development (Widyastutieningrum, 2007: 175).

1) Internal Factors

Internal factors are one of the driving factors for the existence of the Sedap Malam community, while several things are included in internal factors including:

a) Creativity

In creativity, it is part of the existence of the Sedap Malam community, where Sri Riyanto always set the dance performance becomes interested so the audience feel entertained and laughed, because the majority of Sragen people are happy with humorous or gloomy forms of performance.

Creativity can also be seen in the elements of motion used in the Sedap Malam community performance, although they use a variety of movements from the Surakarta-style female dance, but they work differently such as increasing the volume, tempo, dynamics and also combining several dance movements from other regions such as jaipong and lenggeran. In addition, the packaging for the musical elements that are characteristic of Sragenan is also packaged according to the dance movements used. The strategy in arranging the form of the show can be seen in Sri Riyanto's creativity in making surprises that are carried out beyond the expectations of the audience through movement, dialogue and attitude.

In addition, the dress used is a modified kebaya to create a beautiful, elegant and glamorous impression. Sedap Malam community performances have characteristics that make them exist today compared to other art forms. Judging from the form of the show, the Sedap Malam community is a form of packaging art where the perpetrator is a man with a female character or a cross-gender character who is funny, (*kenes*) cute, flexible, and lively.

b) Routine Activities

Routine activities carried out by the Sedap Malam community are exercises, performances and social gathering. This activity is an important activity to maintain togetherness and accuracy in dancing. The routine activities made Sri Riyanto provide a place for gathering and training, namely at the Sedap Malam studio in Mageru Karang Malang Sragen. Apart from that, the enthusiasm and togetherness of the Sedap Malam community keep this routine activity going.

c) Role of Community Leader

A group or community does not escape the role of leader. Sri Riyanto as a leader has a responsibility in the Sedap Malam community. The big mandate on his shoulder, not only in activities but also regarding the sustainability of the community. Sri Riyanto as the leader of Sedap Malam always strives for success for the community. Sri Riyanto as a person who plays an important role in the development of the Sedap Malam community, his experience and abilities in the art world as an important person in the founding of the community until the current community continues.

d) Community Management

Management is the process of planning, organizing and using other organizational resources in order to achieve the organizational goals that have been set. The Sedap Malam community that was founded could not be separated from the management of Sri Riyanto, management which was carried out through the organizational structure, performing activities and also financial management. Good management is a strength for the integrity of the Tuberoso community

e) Facilities

Facility is a medium which facilitate the implementation of functions and make things easier. Togetherness and solidarity that occurs in the Sedap Malam community by means of art, by working together with the Sedap Malam community actors to realize an activity. Forming to find something creativity through the guidance in the community, of course with the support of the facilities they have. Sedap Malam community facilities that support the ongoing performance activities include;

Practice Ground

In conducting some practice activities and a place where the actors gather, namely the Sedap Malam studio. The address is located in Mageru village, Karang Malang sub-district, Sragen regency. The house, which is in the form of a loji with a wide terrace, is used as a base where the perpetrators usually gather to do exercises.

Musical Instrument

Supporters in the Sedap Malam community performance cannot be separated from musical instruments. Musical instruments owned by the Sedap Malam community to support performance activities. The musical instrument that is owned is a set of gamelan instruments.

Costume

Costumes are the most important thing in performing, besides being used as costumes, they are also used to support the characters to be performed. The Sedap Malam community has several kebaya costumes that have been modified quite a lot, some of which are yellow, green, blue, black, red, pink and brown. The costumes that are owned are usually carried by the actors or dancers. Because it is according to body size. In addition, the make-up used by the perpetrators used personal makeup.

2) External Factors

External factors are factors from outside the arts group that affect their development and existence. Some of the external factors supporting the existence of the Sedap Malam community are as follows:

a) Government Support

The Sedap Malam community continue to live and exist because of the support of the community and government. Sragen regency government is very supportive of the arts that develop in the Sragen region. As seen, the government has provided a budget for the Sedap Malam community in order to sustain the community. Apart from that, the government also gives a belief that the Sedap Malam community is a part of the Sragen regional arts, which usually represents the Sragen area to perform outside the city.

b) Achievement

The activity carried out by the Sedap Malam community oftentimes got positive results. Some offer to perform not only local events, but also at art festivals. Several major performances have been performed both inside and outside the city. He has won achievements as a festival champion in the area. Performances that have been performed outside the city include Jakarta, Solo, Semarang, Wonogiri, Boyolali and Salatiga.

d) Intensity of Performance in Society

One of the important parts of driving the existence of the Sedap Malam community is the response in the community. The intensity of often performing performances in response weddings is one of the driving forces for the existence of the Sedap Malam community which still exists today. In performing the Sedap Malam community show an average of 16 to 20 times a month, sometimes it is more usually adjusted to the good months.

The explanations regarding the existence of the Sedap Malam community that have been explained are the aspects that make the Sedap Malam community achieve an existence. The Sedap Malam community actors are more creative to maintain their existence, the intensity in performing shows and exercises will get a forum. The people of Sragen area feel entertained by the presence of the Sedap Malam community, besides that the chairman and also the actors are well known by the wider community in the Sragen Regency area. The Sedap Malam community is able to maintain quality in the form of performances with its characteristics so that the Sedap Malam community is able to maintain its existence compared to other art communities.

The thing that has made the Sedap Malam community able to survive and show its existence until now because of the form of performances that are presented in an interesting and strange way. In conducting the performance, the Sedap Malam community always changes according to the request of the audience and something trending, especially in the concept or theme and the duration of the show. Their performance is often seen in celebration events in the Sragen area, such as weddings, circumcisions and festivals. In conducting the performance, the Sedap Malam community also follows up-to-date entertainment that is of interest to the public, and is also able to make the audience laugh as much as possible with movements that have been worked out with humorous characters tailored to the dance accompaniment. In addition, dialogue is also an important part of the show, apart from being a means of humor, but in the dialogue the Sedap Malam community also promotes the abilities and skills that exist in the community.

C. Forms of Performance by The Sedap Malam Community

The form of dance performance is a structure or arrangement, which mutually supportive and related elements between one element and another which are expressed through physical form and can be captured by the sense of sight and the sense of the listener. The form of dance performances is not only limited to the movements of the dance, but also the elements that make up the dance. Agree Suzane K. Langer, which was translated by Fx Widaryanto in a book entitled "Problematika Seni", which explains that:

"Form in the most abstract sense means structure, articulation of the result of the overall unity of a relationship of various interrelated factors or rather a way in which all aspects can be assembled." (Widaryanto, 1988: 15)

The Sedap Malam community performance is a form of maturity dance composed of several elements so that it becomes a complete form of dance performance. These elements are divided into the main medium factor and the auxiliary medium which form an interrelated unit. The main medium contained in the Sedap Malam community performance is movement. The medium of form in the Sedap Malam community performance is the supporting factors for the performances such as music, make-up, fashion, floor patterns, properties, venue and performance time.

Performance Elements

The Sedap Malam community performance consists of several elements that are interrelated and support one another. The elements of the Sedap Malam show in the presentation include interrelated elements including: dancers, dance movements, floor patterns, music, make-up and clothing, properties, place and time of performance (Soedarsono 1978: 2).

a. Dancer

Dancers have an important role in performing in the Sedap Malam community. The male actor who acts as a dancer brings female characters or cross gender, definitely wants to look beautiful and attractive. In performing a show, physical appearance is prioritized in addition to attractiveness as well as a way to steal the attention of the audience when performing a show.

Sedap Malam community members have different talents, some are good at dancing, singing, and make-up. There are 18 members as dancers in the Sedap Malam community, some are still young, 28 years old and also 42 years old (Riyanto, interview August 3rd 2018).

b. Motion

In general, the dance movements in the Sedap Malam community performance use traditional dance movements in the female Surakarta, Sundanese, Balinese and Banyumas styles. The existing movements are worked on by increasing the volume of the motion, accelerating the tempo and dynamics. Small and sweet movement patterns are enlarged so that they appear large, not suitable for female characters, and present an impression of humor or humor. Move places by jumping high so that it seems funny. The range of movements or now used is basically the same as in the *Gambyong* dance. The various movements include: now *sindet*, *ulap-ulap*, *nickel warti*, *pentangan* and *srisig*. *Jaipongan* movements such as *geolan*, *pendet* dance movements such as *agem*, *Lengger* dance movements such as *keweran*, are also combined gracefully like female dancers to create movements that have a *kenes* and flexible character. In addition to being *kenes* and flexible, they also performed the opposite movement, namely by increasing the volume of the movement excessively, and using male dance movements that seemed spontaneous. Movements such as *srisig*, *srisig* motion which is a connecting motion to move places or floor patterns begins with jumping.

In addition to using existing types of movements, the Sedap Malam community performance also uses a variety of movements that do not yet exist, meaning movements that appear suddenly or spontaneously. Usually the movements that arise are due to stimulation from the accompaniment of the gamelan and also stimulation from the atmosphere of the show.

c. Floor Pattern

The floor pattern consists of a stationary position and a dancer's trajectory. Floor patterns are not only noticed at a glance, but the level of mobility is continuously realized as long as the dancer moves to change places (locomotor movement), or is in a stationary position (Meri in Sumandiyo Hadi 2003: 26).

In the dance performance at Sedap Malam, the floor pattern adjusts to the venue and its importance. In celebration of wedding celebrations, usually with a composition of straight lines lined up and scattered. For performance venues such as the pavilion and the proscenium stage, the floor patterns used are oblique, straight lined wayang puppets, circles, and sometimes use the scatter improvisation.

d. Dance Music

Javanese Karawitan is used as accompaniment in performances. Apart from Javanese musicals in the Sedap Malam community, additional instruments or tools such as ruffles and drums are also used to support the desired atmosphere. Karawitan as accompaniment uses repertoire such as; *ketawang Subakastawa laras slendro pathet sanga*, *ayak-ayakan laras slendro patet sanga*, *gangsaran*, *lancaran Bendrong laras pelog pathet nem*, *ompak lagu Jangan Kara laras pelog pathet barang*, *lagu Jomplangan laras slendro pathet sanga*, *lagu Sawo Glethak laras slendro pathet sanga*, *lagu Kalulut laras pelog pathet barang*, *gangsaran 6*, *srepeg Mataram laras slendro pathet sanga*, *ladrang Sengsem laras slendro pathet sanga*. The working concept of dance music in the Sedap Malam community does not leave the characteristics of Sragenan gending which is reflected in the drum patterns. The musical songs chosen by Sri Riyanto were packaged according to the dance movements.

e. Makeup and Clothing

Dressing is a medium in dance performances. Make-up is very important to strengthen the character to be displayed, as in the Sedap Malam community show apart from strengthening the character of the show as well as for attractiveness.

Make-up is the art of using cosmetic ingredients to create the face of a role by giving make-up or changes to the performers on the stage or stage with an appropriate and reasonable atmosphere (Harymawan, 1993: 134). Makeup is the most important and sensitive thing in front of the audience, because usually before enjoying the dance, the audience always pays attention to the dancer's face, both to know the character or role that is being performed or to find out who the dancer is.



Picture 1 The Make Up and Costume of Sedap Malam Dancers

The makeup used in the Sedap Malam community show basically uses make-up which aims to beautify oneself by clarifying the make-up in the form of the eyebrows, lips, cheeks, nose, eyes plus thick eyelashes. The shape of the lips is further clarified using red lipstick, the shadows on the eyelids, the shadows on the nose and the cheeks are clarified using rouge so that the dancers look beautiful and attractive to be seen as real women. The hairdo is the same as the Gambyong dance, namely the *sangulan*.

The use of clothing in the Sedap Malam community performance uses a modified Javanese kebaya and jarik cloth. The clothing used is one of the supporting expressions in the show. The clothes used are made according to the body size of each dancer. Kebaya and cloth (jarik) modifications are made comfortable when dancing. The Sedap Malam community has several choices of kebaya colors, namely red, yellow, green, black, pink, brown and blue so that the show is not boring if done repeatedly. (Interview with Riyanto 3 August 2018). Kebaya is cared for by the dancers themselves so that they are not confused because it has been adjusted to the body size. Kebaya modifications such as adding embroidered accents attached to the kebaya so that it looks luxurious and glamorous, besides that the cloth (jarik) used is made like a loose skirt so it is comfortable to dance. Other supporting tools include; foam, undershirts, socks are used to prop up the breasts and buttocks to look like a girl.

f. Place and Time of Performance

Performing works of art is always related to the time and place of the performance, namely the time and place used to hold a show. Places used for performances by the Sedap Malam community can be inside the building or outside the building, in the form of a pavilion, people's houses and in the yard. The place used basically adjusts what the respondent provides. Show times may take place during the day or at night. Performances by the Sedap Malam community in the morning, in the event of a wedding celebration starting at 11.00 WIB, while the evening starts at 20.00 WIB. The duration or length of the performance is adjusted according to the needs of the responders, averaging 30 minutes to 45 minutes.

Furthermore, to show the performance in the Sedap Malam community as a form of a dance with its characteristics to attract the audience can be seen in the analysis of the forms that have been presented. Cultivation of the motion by placing certain stresses on the hips, head, shoulders, feet combined with funny movements so that the performance will appear to be erotic and vulgar. Make-up and clothing that are designed to present a tacky impression, can be seen with thick makeup, clothes with striking colors and the chosen kebaya dress looks sexy. These are the things that attract viewers who see them. Even though it seems humorous and tacky, the process of cultivating the dance of the Sedap Malam community is still considered to maintain civility.

D. Performance Structure

The sequence or structure of the performance consists of three, namely (1) the initial or opening part, (2) the core part (3) the closing part. Structure is the way in which something is structured or constructed. Structure refers to a relationship or system of correlation between parts of a whole in the organic construction of

the dance form (Hadi 2007: 82). The sequence of offerings found in the Sedap Malam community show is arranged into a single unit which results in a performance structure that can be enjoyed by the audience.

1. The Beginning or Opening

Gending Ketawang Subakastawa laras slendro pathet sanga is the initial or opening dish used by the Sedap Malam community performance. The opening in Javanese dance is called advanced *beksan*. This section is used by dancers to show off their make-up and clothing while walking along a line of friends to open the way to a wedding reception or show (dancing place). Arriving at the stage, the beginning of the opening of the *cucuk lampah* dance, which usually uses a motion of the Surakarta-style *gagahan* dance, such as *sabetan*, *besut*, *Lumaksana*, *tumpang tali*, *laku telu* dan *entrakan* by using smooth *gending bedrong barrel pelog patet nem*, while the other dancers are still a posse in front of the *temanten*. In this early *gending*, the dancer stole the attention of the audience as much as possible, the rest was to show off their clothes and make-up.

1. The Core

Dialogue is a casual conversation between two or more people. In the dialogue of the Sedap Malam community, the characters are gloomy or funny, in local terms it is called *Guyonan*. *Guyonan* is a joke, the delivery is funny that can cause laughter in the listener. This joke is part of the show, where the *cucuk lampah* leads the line in the stage introducing the dancer or its members. This part of the dialogue or jokes is the part that attracts the attention of the audience, because it is delivered with funny characters or humor. The dialog section contains congratulations, for example weddings congratulations to the host, welcome greetings to the guests, and introductions to the Sedap Malam community. The joke section also serves to promote the Sedap Malam community, to be recognized by the public or an effort to seek recognition from the wider community.

In this section the dancer presents a variety of movements based on the female dance styles of *Surakarta*, *Jaipongan*, *Pendet* and *Lengger*. The variety of movements has been patterned according to the musical *gending*. In between the dances, one of the performers or dancers usually sings followed by the other actors who dance. In singing, the actor uses two voices, sings in a female voice and uses a male voice. To support the dance, the accompaniments used are: the song *jomplangan laras slendro patet sanga*, the song *sawo gletak laras slendro patet sanga* and the song *kalulut laras pelog patet barang*

2. The Closing Part

The *gangsaran* music is used in the last performance in Javanese dance terms it is called *mundur beksan*. *Mundur beksan* in the Sedap Malam community dance performance is performed using a rampak motion with a floor pattern. *Cucuk lampah* prepares a line with the term Marching Forces or the United Nations, but in Sedap Malam replaces it with the term *Banci* Marching Forces. The movements used are stretching, gurgling, and jumping movements assisted by *jengglengan* accompaniment, so it looks funny. In the *mundur beksan*, *cucuk lampah* also said goodbye to the host and the guests (Interview, Riyanto August 22nd 2018).

D. CONCLUSION

The Sedap Malam community is an art group formed by Sri Riyanto in 2006 in Sragen regency. The Sedap Malam Community performance is a form an unique art which presented by a cross between male and female characters (cross gender).

The existence of the Sedap Malam community which emerged in 2006 until now its existence is still desired by the people of Sragen Regency, and is able to survive until now and show its existence. The existence of the Sedap Malam community can be proven by the intensity of the performance activities carried out both in the region and outside the region. There are two factors supporting existence, internal factors including creativity, routine activities, the role of community leaders or leaders, community management, and facilities, external factors including government support, achievement, and intensity of performances in community responses.

Performances in the Sedap Malam community as a form of packaged dance with its characteristics to attract the audience through the cultivation of movements by applying certain pressure to the hips, head, shoulders, legs combined with funny movements so that the show will appear erotic and vulgar in appearance. Even though it is impressed by the humor and vulgarkness, the cultivation process is still taken into account to maintain politeness. The performance in the Sedap Malam community is presented by a cross-gender with a male character. The movements not only use vocabular Surakarta-style dance movements but are also combined with *Jaipong* (Sundanese) and *Lengger* (Banyumas) movements. The dance accompaniment used is gamelan with Sragenan characteristics, and combined with Javanese music or Javanese gamelan. The order of the offerings found in the Sedap Malam community show, are arranged into a single unit which results in a performance structure that can be enjoyed by the audience are the opening part, dialogue, dance part, the closing part.

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