

*Conservation of Cultural Values in Construction Selendang Dance
as a Heritage of Puti-Puti Tarusan*

Nerosti, Universitas Negeri Padang, Indonesia
Yuliasma, Universitas Negeri Padang, Indonesia
Susmiarti, Universitas Negeri Padang, Indonesia

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Abstract

The preservation of the cultural values of Shawl Dance is carried out through rearrangement using construction methods. Because this dance had experienced extinction, restructuring was carried out. Restructuring was carried out to provide new colors to produce a definitive and innovative form of Selendang Dance both in terms of movement, floor patterns, music and costumes. The Research & Development (R&D) method is carried out descriptively and evaluatively using the Borg and Gall (2003) model which is modified by conducting preliminary research, investigation, observation, performance/teaching demonstrations, interviews, discussion and evaluation. Implementation of the Selendang Dance construction method through demonstrations, product trials, evaluations, work revisions, confirmation of innovative presentation methods. The arrangement of the structure of the Selendang Dance is carried out through the narration of a descendant of Puti-puti who is still alive. Then it was agreed to restructure or rearrange the construction of the Selendang Dance in a way: (1) strengthening the movement motive which had been disjointed due to extinction. (2) developing a performance model for the Selendang Dance from monotonism to a more attractive and dynamic proven form, so that it has selling points for the performing arts community. The form and structure of the dance still refers to the cultural values of the descendants of the Puti-puti Tarusan as the heirs to the selendang dance.

Keywords: Selendang Dance Heritage of Puti-Puti Tarusan, Cultural Values, Construction Method, Innovative Way of Presentation

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Introduction

The research aims to restructure or rearrange the Selendang Dance form using construction methods, so that a definitive Selendang dance structure is formed. Applying the construction method can provide a new color in achieving an innovative presentation model from a monotonous form to a more attractive and dynamic proven form. So it has a selling value that contributes to the community's economy.

The Selendang dance which developed among the Puti-puti descendants of the eighth King Tarusan, is accompanied by *dampieng* vocals (Nerosti & Yuliasma, 2018). This dance is accompanied by the accompaniment of welcoming the Prince, the King's son, who will sit at the altar to hold the wedding. This type of dance is also found in Inderapura, but it is called the Employees' Dance because it is danced by male royal employees (Susanti & Nerosti, 2020). The Inderapura Kingdom began to form a new government in the 15th century and was once successful in the archipelago after the weakening of its parent government, namely the Pagaruyung Kingdom (Asnan, 2013; Sudirman, 2014). This Puti-Puti Tarusan heritage Selendang dance has not been danced for a long time and can be said to be extinct (Nerosti, 2020). The findings show that the movements are no longer complete, not structured in a structured manner. Each movement only consists of one repeated motif so that there is monotony without variation. The floor pattern has not been arranged, the accompanying music is only accompanied, the costumes do not have a special design. Preservation is carried out as a solution to increase productivity, through the application of construction methods, restructuring, identifying movements to achieve innovative Selendang dance presentations.

Preservation is carried out to maintain artistic and cultural values or traditional values by developing dynamic manifestations according to the development of society, but still adapting to the situation and conditions of the traditions adhered to by its supporters (Ranjabar, 2006). Preservation can also be carried out in the form of cultural revitalization. Through three steps, namely: (1) introduction and understanding to raise awareness, (2) collective planning, and (2) generating cultural creativity. To carry it out, it requires a preservation process and strategy with techniques based on the cultural conditions that require preservation (Alwasilah, 2006).

Methodology

The Research & Development (R&D) research method is used to produce a product, namely an innovative form of Selendang Dance presentation. Descriptive and evaluative methods are used to collect conditions in the field. Then carry out restructuring so that a definitive Selendang dance structure is formed. Development of the Selendang Dance performance model from a monotonous form to a more attractive and dynamic proven form. The form of application through trials is carried out using a modified Borg and Gall model development procedure. The development research procedure according to Borg and Gall (Gall et al., 2003) is:

...research and information collecting, planning, developing preliminary form of product, preliminary field testing, main product revision, main field testing, operational product revision, operational field testing, final product revision, and dissemination and implementation.

Even though the research procedures for the development of Borg and Gall were field tested repeatedly, in the research that will be carried out, Borg and Gall's theory can be modified in the research that will be carried out as follows: (1) Research to obtain information about the existing Salendang Dance in the field, (2) Data is identified to design steps for implementing the Shawl Dance Construction Method. (3) Data is analyzed to apply Construction Methods in the laboratory (4) Implementation of innovative presentation methods is carried out. (5) Trials were carried out in the studio in the reconstruction process and innovative presentation methods. (6) Product evaluation was carried out by presenting dance experts, (7) Revision of works that had been tested with artists, (8) Conservation in the form of socialization of works held Salendang Dance performances which applied innovative construction methods and presentation methods.

This research process begins with restructuring or rearranging the form of Shawl Dance using construction methods, including:

- Arrange the movement lines (top design) according to the dance flow in the floor pattern
- Arrange the facing direction according to the floor pattern
- Setting levels
- Restructuring the music by improving the vocal quality and adding musical instruments as creative dance accompaniment
- Designing costumes that do not yet have an appropriate model and design
- Restructuring is carried out to form an original dance structure formed in accordance with local traditions

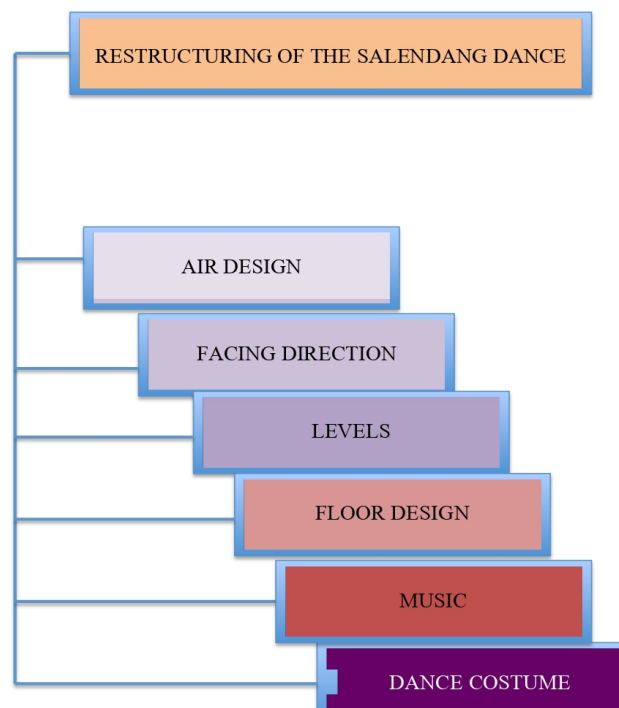


Figure 1. Conceptual Framework (Nerosti Design, 2023)

The findings show that the movements are no longer complete, not structured in a structured manner. Each movement only consists of one repeated motif so that it is monotonous without variation. The shortcomings of this research are: (1) the movements are carried out repeatedly. (2) the short motif is only in the form of a pose without variations in the upper

design, (3) the floor pattern has not been varied, (4) the accompanying music has not been properly structured, because it is only accompanied by the rhythm of the dampieng song, (5) the costumes also do not have a special design.

For this reason, Reconstruction is carried out: According to Hamzah (2020) reconstruction is: rearrangement, reorganization, repeat the demonstration as if it were actually happening (Hamzah, 2020). According to Qardhawi reconstruction, preserve the original, repair and strengthen, carry out updates without changing the characteristics of the original (Nerosti, 2020).

The concept of strengthening traditions in reconstruction Salendang dance as below:

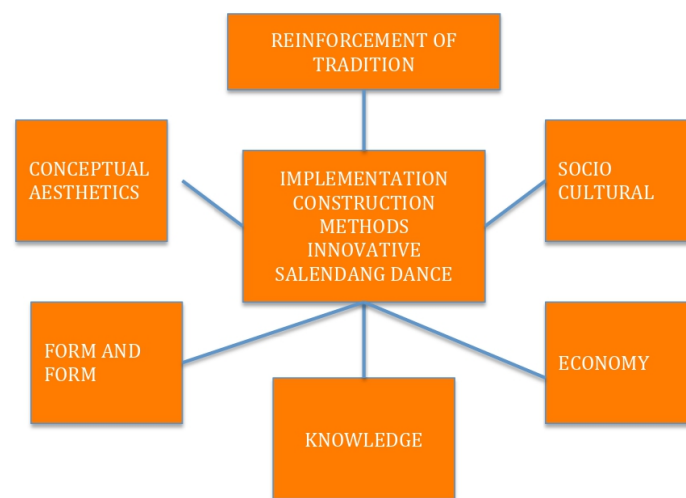


Figure 2. Strengthening Tradition (Nerosti design, 2023)

Findings and Discussion

Selendang dance developed in Koto XI Tarusan District, South Pesisir Regency, West Sumatera, Indonesia. Selendang Dance is a traditional dance danced by women, which previously developed among the Puti-puti (King's Daughters) of Tarusan in the 18th century (Nerosti, 2018). This dance is accompanied by accompaniment to welcome the King's Prince who will stand at the altar. Dampieng is a traditional song sung by middle-aged mothers. However, after the extinction of the royal system in Indonesia, art and culture in small kingdoms also became extinct, except in Java, palace cultural remains can still be seen both in Yogyakarta and Surakarta (Soedarsono, 2002).

The Selendang Dance is almost extinct and many of its movement structures have been lost, and suitability for musical accompaniment is no longer relevant. So that this cultural heritage which has historical value does not become extinct, it needs to be preserved by restructuring or rearranging it so that a definitive Selendang Dance structure is formed.

The restructuring was carried out with the approval of the surviving Puti-Puti Tarusan: Princess Reno Intan (at Pasar Tarusan), Princess Noermaya (at Simpang 3 Tarusan), Princess Cahyo (at Pondok Tarusan), Princess Darna (at Jirek Duku Tarusan), Princess Darna is the only one who still remembers the Selendang Dance performance when she was 7 years old. At 78 years old, Princess Darna was only able to illustrate how the dance event was

performed at the welcoming ceremony for the prince who was about to stand at the wedding ceremony.



Princess Darna said that the Selendang Dance first appeared at the same time as Dampieng, which was sung by middle-aged women. “

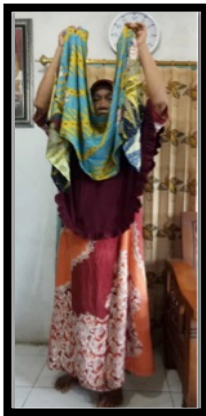
“*Ayooo dampieng... Ayoo dampieng, antaaah antaaah antaaah*. The mothers of the bride's family spontaneously danced using shawls,

Figure 3. Nerosti and Princess Darna
(Nerosti, document, 2019)



Sometimes they open the shawl with both hands, blocking the groom. They say “ambeknyo supayo jan bagageh sajo nak basuo jo anak daro”. (Block him back so he doesn't rush to meet his future wife).

Figure 4. Ambek Movement
(Nerosti, 2020)



Princess Darna said: I only remember the phases of the movements. I don't remember the series of Selendang Dance movements anymore.

They moved their scarves up and down, but at that time they only followed the Dampieng rhythm, there was no complete dance, the dancers' standing formations had not yet been arranged. Movements appear spontaneously.

Figure 5. Anjuang Movement
(Nerosti, 2020)



Figure 6.
Bakuruang Movement
(Nerosti, 2020)



Figure 7.
Limpapeh movement
(Nerosti, 2020)



Figure 8.
Ikek movement
(Nerosti, 2020)

The values of Selendang Dance can be interpreted in the following movements:

1) *Paga Movement*

This means that a fence keeps other people from entering, has two meanings, namely a house fence and a self-fence. The strongest fence is the fence of good deeds, namely good deeds.

The strongest fence is the fence of good deeds, namely good deeds. In everyday life, traditionally paga has two meanings, namely house fence and self-fence. The meaning contained in this dance is to protect oneself for the bride and groom, so that nothing untoward happens during the party. Especially protecting yourself so that the bride and groom are not influenced by bad things. This movement is carried out by the dancer by holding a scarf in both hands by stretching the scarf in front of the body at chest level. Dancers walk 4 steps towards the guest or follow the rhythm of the music.

2) *Balabeh Movement*

The balabeh movement is a firmness in maintaining heritage, both in the form of inheritance and non-physical, namely customs that must always be maintained. Firmness in maintaining heritage, whether in the form of heirlooms or non-physical assets, namely customs that must always be maintained. The meaning of traditional teachings, if studied, can be a measure of progress over time in the field of human morals. Therefore, during this movement the scarf is always stretched tightly. This movement is done while walking, diagonally to the right and to the left. Every step taken always uses a double step or childbirth step. Both hands hold the scarf so that the movement gives the impression of a gate.

3) *Anta Movement*

This movement is the opening movement of the Salendang dance, which is performed at the beginning of the dance when the groom has arrived at the bride's house to carry out the

marriage contract. The function of the anta movement is to accompany the groom to the altar, but in the dance performance when the groom arrives In the courtyard of the bride's house the dampiang is immediately sung. There are a total of 8 dancers, the meaning of the gift in this tradition is proof of the prospective groom's ability and responsibility for the woman he will marry. Therefore, the items that are given should not be haphazard and should really be the daily needs of the bride-to-be.

4) *Limpapeh Movement*

This movement imitating a flying butterfly can be interpreted based on the Minangkabau adage: *Limpapeh* di rumah nan gadang, umbun puruak pegangan kunci. Women in Minangkabau are a strong pillar at the top of the household and country, and the key to the good and bad of a country. This movement aimed at women is interpreted as advice for the bride. *Limpapeh* is a small, fragile white butterfly. Its wings are very easily damaged, even if they are blown by the wind, their wings can tear. Therefore, it is assigned to women who must be good at taking care of themselves. Refinement of language in general should be accompanied by refinement of mind, because women are housewives who will educate children as descendants of kings and princesses. Women also have to be trustworthy because they are the holders of inheritance in the gadang house.

5) *Bakuruang Movement*

Bakuruang or *Kuriek Kundi*: *Nan kuriek iyolah kundi, nan merah iyolah sago, nan baiek iyolah budi, nan endah iyolah baso*. The most valuable meaning in social life is to associate with good character and good manners. This movement also depicts *Bakuruang*, where the bride is always locked up at home and is no longer allowed to meet her future husband, 3 days before the wedding ceremony takes place.

6) *Ikek Movement*

This movement is interpreted as the wife's duty to bind her husband's heart, through good service. All the husband's needs can be met by the wife. It is expressed in the proverb: "Padi diikek jo daunnyo, stem ditungkek jo dahannyo". The wisdom used by someone in leading their nephew's child, to finance it a business is sought.

7) *Anjuang Movement*

This movement is likened to a high place. If you want to be tall, you will be challenged, raise your mind and haluih baso jo stale. If you want to be appreciated by other people in society, maintain your good manners and use pleasantries or speak beautifully. As the tourism sector in Indonesia develops to improve the economy, whatever the form and function of dance in human life, creativity and innovation are needed. In fact, traditional arts should be diverse. is a true source of inspiration for artists to create works of art according to market tastes. Every ethnic group in Indonesia wants to show their identity. Identity that shows identity. For this reason, art that once existed in a tourism destination is a potential that can be developed as a tourism sector. The tourism sector is definitely a money field. Therefore performing arts exist between cultural and commercial contexts.

8) Warih Movement

This movement begins as the closing of the Selendang Dance. All the dancers put their scarves in both hands, standing face to face. This movement is likened to the proverb "Warih samo dijawek, pusako samo ditolong" (The same inheritance is accepted, the same inheritance is helped to maintain it). This means that inheritance is a moral responsibility for the lineage that receives it to pass it on to the next generation. Heritage must be helped together to preserve it. The legacy will continue to be passed down to the next generation.



Figure 9. The process of applying construction methods in the dance laboratory (Nerosti document, August 20, 2023)



Figure 10. Innovative Selendang Dance resulting from the application of construction methods performed at a Tarusan wedding party in Padang City, 16 September 2023 (Nerosti Document, 2023)

From the development of the form of presentation using the construction methods that have been applied, it produces its own style in the Selendang Dance of the Tarusan puti-puti descendants. Style can be influenced by social culture, environment and natural surroundings (Nerosti, 2018). The characteristic that appears in the Selendang dance is the graceful movements. This kind of dance developed around the 1920s and has characteristics of gentle movements. This matter has colored the perception of some Minangkabau artists and cultural

figures regarding the specificity and uniqueness of dance Minangkabau (Erlinda, 2021). This is very different from the character of the new Minangkabau dances which are performed through the use of elements of pencak silat or pancak movements which originally came from Pamenan (Utama, 2016).

Conclusions

The preservation of the Selendang Dance has been carried out through construction methods in the form of restructuring the Selendang Dance, including innovative and high-quality movement arrangements. The reconstruction of the Selendang Dance has produced a new form which is the preservation of a traditional dance that is almost extinct. Its initial function was to welcome the king's children at a wedding party, but now it is logically used as a dance to welcome guests which is characteristic of Tarusan (Nerosti, 2020, 2021, 2022). This dance has undergone a renewal process which has been created innovatively in terms of movements, floor patterns, costumes and music. This dance can be performed in various Minangkabau traditional ceremonies, including welcoming the Penghulu (tribal head), babao events, welcoming marapulai and welcoming government guests. Innovative music on vocals and varied playing of musical instruments. Costumes are also arranged creatively according to the requests of the community as stakeholders. The motifs used in the make-up and props used in the shawls are developed according to people's tastes. The development of choreography occurs not only because of preservation factors, but also because of professionalism which is characterized by creativity (Nerosti, 2021). With innovative forms of presentation, the demand for dance increases. The motivation is money. Money is not just a symbolic expression of aspects of life, but money is also a symbolic expression of aspects of artists' economic life which is getting better. The role of dance is becoming stronger in social, cultural, political and religious (Damsar, 2006).

From the eight movements of the Shawl Dance, the cultural values contained in the dance can be gleaned, which can be explained as follows. The *paga* movement shows that women must protect themselves with faith, namely the strength of the religion they adhere to. *Balabeh* described women as needing to always be careful, firm with principles that are not easily shaken. The *anta* movement describes when the groom arrives at the bride's house, then he is taken to the altar. You must not rush but have dignity so that he is respected by the bride's family. The *Limpapeh* movement is intended for women, even though they are fragile or weak, they must have high character and self-esteem without being belittled by others. *Bakuruang* movement, women don't need to leave the house if they have nothing to do, because they need to do household work. In the *ikek* movement, women must be good at tying their husband's heart in a polite way. The *anjuang* movement shows that women need to be praised and admired or have their dignity elevated, because they are trusted to receive inheritance (*warih*) in the matrilineal system.

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Contact email: nerosti@fbs.unp.ac.id