



Sedulur Papat as the Source of the Creation of the Dance Work "DEG"

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Abstract: This dance work explores the concept of deg, which metaphorically represents the human heartbeat as a response to surprising stimuli. The focus lies on external stimuli that evoke profound reactions, reflecting a broader interpretation of Javanese philosophy. The creation delves into the concept of "Let me go," which is transformed into the four human elements: *supiyah*, *aluuwamah*, *mutmainah*, and *amarah*. These elements embody human desires and are rooted in the philosophy of *seddulur papat lima pancer*. The choreography employs a creative method inspired by the creator's empirical experiences, blending principles of East Javanese, Malangan, and Surabayan dance movements. The work expresses the philosophical and existential values of human nature through the selection of movements, floor patterns, and the integration of artistic elements such as music, lighting, and props. The atmosphere is built intentionally to align with the underlying themes and to highlight the philosophical essence of the human experience. This creation aims to contribute to the evolution of dance performances by interpreting and modernizing traditional philosophies. It offers a fresh perspective on regional dance idioms, employing innovative movement choices and floor designs to inspire new dance compositions. By bridging traditional elements with contemporary interpretation, the work seeks to enrich the discourse on dance as a medium for reflecting human existence and cultural identity.

Keywords: Coreography, Dance, Deg, Qibla Papat Limo Pancer

1. INTRODUCTION

As a small part of Javanese society, the author is aware of the concept that achieving harmony is the peak of human happiness. It can be defined as a balance between opposing forces in the human soul, including excessive happiness, excessive sadness, excessive hunger, excessive satiety, excessive pride, excessive patience, and so on. These forces often seem paradoxical when viewed together.

It is incumbent upon us to show our commitment to the preservation of traditions and cultural heritage that have been passed down to us by our ancestors. The Javanese people have produced a lot of cultural products that have contributed to the advancement of knowledge about life and understanding of the Javanese view of life and the importance of life (Dewi, 2017). One important aspect of Javanese culture is the interpretation of life phenomena through symbolism, which conveys deep philosophical meaning.

In the Javanese cultural tradition, the concept of *seddulur papat lima pancer* is the basic principle that explains the nature of human energy (Prakoso & Wilianto, 2020). The philosophy of *Sedulur Papat lima pancer* is an ancient Javanese philosophical tradition that has a deep spiritual meaning. The five basic elements of this philosophy have to do with the origin of human beings (babies), which is closely related to the four colics that accompany it. These twins are interpreted as

invisible siblings, who accompany a person throughout their lives, from birth to death (Mahamida, 2019).

The meaning of the value of the life of the Javanese people becomes a symbolic because it is wrapped in many literary works by poets in the previous era, so that the reflection and representation of the Javanese people is also implied in the works of Adi Luhung which is an extraordinary heritage for the Indonesian people, Human nature understood by the Javanese people, originally based on an understanding that the human body is formed by four factors, including; fire, water, air, and earth. Similarly, the human soul is shaped by metaphysical properties, including; anger, patience, envy or envy and jealousy.

In the world of puppetry, four factors and four traits are transformed in the characters of sukesi children including Rahwana, Kumbakarna, Wibisana, and Sarpokenoko. The nature of Ravana represents anger, Kumbakarna represents the nature of aluwamah, Wibisana represents the nature of mutmainah, Sarpokenoko has the nature of Sufiyah (Rusdy, 2013). Based on the Javanese view, as depicted in the world of puppets, the creators try to transform Javanese thought about the qibla of the four limo pancer into human characters that are actually also triggered by the four human passions. Human characters, by human passions, are clearly visible in the open world, the media world, and the cyber world. It is also very clear that the form of character is channeled through speech, writing, and deeds.

The essence of the extreme character of man seems to be to gain power. Power that then becomes power is the nature of human beings to always want to get it, in some way. Therefore, power can be exercised by men or women, old or young, rich or poor, educated or uneducated. Power, by the perpetrator of his power, is then seen as power itself, power as a blessing, as a trust, as a disaster, and power as anything depends on the point of view of power.

Based on this phenomenon, creators want to transform *The Qibla of Four Limo Pancer* into dance. Through a creative process using movement, then visual elements (in the form of masks) and the use of color in fashion and atmospheres that create certain feelings that present character support in the movement and visual aspects. The movement used by the creator to convey the idea is by working on the elements of East Java's movement, including the movement of malangan which will later be worked on by the creator through its elements including the expansion or narrowing of space, weakening or strengthening the energy of creating work including (curve, break, zigzag, hard and soft). Motion here is the most elementary experience in life and is a means of communication. In dance there are no aimless body movements, so all the movements expressed contain certain intentions (Hadi, 2017).

The creator wants to convey the message that through the dance work that I titled "Deg", the creator wants to convey that this "deg" dance work aims to provide understanding to the audience and the creator himself of the importance of doing anything with considerations to maintain harmony in life to achieve harmony in life that remains stable.

2. METHOD

The discipline of art creation views art as an ontological fact, that is, an 'aesthetic form' that has a paradigm, source, means, and local and global cultural environment that is accumulative and holistically related in the process of creation, thus, art is understood as an ontological fact, understood as a material object whose meaning and relevance reflect the representation of human inner experience and their complex and sublimated lives. Its presence is created with a set of paradigms and values that surround it. These concepts underlie the creation of artworks (Djatiprambudi, 2017).

The field of art creation can be conceptualized as a discipline, which consists of a collection of knowledge that is logically, rationally, coherently, systematic, and generally interconnected. This knowledge includes principles, rules, concepts and/or theories related to the process of creating art (Sunarto, 2014)

The practice or creation of art is considered a logical process that is in harmony with the basic principles of artistic creation (Hendriyana & Ds, 2022) These principles include the idea that art is essentially a process of reasoning, abstraction, and realization or concretization of human experience. Therefore, the practice of art can be conceptualized as a logical effort that is structured and based on knowledge, experience, methods, skills, and meaningful cultural awareness (Djatiprambudi, 2017).

In the field of Art Practice as Research: Inquiry in Visual Arts states that the creation of artworks can be considered as research activities. It is based on a set of basic assumptions, namely that art can be understood as the result of the artist's intellectual efforts. The methods used by artists can be seen as a means to establish truth. The method in question is in accordance with the principles of rationality, empiricism and its limitations, objective and subjective reality, paradigm and framework of knowledge that includes thinking in medium, thinking in language and thinking in context (Sullivan, 2010).

3. RESULTS AND DISCUSSION

3.1 *Artwork & Choreography*

The teaching to recognize the concept of *sedulur palat kalimo pancer* is a noble teaching, because it encourages us to recognize ourselves based on external characteristics. They were all brothers when humans were still in the form of fetuses. They all facilitate human growth in the mother's womb. The first sibling of the fetus to emerge is amniotic fluid. At the beginning of labor, the fetus is removed from the uterus, and the first substance that appears is amniotic fluid. This fluid functions to protect the fetus's body in the womb and is referred to as 'kakang crah'. After that, the 'adi ari-ri' or placenta is born. The fetus is then wrapped. After that, blood or blood and puser or umbilical cord, which connects the baby to the mother through the ari-ari, are formed. (Bashory, 2019)

It is a common assumption that amniotic fluid, placenta, blood, and umbilical cord only serve as channels for the transfer of nutrients and waste products. Alternatively, they can be considered an important instrument for fetal growth in the womb. After the newborn is born, all the functions mentioned above stop operating. Once a baby is born, it is no longer considered alive. However, according to Javanese philosophy, regardless of religious affiliation, it is believed

that four siblings continue to look after each other throughout their lives, both in the womb and in the wider world. The four bodies are returned to the four elements, namely earth, water, air and fire. After the baby is born, the bodies of the four siblings return to their respective origins. Amniotic fluid and blood are cleaned immediately after the baby is born. Blood vessels and the remains of the umbilical cord are buried or washed away in rivers. Babies are physical entities that are born, while four siblings continue to watch over our well-being from a metaphysical perspective until our death (Chodjim, 2013)

Thoughts that are the essence of Javanese people's lives. The qibla of the four limo pancer that underlies the life of the Javanese world in the past is the initial idea that will be the content of the work that the creator will work on. However, it is realized that the qibla of the four limo pancer has been transformed into various corners of the life of the Javanese people in the past. Among them are 4 cardinal directions, 4 factors that form the human body, and four passions that envelop the life of Javanese people. On this occasion, the transformations of the qibla of the four limo pancer are summarized by the creator in the form of human characters that envelop the problems that occur in the current millennial era, the struggle for power in the political realm where some people want to rule over them in all forms of lies and manipulation for personal interests. All of this is based on humans who want to be powerful in all aspects. Characters who have powerful traits tend to have excessive ambition, causing disharmony in social life, thus causing disputes in society. With the choice of themes and daily life in the current era. Then the withdrawal of the title that is closely related to the theme and easy for the audience to memorize in the hope that a simple title can give an immediate impression (Murgiyanto, 1983). Based on the idea explained earlier, the dance work that the creator will work on is titled "Deg". "Deg" It can be interpreted as a vibration that also occurs in the human heart because it receives a surprising stimulus from inside or from outside the human body. "Deg" What I mean by this dance work is more encouraged or caused by surprising stimuli that come from outside the human being. In this case, a surprising stimulus from outside the creator. "Deg" represents the understandings that have been lived, meaning about the shock caused by extreme human behavior.

In the idea of working on choreography, the creator uses the concept of choreography (Hadi, 2017) about the concepts of Form Engineering, Medium Engineering, Instrument Engineering, and Content Techniques which must be mastered by dancers. From his explanation, the technique of form or formation is intended to be how to form or make dance or choreography. This problem is purely not theoretical, a dancer must have the talent, ability, skill, and sensitivity to feel the problems of dance form or choreography, such as movement, space, and time as the single tri of sensation (Rahayuningtyas, 2013).

In this dance work, the creator uses the motif of the unfortunate movement which is reprocessed and developed into a more (innovative) form. To achieve this, the creator chooses dancers with the ability, skills and sensitivity to be able to interpret the movements that the creator wants. Medium technique or movement technique means that the medium of dance is movement. Movement here is the most elementary experience in life and is a means of communication. Dance movements are language that is formed into the movement

patterns of a dancer (Hadi, 2007). How to explore this Motion is not just an experience from the creator but involves the aesthetic experience of the props who dance on stage.

The form of movement can be defined as a pose or shape that consists of a series of movements made by a part of a dancer's body (Putri et al., 2015). In dance there are no aimless body movements, so all the movements expressed contain a certain intent. In this case, the creator expects the dancer to be able to understand seriously and be aware of how to move or dance a dance or choreography.

Instrument technique is understood that a dancer must really know his own body instruments as a means of expression. Through this body produces a medium of motion. In the realization of this dance work, the creator expects a dancer to master breathing techniques well, body flexibility or elasticity, muscular control, and stamina. So that dancers must know their body instruments well to perform movement techniques such as running, swinging, jumping, spinning, falling, rising and other movement motifs.

The content technique is an inner structure that always accompanies the shape or external structure that a dancer must feel. A dancer must be aware that when realizing the form of dance movement, there are two phases of technique that need to be considered, the first is the invisible phase or inet dance, which is the regulation of mental problems that are the content or soul of the dance movement. Second, what is called obserdance, is the result of the arrangement and implementation of medium and instrument techniques. If it is successfully realized, then a good form or form of dance movement will be produced.

Here in Deg's choreography, the creator does not depart from a well-established figure such as puppets, banners, and so on, but departs from the social phenomena that have been described above which are mixed with mediums of movement that highlight body flexibility techniques, with innovative variations of movement. The resulting movement departs from the choreographer's imaginative creativity in terms of shape processing to produce movement with a strong character in producing the taste that the choreographer wants to express.

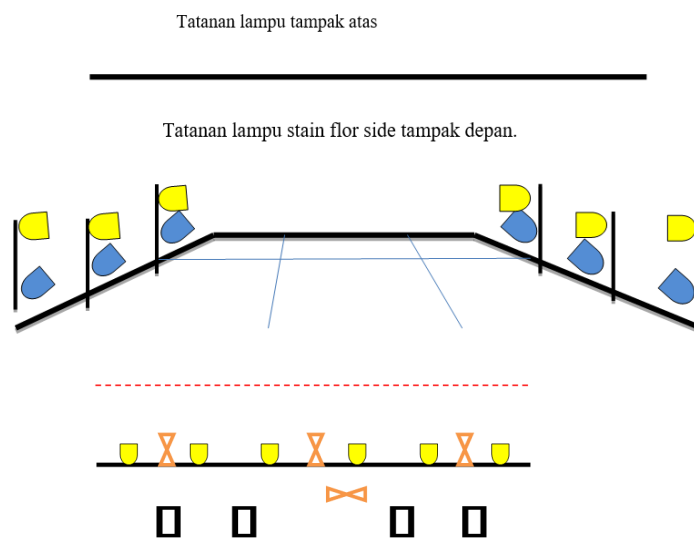


Picture 1. Doc Source : Mada Media

3.2 Serving Concept

Lighting

In Deg's work, the use of spotlight or focus on each change of mood to a few specific dancers, which is used alternately based on tempo or rhythm. The play of light is more about the use of yellow and blue colors, In yellow lights the use is often in the middle of the performance the center point is towards the center of the dancer, while the blue light is more focused upwards. The following is the order of the lights of Deg's dance work:



Scene



Picture 2.dok mada mediaadegan agung

The first image in Deg's work is to highlight the side of the Javanese people who still hold their Javanese customs, culture and traditions in portraying ethics and norms that are still strong in their lives. Where Javanese tradition is still very thick with its belief in the nobility of good ethics. Symbolized by a soft motion design that flows at a slow tempo occasionally also firmly and quickly in the movement and dynamic patterns.



Picture 3. Dok Mada Media
Quiet scene A little restless

In working on this second scene, it highlights the nature and character of the Javanese people who began to shift their Javanese order due to the influence of the times. This fading nature causes envy and grouping in certain people who want to look modern and famous in today's instant and modern life. This trait and character that begins to want to be seen spurs an excessive desire in the rules and order that should be. In this work, the author uses the foothold of Javanese philosophy, namely the Qibla of the Four Limo Pancer, where the understanding discusses the four human anciers, namely the four passions that exist in humans, appetite, lust, emotion, and lust for goodness.



Picture 4. Doc Mada Media
Tense Disturbing Scenes

The depiction of Scene 3 is highlighted by the nature of humans who are greedy and thirsty for power, because they are influenced by the instant and modern era. High desires in excess of emotions can lead to moral and ethical upheavals. Above is one example of an excessive depiction of human nature in the appetite of the stomach, namely eating, this author shows that the excess nature will later destroy him.



Picture 5. Dok Mada Media
Tense Disturbing Scenes

Color symbols are used in the use of properties where the property has sharp fangs as a reinforcement of the atmosphere in the scene coupled with the symbol of the cloth that is given a picture of human nature including in the understanding of the qibla of the four limo pancer.



Picture 6. Dok Mada Media
Consciousness Scene

depicts human beings who are beginning to be aware of all actions that have damaged the normative and moral order, just for personal satisfaction, highlighted by subtle but strong and balanced

movements on the body. These subtle and stressful movements of the balance of the body illustrate the nature of a human being who prays for forgiveness towards self-awareness and harmony of life'

4. CONCLUSION

Seeing a value can be from various points of view and its implementation can go anywhere, one of which is with art media, in this case it is a work based on performing arts with dance movements. But it must also be understood that nature in art in essence we cannot work alone, in the sense of processing, especially reading more from the environment and nature, therefore what we do always supports to achieve what is expected and can grow and develop something new, basically a creation of traditional dance creations on the other hand as a reinforcement of regional arts in terms of this opportunity is dance with a local foothold, able to hone our creativity in working and to make life experiences unforgettable until later. On the other hand, it is also a new offer to anyone who will create a traditional dance creation. Hopefully this work will be useful for the community. And can be a reference for the creator of the next work.

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