

Dingklik Sinden Dance: the Artistic Portrayal of Ugliness and entertainment

By Daruni

Abstract

Dance in Indonesia from time to time has its respective functions, at the time functioned as a ceremony in human life. Birth ceremonies, maturity and even death ceremonies. After the institutionalization of dance, dance emerged as a medium for spreading cultural arts and customs. Through dance a person is actually learning and recognizing ethics and aesthetics. In its time dance can also be a creative expression that eventually becomes an industrial work that has artistic value and economic value. One example is the Dingklik Sinden Dance by Rusnanda, a student of the ISI Yogyakarta Dance Department which is in high demand of the public, the dance is often staged as an opening dance to enliven the event in various places. Why is the Dingklik Sinden dance interesting and liked by the public? The attraction of this dance is because of its uniqueness and very entertaining.

I

Sinden as an inspiration for dance creation

A round 2012, Rusnanda a student of Faculty of Performing Arts, ISI Yogyakarta wants to create a choreography work for a competition in the university. He wants to present a theme about *sinden* (traditional Javanese singer). As a lecturer I ask him “ How do You Know about *sinden*? Will You perform a *sinden* in competition with Javanese culture, wayang (puppetry), and Puppeteer?”. I asked Him since He is originally from Pontianak, West Borneo, where people think he has nothing to do with a Javanese culture. And He was still in fourth semester.

I was in doubt about him knowledge about *sinden*. Now , I know that Rusnanda though He does not have Javanese culture-upbringing, can feel and see how the performance of *sinden* is as well as various characters and styles of *sinden* on the stage. His observation would be a basic step to his work. He imagines the conflicts collaboration and competitions between the *sinden* would be dynamic material for creating a beautiful interesting and comical group choreography work. The dress of *sinden* is visually interesting . The dress represents Javanese women’s character, which is gentle and sophisticated. But women are human being, we are not perfect. Sometimes we do not behave as well as our dress. This is the idea of Rusnanda which he wants to put into his choreography work. (Rusnanda, Interview, 2013)

Those unusual notions become interesting when he created them into a dynamic, attractive and entertaining group choreography. Rusnanda has been successful in creating a composition about competitive sphere between *sinden*, happy and sad moment, a competition on

their performance and songs quality, and struggle for jobs into a communicative choreography work for any events. Indeed it was formerly performed for a competitions between students of the university, yet in can be performed to many stages such as a dance performance of “ Dies Natalis” ISI Yogyakarta 2013 and Kasongan Arts Festival. The Dancers were the students of department of dance, ISI Yogyakarta.

II

From Competition to be Entertainment

Dingklik Sinden went in to new step when in 2014, some lecturers has an ides to perform *Dingklik Sinden*” as the work of Rusnanda. I registered *Dingklik Sinden* to the organizer of World Dance Day and it was performed to celebrate the World Dance Day at the event “ 24 Jam Menari”(Dance in 24 Hours) on 29 of April 2014. *Dingklik Sinden* was performed at ISI (Institute of Arts) Surakarta. The dancers are eight lecturers of ISI Yogyakarta. They are L.Jiyu Wijayanti, M. Heni Winahyuningsih,B. Sri Hanjati, Supriyanti, MG. Sugiyarti, Erlina Pantja . Setyastuti, and Daruni and one of students as the choreographer Rusnanda.

Dingklik Sinden had its turn to perform at 10.00 p.m at the Pendapa of ISI Surakarta . before that , there was a performance of “ Catur Sagatra” from four palaces (Pura Pakualaman, Kasultanan Yogyakarta, Kasunanan Surakarta and Pura Mangkunegaran). They performed a classical dance in a style of royal family. There was a kontras situation after this performance. After such a gentle and polite dance, *Dingklik Sinden* was performed in attractive , dynamic and hilarious movements. The audience were royal family, the heads of some universities and arts institutes and governments who used to see classic dance such as *Bedaya*, *Serimpi* and many kinds of *beksan* as parts performance from each royal palace.

After enjoying such a formal performances, some audience wanted to move away and saw another performance, but they cancelled their movement because of the attractive performance of *Dingklik Sinden* . This dance stole people’s attention with the opening song *buka celuk* “ *ilir-ilir, tandure wus sumilir.....tak ijo royo-royo tak sengguh temanten anyar...*” This song is so familiar to the audience and it really attracted their attention thanks to the contrast nuance.

The beginning scene was an introducing five dancer was performed a “V” shape on their floor pattern on the stage. The dancer of the end position brought the property of the dance named is *gunungan wayang* (a back stage used for a puppet performance) a played it by turning her back on the audience. The *Sinden sang Buka Celuk* which is inspired from *Jineman Uler Kambang* which is recreated by Boedhi Pramono as a creative composer from the various traditional Javanese songs and music traditional Javanese song and music. Boedhi Pramono created an arrangement, composed the tones and vocals which suit the character of he choreography. The vocal music of *sinden* was an opening scene to a dynamic dance composition, which is performed by four dancers from the right side of the audience. With typical Javanese

dress, they moved flirtatiously. Their left hand brought the property named Dingklik (a small chair for *sinden*) and their heads moved as they stepped forward. The four dancers made a formation in front of the left side of the audience and responded the small chairs by sitting on it, then stepping on it. Afterwards, they brought the chairs to the centre of the stage and they collaborated with the other five dancers. Then all nine dancers sat on their small chairs and danced in *bedayan* style , they moved in respectful greeting, which is made with palms together, fingertips upward and touching the forehead.

The music played solemnity. The dancers moved in respectful greetings and moved downward. They sat on their small chair. Then they made unusual movements, for Javanese culture, such as sitting with open legs, moving forward and bending their back forward. They rolled on the floor and moved their hands on their heads with canon and alternate movements. These surprising movements attracted people's attention and made them laugh. Occasionally, they moved in a circle and made other surprising movement, such as rolling o the floor with their hands held the chairs.

The audience could see a competition between the *sinden*. On some scenes, the dancers were divided into two groups, the first group represented traditional *sinden*, while another group represented the modern ones. Each group performed different styles. The traditional *sinden* sang the songs by sitting politely on their chairs while the modern ones sang their song with their dynamic movements as the audience wanted. Then the conflict began. There was fight between traditional and modern groups. They used hair sprays, lipstick,combs and face powder as their weapons.

Their fight became an interesting part of the scene, because of the fight, their faces got dirty with lipstick and face powder. Some dancers acted as their body was freezing because of the hair spray. This scene was closed by the songs which were song by *sinden*. After the show that night, various comments from the audience, they on average felt entertained and felt seeing a different dance. First they saw 8 female dancers whose age was more than 50 years, and one gender cross dancer. in their dance they do surprising things, with movements that do not match the age of the dancers. that's the appeal.(Gusti Yudaningrat , Interview, 2014)

III

Artistic Ugliness and entertaining dance

Since the first performance of the dancer Dingklik Sinden version of the dancers of female lecturers, so far this year has held 30 performances. This is proof that Sinden Dingklik Dances are in demand and are able to entertain the public. This dance work can be choreographically enjoyed in various events, festival forums, entertainment and ceremonial events. Aesthetically this dance has a unique and different "beauty" that does not rely on the

beauty of the dancers, but shows something unusual. That undermined the statement that the entertainment show won the audience's sympathy through outward appeal, the beauty of dancers, and sparkling fashion. Without that principle, Sinden Dingklik Dance can still be entertaining with its uniqueness. Dingklik Sinden dance presents a group choreography composition with unique, interesting movement choices, incorporating elements of acting, singing, and unexpected motion surprises and artistic ugliness. Adaptation of ethnic symbols through movement, clothing and dance properties makes this dance work seem to have a strong sense of tradition.



