GAMBUH PAMUNGKSAS DANCE AS AN EXPRESSION OF WAR DANCE OF SUMENEP PALACE

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ABSTRACT

The presence of Gambuh dance genre in the puppeteer mask performance at Slopeng giving inspiration for the artist Achmad Darus to be creative in creating the Gambuh Pamungkas dance in the year of 2000 era. The creation of this dance was inspired by the idea of the mask puppeteer Slopeng artist of the late Mas’ed. He said that the Gambuh dance function was used as a tradition to parade bride and groom in Slopeng being done by a pair of dancers or more wearing clothes which depicted palace warrior, carrying properties like shield and kris and the position of dancers were placed at the front to aim for opening the way of the bride and groom entourage. After arriving at the bride's home the dancers dance Gambuh dance. The research purpose is as an effort to find the expression of Sumenep Palace war dance through gambuh dance.

Keywords: Gambuh Pamungkas Dance, War Dance, Sumenep Palace

a. Introduction

For some people, Gambuh dance is seen as one of the most popular arts in Sumenep-Madura District, precisely since the 1980s. This viewpoint does not mean to underestimate the creative process found in other types of Madurese art, but rather it is based on facts that show that dance is seen from the perspective of public opinion and popularity, and its influence on the development of traditional performing art, more dominant than the other arts.¹

¹There are several Gambuh dance genres that are developing at this time including: Gambuh Tameng dance in Slopeng, it has function as a means of opening puppeteer mask performance, Gambuh Rangsang dance in Batu Putih, originally the dance is as a mask opener but nowadays the existence of mask performances is no longer exist or extinct. Thus, the existence of the dance is only as an entertainment now. The Gambuh Kris dance was popular around 1980, it was created by artist Jamal Pranotokusumo, nowadays phenomenon that the existence of the dance is replaced by Gambuh Pamungkas dance. Interview, Achmad Darus, January 29, 2010, Banasareh Village, Kec. Rubaru, Kab. Sumenep.
As written by A.M. Hermien Kusmiyati in his book *Arak-Arakan Seni Pertunjukan dalam Upacara Tradisional di Madura* publisher Foundation for Indonesia Yogyakarta, year 2000. Briefly explain the existence of Gambuh dance as a traditional ceremony to parade the bride and groom. Gambuh dancers bring some properties like a kris and shield walking behind the Hadrah art group and they will dance after the entourages arrive at the bride's residence (2000: 48-49). 2

Gambuh Pamungkas dance is a combined structure of the Gambuh Tameng dance choreography and mask dance. The dance arrangement including the choreography structure, the dramatic plot, garap karawitan, the floor pattern and the fashion are a new style in the performance of the Gambuh Pamungkas dance. Based on Akhmad Darus, the mention as creator, this is not appropriate for him because it is only composed from dance movements that already exist and combining them. The first creative process was done by observing the textual objects that existed in the Gambuh and Mask dance including: choreographic structure, accompanying gending, floor pattern and fashion make-up. In addition, to observe the contextual meaning of the implied impression in the theme which is presented, namely describing palace warriors in the war using the skill of kris and shield properties.

As an artist who is working in the dance and mask world, Akhmad Darus has a creativity and sensitivity awareness to the phenomenon of the development cultural reality according to the society wishes giving a signal that Gambuh dance needs to change. Encouraged by facts and reality that occur in the society toward the continuity of Gambuh dance in the future. Akhmad Darus together with the puppeteer mask artist community agreed to make an update on Gambuh dance art. Thus, Gambuh Pamungkas dance is the result of creativity that does not leave the root of tradition and as a form of continuity the aesthetic values of

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2 Hadrah is an art that related to Islam that depart from the *gasidah* of poetry that singing, it is come from the book of Barzanji and Diba ‘in Arabic. The player consists of men, also a group of dozens of dancers or *peruddad* one drummer of *Jidur*, *terbang* drummer consists of four or five musicians.
Gambuh dance in the fresher and more communicative form. The characteristics of artist written by Saini K.M in his book “kreativitas dalam taksonomi seni”, the publisher of STSI Press Bandung explained.

The role of the creative artist, his/her awareness is always open to the phenomenon of reality found in life so that he/she has the deepest consciousness (concentrated, thick, intense) with the phenomenon of reality that touches his/her consciousness. As a result, he/she obtained a thick experience of the phenomena or reality he/she was involved in and revealed and encouraged him/her to create creative works of art.³

b. Creation Method

The Concept of Work

Dance Movement According to Soedarsono (1977: 15) motion is a sense that is spontaneously revealed in creating it. Motion is the most primary symptom of human and the oldest media movement of human to express his/her desires or is a spontaneous reflection of human inner movement. The motion is composed of various movements that combine into one unity of the form. Through the expression of the soul can be realized through motion.

Rhythmic and beautiful motion, it means that the expression is conveyed through patterned movements. According to the statement above, the diversity of motion form created in this work denotes a vocabulary configuration of movement arranged based on an election that is adapted to the concept of work.

c. Result and Discussion

Gambuh Pamungkas dance expression describing the personification of Sumenep palace

³See Saini, KM. Taksonomi Seni, Publisher STSI Press Bandung, Yr. 2001, page : 17
warrior using kris and shield properties. While the meaning of Gambuh is based on one of the poetry "mamaca". So that it has the meaning of overcoming something and Pamungkas or pongkasan has the meaning of the last. So it can be concluded that Gambuh Pamungkas meaning it can overcome something to the end. ⁴

The dramatic structural component of Gambuh Pamungkas dance is formed in six situations consisting of: 1) describing the situation of the soldiers preparation, 2) describing the request to the God so that in training will be given safety, 3) describing the skill in playing kris, 4) describing the joke of the soldiers to lose their tiredness, 5) the skill of self-defense (silat) without weapons (barehanded), 6) the soldiers end their war training.

The popularity of Gambuh Pamungkas dance relates its capacity no longer belongs to the Sumenep society nowadays and its activity is no longer as opening show in mask performance. The recent phenomenon is the dance beginning to be used as a means of entertainment for secular purpose. It is also used as a learning tool in junior high school, senior high school in the Sumenep region.

The historical about Gambuh dance in the XVIII century is explained by B. Soelarto in his book entitled ‘Madura mask’ (topong) explaining the existence of Gambuh dance used to open the Bhedalan event at the palace, which is a grand meeting attended by a royal official. ⁵While the origin of the word Gambuh comes from the word khambuh namely: the spirit of encouraging soldiers to face war. ⁶

There is similarity term for gambuh in Slopeng and Bali. Gambuh art in Bali is a masked dance play in Bali. At first, the show was known in a literary work called the Song of Wang Bang Widya from the XVI century in the Song of Literature mentioned that gambuh is a variation of a

⁴Interview with Achmad Darus, Banasareh village, Rubaru-Sumenep sub-district, date. 29 September 2018
⁵See, B. Soelarto, Madura Mask (topong), the Jakarta Cultural Media Development project, Directorate General of Culture P and K of the Republic of Indonesia-Jakarta, page. 7
⁶Interview with Munir, former head of Culture, Sumenep, January 26, 2018
dance play called a racquet coming from East Java into Bali, but the name used in Bali until now is gambuh.  

In Slopeng Sumenep the term Gambuh is one type of dance that developed in the region and is a type of war dance that describing the skill of the palace warriors in practicing war. The Gambuh Tameng dance choreography structure has a dramatic plot pattern arranging in three situation scenes. The first scene describes the soldiers situation in war preparation, the second scene describes the skills of soldiers using a kris and shield, the third scene describes soldiers end their training.

**Continuity of Gambuh Dance**

The origin of the Gambuh dance is predicted in the XV century as the dance of the palace with the dancers performance by Sumenep palace princesses armed with two krises. One on the right hand and the other located in hair bun a small spur-shaped, the left hand holding a round shield as a weapon scutum. The function of dance is as a palace guest entertainment, as well as a means of finesse to find out the enemy’s weakness and deceiving him who want to seduce or rape her.  

Subsequent development in the XVIII Century this dance was danced by men in pairs. The original function of the dance was as a means to open the Bhedhalan event at the palace, namely a meeting was attended by palace noblemen and a type of war dance armed with a kris and a shield (a round shield in the middle attached a small mirror). The function of the shield is to parry weapons and to dazzle opponent.  

During the regime led by princes Wetan and prince Lor in 1562-1567 the center of government was in Karang Sabu, (Mount Koles) there was a war between the Sumenep warriors and the Balinese warriors led by Kebo Ijo because of the cleverness and tactic of the king, the boats of Balinese soldiers in the

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9 Ibid, Page.4
port of Dungkek, the port of Gapura sub-district, in Palegin, were destroyed. Among the remaining Balinese soldiers finally domiciled around Dungkek Sub-district, Pinggir Papas, Kebun Dadap around them, they socialized with the natives (Madurese) so that between them there was a marriage which resulted in the acculturation of Balinese-Sumenep culture in that region. Thus, around the area, especially the outskirt of Papas (around Kali Anget beach), we can still find a ceremony related to Hinduism. *Nyadran rokat buju* (commemoration of sacrifice to the earth to Ki Anggo Suto who was buried and hallowed by local residents considered as the first inventor of the salt farming method).

The heroism spirit of the Sumenep warriors in fighting with the Balinese warriors cannot be separated from the way of life of the people who were embedded since the government under the king Mandaraga or Raden Piturut in 1331-1339 according to the Sumenep king's lineage where the palace of the prince of Mandaraga is located in Mount Koles, Ambunten area.\textsuperscript{10}

The last inscription showing the remains of the *Mandaraga* prince is now carved into the Sumenep palace building sculptured in the inscription *Labang Mesem*. The meaning of the inscription implies the political attitude of the king at that time, political tactic *ajala sotra*. Politic of soft heart, good manner, obedient, humble, respecting opponent to know the weaknesses of the enemy, and acting likes a knight to defend self-esteem. Whereas the term *mandaraga* or *mandirogo* which means *mando*: copy, *rogo*: body (copy of body = copy of soul). *Mandirogo* character is implemented as a role model for people in their daily life and it is a form of continuation of cultural construct that reflect characteristic, philosophical view, aesthetic expression value that connect past socio-cultural values with the present time.

The aesthetic construction of Gambuh Pamungkas dance originates from a *silat* motion with a pattern structure consisting of three
parts namely; the beginning part, the preparation of war or *maju gawang*, the middle part of practicing war (core dance), the final part of ending the war battle or *mundur gawang*.

### III. Structure of Gambuh Pamungkas dance composition

<table>
<thead>
<tr>
<th>Part</th>
<th>Variety name</th>
<th>Description of dance situation</th>
<th>Motion</th>
<th>Vokaboler Used</th>
<th>Gending</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td><em>1. Nyerek ke loar gawang</em></td>
<td>Warriors prepare for war</td>
<td>mask motion</td>
<td>Ayak Sl.</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td><em>2. jengkeng sembahan cek gulu</em></td>
<td>A request to God in order to be safe in training</td>
<td>mask motion</td>
<td>Gunung sari Sl.</td>
<td></td>
</tr>
<tr>
<td>III</td>
<td><em>3. Sompeng pandek, sompeng lajeng, alagu, cekgulu</em></td>
<td>Considering the power of science is owned by god</td>
<td>mask motion</td>
<td>Miskalan</td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td><em>4. Ajujag adu keris, tolak keris keris</em></td>
<td>War training uses a kris</td>
<td><em>gambuh tameng</em></td>
<td>Ayak</td>
<td></td>
</tr>
<tr>
<td>V</td>
<td><em>5. Agekuda-akoyar</em></td>
<td>Having a rest and joke</td>
<td>mask motion</td>
<td>Miskalan</td>
<td></td>
</tr>
<tr>
<td>VI</td>
<td><em>6. Perang nang-nong</em></td>
<td>Barehanded training skill blank</td>
<td>mask motion</td>
<td>Nong-nong</td>
<td></td>
</tr>
</tbody>
</table>
CONCLUSION

Gambuh Tameng dance as one of the traditional art heritage experiences a change in function and value, the original function of opening the Bhedhalan event in the palace was changed to become a puppeteer mask performance in Slopeng. This cultural change can occur because of changing in point of view, habit in society and way of life in society.

Gambuh Pamungkas dance aesthetics is a process of creativity in a continuity manner and it does not leave the root of socio-cultural tradition as a form of expression of aesthetic values. Identity as a characteristic in Gambuh Pamungkas dance was identified in the choreography development of the Ghambuh Tameng dance and mask dance. The term gambuh from the word kambuh means overcoming something and it is last finishing, when interpreted broadly to overcome a war till the end.

Gambuh pamungkas dance as a warrior dance has a composition composed of six situations (scenes) namely: scene one describing preparation for war, second describing a situation of wish to God so that in training given a safety, third describing the situation of warrior remembered all knowledge is given by the God, fourth describing the war training situation of the warriors skill in using a kriss, fifth describing the warriors are joking...
while resting and the sixth describing warriors end the war.

The Gambuh dance philosophy implies the heroism of Sumenep warriors as described in the philosophy of *ajala sotra*. obedient, soft hearted, respect the enemy in order to know weakness and acting likes a knight to defend self-esteem.

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