



**COLLABORATION OF SASAK AND BALINESE ETHNIC ART PERFORMANCES
IN THE CARRYING CAPACITY OF LOMBOK TOURISM**

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Abstract

Tourism is all community activities related to tourists. The growth and development of tourism can increase the country's foreign exchange. This view can improve tourism both in terms of infrastructure and superstructure. In addition, art can be used as a support for tourism. Remembering art is one of the creations, intentions, and human works to maintain his life. Cultural elements include: dance, music and art which are introduced to tourists through tourism. Dance and music which is used as a tourist attraction on attractions are staged, in order to introduce culture as local and foreign tourists. Performing arts can be used as a supportive power for tourism and can be collaborated in order to package and provide a collaboration art performance pattern. The collaborative art performances include Sasak Ethnic Dance such as: *Rudat Dance*, *Gendang Beleg*; in addition to Balinese dance arts such as *Panyembrama Dance*, *Gabor Dance* and *Pendet Dance*.

Keywords: Collaboration on Ethnic Arts & Carrying Capacity of Lombok Tourism

INTRODUCTION

Tourism is all community activities related to tourists. The word tourism relates to the notion of travel, while tourism relates to the understanding of travel in which there are elements or components of services or business entities that can serve tourists visiting tourist sites such as transportation, accommodation, catering, entertainment and other services. While tourism is an aspect of travel, business entities, and government functions. Tourism is a modern industry which is currently growing rapidly.

The growth and development of tourism can increase the country's foreign exchange. This view can advance tourism both in terms of infrastructure development and superstructure. This happens because by promoting and developing tourism, it can bring in foreign exchange both for the country and for the local community through profits sourced from local tourists, as well as foreign tourists. In the traditional era it is known that tourism has not yet been included in the cultural element and has not even become a institution in people's lives. But related to human needs, the more and more advanced society, then enter tourism as a basic

human need, in which there are several rules that bind all people's behavior in traveling. Since the entry of tourism into the elements of culture, then tourism entered into a institution in people's lives, so that with the increasing needs of the community, the field that will also appear more and more.

With the existence of tourism will increase the growth of arts and culture of the community. By looking at culture which is a creative initiative, and human work in an effort to improve living standards and adapt to the environment. Thus this limitation emphasizes the fact that humans are capable of producing culture, because humans are living beings who have reason and reason. From this concept, then art was born as one of the elements contained in culture as a result of human creation that was made as a tourist attraction by the world of tourism in order to bring in foreign exchange for the country. This is not only enjoyed by the state or the government, but for the general public who take part in the world of tourism such as traders, souvenirs, farmers, fishermen, travel and so on. Consumers in tourist sites not only come from the community, but come from local communities in



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 addition to also originating from foreign countries.

According Soedarsono (2002: 105) that the outline is classified into two categories, namely: 1) human behavior or also called performances, 2) cultural performances that include performances of art, sports, rituals, festivals and various forms of crowd. This type of performance that is important is not a form of artistic expression, but rather the goal is needed by the community.

In addition, art is very much needed as a support for tourism. Given the art is one of the results of human creation which is included in the cultural elements of dance, music and fine arts that are introduced to tourists through tourism. Such as dance and music which is used as a tourist attraction or tourist attraction that is staged, in order to introduce culture as local and foreign tourists. Indonesia is a country that is rich in cultural diversity, including Lombok, Bali, Sumbawa, Bima and so on, so that it can inspire both local and foreign tourists to visit Indonesia with the aim of enjoying tourist attractions that are available in every tourist attraction. With so many tourists coming, it gives a big advantage for our own country. Thus the participation of all parties is needed to be able to preserve and grow traditional culture, as well as modern culture. This will stimulate the growth and development of regional culture, especially the culture of Bali and Lombok.

RESEARCH METHODS

This research is a field research where data obtained from the field. In general, in research there are two types of data, namely qualitative and quantitative data. Qualitative data is data presented in the form of words or pictures. While quantitative is the data obtained and presented in the form of numbers (Margono, 2003: 102) in this study the type of data used is qualitative.

Data sources according to Sugiyono (2009: 137) primary sources are data sources that directly provide data to data collectors. The

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primary data used in this study is data obtained from interviews. Secondary sources are sources of data obtained by reading, studying and understanding through other media sourced from literature, books, and company documents. In this study the data sources used are primary and secondary data to facilitate researchers in gathering data or information needed from research. general data collection techniques used are non-participant observation, interviews and documentation. The data obtained were then analyzed through three stages: reduction, presentation of data and then inference.

DISCUSSION

Sasak Ethnic Dance in Lombok Tourism

1. Rudat Dance

The history of *Rudat Dance* is still unknown, but its expression and appearance indicate that this dance originated in Turkey. This can be proven since the entry of Islam into Indonesia. *Rudat dance* was used by previous Ulemas as a medium for spreading Islam. In addition, some sources say that *the Rudat Dance* is the actualization of *the Saman* and *Budrah* Dhikr civilization. *Dhaman Saman* is a dance art with the martial arts movement and accompanied by dzikir. While *Budrah* is a song accompanied by a large set of tambourine accompaniment.

With this dance, it is proven as one of the media to spread Islam in Indonesia, especially on the island of Lombok. With the rapid development of the times that followed the rapid spread of the religion of Islam, the developments, dances were then used to enliven the Circumcision, *Khatam Al-Quran* and various other ceremonial ceremonies. This is evidenced by the various methods that have been carried out by *Sasak* communities in Lombok. *Rudat dance* as Lombok's local wisdom continues to provide its own style and color to Lombok's cultural arts.

In reality the show, *Rudat Dance* is usually played by 13 dancers who dress up like soldiers. In this group of dancers are usually led by a commander. *Rudat Dance* is usually performed with movements that are dominated by the movements of the feet and hands. The

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movement is almost similar to martial arts movements. In addition to performing dance movements, dancers also while singing Malay rhythmic songs with lyrics in Indonesian and Arabic. *The Rudat Dance* was accompanied by musical accompaniment such as tambourine, *Jidur*, *dap*, *mandolin* and violin

2. *Gendang Beleq* Dance

Beleq drum is the name of a musical instrument, which consists of the word drum measuring more than one meter long which is carried on the shoulder of the player. While the word *Beleq* in Sasak means Big. *Gendang Beleq* dance is a war dance although there is no movement that shows a fight and no one also carries a weapon of war, because the arable motion always shows a masculine character/male attitude. *The Gendang Beleq* dance used to function as an escort dance for warriors who would fight to the battle field or welcome the heroes who returned from the battle field.

One characteristic of *the Gendang Beleq* Dance is that the dancers are the musicians themselves. By looking at its attractive and innovative nature, *Gendang Beleq* is often used by the Sasak ethnic community in accompanying the wedding procession (or commonly called the *Nyongkolan* Ceremony or the procession of children to be circumcised. This is confirmed by Murgiyanto (1996: 49) performing arts includes a variety of shows, all shows can be called a show. To be said as a show, then a show must meet four performance requirements, namely: 1) there must be a planned spectacle to be presented to the audience, 2) players who perform the show, 3) there is a role which is played, 4) performed on stage and accompanied by music. In addition, it is used to enliven the welcoming ceremony for new guests who have just arrived at Lombok International Airport. *Gendang Beleq* dance is a dance performance that is staged as part of introducing local wisdom of Lombok culture which has social and religious values in an effort to have a culture of age as a cultured and religious nation.

Gendang Beleq dance is generally played in groups. The *Beleq* Drum consists of two

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groups of *Belendang* drum called *mame* (male) and *nine* drum (female). The drum has the function of carrying dynamic life and community behavior that is active, productive, and dynamic. In addition, *the Gendang Beleq* dance has been equipped with *Gendang Kodeq* (small drum), the *beleq* shooter and *the kodek* shooter as a rhythmic instrument, a gong and two reogs, namely *reog nina* and *reog mama* as melodic bearers. while dancing. The cast consists of 13 to 17 dancers with *Ceng Ceng*. In the show also varies, namely children, adolescents, and adults. Regarding the number of actors varies namely single actors in pairs and groups (Cahyono 2002: 79).

Gendang Beleq dance has a high philosophical value because it contains cultural values of noble and sacred ancestors. The Sasak Lombok tribe considers that the *Gendang Beleq* has masculine values, beauty, patience, policy and heroism with the intention of integrating the Sasak community to be united towards togetherness. *The Gendang Beleq* dance is often performed at TOU packages which subsequently become Lombok tourism packages for foreign guests (<http://www.lombokwandertour.com/download> 2 August 2019).

Performing Ethnic Balinese Dance in Lombok Tourism

1. *Panyembrama* Dance

Panyembrama is a traditional Balinese dance performed by female dancers in groups. Designed in such a way as both the lyrics of the eyes, smiles, cheerfulness of each girl who carries this dance so that it is in tune with the music, or *gamelan*, stomping of the feet, trembling of hands, tenderness of the fingers, body movements and hips shake makes the added value of hospitality compared to other Balinese dances in terms of welcome. In general, *Panyembrama* Dance, besides being used as a welcoming dance, this dance is also often staged in Hindu religious ceremonies during the *Dewa Yadnya* event at the Temple as a complementary dance offering. The instrument used to accompany this dance is the *gamelan kebyar* gong, so there is harmony between the dancer and the gong when the



staging attractions for hotel guests in Lombok. A similar sentiment was expressed by Jazuli (1989: 9) that the accompaniment function in dance is as follows: 1) As a dance accompaniment, meaning in music that can play a role to accompany a dance so that it does not determine much or prioritize the contents of the dance, 2) As a provider of dance atmosphere such as mood sad, happy, tense, confused and so on, 3) As an illustration or introduction to dance, it means to give atmosphere at a certain time if needed on a claim.

The meaning of *panyembrama* dance which is expressed has been summarized in the dance movement which is described as a part that the community has appreciated the presence and must be welcomed with hospitality and respect as part of social beings and dignified individuals. While the dancers sprinkle flowers in front of the guests in a performance in the hotel as part of an expression of congratulations dating and congratulations on their permission to be present in Lombok as part of introducing regional culture. *Panyembrama Dance* was created by an artist I Nyoman Kaler, an artist who is famous in Bali as an expert in the art of Balinese Dance.

History of *Panyembrama Dance* (origin of the word *sambrama* which means welcome) is a traditional Balinese dance that is often performed in welcoming guests, who are usually special guests. However, originally the *Panyembrama Dance* was a complementary dance offering before *the Sanghyang or Rejang Dance* which was staged at a ceremony at the Temple for Hindus. This dance was created by dance maestro I Nyoman Kaler (late) with the percussionist by I Wayan Bratha (late) in the early 70s and first performed in 1971 at the Pandan Festival. This form of dance has been taught at Balinese dance schools, and is used in places of worship at religious ceremonies *Panyembrama Dance* Clothing consists of: 1). *Tapih*: generally yellow colored worn up below the ankle; 2) *Fabric*: Yellow, used after tread worn under the knee, I tread from below the knee; 3) *Prada Belt*: Used by wrapping around the dancer's body to the chest; and 4) *Shawl*: Yellow,

worn around the chest. The head is planted with golden flowers and the like and decorated with imitations and hair on Sasak. Carrying equipment such as bowls and canang (<https://www.google.com/download> August 3, 2019).

Panyembrama dance is accompanied by traditional Gong Kebyar music with accompaniment structures of *Pengawit, Pepeson, Pengawak, Pengecet, and Pekaad*. *Pengawit* is the initial part of a dance accompaniment as an opening before the dancer enters the stage. Then, dancers usually come out in the *Pepeson* section. The *Man's Section* is the core part of a percussion accompaniment. In this section dancers dance the main idea of the dance. Next, the accompaniment tempo is increased in the *Casting* section, which indicates a dance will be finished. At the end of the accompaniment, which is the *Pekaad section*, the dance is finished and the dancer leaves the stage (<https://www.google.com/download> August 3, 2019).

2. *Gabor Dance*

Bali or also known as the Island of the Gods, has been understood as one of the corners of Indonesia's rich culture, especially in the cultural fragment of dance. In terms of functionality, Balinese dance is now more diverse in the art of repercussions, although not a few were originally sacred dances that were used for worship. For example is the *Gabor Dance*, a dance of welcoming guests who in the early days are religious and sacred. In many ways, *the Gabor Dance* is very identical to *the Pendet Dance*. In addition to changes in function, the similarities of the two *Gabor dances* include make up, to complementary instruments or dance properties. Even in history, they are both welcome dances to support the attraction of Lombok tourism. *Gabor dance* presents a lot of vocabulary that is taken from the rotual ceremony dance movement. This is the same as *Pendet Dance*, *Gabor Dance* is presented by a group of princess dancers, each carrying a bowl and a canang. Each dancer brought this dance with a bowl full of flowers. Usually, at the end of the show, they will sprinkle these flowers on tourists

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who visit the hotel with *the Gabor Dance* performance. As a performance art that aims to entertain, the presentation of this dance is more perfect with the accompaniment of music from *Gamelan Bali* (<https://blogkulo.com/download> August 1, 2019).

3. Pendet Dance

Pendet dance has a very interesting feature to be known by the people of Lombok. Some things that should be known from the assumptions related to the Pendet Dance follows: 1). Contained Sacred and Religious Values as previously explained, *the Pendet dance* was originally a dance that was only performed in Hindu temples in Bali. This dance is intended as a symbol of welcoming the gods who descend to earth. Although there is now a pendet dance displayed at the show, the artist who developed this dance still preserves the sacred and religious values contained in the spirit of the *Pendet dance*.

2. Dancers Don't Know Age, Everyone who has the sincerity to dance can do *Pendet dance* moves for religious activities, ranging from children to the elderly. The younger dancers usually follow the movements of older dancers. The pattern of dance moves is not limited, the dancers adjust the rhythm of the accompanying music. For this reason, it is necessary to decorate with the aim of beautifying yourself or being handsome, but it is really adjusted to the role that will be performed by dancers. Inappropriate make up can give a bad impression, it can also confuse the dancer's expression (Suhendi 1986: 8). Make-up for dancers always makes a very important concern because the function of dressing in addition to changing personal character makes the character factor played, also serves to strengthen expression and increase attractiveness or beauty in appearance (Jazuli 1989: 18).

3. Developing Following the Age, The beauty of *the Pendet dance* movement and the need for a welcome dance made Balinese artist I Wayang Rindi develop the Pendet dance. Pendet dance which was previously only for religious events was developed into a dance that can be performed in public places. Traditional dance can

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be divided into three namely classical dance, folk dance and creative dance, Kridha Jati dance is a traditional dance. Folk dance is a dance that has experienced development since the days of primitive societies until now (Soedarsono, 1972: 20).

That is why we as Indonesians are obliged to maintain the culture that we have. One way we protect culture is by learning it. It is not wise if we do not know about the culture we have, but are angry when the culture is stolen by foreign parties ([https://www.romadecade.org/4 August 2019](https://www.romadecade.org/4_August_2019)).

CONCLUSIONS

From the discussion about collaboration in the performing arts in the carrying capacity of Lombok tourism, it can be concluded as follows: Sasak Ethnic dance that can be collaborated in the carrying capacity of Lombok tourism covers, *rudat dance* and the *beleq drum dance*. *Rudat dance* can be interpreted as a heroic dance, as well as the *Gendang Beleq* dance which can be used as a masculine mighty dance to determine self-identity.

In addition to the Balinese ethnic dance which is used as a supportive power for tourism such as *the Panyembrama dance*, *Gabor dance* and *Pendet dance* which is used as a supporting power for Lombok tourism. The meaning of the dance is generally as a congratulatory dating to guests who come and stay so it is expected to stay longer and enjoy the atmosphere of cultural tourism in Indonesia in general and in Lombok in particular.

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