

Sampan Dance in Pariaman: Between Creativity and Community Acceptance

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Abstract

Sampan dance was born from the Pariaman community. A dance work which is created for entertaining people. Events in Sampan dance are bound to a situation, namely fishermen who are triggered by various events. Attempts to see the human side in the dancers who play the fishermen are a real picture of the actual events. The strength of the dance creator's/artist's imagination lies in trying to free the work from the reality that is believed by community. The community should be amazed when they see the Sampan dance performance, but in reality they are not enthusiastic about it. The way creator/artists explore fishermen figure by the choreographer is different from the way that is done by the academics. Existing facts about this dance are not the main concern of the artists. The purpose of exploring the life of fishermen is to open the doors of imagination, bring the past back to life and seek their own identity to be aligned with current events. In the function of dance, imagination has an important role. The presence of imagination will change the mindset of the community towards the issues being staged. At least, society has received another choice than the existing before about the meaning of reality. It means the reality of fishermen's life so that the community is free to act towards these choices. Communication in art is related to human behavior and the fulfillment needs of human thoughts and feelings toward what they witness. The audience/community already brought a horizon of expectations when they watch the performing arts. Thoughts and feelings have formed its frame, so that when what they watch does not match the horizon of their expectations, positive and negative responses will arise.

Keywords: Sampan Dance, Creativity, Community Acceptance, Society, Pariaman

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1. Introduction

Sampan dance is one of arts which came from Kurai Taji, sub-district Lohong, Pariaman city, West Sumatera. The city of Pariaman is located on the west coast of Sumatera. Pariaman has 6 small islands, namely Bando Island, Gosong Island, Ujuang Island, Tangah Island, Angso Duo Island and Kasiak Island. They make Pariaman rich in marine products and tourist attractions. From this geographical perspective, Sampan dance was created.

This dance is performed by six male dancers performing dance movements such as pushing, paddling and pulling the boat/sampan, also make jokes in the boat. The composition begins with the entry of male dancers. They walked towards the center of the stage and greeted the audience and sat in line in two rows. The next movement is paddling the boat forward. In the center of stage, they prepared fishing rods and nets to catch fish. They danced while making jokes, and teasing each other because the other group didn't get any fish. The dance ended with the similar movements as the dance starts and return to the seaside to go home. This dance is accompanied by music that is produced from musical instrument, namely tambua or gandang. The rhythm and tempo of the dance corresponds to the rhythm and tempo of the music. When observed from a choreographic point of view, the Sampan Dance still requires holistic improvement, both in terms of the cultivation technique related to the elements of dance composition as text and knowledge of contextual matters to fulfill the requirements as a performing art.

In terms of text, there are three main components that need to be examined, which are related to dance movements, dancers, and choreographic arrangements. A dance creator should have knowledge about the dance he or she is involved in. He must also be able to train the body and soul of his member to become the bodies of dancers (Murgianto, 2002:2). Besides that, contextually, the dance creator must also know about production techniques, namely how to organize dance performances according to their functions. These two things are very important which the artist who created the Sampan dance neglected. Therefore, what the performers complain about is that the Sampan dance is rarely shown and audience become less interested, is a natural thing. As seen in the appearance of the Sampan Dance which was shown at the tourist location of the Gandoriah beach, Pariaman.

2. Research Method

This paper uses descriptive analysis method to describe and explain things related to Sampan Dance and expose its reality. Research aims to study how Sampan Dance has impact on low level of audience's appreciation. We use primary, secondary and supporting data that has been collected and grouped based on the raised issues. Secondary data consists of Sampan Dance performance data, interview with supporter of dancer works and

audience. Primary data is obtained from dancers, musicians, and dance teachers. Papers and documentation related to the study of Sampan Dance as supporting data. Literature review aims to collect necessary data as the main references in this research and also beneficial to strengthen arguments in the form of data obtained from fieldwork and others sources (thesis, paper, journal, book).

Field research is done by observing research object accurately. It applies observation technique that involves researcher in observing the object where it is located directly, which is Sampan Dance in Pariaman, West Sumatera. Researcher observes the phenomena of the object being studied objectively and the results will be recorded systematically in order to obtain a more concrete picture as it is.

Interviews were also conducted with community and supporter of dance works. The results of both planned and unplanned interviews in this study required tools to assist during the research, such as notebooks. This book serves to record all conversations and data provided by informants. Tape recorder and mobile phone is needed to record all conversation and information about data regarding the Sampan Dance. The camera function is to take photos related to data obtained in the field.

3. Research Results and Analysis

3.1. The Creativity of Sampan Dance

There are elements that make up Sampan Dance so it becomes a performing art. Y Sumandiyo Hadi said a dance form is obtained as a result of various dance elements, where it comes together achieve aesthetic facilities. The whole becomes meaningful from the sum of its parts (Hadi, 2007:25). It can be seen in Sampan dance performance which includes several dance elements, such as: dancers, movements, music, costumes, floor patterns, and venues.

A dancer is a person who moves the body according to its rhythm by expressing feelings, intentions, and thoughts. Dancers are the main actors who have an important role. They must be able to demonstrate context (formations) because they must arrange movements together, so that it is pleasing to watch. It is danced by 6 male dancers because basically work as a fisherman is usually done by men. It is also mentioned that the results of the interviews, the selection of male dancers is based on the daily activities of the people of Pariaman City who sail to the beach as fishermen looking for fish. Therefore, Sampan dancers are danced by male dancers.

Dance movement is basic emotional experiences which are expressed through an irrational medium, namely the movement of the body or the movement of the whole body. Related to that, a dance is determined by the form that is created from the arrangement of motions. A dance movement is a basic medium that requires value and meaning in performing art. It is basically divided into two, namely representational dance movement and non-representational dance movement. Representational dance movement is motion that describes something clearly and non-representational movement is the opposite (Holt, 2000:22). The movement used in Sampan dance is representational dance movement. It describes a fisherman paddling a boat/canoe. Sampan dance does not have a variety of dance movements. It is dominated by the movements of a fisherman who is paddling a boat/canoe which is doing repeatedly. The dancers usually change places with hand movements as if they were paddling a boat/canoe.

Music and dance are communication tools through sound and movement. The main function of music is as an accompaniment or movement partner, music as an affirmation of movement and music as an illustration, which can be seen that existence of music give strength to the Sampan dance performance.. The sound produced by a musical instrument contains a rhythm, a song, which harmonizes so that it can produce rhythm. Music accompaniment is played by a musical player who uses a traditional musical instrument, namely Gandang Tambua. It is a traditional music instrument from Pariaman and an percussion instrument which is shaped like a tube with a material made of wood with two leather faces. It provides an atmosphere and enthusiasm for the dancers and the audience who witnessed it. So, It can live up the atmosphere in the show. Gandang Tambua is usually played by slung over one of the musician's shoulders in a standing position using two Tambua beaters, a kind of beater made of wood.

Costume needs to be considered to give support for the dance performance, it is important thing to make it easier for dancers to move. Considering in designing costume to achieve better things is paying attention to dance characteristics, motion designs and dance presentation methods (Hidayat, 2011: 78). The costume in Sampan Dance performance is the costume normally worn by a silat fighter, namely a long-sleeved black shirt and *galempong* pants, a headband, and *songket* as a side belt.

Sampan dance is a creative work of the dance creator. Creativity in art also has the function of redefining and sensitivity, because these terms are very valuable qualities in art studies. In essence creativity is a person's ability to produce something new in the form of ideas or works, or even responses, in a smooth, flexible, and detailed manner (Soedarso, 2001: 5). So there is no new offer in Sampan dance. In offering new ideas, dance creators should not work alone. They had to involve people in many positions. Dancers must be invited to work together in creating creativity into art work. Likewise with musicians, makeup artists, fashion stylists, stage directors, and lighting designers who will complement the beauty of a dance performance. This also has not been

fully seen in the Sampan dance. As Sahrul N. said, that creativity must go through a process. (Elizar et al., 2019)

Creating a creative dance art is not easy, because it is a collective work. Choreographers must be able to combine the elements involved as a whole. The elements involved are also humans who have their own creativity and meaning. It means a dancer will have his own interpretation, so that when rowing a boat/canoe and acting, the form that is present is the form of the dancer's interpretation. If this happens then it lead to be a difference in meaning. For this reason, a choreographer must be able to unite all of the elements' abilities to become something they really agree with. We do not find this in the creation of the Sampan dance.

In conjunction with filling space for creativity, the choreographer is a key milestone that must be sensitive and creative. His sensitivity ability can capture a topic ideas to be developed into something new (redefinition) and with his creativity he is able to reproduce the capture well, richly, hit and full of detailed elaboration. Supporting elements such as dancers, musicians and others will carry out the choreographer's ideas. However, it is also possible for some elements to apply their creativity as long as they do not contradict the choreographer's creativity. (Y. Sahrul & Zebua, 2020)

Sampan Dance serves as a space to express the choreographer's creativity and imagination. It's the same as writers who express their thoughts through poetry, plays and prose, painters with their paintings, and sculptors with their statues. In dance work, there are different levels of expression than painters, sculptors and writers. Writers, sculptors and painters produce expressive works directly.

3.2. Community Acceptance

Communication disorder occurs when there is an intervention that disrupts one of the communication elements, so that the communication process cannot take place effectively. Meanwhile, the intended communication problem is the existence of obstacles that make the communication process unable to take place as the communicator and recipient hope. It occurs due to obstacles in the mindset which can caused difference perceptions between communicators and audiences of the messages used in communication. This is due to different experience and educational backgrounds.

Communication disorder does not only occur between supporters of the artwork, but also between the artwork and the audience. Art communication in Sampan dance has function as a bridge in uniting the audience's thoughts with what is being watched. A good performing art is able to understand the audience's thoughts and feelings, so it will bring out responses in the form of disagreement and agreement statements. This is the goals to be achieved is by providing an alternative human thoughts and feelings to the dance work.

The human ability to analyze a culture so that the culture is communicative with itself will be closely related to the ability to escape from the culture that confines it. The general culture of Sampan dance is *Minangkabau* culture, especially Pariaman culture. Van Peursen (1992:18) developed three charts of human development, namely the mythic stage, the ontological stage and the functional stage. The mythical stage is the stage where the human attitude feels surrounded by supernatural forces around it, namely the power of the gods of the universe, as staged in mythologies called primitive peoples. The ontological stage is the attitude of humans who no longer live in the siege of mythic power, but who freely want to examine everything. Humans distance themselves from everything that used to be felt as a siege. He began to compile a studies or theory regarding the basic nature of everything (ontology) according to its details (sciences). The functional stage is the attitude and nature of mind that are increasingly visible in modern humans. He is no longer so fascinated by his own environment, he is no longer cool-headed to take distance from the object of his investigation. He wants to enter into new relationships, a new attachment to everything in his environment.

Communication is related to human behavior and satisfaction with the fulfillment of the need to interact with other humans. The art of dance is also a form of human behavior that communicates with the community. However, when the behavior is not in accordance with what the intended public imagines, it will result in misperceptions of the behavior. The manifestation of mistakes can also be in the form of negative and positive reactions. A negative reaction will also lead to negative conflict, which can be in the form of a physical collision that will be fatal. War in a country occurs due to errors in communication, there is no agreement to understand each other (N. Sahrul, 2011). A positive reaction is a reaction that is highly expected in building the critical power of two communicating things. Succumbing does not necessarily mean wrong and those who win do not necessarily do the right thing. The communication disorder that occurred in the creation of Sampan dance had a negative influence on the presence of the work. The community feels unrepresented or does not feel that the dance they are watching is a dance that was born from the culture of the City of Pariaman

The poor of organizing for the Sampan dance performance has resulted in less interest in the Sampan dance in Pariaman. Based on research that the author has carried out on the Sampan dance performance in Pariaman City, West Sumatra, there are still some deficiencies that have not been fulfilled as befits a dance performance (Gusanti et al., 2018). The fact against Sampan Dance performance is the interpretation of the motions made by a choreographer still uses pure motion. Pure motion or pure movement is movement that is worked out simply to get an artistic form and is not intended to describe something. As a result, if you use lots of pure movements in

composing a dance, the results of the dance will lead to a pantomime form.

As seen in Sampan dance performance, it can be said that it is more towards a form of pantomime performance, because the movements carried out by the dancers are pure movements like daily movements. Because it uses a lot of pure movements, and it looks like a form of pantomime, the Sampan dance performance is not so much glanced at and even didn't grab attention of audience well. Coupled with the unattractive musical accompaniment, because it only uses one musical instrument, namely the Gandang Tambua. The chaotic organizer made the existence of the Sampan Dance less positive appreciation from the people of Pariaman City. This is new creative dance that was created based on the old habits of the community as a fishermen. This dance work doesn't not receive positive appreciation from the community and the audience who witnessed the show. This can be seen when the Sampan Dance performance was in progress, not many people enjoyed the show (Ediwar et al., 2021). The audience who were present at that time were not focused on watching the show, but they were busy with their own activities. It looks like some are busy talking to their friends, some are busy playing with their gadgets, and even small children are also enjoying playing in their own world.

A dancer should be able to demonstrate to the audience the relationship that exists between the phrases or parts of the movement they are performing so that it is clear, as well as the relationship between one movement and another, and it is easy to understand the relationship between the movement and the accompanying music or the movement with the storyline. In making a new work or new creation in dance work, we must consider choreographic concepts. Such as making simple but meaningful movements that can be easily captured by the audience, then the movements used must be like motions for fun which further entertains the audience. Unlike the movements in the dance which is repeating the same movements over and over again during the show, from the beginning to the end of the performance. So it can attract the enthusiasm of the public to watch the performing arts (Sugat et al., 2020)

A dance director must also pay attention to three aspects of motion, namely the use of space, time and energy. In Sampan dance performance, the use of space, time and energy in the movements seems very simple. The dancers are not dancing optimally, especially when expending energy in the movements, so it seems like they are playing. The fact is that if a fisherman goes to sea, they definitely needs strong energy to fight against the currents of the waves to get in the middle of the sea. However, in this dance the message is not conveyed properly. Coupled with the music supporting the work which is very simple, namely the musical accompaniment only uses one Gandang Tambua instrument. There are no other accompaniment instruments that accompany the show. Unlike the other dance performance which are accompanied by other traditional musical instruments in the form of *melody talempong*, *saluang*, *bansi* and others. If the musical accompaniment in the Sampan dance performance is added using these musical instruments, perhaps it will make the show more interesting and entertaining so that the audience can enjoy the show more.

The costumes used by the dancers are also very simple. They are wearing a black shirt and *galembong* pants, wearing a headband, and a belt for the side. This costume is a costume commonly used by male dancers in *Minangkabau* during *silat* or *randai*. The simple movements and musical accompaniment coupled with a simple costume make Sampan dance performance less interesting to watch.

Choreography is used as an understanding of a dance arrangement which can be analyzed in terms of content, form, and technique. Regarding to the Sampan Dance, the choreography seems imperfect like dance in general. Sampan dance performance which includes movements, dancers, costumes, music, and floor patterns used are still very simple. It has only one movement, namely the motion of paddling the boat/canoe. This movement depicts how a fisherman is paddling his canoe to go fishing out to sea. The movement in Sampan dance performance again always experiences repetition or repetition. This has an impact on the boredom of the audience who witness this show.

The presence of art criticism is intended to further refine the artwork of an artist who wants to succeed in his work. Even though he is an expert, an artist still needs criticism in order to perfect his work so that it can be maximized. In case of Sampan dance, there are no art criticism who help the choreographer. Even the best work of art will not be without flaws. It might be because the artist doesn't not come from art educational background. However, it could be that the artist is someone who really loves art and wants to make it part of their lifestyle. The beauty of the artwork produced is indeed one of the main determinants of how an artist can attract the attention of his devotees. Flaws in works of art presume that perfection is impossible to achieve. Therefore, it is important for someone who understands art to provide important input for artist on their work. Art criticism are here to give an assessment of the art work. Without an art criticism, an artist will not be able to develop his ability to produce a work of art. Art nau artists also have deficiencies in many ways. This includes the work that has been produced.

The function of art criticism is to bridge the artistic and aesthetic perception and appreciation of dance works between creators (artists), works and community/public. The flow of communication between works presented to the public results in interaction between the two. Strategic way for artists and art lovers to communicate. The first and foremost function of art criticism is to bridge the artistic and aesthetic perception and

appreciation of dance works, between creators (choreographers), works, and community/public. Due to the absence of art criticism presenting the Sampan dance in Pariaman, this work cannot be enjoyed by the community to its fullest. Communication becomes disconnected between the work and the community. Communication between works presented to community (public) of art results in a reciprocal interaction between the two. For choreographers, art criticism serves to detect weaknesses, explore depth, and build on deficiencies in their works of art. Meanwhile, for the community, art criticism helps understand works better, increases their insight and knowledge of quality works of art.

Verbal and written criticism seeks to explore, analyze and create interpretation of works of art. Hopefully, criticism of Sampan dance will make it easier for artists and community to communicate through works of art. An art criticism, is a person who criticizes other people or his own art work. A critic should ideally possess an acuteness and sensibility of the senses, thoughts and feelings. The acuteness and sensibility of a critic are integrated in a reasoning and creative capacity, if it is based on: Relevant knowledge and knowledge. Sufficient experience in the social of critical material. Mastering critical media (effective and communicative language). Mastering the optimal application of the critical method,

4. Conclusions

Sampan dance should function as a place to provide space for the artist's imagination. Performers of art as an artist try to take fisherman objects to function his imagination. Placing the artist in the imagination of the sea as different from the actual fishermen activities. As a result of imagination, Sampan dance cannot be considered as something that lies and also cannot be considered as something that is true, when it is associated with concrete reality problems. The truth of reality is the truth that actually happened, while the truth of art is the truth of imagination. The truth of imagination is only a reflection of the truth of reality and not the truth of reality itself.

Sampan dance's movement is a traditional movement which is the result of imagination towards an existing concept. The function of the imagination of traditional dance which is distant from the current generation is used creatively and adapted to the present. Likewise, the imagination of modern dance which is also faced by the current generation is awkwardly utilized to the fullest for the benefit of dance in Pariaman City. The fishermen's concept for each artist has a different response. For example, an object is placed in front of people who surround it. It was left for a few moments and everyone looked closely at the existence of the object. Then the object is thrown away or moved so that the object is no longer in its original place. The question will arise, how to explain that this object once existed and was surrounded by people? People who surround the object explain the existence of the object from their own point of view with different ways and styles of delivery that will lead to different meanings. Then the imagination has played a role in describe the existence of these objects. It is impossible for people to see a reality without personal interpretation which may be related to imagination and people can not imagine without the knowledge of a reality. Therefore, imagination is always tied to reality, while reality cannot be separated from imagination.

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