

GALOMBAN DANCE IN THE CONTEXT OF SOCIAL CULTURE CHANGE IN THE CITY OF PADANG

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Abstract

An object can only be a work of art as long as there are social relations that place it in that position, and social relations are never sterile from ideology and political-economic interests, so the autonomy of art is a figment. Whether we realize it or not, admit it or not, art is part of the process of social change. Here the evaluation criteria for the quality of works of art also shift. A work of art is essentially a form of social relationship, so the most intrinsic evaluation criterion for it is the extent to which the work is able to present the most intense experience of social relationship. The Galombang dance has been transformed into the creative Galombang dance, which is dominated by female dancers as performers. Today, female domination begins with dancer and host Carano.

Keywords: socio-cultural change, Galombang dance

A. Introduction

Society is a group of people or human beings who live and live together and produce a culture. Koentjaraningrat (2003:72) states that culture is the entire system of ideas and feelings, actions and works, produced by humans in social life, which they make their own through learning. Thus, almost all human actions are cultural. Art is something that refers to beauty (aesthetics). According to Aristotle, art is a form of expression that is real and basically art imitates the concept of nature (*source from article*). Etymologically, the word art comes from Sanskrit, namely Sani, which means worship, offering and service.

Every human society during life must experience changes. These changes can be unattractive changes in the sense that they are less striking. There are also changes whose influence is limited or broad, and there are also changes that are very slow, but there are also those that occur quickly. Changes will only be discovered by someone who has the opportunity to examine the structure and life of a society at one time and compare it with the structure and life of that society in the past.

The wave dance phenomenon that has been created has been found at various events in the city of Padang, West Sumatra. Which is usually displayed by art studios in Padang City. Based on observations made at the Sarai Sarumpun art studio, located at Rimbo Tarok, Taruko Tigo Complex, Gunung Sarik Village, Kuranji District, Padang. That the Galombang dance created by Sanggar Sarai Sarumpun, still has silek elements in it, but has been recreated in accordance with current public consumption, therefore this event is closely related to changes in the social culture of the community. So in this paper we will discuss "Galombang Dance in the Context of Community Socio-Cultural Change in the City of Padang"

B. Discussion

Social change is a symptom of change from a certain social condition to another social condition. Social change must have a certain direction and purpose. The influence of social change can only be known by someone who has conducted research on the structure and life of a society at a certain time, which is then compared with the situation at another time. Social change can take the form of progress or conversely it can take the form of a setback.

Galombang Dance or Wave Dance is a traditional Minangkabau dance art. which is developing in various regions in the province of West Sumatra, Indonesia. The historical origins of the Galombang Dance are not very clear. This dance has long been part of Minang

culture. Its existence cannot be separated from *Silek* (silat). Therefore, at the beginning of its development it was not called dance, but *Silek Galombang*. This art is a link in the chain of *target existence* (a place to practice silek). Grow and develop within a society that adheres to a matrilineal system. In the early days, the dancers were only men in the pencak silat style. From the start, this art has had a welcoming function. Displayed to welcome respected guests at *alek nagari parties* or *target inaugurations*. It is not clear how this dance became embedded in the wedding ceremony.

The name galombang itself is the pronunciation of the word "gelombang" in the Minangkabau language which describes the nimble movement of the dancers' bodies that fluctuate like sea waves. Meanwhile, foot and hand movements generally describe Minang silat jutsu. The news that was circulating was related to the story of a married young man who was always guarded by his martial arts classmate on his way to his wife's hometown, to ward off possible attacks by young men from other villages. Another version, some say that this is a form of guarding the penghulu who will marry the Minang bride.



picture. 1 Galombang dance by UNP's Sendaratasik Art Group

This dance is usually performed by men whose number can reach dozens of people and then divided into two groups, where each group is

as if they were a group of bodyguards. If the group of main guests or the host holding the banquet arrives, they will be preceded by these galombang dancers, who are like martial arts players. Every time they take a step forward, the dancers clap their hands, so that the dancers' movements are sometimes like two groups of troops going to war.



picture r.2 dispute over the Galombang dance



fig.3 Carrying Carano And Bodyguards

Regarding the Presentation of the Wave Dance. As mentioned at the beginning, the term Galombang refers more to the depiction of the dancers' movements. The movements that originate from silat activities are created from variations in movement that are likened to sea waves. The processing of rhythm, space and energy helps create beautiful dance movements. Sometimes it displays gentle movements, sometimes it is energetic. In this case, silat movements

can be seen more in the posture of the dancers' feet and hands.

Some examples of hand movements include kudo-kudo, gelek, elbow-siku, ambek, and tapuak. Meanwhile, there are a number of terms for foot movements, such as duo steps, tigo steps and ampek steps. By using a floor pattern of two rows moving backwards, the dancers perform beautiful dance movements. Simultaneously rising and then lowering, while moving forward and backward slowly, like water waves in the ocean.

In advanced societies or developing societies, social and cultural changes are always closely related to economic growth. According to Selo Soemardjan and Soelaiman Soemardi, changes outside the economic field cannot be avoided because every change in a social institution will also result in changes in other social institutions (quoted from the journal Hati, ST, & Medan, DFU IMPACT OF CHANGE SOCIAL).

Social changes that occur in society give rise to inconsistencies between the social elements that exist in society. In other words, social change will change the structure and function of social elements in society. Thus, social change in society implies incompatibility between different social elements in society , resulting in a pattern of life that is not functionally harmonious for the society concerned.

Social structure is a form of intertwining between the main social elements in society , which shows the form of the entire network of relationships between individuals in society where social interaction and communication takes place. Meanwhile, the social system shows how the relationships between social elements in society form a functioning whole or totality.

1. Social change can be said to be changes in the structural aspects of society, such as patterns of behavior and patterns of interaction between members of society.

2. Changes in the cultural aspects of society such as values, attitudes and social norms of society.
3. Changes at various levels of human life starting from the individual, family, community level to the world community level.
4. Changes that can create an imbalance in a societal system.

Humans are the main factor influencing change. Basically, humans cannot be separated from individual development, either due to struggles or interactions between people or the learning or teaching process.

Indrayuda (2011) explains that dance, as a human product used by humans, rationally must be in line with the behavioral patterns that occur in humans at the same time as the existence of dancing files. Therefore, dance must develop quality in terms of movement, costume, music and space as well as in the way of doing it.



Figure.4 Galombang Dance Dancers at the Sarumpun Art Studio

With this shift, there was a democratization of the artistic production process. The creation of works of art is no longer the privilege of artists, but of every member of society. From here comes the realization that everyone is an artist. This awareness comes to the fore prominently, among other things, in Augusto Boal's participatory aesthetics regarding theatrical art. Through art historical analysis, Boal shows that a theater system that relies on the representation of

character in the figure of an individual protagonist is not something that is natural or has existed from the beginning. This system was only created by Thespis in the 6th century BC. Previously theater plays were not performed by individual actors, but were narrated and sung collectively by a choir (*chorus*).

C. Closing

Having culture in society is a huge help to individuals, both from the beginning of society until now. In training he finds a new world. Every generation of humans no longer starts and digs new things, but perfects old materials into new ones in various ways .

Then, as members of the new generation, it is their responsibility to pass on to the next generation everything they have learned from the past and what they have added to all aspects of that culture. Every culture is a way or direction in acting and thinking, in connection with fundamental experiences, which is why culture cannot be separated from individuals and society. Finally, where humans live in society, there is culture. Thus, the existence of social culture cannot be separated from society itself, because it is society who will enjoy this art. The community will tie this art to the customs that apply in their respective regions.

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