



The relationship between the ketuk tilu dance and the jaipongan dance

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Info article	Abstract
<p>Filed in: 2024-09-25 Accepted: 2024-10-29 Published: 2024-10-30</p> <p>Keyword: Ketuk Tilu Dance, Jaipong Dance, Memetics, and Ideology</p>	<p><i>The Ketuk Tilu is a typical West Javanese traditional dance that initially functioned as a ceremonial dance to welcome the rice harvest. Then, it developed and changed its function to become an entertainment and spectacle dance performed at parties, fairs and celebrations. In the 1980s, Gugum Gumbira developed and transformed the Ketul Tilu dance into the Jaipongan Dance. The appearance of the Jaipongan created by Gugum Gumbira was initially called "Ketuk Tilu Development." The dance is then more popularly known as Jaipongan. The movement of the dance makes dancers more active. In the beginning, Jaipongan was considered a sexy dance emphasizing eroticism and performing vulgar movements called "3G", i.e., geol, gitek, and goyang. However, Gugum Gumbira argues that the eroticism performed in Jaipongan is a beauty, not something that leads to sex appeal. This study applied observation, literacy, and exploration as methods. The meme of the Jaipongan dance is the Ketuk Tilu dance, which is the forerunner of its creation. In addition, the theory of ideology proposed by Gumbum Gumbira creates movement patterns in performing the Jaipongan.</i></p>

1. INTRODUCTION

Indonesia, dancing has existed since the primitive period. Dances considered old are religious and traditional ceremonial dances, such as dances performed at the Ngaseuk and Ngidep ceremonies. The dances are sacred dance

and contain magic. Having emerged kingdoms of Indonesia, two dance styles appeared and developed in society. The different dance styles exist because of two different types of dance processing sites. The first is dances created in the kingdom or keratin, called the Keratin dance, covering the Badaya and Racket dance. The second is dances produced among ordinary people, called traditional dances, i.e., Ogle dance, Rengkong dance, and Gondang dance. The two dance processes make two different art styles emerge and have different character and movement patterns. Each art style keeps developing by referring to the art and culture development of their respective natural environments.

As Western culture came to Indonesia, it influenced local dances. In this case, entertainment and social dance emerged because of the influence of Western culture. This dance manifests the development of traditional dance. Western culture strongly influenced local culture, particularly Indonesian people's morality. Thus, Indonesian people's impolite behaviour was inappropriate with Eastern customs. Referring to the situation, one traditional dance influenced by Western culture is the Ketul Tilu dance.

In its historical journey, the Ketuk Tilu dance has developed better than the Gondang social dance. Both dances have contrasting differences. In performing the Kendang dance, a Syaman makes an offering before male and female dancers perform. Meanwhile, the Ketuk Tilu dance has grown by referring to the development of the aforementioned principles.

West Java has various types of arts and several art groups, such as traditional dance, Keurseus dance, mask dance, new creative dance, and wayang dance. Based on their emersions, the art groups have inseparable relationships and specialties. For instance, the Ketuk Tilu dance, known as a typical West Javanese traditional dance, initially functioned as a ceremonial dance to welcome the rice harvest. In its development, it has changed its function to become an entertainment and spectacle dance usually performed at parties, fairs, and some

celebrations. In performing Ketuk Tilu dance, Ronggég or dancers play crucial roles. Natural social changes and the changes of the era over a long period have changed the function of the dances.

Ketuk tilu is an entertainment or social dance. Its name was derived from the name of the accompaniment, namely three Ketuk usually applied in the Gending (the composition of Karawitan music). In Gending, there are three musical instruments called Ketuk. This instrument functions as an ornamental percussion and a place for the filling of the Kenongan and Goongan, as well as the leotan-leotan of the rebab melody and the strains of the singer or sinden's voice. The three musical instruments play a crucial role like the others. Referring to the name of the music instruments, the term of Ketuk Tilu appeared.

R. I. Maman Suriaatmadja argued that the Ketuk Tilu dance currently developing was a form of development of Shamanism. In this case, Shamanism involved female dancers called ronggeng playing the role of saman or female priests or ceremony leaders (Abun Somawidjaya, 1981). The Ketuk Tilu kept developing from time to time. Thus, in the 18th century, the Ketuk Tilu dance attained popularity, causing people in almost all areas of West Java to create Ketuk Tilu groups.

At the time, the Ketuk Tilu dance was popular among many villagers. However, it was disreputable in urban society because its movements were sensual, even erotic. Moreover, some Ketuk Tilu dancers act as callgirls. On the other hand, Gugum Gumbira tried to preserve the basic movements of the Ketuk Tile dance with a faster musical tempo. Moreover, he maintained the traditional movement of the Ketuk Tilu dance. In performing the dance, the dancer acted as a singer, accompanied by urban gamelan and kendang (Sundanese musical instrument). Afterwards, the Ketuk Tilu dance developed into the Jaipongan dance.

The term of Jaipongan was derived from to an onomatopoeia of the kendangs' sound beaten during performing the dance. The audience and

musicians shouted to imitate the accents of the Kendangs' sound, i.e., ja-i-pong, ja-ki-nem, or ja-i-nem. Besides, there were those who say that the name of Jaipongan refers to the sound of the Kendangs, i.e., plak and ping pong.

At the beginning of its appearance, Jaipongan is a modern dance that is different from previous traditional Sundanese dances, emphasizing the manners and refinement of the dancers. Generally, in performing some traditional dances, dancers (who are usually female) always lower their gaze and cannot look at their partners. However, Jaipongan is influenced by Western dance culture performed in the ballroom. Thus, in performing Jaipong, dancers should focus on looking at their partners as a reflection of visual communication.

2. METHOD

According to Smith (1985:34), there are two dance performance models, i.e. representational and symbolic. The representational performance model is a dance presenting a straightforward story. Meanwhile, the symbolic performance model has a core and characteristics. Referring to the concept, the performance model can be applied separately and combined to perform Jaipongan. Both performance models are integrated in Jaipongan, created by Gugum Gumbira, and derived from traditional folk roots. Moreover, Pencak Silat, Ketuk Tilu, Bajidoran, and others are kinesthetic dances that enrich their empirical strength, attained through self-reflection and physical contemplation. It is explored through exploratory efforts and then composed with various touches of other artistic strengths, including Karawitan/dance music accompaniment.

In addition, the movements of Jaipongan are influenced by several movements of pamonyet and pamacan derived from animal behaviour movements. Moreover, the movements of Kuntul Longok and Gebes Pacul are inspired by the rice field communities. Meanwhile, oray meuntas and patok kabanjiran are derived from the coastal community. The symbols are applied to

explore a variety of Jaipongan's movements, which ultimately produce a dance expected by Gugum Gumbira as the creator.

Gugum Gumbira kept developing his ideas and concepts when creating the Jaipongan dance. Besides, he increasingly felt that the Sundanese dance repertoire needed to represent his dynamic, masculine, and energetic generation. Moreover, Gugum Gumbira learnt Western arts such as Waldz, Caca, Rock n Roll, and so on, and at the same time, he joined the atmosphere of his socio-cultural association. These factors later became the basis and strength of his creative artworks. He continued to search and explore various corners of life to develop Jaipongan. The Jaipongan movement category and Jaipongan patterns or series of movement are described in Table 1.

Table 1. Jaipongan movement category and Jaipongan patterns

Jaipongan Movement Category	Jaipongan Pattern (Movements Series)
1. Ibing Pola (Patterned Dance) This dance is usually performed in a group-choreographed, presented on stage for entertainment.	1. Bukaan It is the opening movement,
2. Ibing Saka (Random Dance) This type of performance is popular in Subang and Karawang. It is known as Bajidor. Bajidor itself is often associated with the acronym Barisan Jelema Boraka (Barisan Orang-orang Durhaka), which means disobedient people. This dance is more popular in communities because the audience's position is the same as the dancers', and the audience is allowed to join in dancing.	2. Pencugan It is part of a collection of movements, 3. Ngala It can be called a point or specific location where dancers stop their series of movements 4. Mincid It is a shift or transition.

The basic movements of Jaipongan are often called 3G, i.e. Geol (rotating hip movements), Gitek (jerking and swinging hip movements), and Goyang (swinging hip movements without jerking). Jaipongan's scheme 2 is presented in Figure 1.

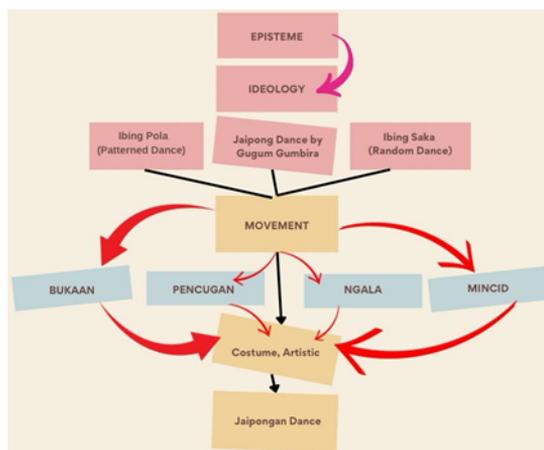


Figure 1. Jaipongan's scheme 2

Jaipongan is one of the identities of West Java. It is performed in several crucial events in West Java.

3. RESULTS AND DISCUSSION

1. The Ketuk Tilu Dance

Ketuk Tilu is one of traditional dances from West Java. The most essential aspect of Ketuk Tilu is a female dancer acting as a singer and supported by another aspect, namely male dancers playing the role of the audience, called pamogoran. Additionally, in Bajidoran, the aspects still exist. However, the term Ronggeng has changed to Sinden, Pamogoran to Bajidor, and some implementation techniques have changed. As Kangsreng, Kembang Beureum, Torondo/ Sulanjana, Geboy, and Buah Kawung, Ketuk Tilu was often presented in Bajidoran performances. The performance was Ronggeng, they were male dancers appearing from the audience. During the independence era and afterwards, the development of Ketuk Tilu was hampered, mainly due to unstable political conditions. The government's policies showed that Ketuk Tilu's performance was banned. It made Ketuk Tilu rarely found again. On the one hand, Ketuk Tilu is a cultural heritage that needs to

be preserved. However, many people showed low sympathy to the Ketuk Tilu because of its negative image.

At that time, general opinion criticized Ketuk Tilu as an art form showing immodest performances and was considered an illegal prostitution activity. In addition, Ketuk Tilu was also considered a fringe art or street art attached to the existing crowds and held in protected places. Thus, the development of Ketuk Tilu was finally hampered. It could even be said to stop. Referring to the situation, fans of Ketuk Tilu finally felt ashamed to perform or dance in the Ketuk Tilu arena. Having disappeared for about ten years, the longing of former pamogoran to dance in the Ketuk Tilu or Tayuban arena could finally be facilitated into other performances. Then, in 1978, Ketuk Tilu transformed into Jaipongan. The dance is a development of the Karawang style of Ketuk Tilu. The dance shows a promising development of the dance movement and the accompaniment. Figure 1 is one of the movements of Ketuk Tilu.



Figure 2. Ketuk Tilu movement

2. Basic Movements of the Ketuk

The basic motions of the Ketuk Tilu vary because of dance variants and developments. Thus, of course, there are many varieties. The dance's primary

movements are diverse motions in the Ketuk Tilu. The essential motions of the Ketuk Tilu include the following:

1. The movements of Ketuk Tilu transform from traditional or ceremonial to entertainment and social dances. Formerly, the dance movements of Ketuk Tilu did not have a specific benchmark or pattern (Garha, 1978). In this case, it was an improvisational movement only. Moreover, the movement was based on the dancer's wishes during the performance. The performance of Ketuk Tilu as a social dance is presented in Figure 3.



Figure 3. The Ketuk Tilu as a social dance

2. The movements of the Ketuk Tilu are derived from existing dance movements. According to Soepandi (1981), the basic motions used in the Ketuk Tilu are inspired by the movements of the Maenpo, Tayub or Keurseus dances and influenced by the Cokek, Bajidor and Banjet dances from Karawang.
3. According to Nandang Barmaya, the choreographic structure or environment has influenced the basic dance movements of the Ketuk Tilu. It is shown in the movements of the Pamonyet and Pamacan inspired by the movements of

animal behaviours performed by the artist. Additionally, the particular natural sea and the coast environment greatly influence the dances performed by the artists. For example, the movements of the kuntut longok and gebes pacul are inspired from the rice field and plantation communities.

Moreover, there are other customs as a belief in other creatures. In this case, the ronggeng usually meditates momentarily before performing the jujungkungan. Harsojo (1967) argues that the values integrated in folk art reflect everyday life based on myths. The behaviours are the realization of a meditation practised by shamans in the ancient period.

Referring to the illustration, it is assumed that the development of the basic movements of the Ketuk Tilu in West Java is inspired by all dances performed in society, i.e., pencak silat, tayub, cokek, bajidor, banjet, playing cards, playing kites and the movements appearing in nature. Ketuk Tilu performed in the community is visualized in Figure 4.



Figure 4. Ketuk Tilu performed in the community

Moreover, the movement formation of the Ketuk Tilu is influenced by memes. In this case, memes are easily spread, contagious, jumping from one mind to another. Thus, memes are units forming culture. Memes are very contagious because people tend to imitate others. Imitating thoughts, speech, or behaviours is the first step in learning. Memes have a life cycle and spread like a

virus moving or transferring from one person's mind to other's minds. Genes continue to duplicate themselves to maintain the continuity of their replicas. Memes work on the same principle but focus on the ideas and values. The description illustrates the development of Ketuk Tilu was born as the forerunner to the birth of Jaipong dance.

3. Gugum Gumbira's Jaipongan Dance

In the 1980s, the Jaipongan Dance created by Gugum Gumbira emerged and then developed rapidly at local (West Java), national and international levels. According to Gugum Gumbira, the primary inspiration for creating the Jaipongan Dance was Ketuk Tilu, Pencak Silat, Tayuban, Ibing Bajidor and Topeng Banjet. The appearance of the dance created by Gugum Gumbira was initially called Ketuk Tilu Pengembangan or the development of Ketuk Tilu. At the beginning of the appearance, the dance was influenced by Ibing Ketuk Tilu dominantly, both in its choreography and accompaniment. However, the artists of the Ketuk Tilu community disagreed with the name "Ketuk Tilu Pengembangan" or the development of Ketuk Tilu because they thought Ketuk Tilu was not dead. The dance was then more popularly known as Jaipongan. The transformation of Ketuk Tilu to Jaipongan refers to the memetics theory illustrated in Figure 5.

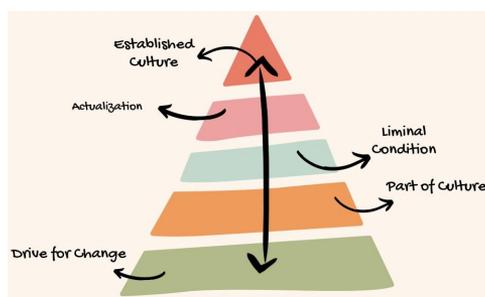


Figure 5. The theory of memetics

The term Jaipongan is not the name of an art building but emerged from the expression to imitate the sound of the accompaniment during the performance. It

was derived from someone's utterance, "Jaipong". The utterance is the sound from kendang (a traditional musical instrument) that makes the sound of "blaktingpong". Referring to the sound of kendang, Alisyahban and Ijem (.....tahun) derived the name of Jaipongan from the sound of kendang (traditional musical instrument).

Jaipongan is a repertoire dance. The folk-based movements, such as ketuk tilu, bajidoran, pencak silat, and other folk arts, have inspired the movement strength of Jaipongan. It affects the simple pattern or structure of the choreography of Jaipongan, covering bukaan (openings), pencugan, and pat motifs of mincid. On the other hand, Jaipongan has highly dynamic and energetic movements and tends to have a masculine character even though female dancers perform it. Figure 6 illustrates the movement of Ketuk Tilu inspiring the movements of Jaipongan.



Figure 6. The movement of Ketuk Tilu has inspired the movements of Jaipongan.

The dancers' costumes of Jaipongan use the basic design of Ketuk Tilu costumes. The female dancers' costumes consist of a kebaya (Sundanese traditional cloth) with a simple design and a scarf wrapped around their waists. In fact, in the development period, dancers' costumes of Jaipongan have become diverse and modified based on the needs of Jaipongan performance.

Besides, Jaipongan had been ever considered an erotic dance and had a negative image because of three vulgar movements of Jaipongan, called "3G" elements, covering geol, gitek, and goyang. However, for Gugum Gumbira, the point of view of the eroticism of Jaipongan is a beauty. It is not something leading to sexual appeal. According to him, the beauty showing erotic movement is not only Goyang (rocking). Thus, Gugum Gumbira's point of view caused controversy concerning the existence of the Jaipongan dance. The West Java government had ever banned this dance from being performed, so there was a lot of news and various opinions on social media.

This controversy did not immediately make Gugum Gumbira, the creator of Jaipongan, worried. However, he considered it a challenge for him to develop the performance of Jaipongan in various artistic aspects. These efforts gradually yielded optimal results. The Jaipongan was performed at multiple events both domestically and abroad. Moreover, the foreign communities' responses, acceptance, and enthusiasm were very high, so Jaipongan dancers were often invited to perform in many places abroad. Having encountered various challenges, especially regarding the 3G elements (geol, gitek, and goyang) causing negative image in communities, in the 1880s, he declared the Jaipongan transformed from Ketuk Tilu. Thus, "the new style of Ketuk Tilu" was no longer used. Then, its popularity increased, and communities know it as Jaipongan. Jaipongan's scheme 1 is presented in Figure 7.

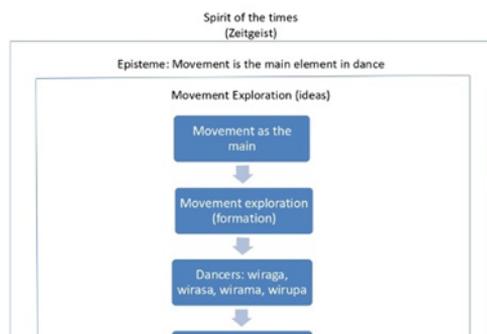


Figure 7. Jaipongan's scheme 1

Generally, Jaipongan has identifiable characteristics as follows:

1. Dance names

The names of the dances are not prosaic and do not deviate from the norms of Sundanese cultural ethics

2. Dance themes

It closely relates to the phenomena of human life in the Sundanese region

3. Dance illustration

It is relevant to the concept of guidance, and there is a harmony with philosophical aspects containing love, wisdom or human priority in living their lives

4. Type of dance

It is primarily female dances

5. Form of performance

It is mainly performed by solo dances, but each work can be transformed into a group dance with a touch of neat floor pattern work.

6. Choreography

It tends to have movement designs created in a wide, long, or high imaginary space compared to female dances performed in the previous dance genre, such as the Wayang dance, the Tjetje Somantri dance, and others.

7. Costume

It is oriented towards reality, but it is processed in a free combination of various elements and more modern material designs to achieve a beautiful design

as a dance with a new image wearing ethical costumes with Sundanese cultural nuances.

8. Karawitan:

The wealth of ornamental and energetic teak kendang supports the movements and overall atmosphere of each Jaipongan dance, especially the song and accompaniment, which is rarely done in other dance genres.

Recently, Jaipongan has become a particular genre in the development of Sundanese dance. Gugum Gumbira Tirasonjaya and Jaipongan as his creations are positioned by the West Java communities as the third generation in line with the previous generations, namely R. Sambas Wirakusumah, and R. Tjeje Soemantri. The presence of Jaipongan in the development of traditional Indonesian performing arts is a crucial issue with historical, political, anthropological, and socio-cultural significance for the Sundanese cultural community (Rusliana, 2009).

A Jaipongan performance usually greets guests coming from foreign countries and visiting West Java. Moreover, the cultural missions abroad often perform Jaipongan. Besides, Jaipongan greatly influences other arts in West Java, covering the art performance of wayang, degung, genjring/terbangan, kacapi jaipong, and almost all traditional performances. In addition, Jaipongan performances collaborate with modern dangdut music.

DISCUSSION

A choreographer, dancer or artist will be sensitive in responding to societal phenomena. Society, as a supporter of artwork, is always dynamic. The interaction of society with art will determine society's appreciation of the meaning of an artwork. Thus, a choreographer or a dancer will have a vision and mission guiding them to the normative values of human truth. Gugum Gumbira is an artist with high sensitivity and can be aware of the environment around him. The results are awe-inspiring, given the various kinetic powers of the dance. Meanwhile, by

exploring and understanding the dynamic and energetic movements of the Sundanese people, the spectacular and monumental Jaipongan was created, even recognized as the identity of today's Sundanese people.

Having observed and analyzed the history of Jaipongan starting from the Ketuk Tilu dance and the birth of Gugum Gumbira's Jaipong dance, it is concluded that the Ketuk Tilu is the forerunner of the emergence/creation of the Jaipongan. Thus, the relationship between Ketuk Tilu and Jaipongan is inseparable due to Gugum Gumbira's ideas and inspiration for creating Jaipongan. It is in line with the illustration presented in the book "Memetics Evolutionary Perspective Reading Culture" by Eko Wijayanto. The book presents the following descriptions:

- Memes are units of culture. Memes are very contagious because humans tend to imitate others. Imitating thoughts, speech, or behaviour is the first step in learning.
- Memes are an essential part of the human species' evolutionary formation. So far, we have survived not because of our bodies but because memes enable the human species to manipulate the environment by creating tools of life.

The meme of Jaipongan is Ketuk Tilu Dance, becoming the forerunner to the creation of Jaipongan. The existence of Jaipongan was initially not accepted by some groups in society and was stopped for a while. It made memplex develop into a collection of memes gathered for mutual benefit and form unity, becoming a choice to accept or reject new memes that want to enter. However, Gugum Gumbira's persistence and belief neatly composed Jaipongan, possessing aesthetic value, aesthetic objects, and aesthetic subjects. Then, its actualization proved that the emergence and existence of Jaipongan have enriched Sundanese dance in West Java. Moreover, the social support and encouragement have made Jaipongan increasingly known internationally. In addition, this study explored the theory of memetics and the ideology theory, it is the concept of Jaipongan's movement patterns that created Gugum Gumbira. The concept of ideology in art is elaborated below.

4. CONCLUSION

Knowledge always appears in the spirit of the era or zeitgeist. The emergence of the era spirit in each period begins with a distrust of the episteme or paradigm that has emerged previously. As the distrust causes new views or perspectives, it is a crisis. As the crisis has disappeared, life returns to normal, and a relatively new episteme replaces the previous one. Although Ketuk Tilu is rarely performed if it is compared to the Jaipongan, it possesses high popularity and is more well-known today. The transformation of Ketuk Tilu to Jaipongan created by Gugum Gumbira makes Ketuk Tilu never disappear or die. The creation of the Jaipongan dance was originally from the Ketuk Tilu dance, and Gugum Gumbira succeeded in making the Jaipongan popular and phenomenal to this day.

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