

## PUBLIC PERCEPTION OF *PIRIANG* DANCE WITH *LAMPU COGOK* PERFORMANCES

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### ABSTRACT

This article aims to reveal people's perceptions of the *Piriang* (Plate) dance with *Lampu Cogok* (Oil Lamp) in *Nagari* (Village) Taratak, Lubuak Sikarah, Solok City. The *Piriang* dance with *Lampu Cogok* has a distinctive characteristic: the existence of a lamp placed above the dancer's head, where the local community calls the light by the name *Lampu Cogok*. Above the dancer's head, a lamp set has led to various comments by the audience about the light. This study used a qualitative approach, while the research object was the *Piriang* dance with *Lampu Cogok*, which originated from the *Nagari* Taratak, Tanah Garam, Solok City. The subjects of this study were artists and the general public who watched the dance performance *Piriang* dance with *Lampu Cogok*. Techniques of data collection were done through observation, interviews, and documentation. The data analysis technique was carried out with procedures, namely data reduction, data display, and data verification. The results found were that the community's perception, the *Nagari* Taratak, Especially the traditional elders and the elderly, considered the dance to *Piriang* dance with *Lampu Cogok* to be a cultural heritage preserved, especially in the *village*. Taratak because this dance is a cultural icon in the *Nagari* Taratak. The *Piriang* dance with *Lampu Cogok* is considered exciting and unique by the community through the presentation of the dance using lights. Besides, the level of complexity and skill, and vigilance of this dance attract and amazes the audience. The lamp above the head becomes the center of the attention of the audience. Every time there is a performance of this *Piriang* dance with *Lampu Cogok*, it creates debate among the audience about the existence of the lamp. The discussion focuses on whether or not the light is dangerous for the dancers.

*Keywords: Public perception, Piriang Dance, Lampu Cogok, Solok*



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## INTRODUCTION

The *Piriang* dance with *Lampu Cogok* is a traditional art originating from the *Nagari* Taratak, Tanah Garam, Solok City, in West Sumatra province. The *Piriang* dance with *Lampu Cogok* was initially motivated by the previously active community with farming activities. This activity needed an atmosphere of rest to ease the burden on the mind when it was shown a game that in turn was called the *Piriang* dance with *Lampu Cogok*. The Dance is *Piriang* dance with *Lampu Cogok* often taking performed when they are taking breaks between their jobs, the purpose of which is to entertain and relieve fatigue at that time. The *Piriang* dance with *Lampu Cogok* is unique in its presentation, where this dance, besides having a plate as a property, also has a *Lampu Cogok*. This lamp is an artistic force in the dance performance. Oil lamps are placed above the dancers' heads, and they are lit during the dance performance.

The existence of a lamp above the dancer's head and the dancer holding a plate moving swiftly and nimbly causes amazement to the audience. The presence of this lamp adds to the artistic value of the *Piriang* dance with *Lampu Cogok*. If the other *Piriang* dance,

generally only danced using the plate, is different from the *Piriang* dance with *Lampu Cogok*. The plate dancing utilizes the property of a lamp placed on the head to produce various tastes for the audience, both fear of burning, feeling amazed by skill, a sense of awe, and artistic sensationalism. Indrayuda (2016) states that the Minangkabau people, with their local wisdom, have produced artistic performances in various forms, such as the *Piriang* dance with *Lampu Cogok*. Local Minangkabau wisdom has given birth to fantastic performance creativity in the *Piriang* dance with *Lampu Cogok*, which uses a lamp above the dancer's head. It is what causes this interesting dance watched by the community *Nagari* Taratak Solok. The *Piriang* dance with *Lampu Cogok* in every performance is often the object of conversation among the audience. The show can be categorized as unique and unforgettable as well as being considered a dangerous show. The show is deemed hazardous because there are live oil lamps placed above the dancers' heads. Even though, based on the audience's admission, the dancers have not fallen off the oil lamp until now. However, the presence of the light above the dancer's head caused various responses among the audience.

As Murnianti *et al*, (2019) said, the diversity of traditional Minangkabau dance techniques, apart from the movement of Pencak, is also a dynamic way of presentation, supported by various properties. Like the thing in the *Piriang* dance with *Lampu Cogok* in the *Nagari* Taratak, Solok City. Referring to what Murniati and her friends said, it turns out that the display of the Minangkabau dance is capable of creating an art form that can become the object of conversation about the technique and its presentation by every audience who witnesses it.

The various responses from the audience became the focus of attention for researchers on the existence of the *Piriang* dance with *Lampu Cogok* in the *Nagari* Taratak, Solok City. The reality is that the *Piriang* dance with *Lampu Cogok* has created a debate for the audience when each performance is witnessed by the audience, especially those outside the *Nagari* Taratak of Solok City. Every show is the talk of the audience. The problem that becomes the conversation is the problem of an oil lamp above the dancer's head. Because there is light, it becomes a question for the audience, especially regarding the dancers' safety and the stage accidents committed by the dancers.

Suardika (2018) states that the property or means of performance in dance can bring out meaningful aesthetic values for the audience. Like the dance performance thing *Kekelik* at Pura Gede Pelayun. Referring to the dance, *Piriang* dance with *Lampu Cogok*, there are differences regarding the means or property referred to in the *Kekelik* dance at Pura Gede Pelayun. Because in the *Piriang* dance with *Lampu Cogok*, the living lamp becomes a property that is placed on the dancer's head and causes various responses from the audience, especially regarding the level of difficulty and level of vigilance and regarding the safety of the dancer, if the light accidentally falls on the dancer's body or falls. To the floor of the show stage, which has an impact on the risk of fire. It is what distinguishes the case of the two dances in question.

Various community responses may occur when the dance performance is *Piriang* dance with *Lampu Cogok* taking place. In the apparent reality, the audience is often involved in conversations regarding the *Lampu Cogok* that is above the dancer's head, the light that is currently on is placed above the dancer's head, and the dancer dance using the oil lamp referred to. It often becomes a variety of questions and discussions by the audience after the dance performance is *Piriang* dance with *Lampu Cogok*. This phenomenon is why researchers focus this paper on people's perceptions of *Piriang* dance with *Lampu Cogok*. The existence of the oil lamp that lights up above the dancers' heads has generated responses from the public, these responses come from various audiences,

and the forms of these responses are also varied; thus, researchers assume that the existence of these oil lamp has an impact on the artistic and aesthetic reactions of the audience. Referring to this reaction, it is predicted that various perceptions will emerge from the public towards the dance performance in *Piriang* dance with *Lampu Cogok* question. According to Sumanti (2009), Perception is a process that involves the entry of messages or information into the brain. Humans continuously make contact with their environment through human perception, and this relationship is carried out through the five senses, namely the senses of sight, listener, touch, taste, and smell.

As well as Kulsum *et al*, (2014) explained that perception is a person's process of maintaining contact with their environment or a method of receiving sensory stimuli, and their interpretation is related to this. Rahardiana (2016) explains that perception is a global observation that awareness, the subject has not accompanied, and the object has not been differentiated. According to Damono (1998), perception is how a person perceives or knows the characteristics or characteristics of another party.

Thus, it can be concluded that due to the performance of the *Piriang* dance with *Lampu Cogok*, it has produced various phenomena born from the community's reaction, thus giving rise to different public perceptions of the existence of the *Piriang* dance with *Lampu Cogok* on stage.

## METHODS

The research procedure used by the researchers was qualitative research, and this research was conducted descriptively and phenomenologically. The selection of research subjects was carried out by purposive sampling because the selected issues were following the study's objectives. The data were collected using interview techniques, covering aspects of performance structure, a form of motion, configuration, dance, music and artistic properties, and the aesthetics of the *Piriang* dance with *Lampu Cogok*. Subjects from the audience element will have different interview guidelines with issues from the aspects of the *Piriang* dance with *Lampu Cogok* artist or the association's manager. The orientation of the question is broader to the subject from the audience element. In addition to interviews, data was also collected using observational techniques, which the researcher did while the researcher was at the research location. Researchers observe every performance and exercise performed by these dance artists. Researchers also conducted documentary studies and recorded various versions and training activities of dance artists. The data were analyzed based on Miles and Huberman's procedure. After the data was collected, the researcher selected data about performances, exercises, and audience responses. All interview, observation, and documentation data were selected based on research questions, whether the data matched the questions asked or not. Those who are not suitable are separated from the primary data. The data that is presented for analysis is data that is relevant to the research question because it is the data that will answer the entire series of research questions. All the data referred to are tested and formulated as a conclusion from the results of data analysis. To ensure the validity of the data, the researcher conducted a re-examination with experts whose knowledge was relevant to the research topic and theme. Besides that, it also runs FGDs to find the validity of valid data, which can be justified.

## RESULTS

Previously in 1965, the *Piriang* dance with *Lampu Cogok* was preserved by an expert in traditional dance (*Tuo Tari*) of Minangkabau in the *Nagari* Taratak, namely *Tindek* the *Panah Baracun* studio. After *Tindek* died, a dance association (dance studio) emerged which developed and taught the *Piriang* dance with *Lampu Cogok* such as the *Harimau Tungga*, *Gumarang*, *Harimau Aka*, *Kinari Jantan*, and *Sajati* studios. Entering In the early 2000s, many of these studios were no longer active. The *Piriang* dance with *Lampu Cogok* was no longer visible in various socio-cultural activities of the *Nagari* Taratak community.

Entering 2013, the *Piriang* dance with *Lampu Cogok* has been preserved again by a traditional dance expert (*tuo tari*), namely *Mak Nuang* from *Sanggar Harimau Tungga*. Until now, the dance is *Lampu Cogok Piriang* still being developed and preserved by *Mak Nuang* from the *Harimau Tungga* studio. In turn, the *Harimau Tungga* and *Mak Nuang* studios have become the pioneers of the revival of traditional dance, namely the *Piriang* dance with *Lampu Cogok* in *nagari* Taratak, Solok City.



Fig 1. Dancers with *Lampu Cogok* property

According to *Mak Nuang*, the creation of this dance was due to the community's harvest festival after returning from their flight because there was a political conflict with the government *Nagari*. When the harvest season arrived, the people who fled returned at night to their fields to harvest rice. Therefore, in the dance show, there is a lamp above the dancer's head.

When the activities harvest and winnow are already completed, they rejoice among their relatives, and before they precede it with a meal together. After eating, the women, the majority of whom are mothers, take plates and then put the oil lamp on their heads. They move in tune with the accompanying musical themes, which were only from hitting plates with wooden sticks and shells and the accompaniment of chanting songs spontaneously from members of the community who were around. So that over time, this language has become a culture for the community of *Nagari* Taratak. Until now, the *Piriang* dance with *Lampu Cogok* has become a culture. It has always been used in the socio-cultural activities of the *Nagari* Taratak community, although the frequency has started to be less frequent before the 2000s.



Fig 2. Dancers Dancing Using *Lampu Cogok* and Plates

After the dance, which was initially a spontaneous motion and was accompanied by percussion music which was also intuitive, after entering several years according to *Mak Nuang*, the dance was arranged in a clear and standardized structure, both from the aspect of motion. Configuration and music. The music composition consists of percussion instruments, namely drums and *talempong*, wind instruments, and *dendang*. The musical instruments have not changed since they were arranged in standard and have continued to this day.

Azzahrah *et al*, (2017) say that for decades the global culture that has engulfed society has changed the pattern of people's lives. It causes major shifts and changes in the cultural life of the people. Therefore, traditional dance artists need to promote traditional dance in anticipation of the global era that leads to this universal culture. Along with the opinion above, *Mak Nuang* attempts since 2013 to promote *Piriang* dance with *Lampu Cogok* in the social and cultural life of *Nagari* Taratak in Solok of West Sumatra. Along with that, Zulhilda *et al*, (2013) explain that it is necessary to save traditional dance because traditional dance is a society's cultural identity. The impact of the increasingly widespread information media and technology is expected to marginalize traditional dances within the communities that own them. It is necessary to develop this traditional dance in a new form as part of the revitalization of the traditional dance.

Public perception of the *Lampu Cogok Piriang* Dance in *Nagari* Taratak Solok City. Perception is an impression about what is observed obtained through the senses, either jointly or individually, starting from the existence of an act of observation that produces an imprint that raises awareness for observers who can be developed in the present or anticipated in the future. Based on observations and interviews that researchers conducted when the performance of *Piriang* dance with *Lampu Cogok* took place in the *Nagari* Taratak, researchers found various perceptions of the community towards the dance performance of *Piriang* dance with *Lampu Cogok*. The public's general reaction is that they are amazed by the dancers' skills in playing the plates and keeping the lights on their heads that are currently on from falling or having accidents. One of the audiences, Nilam Sari, stated that the dancer's ability to use a plate and play it is a remarkable artistic and aesthetic power. But what is even more astonishing is why the lights above the head don't go out and don't fall? The question is always asked to dance artists. The location of their artistic strength is precisely in the lights above the dancers' heads so that this dance is unique among other traditional Minangkabau (West Sumatra) *Piriang* dances.

Perception is influenced by several factors, namely individual experience, learning process, horizon, and personal knowledge. If a person's perception has been formed, someone will have or decide an attitude towards the perceived object (Kuntowijoyo, 1987). referring to what Mar'at explained, that was what Nilam felt, this was what Nilam did that what she had felt was then formed in her frame of, so that was what she conveyed about

the dancing mind of *Piriang* dance with *Lampu Cogok*. The perceptions of the people vary. Apart from Nilam, other spectators, namely Selvi and Arief, said that the community's views were always different in giving the perception of the *Piriang* dance with *Lampu Cogok*. However, some had similarities, namely the admiration for the artistic lights burning above the dancers' heads. Besides, there are various perceptions of the audience towards this dance performance *Piriang* dance with *Lampu Cogok*. They addressed to the property of the lamp above the head of the dancer who was burning.

Dance can be understood in terms of aspects, forms, and techniques related to its composition so that these techniques and composition can provide unique suggestions for the audience (Hadi, 2003). According to Jazuli (1994), dance is the movements of all parts of the body or body that are in harmony with the sound of music (gamelan), regulated by a rhythm following the aims and objectives of the dance. The dance will attract the audience's attention more if it contains its uniqueness (Indrayuda, 2015). Pradewi & Lestari (2012) explain that the uniqueness of dance will create popularity like the dance so that the audience finds a unique artistic value from the dance in question. Ethnically, each dance in the archipelago has its characteristics so that each region has a cultural identity and artistic wealth that other regions do not have, likewise, with the artistic wealth of the *Piriang* dance with *Lampu Cogok*, which has become the community's cultural identity, the *Nagari* Taratak in Solok City.



Fig 3. *Lampu Cogok* as Dance Properties

During its supportive community, the development of art cannot be separated from how the local community responds and responds. Etymologically, the effect of a dance performance impacts the social instinct of community supporters (Febrianti *et al*, 2013). As expressed by Oky in his interview with researchers in Solok City, he said that the uniqueness of the *Lampu Cogok* dance made the dance a source of conversation for traditional artists, the community, and tourists who watched the dance. In turn, every time we finish the dance performance, *Piriang* dance with *Lampu Cogok*, we always wait for comments from the audience, especially the problem of the lights that burn above the dancers' heads. Irawati's recognition that the existence of the *Piriang* dance with *Lampu Cogok* in the community can *Nagari* Taratak not be separated from the interference of various parties so that it can be accepted by all members of the community who surround it. Community acceptance is because this dance is categorized as a rare dance. Because if you look at the dancing at the *Piriang* traditional in West Sumatra, only the *Piriang* dance with *Lampu Cogok* is very different. The difference lies in the variety of movements, *tempo* and rhythm, and playing techniques, but the difference is seen in the property of the lights on the dancers' heads, which are not shared by all *Piriang* dance in West Sumatra.



Fig 4. the dance Performance *Piriang* dance with *Lampu Cogok* with the group

Hartono (2000) explains that the concept of art creation according to Javanese society is the Javanese people's view of life towards humans, God, and nature around humans. It affects his aesthetic response. Meanwhile, the form and form of this view of life have been going on for centuries since humans have known their nature. So, mystical and syncretic elements also influence it. If we refer to Hartono's opinion, such as the information conveyed by *Mak Naung*, that many people think that the lamp above the dancer's head is a mystical element in the dance. Because there is no definite impression that the light's position is powerful, the audience thinks that there is a magical element in the dance. If there was no mystique, it was impossible that the lamp would not fall and the dancer would not burn. The public reaction to the *Piriang* dance with *Lampu Cogok* is that it is inappropriate to dance because it endangers the dancers and other people. If the lamp falls, it will burn both the floor and the dancer's body. Many people, in general, want this dance. They don't need to use the lights that light above the dancers' heads. Meanwhile, the viewers who come from other areas outside the Solok City and West Sumatra believe that the uniqueness of the *Piriang* dance lies in the lights that flash above the dancers' heads, even performed by female dancers.

The perception of the outside community towards the *Piriang* dance with *Lampu Cogok*, according to Endang and Sri Lestari, is a dance that has a unique and distinctive technique. Because not everyone can dance to the plate with the lights burning above his head, if the dancer does not master high techniques, balance, and strength, then the lights will remain on his head. Eviyanti said that the audience from outside West Sumatra who often watched the dance performance always connected it with mystique. The dancers *Piriang* dance with *Lampu Cogok* are challenged to prove that the dance performance is free from mysticism. Often the dancers show the installation process or the technique of installing a light that lights over the dancer's head. The dancer and trainer can prove that the dance is free from magical elements but purely on the mastery of the technique.

The reason given by *Mak Naung* is that he has learned from his ancestors how to deal with an incident or accident using these lights from generation to generation. The Ability local genius of the *Nagari* Taratak has created an antidote to the accident. Like *Mak Nuang's* confession, that the lamp wick was first immersed in kerosene so that the oil seeps into the wick. When the show takes place, the axis is inserted into a bottle tube which becomes a lamp. The community calls it the *Lampu Cogok*. The lights that are lit do not use oil as fuel, but only oil absorption in the wick, so that even if the lamp falls, the oil will not spill on the dancer's body or the floor. Even if the fire on the wick will burn the dancer, it is expected that it will be tiny and removed quickly because the fire will not burn very much. It was done by the local genius of the community, the *Nagari* Taratak, Decades ago, and it is even estimated that this dance is more than a hundred years old. Mayrita (2018) says that traditional dance is not because the dance exists or is still being passed on from

generation to generation in the community that owns it. However, this dance exists due to various factors such as the dance is needed as a means for the community, namely a worth of entertainment and traditional ceremonies. Another thing is the existence of this dance is also caused by a variety of serious attention by the community because there is something else in the dance, which cannot be found in other dances.

Listening to Mayrita's opinion, according to the various perceptions of the public or the audience, the *Piriang* dance with *Lampu Cogok* is a unique dance other than the *Piriang* dance found in West Sumatra. On the other hand, the community also believes that the dance is a legacy of animism or other religions before Islam entered Minangkabau because it upholds fire. Meanwhile, other spectators said that the magical or mystical factor was decisive in the dance, such as the *Piriang* dance *Stepping* on the glass. Every dancer does not have a wound on his leg if he steps on the broken glass. Various responses from the community put this dance into a conversation. By being the subject of discussion, this dance indirectly became popular in the community, especially tourists or other spectators who watched *Piriang* dance with *Lampu Cogok*.



Fig 5. Musicians and Musical Instruments of the dance *Lampu Cogok Piriang*

Based on Afrizal and Tuti Mariana's admission as spectators from outside the Solok City, he said that the *Piriang* dance with *Lampu Cogok* was culture-oriented before Islam entered West Sumatra. They explain that fire in dance and culture or performing arts is an old relic. It means that he perceives that the fire in the head indicates worship of the God Sri or the God of rice. So, the meaning of the interpretation is that the *Piriang* dance with *Lampu Cogok* was initially a rice harvest ritual dance that means gratitude to Lord Sri, so appreciation is expressed through a dance performance by symbolizing a fire burning above the dancer's head.

As Gusmail (2018) says, based on Pierce's understanding of signs, it can be understood that a work of art has the possibility of using signs or symbols either in the form of objects or movements. As we encountered in the *Piriang* dance *Lampu Cogok* in the *Nagari* Taratak Solok City. It is interesting from the basic principle of Pierce's thought that a sign is a representative. That is, a sign is something that represents something else. Peirce's process of interpreting signs follows the relationship between three points, namely representation, object, and interpretation. It means that if we refer to the problem of the sign or symbol, it can be connected that the audience's response to the existence of the lamp that lights up above the dancer's head (*Lampu Cogok*) is a symbol of an offering to God Sri. And this is possible that because this dance was created during the harvest season. At that time, it was predicted that the *Nagari* Taratak community had not fully embraced Islam. What can be concluded is that the lamp on the dancer's head is a symbol of worship.

Some local people want the lamp to be replaced with a flashlight, which is seen as causing fear in the audience. According to *Mak Nuang*, the local community partly



suggested a renewal from the aspect of the lamp so that if it were played in a place with many flammable objects, it would be safe. However, some other people say that the identity that no one else has is the *Lampu Cogok*. If you use an electric light, everyone will be able to bring it or dance without any special techniques, or everyone won't have to bother anymore learning the balance of motion.

Mantiral *et al*, (2013) explain that in traditional dances, often the objects used in the dance can be interpreted in their daily lives. Cahyono (2006) said that traditional dances often use objects as their dance properties familiar with daily activities such as mortar. Like the *Piriang* dance with *Lampu Cogok* in *Nagari Taratak*, which is typical in everyday life, such as plates and lamps. Thus, traditional dance cannot be separated from objects useful in everyday life in the household. These include mats, plates, mortars, tampi, machetes, and lamps in the *Piriang* dance with *Lampu Cogok*. The reality is that the existence of the dance is *Piriang* dance with *Lampu Cogok*, still a culture for the *Nagari Taratak* community, Solok City, West Sumatra Province. Until now, the community still uses and functions it in the life of the *Nagari Taratak* community. Today the people and the heirs of the *Piriang* dance with *Lampu Cogok* try to teach it as early as possible to the next generation of members of the *Nagari Taratak*.

## CONCLUSION

The difference in perceptions of the *Piriang* dance with *Lampu Cogok* between groups of people in the *Nagari Taratak* is caused by the *Lampu Cogok* above the dancer's head, which the dancer uses in the performance. There are several views or perceptions of the community towards the *Piriang* dance with *Lampu Cogok*. These perceptions include artistic and aesthetic, the safety of dancers and other people, cultural uniqueness and identity, and magical or mystical. People outside the *Nagari Taratak* say that this dance is unique and magical or mystical. Meanwhile, spectators or local people say that *Piriang* dance with *Lampu Cogok* is no longer relevant when using these lights. It needs to be replaced with electric lights because they are considered dangerous. While many local people also say that the existence of the lamp is a cultural identity of the community, the *Nagari Taratak* and is a characteristic of the dance that is not shared by others. Along with that, it can be concluded that the audience which comes from outside West Sumatra, sees that the existence of the *Lampu Cogok*, which is lit above the dancer's head and is played in the dance performance by the dancer, is the unique artistic and aesthetic appeal of the *Piriang* dance with *Lampu Cogok*. So, they like the show because the style and model of the presentation of the *Piriang* dance with *Lampu Cogok* are different from the *Piriang* dance in general in West Sumatra.

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