

Aesthetics and Criticism of Gending Sriwijaya Dance

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Aesthetics and Criticism of Gending Sriwijaya Dance

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Abstract. The focus of this study is the aesthetics of the Gending Sriwijaya dance in Palembang, South Sumatra. The aesthetics of Sriwijaya Gending are formed from dance choreography and a system of cultural values that grow and develop in the people of Palembang City. The choreography includes dance background, shape, form, theme, number and formation of dancers, movements, accompaniment, make-up, and clothing, as well as dance floor patterns. The cultural value system includes the source of the story that is communicated, the symbols that are expressed, and the function and meaning of dance for the supporting community. To approach this problem, Parker's conceptual reference is used, which emphasizes that aesthetics is beauty that attracts, touches, and thrills the soul because it is of value to us. Qualitative research methods, data collected through observation, interviews, and recording, as well as documentation studies. This study concludes that the Gending Sriwijaya choreography is based on ideas from folk legends in regencies and cities in South Sumatra and is combined with elements of Buddhist movements and Buddhist ascetic movements in the reliefs of Borobudur Temple. Therefore, the Gending Sriwijaya dance acts as a communication medium that instills ethical and moral values, while the cultural value system is very closely related to character education, including humility, trust, caring, harmony, patience, responsibility, sincerity, independence, and trust. self-loyalty and cooperation as education for the community and immigrant supporters.

Keywords: Aesthetics; Criticism; Dance

INTRODUCTION

South Sumatra has many historical collections from the past, starting from the Sriwijaya Kingdom, the Palembang Darussalam Sultanate, and the colonial era. The stages of the past have become a cultural influence and have inspired people in art, one of which is the Gending Sriwijaya Dance, Palembang's iconic dance. Gending Sriwijaya is a guest-welcoming dance. Derived from the Javanese language, which means song; sri means "radiant," and wijaya means "victory," performed at the presentation of the reception of the Supreme Guest in Palembang. The number of Gending Sriwijaya dancers, as many as nine people, symbolizes wholeness, unity, but still being guided, a reflection of the state of the body and mind, that this life is in control, namely God Almighty. The meaning of the Gending Sriwijaya movement is illustrated by the ethical and moral values contained, namely: tolerance, humility, trust, caring, harmony, patience, responsibility, sincerity, independence, confidence, loyalty, and cooperation. These values form the character of the next generation of the nation. This paper will discuss the Gending Sriwijaya study analysis strategy, placing the components of knowledge about the value system and choreography of the Gending Sriwijaya dance as Palembang's iconic dance. Gending Sriwijaya Dance has the attractive tourism potential to become an art

object that contains educational and aesthetic values that form Palembang identity (A. Heryanto, 2023).

The process of creating the Gending Sriwijaya Dance began in 1943 with Sukainah A. Rozak and Tina Haji Gung arranging dance movements with the concept of existing Palembang traditional dances. At first, the dancers were taken from the daughters of the aristocratic group "Bintang Berlian". After the completion of the cultivation process, the number of dancers was set at nine, which means that it symbolizes the Batanghari Sembilan region, which covers the provinces of South Sumatra, Jambi, Bengkulu, and Lampung. The Batanghari Sembilan region has always been centered on Palembang, which empties into the Musi River. To represent the nine rivers in South Sumatra, the number of Gending Sriwijaya dancers was set at nine. For supporters, four people can be added: umbrella carriers, singers, and two spear carriers. The Gending Sriwijaya dance was performed for the first time on Thursday, August 2, 1945, in the afternoon, to be precise, at a welcoming ceremony for the dignitary of the Japanese nation, M. Syafei, as Chairman of Sumatra Tjuo Sanga In (House of Representatives of Sumatra), in the courtyard of the Great Mosque of Palembang City. In 1955, the Gending Sriwijaya dance was performed at the State Palace in Jakarta; in 1956, the Gending Sriwijaya dance was performed again at the State Palace. From 1957 to 1967,

there was a vacuum for the Gending Sriwijaya dance because the creators of the Gending Sriwijaya dance and songs were involved in G30SPKI. So that the Gending Sriwijaya Dance and the Sriwijaya Gending song cannot develop.

The first performance of the Gending Sriwijaya dance featured dancers who were still girls and looked beautiful. Dance aesthetics is specifically related to dance, but more often, in many cultures, dance aesthetics cannot be separated from art theory in general, which is a known reference. widely in the community concerned. In such a case, dance cannot be properly understood if the aesthetic principles that underlie its music, its appearance, and even the ethical principles that apply in society are not understood. The discussion of dance aesthetics is related to dance theory in general, which involves various basic aspects of dance such as space, time, and energy. Besides that, the basic concepts of dance embodiment, such as themes, dancers, floor patterns, and others, Knowledge and understanding of the basic concepts of dance are very important because, from these basic concepts, the unity of the dance form itself will also be formed. The aesthetic principle is also related to the ethical principles that apply to a society. This process does not occur immediately but through various careful considerations, so that the work is not only seen and understood externally but in a more in-depth way (Hera RR, 2019).

METHOD

This study uses a multidisciplinary approach with interpretive qualitative methods. In accordance with the type of research that is qualitative in nature, the type of data is qualitative. Data was collected through observation, interviews, and documentation. Data validation techniques use techniques such as triangulation, sources, theory, and time. The term "data analysis technique refers to the theory of Miles and Huberman, which distinguishes four stages in the analysis process: data collection, data reduction, data presentation, and drawing conclusions.

RESULTS AND DISCUSSION

Aesthetics is a science that studies everything related to beauty in the world of dance. John Martin explained that all dance movements that are capable of giving inner satisfaction are

called beautiful movements, which in question can be smooth, rough, hard, strong, full of pressure, or strange, which can be beautiful movements (Soedarsono, 1987). Beauty is something that is interesting, touches, and thrills the soul because it is of value to us (Parker, 1980). In this writing, "aesthetics" is understood as something that is fun, interesting, touching, or thrilling and gives inner satisfaction. So in this case, the Gending Sriwijaya dance is packaged attractively based on visual elements, namely the costumes and make-up of the dancers, which are cultural icons of Palembang, South Sumatra. In aesthetics, there are two aspects that can be used as a way to evaluate works of art, namely the scientific aspect and the philosophical aspect (Djelantik, 1999). This writing uses a scientific aspect, which consists of elements of wholeness, prominence, and balance or harmony. From the perspective of the aesthetic study of Gending Sriwijaya dance, wholeness or integrity refers to something whole, namely the existence of a meaningful relationship between all elements. This means that one element requires another element and complements each other. It is said that the protrusion of works of art directs the attention of people who enjoy them to focus more on something that is important than anything else (Jazuli, 2008). Harmony or balance can be achieved through symmetry and asymmetry, and both can indicate complexity. Symmetry is a balance that occurs between two equal parts; the balance of symmetry gives a sense of calm and gives the impression of being stable, while the balance of asymmetry gives the impression of being dynamic, easy to change, and has the impression of moving (Jazuli, 2008).

Visually, of course, the aesthetics can be seen in the dance choreography. Choreography can be understood as the knowledge of dance composition and the result of choreographed dance compositions. Dance choreography can be seen from the pattern of the theme, the number of dancers, movement patterns, and floor patterns. Based on the pattern of cultivation, it is divided into two categories: traditional dance and creative dance. Traditional dance is a dance that is born, grows, and develops in a society and is then passed down continuously from generation to generation (Jazuli, 2008). In this paper, the material object is related to the Gending Sriwijaya Traditional Dance, which then shifts to the Kreasi Dance. Intended to maintain the existence and survival of an identity. According to the number of dancers, dance performances can

be classified into two categories: solo dances and group dances. A solo dance is a dance performed by a dancer, although it is not uncommon for a single dance to be performed en masse or by more than one dancer. Group dance is a dance that is performed by more than one dancer. Group dance can be divided into three categories: pair dance, mass dance, and dance drama. If seen from the number of dancers, the presentation of the Gending Sriwijaya dance is classified as a group dance. Judging from the dance theme, it can be categorized into three categories: pantomime dance, erotic dance, and heroic or struggle dance. Judging from the pattern of motion, it is divided into two categories: meaningful motion and pure motion. Meaningful movement is movement that has a specific purpose, while pure movement is movement for artistic purposes. When viewed from the perspective of the pattern of movement, the movement of the Gending Sriwijaya dance includes meaningful movements that have a specific purpose, especially in giving life teachings to the audience, and pure movements that are intended for artistic purposes only because they represent the ecological system in the city of Palembang, South Sumatra.

From a review of the floor pattern of the Gending Sriwijaya dance, it seems that the lines of variations of triangles form the point of a spear. This means that there is one dancer who is the *Primadona*, and it means that God is one. Usually, before a dance work is realized, it is preceded by the choreographer's reflections, which can come from oneself or as a result of stimuli that come from outside. However, a dance choreography will have a complete appearance and meaning if it is supported by supporting elements or other dance presentation equipment, including musical accompaniment, theme, fashion, make-up, stage or stage, lighting or lighting, and layout. voice. From this, various relationships in dance will be seen, such as the relation of dynamic aspects or speed, complexity, and strength, then dance aspects or the number and gender of dancers, visual aspects or settings, properties, environmental or musical aspects, lighting, and sound systems (Jazuli, 2008). The aesthetics of Sriwijaya Gending are formed from dance choreography and a system of cultural values that grow and develop in the people of Palembang City. The choreography includes dance background, shape, form, theme, number and formation of dancers, movements, accompaniment, make-up, and clothing, as well as dance floor patterns. The cultural value system

includes the source of the story that is communicated, the symbols that are expressed, and the function and meaning of dance for the supporting community. The Gending Sriwijaya dance choreography discussed includes the background of the dance, the form and symbolic meaning of the dance, the theme, the number of dancer formations, the accompaniment movements, and the dance floor pattern.

Gending Sriwijaya dance choreography ***Gending Sriwijaya Dance Background***

The Gending Sriwijaya dance seems to be a witness to the history of South Sumatra. The creation of the Gending Sriwijaya Dance began in 1943 and was completed in 1944. The process of creating the Gending Sriwijaya Dance was to fulfill a request from the government during the Japanese occupation to the Bureau of Information (Hodohan) to create a dance and song to welcome guests who came to visit the Palembang residency. "In the past, when the Gending Sriwijaya Dance was danced for the first time, all dance supporters, both dancers and umbrella bearers and spear carriers, were all women. At the opening of the Jakarta Fair, Elly Rudi, the dance supervisor who is responsible for running the Gending Sriwijaya Dance, submitted a suggestion to Sukaenah A. Rozak (the first dancer of the Gending Sriwijaya Dance): it would be better if the wave carriers and umbrella carriers were men, so that they would look more manly and protect the dancing princesses. Elly Rudi's suggestion was welcomed and approved by Sukaenah A. Rozak. (His interview with Elly Rudi as the South Sumatra dance maest).

Forms And Symbolic Meanings Of Gending Sriwijaya Dance

According to an oral tradition that developed in the city of Palembang, South Sumatra, the Gending Sriwijaya dance originally grew and developed in the Sriwijaya kingdom. This dance illustrates the elegance of Palembang city women in welcoming guests. The form and symbolic meaning of the Gending Sriwijaya dance is a dance form that has the characteristics of luxurious and all-round attractive packaging, as most prominently seen from the aspect of clothing through the appearance of *wiraga*, *wirama*, and *wirasa*, which are intact so that they are harmonious in the form of visual appearance. Through the triangular floor pattern, even though it is static and dynamic, its weak motion represents the ecology of South Sumatra, likened to a river that keeps flowing and never stops. The

Gending Sriwijaya dance is danced by nine dancers with certain roles, including the *Primadona* dancer, who acts as the lead dancer and becomes the icon of Sriwijaya because the *Primadona* dancer is symbolized as a princess who is beautiful, attractive, and an unmarried woman. Semiotic studies reveal signs, which are a means of communication that require meaning (Endaswara, 2008). This is a symbol that the host welcomes guests in a gentle, friendly, and courteous manner. Palembang's iconic dance is synonymous with the offering of a betel leaf as an opening word for the ancestral customs of Sriwijaya. *Tepak* is a wooden box decorated with Palembang carvings. Inside the pate are betel, lime, gambier, and old betel nuts that have been peeled. *Tepak* is held by *Primadona* dancers and is in the center of the front. *Tepak* is opened, and

its contents, in the form of betel leaves that have been mixed with gambir sap and lime, are given to the guest of honor. The goal is for guests to taste the betel that has been prepared. In Malay society (including Palembang Malay), in the past, when *nginang* was still a tradition, providing *tepak* containing betel leaves and paraphernalia was a form of honorary tradition and a symbol of the host's hospitality to arriving guests. The betel leaf offering is wrapped in Palembang betel quid. *Tepak* is performed by the main dancer who is in front, while the *pridon* or spittoon (a place for spitting out betel nuts) is carried by one of the main dancers who is behind the dancer who carries the *tepak*. The meaning of this (the presence of *pridon*) is that the guest is happy with the welcome of the host.



Figure 1. The Main Dancer Brings Tepak as A Symbol of Opening Words

Gending Sriwijaya Dance Theme

The theme of the Gending Sriwijaya dance is carrying a meaningful mission as the Nobility of the Glory of Sriwijaya. The arrival of Japanese troops to Indonesia colored the development of art history in South Sumatra (Syarofie, 2013). Many arts developed in this area, basically the development of this art was aimed at the interests of Japan. "The Japanese government established Hodohan, a kind of information agency that regulates "Japan, the Light of Asia," through news coverage and art performances. In Palembang, Hodohan occupies the Oriental Cinema building, a cinema built during the Dutch colonial period at Raadhuisweg (now Jl. Merdeka). Now it is used as the Palembang City Revenue Service Office. Around 1943, the Japanese government asked Hodohan to create a dance that would be used to welcome state guests visiting Palembang Syu, or Palembang Residency. Hodohan summarizes the traditional dance concepts that already exist in South

Sumatra. This assembled dance is known as the Gending Sriwijaya dance. During the Old Order era—the reign of President Soekarno—Gending Sriwijaya had a place of honor. In the 1970s, the Gending dance was used on various occasions, such as receiving guests, wedding celebrations, and so on. In the 1990s, Gending was only held when receiving official guests. The Provincial Government of South Sumatra made formal regulations through a regional regulation that specified the Gending Sriwijaya Dance as a welcome dance for special guests of heads of state, both for Indonesia and friendly countries." (Syarofie, 2013).

Number Of Dancers

The Gending Sriwijaya dance choreography is classified as a group dance performed by nine female dancers and three male dancers. Gending Sriwijaya dancers consist of nine main dancers, two to four spear carriers, two umbrella bearers, and one singer. The nine main dancers, consisting of young women, represent the nine rivers,

known as the Batanghari Sembilan. This is a symbol of representation for all regions and tribes in the area of South Sumatra. In accordance with the concept of 'riverbank culture', the tribes in South Sumatra are residents who live along the banks of rivers, starting with the Musi River and its major tributaries, namely the Komering River, Ogan River, Lematang River, Rawas River, Rupit River, Kelingi River, Beliti River, and Batanghari Leko River. The Musi River and its tributaries then branch into smaller tributaries. The

personnel carrying the spear represent the bodyguards, and the two umbrella carriers represent the maids. The Gending dancer carries a palm containing betel lime, gambier, and areca nuts. This is a symbol indicating that there is an expression of the host's happiness in the arrival of guests. Each guest who is greeted will then take a betel nut, smear lime, sprinkle gambier, and chop an areca nut. Then the betel is folded and chewed. Treating guests with betel nuts is a symbol of the Malay tradition of honoring guests.



Figure 2. Clothing and Property of Gending Sriwijaya Female Dancer

The dancers wear aesan Gede, pak sangkong, aesan dodot, and the minister's scarf uses a songket with a bungo motif china. This symbolizes the traditional clothing typical of South Sumatra, especially Palembang, namely the Bungo songket cloth china. The property used by the dancers is the ladder on the four fingers (except the thumb) of the left and right hands. This property is a sweetener as well as

strengthening the character of the dance. In addition, one of the dancers brought palm. Tepak is performed by the main dancer who is in front, while the pridon or spittoon (a place for spitting betel nut) is carried by one of the main dancers who is behind the dancer who carries the tepak. The meaning of this (the existence of pridon) is that people will dispose of saliva in its place.



Figure 3. Clothing and Property of Gending Sriwijaya Male Dancer

The oversized umbrella carried by the dancer's companion is intended as a sign of

greatness. The umbrella symbolizes the great power of the Sriwijaya Kingdom, which protects

or controls (covers) the archipelago. While the function of the umbrella in this dance is to cover guests who walk from the arrival to the room that has been prepared, Therefore, it is named an oversized umbrella. The spear symbolizes courage and is a royal weapon for war. In the Gending Sriwijaya Dance, the spear is held by two people standing at the back, right and left, symbolizing strength and might. So apart from being friendly, warm, and full of respect, the people of South Sumatra are also ready to defend honored guests.

Gending Sriwijaya Dance Movement

The movements in the dance were created by Tina Haji Gong and Sukainan A. Rozak. In the process of creating dance moves, various concepts and dances that existed at the time were collected. Meanwhile, the music or song for Gending Sriwijaya was composed by A Dahlan Muhibat, a composer and also a violinist for the Bangsawan Bintang Berlian group in Palembang. The movement of the Gending Sriwijaya dance was inspired by the movement of Buddhist asceticism, which is said to be a Hindu Buddhist teaching, so that it became the background for the choreographers to reflect on the various movements on the reliefs of the Borobudur temple. However, local artists say differently: the source of the dance movements of South Sumatra comes from folk legends from inland tribes who imitate nature. The Gending Sriwijaya dance movement also has the meaning of the splendor, prosperity, nobility, and glory of the Sriwijaya Kingdom, which can represent the spirit of the revival of Asia. The spirit of Sriwijaya's greatness is reflected in every name of the dance movement, namely, Sembah, Kecubung Atas, Kecubung Bawah, Tolak Arus, Tutar Sabda, Kumandang, Siguntang Mahameru, Menabur Bunga, Borobudur, Saksi Luhur, Rebah Kayu, Lambing, Elang Terbang, Kolam Kanan dan Kiri, dan Mendengar. The name of this movement comes from the lyrics of the song Gending Sriwijaya. The entire dance movement reflects the attitude of the host, who is friendly, happy, sincere, and open to the honored guest. The motives of the movements appear simple and are always tied to the theme of the story; in general, the range of movements of the Sriwijaya-type dance.

Dancer Formation Floor Pattern

Triangular floor pattern. The resulting impression is simplicity, firmness, and strength. The triangular floor pattern in a static position during the Gending dance performance with a variety of movements in Gending Sriwijaya

Dance is a series of motion motifs originating from the response to the lyrics of the Gending Sriwijaya song and structured into five parts, including: entering the stage, initial dance movement, middle movement, movement end, and exiting the stage. The entry motion is *Jalan Ngeset*, then the first two dance movements are continued. In this section, the range of motion consists of the variety of movements of *tolak arus*, *sembah berdiri*, *kecubung bawah* (right, left). Main Movements: The various movements of the main dance include the various movements of *ulur benang menuju duduk*, *tolak arus duduk*, *tutur sabda*, *kumandang*, *tabur bunga*, *brobudur*, *saksi luhur*, *rebah kayu*, *lambang*. Final Movement: *ulur benang* the thread to stand; *elang terbang*, *kolam* (right-left); *mendengarkan*, *ulur benang duduk*, *sembah*.

The Value System In Gending Sriwijaya Dance

The value system in the Gending Sriwijaya dance includes the content value of the dance, the source of the story and dance symbols that are communicated, and the function of the dance for the supporting community. The value of the dance content is a result of the expression of the soul of the community owner, which contains certain intentions according to its purpose. Gending Sriwijaya Dance is a traditional dance of the people of South Sumatra that, in addition to having aesthetic and ethnic values, also has moral or ethical values that contain the values of tolerance, humility, trustworthiness, concern for harmony, patience, responsibility, sincerity, independence, self-confidence, loyalty, and cooperation. The Gending Sriwijaya dance was exhibited by beautiful young dancers dressed in native *aesan gede*, shawls, *pekalongan*, *dotot*, and *Tanggai* (Shanie, 2017). There are differences in the form of clothing because, in ancient times, the dance clothes used were clothes from private collections; there was no costume rental service at that time. However, after legitimacy, a statement emerged from cultural experts that the difference in costume indicated that there were differences in Islamic, Hindu, and Buddhist teachings that were packaged through differences in the clothing of female dancers, namely, grouped into two, there was a part of the breastplate that was covered using *songket* cloth and using a bracketed shirt as a cover for the body. Hera stated that "the accessories and clothes worn by dancers in the Gending Sriwijaya dance are a combination of various cultural

elements in Palembang, namely Malay, Javanese, and Chinese cultures. Elements of Javanese culture can be found in the clothing worn by dancers, such as the use of songket sewet or songket kemben, which in Javanese is called dodot. Furthermore, the elements of Malay culture can be seen in the characteristics of the clothes in the form of baju kuning, shawls, and cloth. Meanwhile, the Chinese cultural pattern comes from the color ornaments, motifs, and images on the clothes and accessories worn by the dancers, namely the golden red color on the clothes worn and the use of fingernails. ladder and the famous dragon and snake motifs in Chinese mythology" (Hera, 2016). The cultural value system can function as a guide that maintains and orients the life of the community concerned. The cultural value system in dance can include content values. Regardless of the cultural pattern of the environment where the dance originates, it grows and develops. Assessment of Javanese dance in particular and dance in the archipelago in general uses the criteria, namely wiraga wirama wirasa (Jazuli, 2008). Gending Sriwijaya Dance is a traditional dance of the people of South Sumatra that, in addition to having aesthetic and ethnic values, also has the values of tolerance, humility, trust, concern for harmony, patience, responsibility, sincerity, independence, confidence, loyalty, and cooperation.

Wiraga is a way of assessing dance forms that are visible to the naked eye, the physical form performed by dancers, for example, the attitudes and forms of movement, sequences and continuity between countries, and so on. The barometer is intended to assess the dancer's ability to master rhythm. The ability of Gending Sriwijaya Dancers to dance is based on their ability to understand the harmonization of motion and song. Melodic musical elements in the Gending Sriwijaya Dance include rhythmic, melodic, and vocal elements so as to form the accompaniment of the Gending Sriwijaya Dance. In addition to the rhythmic elements, it is also accompanied by melodic musical elements consisting of strings and decorated with some supporting melodic music, such as the accordion. However, the main melodic element is the sound of strings with tones in harmony with the vocal elements, which contain the lyrics of the song Gending Sriwijaya, playing harmoniously with the rhythm of the accompanying music, which depicts the nobility of the Sriwijaya era. The accompaniment music as well as the rhythm of movement or the rhythm of the movements

performed by the dancer, for example, a dancer must understand correctly when a movement is right on the sound of the Gong kenong Kempul instrument and when the movement must match and not match the rhythm of the usual accompaniment, all wiraga activities and the application of wirama must always be related to the meaning of the intent and purpose of the dance, to achieve this requires an excellent appreciation of a dancer, such as appreciation of the character of the role that is carried out, the type and character of the movement that must be carried out, the expression that must be brought up, every appreciation is always given by feeling, in this case the role of feeling must be in one mix with wiraga and wirama so as to produce harmony between the presentation of dance and quality dance.

Every form of dance will always be tied to the system of cultural values of the society that forms it. Cultural values always affect the form and style of dance, which is the most typical mirror of the expression of its environment. Behind the shape and style of attraction, there is a system of cultural values, namely a number of concepts about what lives in the minds of most members of society about something considered valuable and influential in their lives (Koentjaraningrat, 1980). The following is a description of the cultural value system that grows and develops in the people of Palembang City in the Gending Sriwijaya dance:

Tolerance Value

Tolerance for cultural and religious diversity is illustrated in several movements of the Gending Sriwijaya dance. Proving that the previous society emphasized tolerance in cultural and religious zones for the realization of civil ideals and a harmonious and just society. A just society consists of two types, namely tolerant and intolerant. A fair society, by this definition, tends to tolerate those who are intolerant. The word tolerance in culture is understood to mean to allow, recognize, and respect the beliefs and practices of others without questioning them (Yoan Mareta, 2019).

Human Values

The movement of the Gending Sriwijaya dance gives an illustration to the community that the nation's ancestors always put humanity first. The symbols of the names of the various dance movements are inspired by various natural symbols that claim to be forms of humanity; the *kecubung* flower and the *campako* flower are symbolic images of the element of humanity

(Abbas and Jalaluddin, 2016). Humanity has the right to experience social reality without oppression, to carry out social activities in harmony, and to guarantee all the rights that apply as common conventions. Humanity is a shared mission in cultural nuances; it is the reason for the alignment of the people and their rulers, presenting the belief that the authorities are able to guarantee the human rights of every person (Scott, 2014). "When viewed based on the social interaction of the relationship between individuals and their environment, the Sriwijaya community is described as a harmonious condition in which the people are in a vertical social morality. Social morality is the set of socio-moral rules that require or prohibit action and the moral obligations that we instruct one another to engage in or refrain from certain behaviors." The focus is on a certain kind of normativity, involving socially practiced demands and imperatives." (A. Heryanto, 2023). However, the question is whether the system of feudalism in royal society in the past could bridge humanity. In a cultural context, the system must be aligned with religious doctrine, that the king is automatically recognized as the incarnation of a god, a demigod, or the queen is just, and the human context tends to be in line with community alignment with the authorities for guaranteeing social rights (Andriani, 2011). The existence of this human nature tries to be reconstructed in historical reflection, and this is depicted in a variety of dance movements and symbolically in the Gending Sriwijaya dance.

Ecological Value

In the explanation of the various motion interpretations above, ecological values are found that are described in the motion of falling wood. Demands the community care about the environment in which they live and harmonize life with the orientation of a shared ecological revolution (Yoan Mareta, 2019). "The combination of ecological missions in culture is trying to be bridged by the Gending Sriwijaya dance. Provides historical memory that local people uphold ecological values in their daily lives. Gending Sriwijaya Dance, when seen as a cultural study, is more complex in terms of its ecological value than being seen only as an icon culture. The process of embodiment in dance is more geared towards instilling transformative values than just being a legacy of past memories trying to be displayed in tourism echoes. This needs to get more attention so that the existence of the Gending Sriwijaya Dance becomes more

alive and useful for future generations" (Yoan Mareta, 2019).

Gending Sriwijaya Dance Aesthetics

Based on an analysis of objective scientific aesthetic theory which includes aspects of the wholeness of prominence and balance, it shows that all three are included in the Gending Sriwijaya dance which are correlatively related and complementary to each other in realizing an artistic expression of culture from a Palembang city community, South Sumatra, the whole fare of the Wijaya condition, especially visible from the form of choreography the dance, which includes the form of the theme dance, the number of dancers, the movement structure, the formation of the dancers, the accompaniment, the make-up and dance attire in breaking down the aesthetics of the Gending Sriwijaya dance, will start from the data obtained and then be analyzed with one of these, actually these three aspects cannot be separated in the analysis of the Sriwijaya type dance because all three. However, for the sake of clarity and firmness, the following analysis is explained based on aspects along with an outline depiction of the elementary which in each aspect shows a protrusion in the overall performance of the Gending Sriwijaya dance which is simple, dynamic and at the same time wants to watch but has a beautiful impression because there is an ecological system in the Gending dance Sriwijaya, which is related to the existence of the city of Palembang, South Sumatra, which has become an icon, namely the Musi river, meaning that the flow of the Musi river closely influences the dynamics of the movement of the Gending Sriwijaya dance, which is often said by artists that the movement is not broken or that the movement of the Gending Sriwijaya dance must flow like a river, season water. This kind of performance can only be done if every dancer has a courageous attitude of discipline and responsibility to create cohesiveness in dancing in groups. Of course, in the Gending Sriwijaya dance, patience and balance are needed because of the soft dynamics.

The balance of Sriwijaya can be seen from the blend of gentle flowing movements, so that the harmony between the movement patterns and the accompaniment patterns and the makeup and dance attire, namely the impression of stability and dynamic simplicity in the disclosure of wiraga wirama, The sense of balance or harmony in the presentation of such a dance is of course interesting as an entertaining spectacle, especially

since the Gending Sriwijaya dance is danced by nine female dancers who are beautiful and attractive in accordance with the criteria of Gending Sriwijaya dancers, namely height, weight, white skin, beautiful appearance, etc. (Parker, 1980) that balance as a principle of aesthetic form is the equation of elements that are contradictory or opposite but need each other to give birth to a whole.

Gending Sriwijaya Dance Criticism

The news will destroy the gending dance. Sriwijaya sparked the reaction of many observers of culture and history. "The issue of the extermination of the Gending Sriwijaya Dance, which is a cultural tradition of South Sumatra (South Sumatra), has angered Palembang City Government officials and artists. According to the Head of the Palembang Culture Office, Sulaiman Teguh, the news that was spreading was not true. "It was never even said to replace it, let alone destroy it. There was no statement like that," he said. The Gending Sriwijaya Dance was created during the Japanese colonial period. This traditional dance depicts the heyday of the Sriwijaya Kingdom and the religion that was embraced at that time, namely the Hindu-Buddhist religion. Several dance movements also adopt the form of Hindu-Buddhist worship movements. The issue of destroying the Gending Sriwijaya Dance arose after his party held a meeting with artists in South Sumatra. During the meeting, the Palembang Disbud accommodated the artist's desire to create a new dance, namely the Palembang Darussalam Dance. "If the typical Palembang dance doesn't exist yet, that's why we want to design it. But it's still an early discourse," he said. Later, the Palembang Darussalam Dance will be dedicated to welcoming guests and aligned with three other regional dances, namely the Gending Sriwijaya Dance, the Tanggai Dance, and the Tepak Keraton Dance. In order to realize the Palembang Darussalam Dance, his party will hold a competition to determine, in terms of movement and costumes, the meaning of the dance. South Sumatran historian Ali Hanafiah admits that there are indeed many Hindu-Buddhist religious elements in the dance movements. "Gending Sriwijaya was first performed during the Japanese colonial era. They asked for a welcome dance for guests who came," he said. (<https://regional.liputan6.com/>)

After sparking controversy with his statement advocating the abolition of the dance, the central government stressed that the local

government had no intention of stopping the Gending Sriwijaya, Tanggai, and Tepak Keraton dances. However, despite its assurances that the "un-Islamic" Gending Sriwijaya and two other Sriwijaya-inspired dances will not be banned in Palembang, the government is open to feedback on the matter. In the context of morality, the ban on dance also harms culture; therefore, efforts to revitalize the Gending Sriwijaya dance are at least constructed in the form of moral values as one of the consumptions of cultural heritage that contains the moral elements of the former society. Seeing the phenomenon above, the basic functional thinking is that society is a social system consisting of parts or elements that are interrelated and interdependent in balance. towards balance or equilibrium, the establishment of the goal of forming a system to maintain normal conditions that are not pathological in a balanced system. The functional theory statement is used for the analysis of Gending Sriwijaya by deriving or identifying society with the form of the Gending Sriwijaya dance as a system of Sriwijaya technique as a form of art system, which is a vehicle for pouring content and values of soul experience that can be observed by the senses. The content and values in question include dance values, the source of ideas, dance systems, and functions in the choreography of the Gending Sriwijaya dance, including the form of presentation of the theme, the number of dancers, the movement patterns, floor patterns, and dance equipment, both of which will be studied with functional theory and aesthetic theory consisting of aspects of wholeness, prominence, and balance. Starting from some of the thought concepts mentioned above, the analysis strategy of Gending Sriwijaya's aesthetic study is to place two components, namely knowledge of the value system and dance choreography.

CONCLUSION

This study concludes that the Gending Sriwijaya choreography is based on ideas from folk legends in regencies and cities in South Sumatra and is combined with elements of Buddhist movements and Buddhist ascetic movements in the reliefs of Borobudur Temple. Therefore, the Gending Sriwijaya dance acts as a communication medium that instills ethical and moral values, while the cultural value system is very closely related to character education, including humility, trust, caring, harmony, patience, responsibility, sincerity, independence,

and trust. self-loyalty and cooperation as education for the community and immigrant supporters.

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