

# Tradition in Motion: The Existence of Jepin Tempurung Dance as Indonesian Cultural Heritage

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## Abstract

Traditional dance is a dance that is born from generation to generation and comes from the region itself. Traditional dances have a variety of unique dance movements and dance support tools in the form of interesting properties. One of them is the traditional Jepin Tempurung dance from West Kalimantan, Melawi Regency. Jepin Tempurung is a traditional dance performed in pairs and groups using properties from halved coconut shells. This dance is an entertainment dance accompanied by Malay music and vocal chants containing religious-themed poems and moral messages. However, the existence of this traditional dance is less considered by certain factors. This study aims to determine the existence of traditional jepin tempurung dance in the scope of secondary schools. This research uses descriptive qualitative methods. Data collection was carried out by filling out a questionnaire. Based on data from the analysis conducted by researchers in one of the schools within the scope of Melawi Regency, namely in the Junior High School Negeri 1 Nanga Pinoh class IX, 53.3% of students who know the traditional dance Jepin Tempurung and the number of students who have never studied Jepin Tempurung dance is 80.0%. From the research, the existence of Jepin Tempurung dance in State Junior High School 1 Nanga Pinoh is still relatively low and unknown by students at the school.

**Keywords:** existence, cultural heritage, dance, Jepin Tempurung, tradition.

West Kalimantan was formed based on the Law of the Republic of Indonesia Number 25 of 1956 concerning establishing autonomous regions. West Kalimantan is famous for its diverse tribes and languages. The Dayak, Malay, and Chinese tribes spread throughout West Kalimantan. The various tribes in West Kalimantan certainly affect the traditional arts and culture of the local area. The West Kalimantan area is one of the areas that can be dubbed "Thousand Rivers," which has hundreds of large and small rivers that become the veins and main routes between them can often be navigated to rivers in the interior so traditional arts and culture can enter quickly and spread.

One of them is Melawi River and Pinoh River in Melawi Regency. This river used to be the main route before the land route. Right at the junction of the Melawi River and Pinoh River, the Melawi River has a diversity of cultures, arts, customs, social, economic, and political characteristics, as well as the strategic location of the area, which is the main factor in the large number of foreigners entering and leaving the area, thus influencing the arrival of traditions in this district. The culture that joined Melawi Regency is quite interesting, in music, dance, carving and making mandau. Music is still dominated by the Malay tribe, such as Hadrah and Barzanzi, while the dance art from the Dayak tribe is the naik dangau

dance, while the dance from the Malay tribe is Jepin and Pencak Silat. The culture of Barzanzi, Hadrah, Dayak dances, and Jepin dances from the Malay tribe and Pencak Silat is still recognized and well-maintained by the older generation. Still, little is favored by the younger generation because only a few young people care about preserving culture. Several cultures, especially traditional dance arts, were born in Melawi Regency in Tekelak Village, but their existence has begun to fade. One of the dances still in this village is the Jepin Tempurung Traditional Dance; only a few young people know this traditional dance. This is because the existence or existence of this traditional jepin tempurung dance has yet to be widely known and studied by the community, of course, there are fewer sources of information related to traditional jepin tempurung dance.

According to the Kamus Besar Bahasa Indonesia (KBBI), existence is the thing that is or existence. The element of existence reveals that existence here includes birth, development, and death. Likewise, the traditional dance jepin tempurung was born and developed from generation to generation. Still, its existence will fade according to the needs of the dance at that time until now. The Indonesian Wikipedia Free Encyclopedia explains that existence comes from the Latin *existere*, which means to appear, exist, arise, or have actual existence. *Existere* is composed of *ex*, which points out, and *sister*, which means appear or appear. It is explained that there are several definitions of existence, namely: (1) Existence is what exists; (2) Existence is what has actuality; (3) Existence is everything that is experienced and emphasizes that something exists; (4) Existence is perfection (Rambalangi et al., 2018).

Furthermore, Sinaga (2011) describes several concepts of existence according to expert opinion: a) Ludwig Binswanger is a psychiatrist defines existence analysis as a phenomenological analysis of actual human existence. The goal is to reconstruct the world of inner experience. b) Jean-Paul Sartre, a French

philosopher and writer, defines "our existence precedes our essence." we have a choice of how we want to live our lives and shape and determine who we are. The human essence is human freedom. Where is the thing that exists in this universe? Humans each have various "capital" but still have the same task of shaping ourselves. c) Binswanger emphasizes more on the properties inherent in human existence itself. In addition, other things discussed by Boss are the spatiality of existence (openness and clarity are spatialities not defined in a proper way in the human world), the temporality of existence (time is not a clock) used/spent, the body (the scope of the body in the fulfillment of human existence), existence in humans belonging together (humans always coexist or live with others in the same world), and mood or adjustment (what a person observes and responds to depends on the mood at that time). According to Abidin, explaining about existence is a dynamic process, something that comes into existence. This is follows the origin of the word existence itself, namely *existere*, which means out of, "beyond", or "overcome". So existence is not rigid and stopped, but flexible or flexible and progresses or regresses, depending on the ability to actualize its potential (Rambalangi et al., 2018).

According to Sumaryono and Suanda (2006: 5354), (in the journal *Basajo Dalamus*, Ismunandar, and Muniir 2020) explained that tradition is often defined as a hereditary habit, repeated from one generation to the next over a long enough period. Traditional art is contained with values or norms that are binding for the community. Traditional dance grows and develops in a region or community, thus creating the cultural identity of the community concerned (Basajo Dalamus et al., 2020). Traditional dance is one form of culture that is the cultural heritage of a region. The regional culture is still thick with historical values and philosophical messages, such as spiritual, moral, and social aspects of the supporting community or society. Through the existence of its performance, traditional art represents the life of local people who are

supported by the nobleness of wise, exemplary, and intellectual minds (Retnoningsih, 2017). Traditional dance develops in a particular area that is broadly guided and based on adapting customs from generation to generation adopted by the people who have the dance (Lail & Widad, 2015).

The existence of Jepin Tempurung traditional dance has developed. However, this dance still needs to be discovered by the people in Tekelak Village. It is known by the younger generation, especially teenagers in the scope of one of the Junior High Schools in Melawi Regency. Based on what is described above, this is the background for researchers to study further, especially regarding the existence of traditional dance Jepin Tempurung with the title of the existence of conventional dance Jepin Tempurung at State 1 Nanga Pinoh Junior High School, Melawi Regency. So it is necessary to research the existence of Jepin Tempurung Traditional dance to find out how the existence of this dance in the younger generation, especially teenagers who are within the scope of one of the State Junior High School 1 Nanga Pinoh, Melawi Regency, and what factors can influence the process of developing the dance.

## Method

The research method used in this research is descriptive-qualitative research method. Bogdan dan Biklen (Sugiyono, 2016) said that descriptive research methods are data collected in the form of words or images, so they do not emphasize numbers. The data collected after being analyzed is then described so that others can easily understand it. The reason for using the descriptive analysis method is that it aims to find out and explain the existence of traditional dance Jepin Tempurung at the State Junior High School 1 Nanga Pinoh, Melawi Regency, to interpret the data by the facts, circumstances, and phenomena at the time of the research and present them as they are. The form of research used is qualitative research. The data criteria in qualitative research are definite data. Definitive data is data that

occurs as it is, not merely seen or spoken data, but data that contains the meaning behind what is seen and spoken. Qualitative research is often called a naturalistic research method because the research is conducted in natural conditions and on natural objects. Natural objects are objects that develop as they are, not manipulated by researchers, and the presence of researchers does not affect the dynamics of these objects (Sugiyono, 2016).

In this study, researchers used a qualitative form to describe objectively, collect data, and then analyze and explain the existence of Jepin Tempurung Traditional Dance at State Junior High School 1 Nanga Pinoh, Melawi Regency. The research approach used is an ethnographic approach. According to Endaswara (2017: 50-51), the ethnographic research approach is research that describes culture as it is (Imbarraga dan Reinaldi, 2019). This approach seeks to study cultural events, which present the subject's worldview as the object of study. This study will be related to how subjects think, live, and behave. Of course, choosing unique events that most people rarely observe is necessary. Ethnography aims to describe a particular culture holistically, namely both spiritual and material aspects of culture. This will reveal the view of life from the perspective of the local population. This is quite understandable because ethnography will raise the actual existence of cultural phenomena. Thus, the meaning of a community's cultural actions that are expressed through anything will be found. The reason researchers use an ethnographic research approach is because ethnographic research studies an event and reveals how the existence or existence of Jepin Tempurung traditional dance at the State 1 Nanga Pinoh Junior High School, Melawi Regency and the resulting data will be described or described descriptively. Data collection techniques are taken from the results of previous research. Data analysis is carried out with qualitative descriptive methods on the existence of traditional dance. Judging from the subject matter, researchers use several tools to

collect data, including interview guides for students and educators to fill out questionnaires so that all data can be seen based on the documents obtained.

## Results

Jepin Tempurung is a traditional dance in pairs and groups using properties from halved coconut shells with unique and interesting dance steps. Therefore, this dance is called the Jepin Tempurung dance because, with the coconut shell property, this dance can be called the Jepin Tempurung dance. Jepin Tempurung traditional dance functions as an entertainment dance. Other traditional dances originating from the Malawi district that also function as entertainment dances include the traditional Jepin Injit-Injit Semut dance, Jepin Semadok dance, Jepin Susun Sirih dance, Jepin Selampit dance, Jepin Pedang dance, and Jepin Tembung dance. However, the existence of these traditional dances is almost rarely performed.

The factors that influence the existence of this traditional dance are viewed in terms of risk factors and protective factors. Risk factors are things that have the potential to cause a problem or difficulty that occurs, while protective factors are things that strengthen in the face of risk factors. This can be seen from the existence or existence of the traditional Jepin Tempurung dance. Factors that affect the existence of the Jepin Tempurung dance when viewed in risk factors that result in the existence of this dance being less known, namely the age factor; there are no more successors who are able to preserve this dance because the traditional dance teaching staff Jepin Tempurung is quite old. From protective factors that can strengthen the face of the problem of the existence of traditional Jepin Tempurung dance, there are teaching staff who are aware that this dance needs to be introduced to the younger generation and the awareness of the younger generation to learn traditional regional dances to preserve local culture is a form of effort to shape the character of national identity.

In fact, after an analysis at the junior high school Negeri 1 Nanga Pinoh, Melawi Regency, data obtained from students amounted to 53.3% who knew the traditional dance Jepin Tempurung. The data obtained from filling out the questionnaire given to students shows that some still need to recognize the traditional dance Jepin Tempurung. As for some questions from filling out the questionnaire, it can be seen in the following table.

Table 1. Questions related to Jepin Tempurung Traditional Dance

Questionnaire
Have you ever heard of a local traditional dance, especially Jepin Tempurung?
Have you ever learned about Jepin Tempurung Traditional Dance?
Is there information related to Jepin Tempurung Traditional Dance at school?
How many traditional dances do you think you know?

(Source: data analysis Tria Yulisa Is Diarti, 2023)

From this analysis, there has never been a traditional jepin tempurung dance lesson at school, either from the teaching staff at the school, or a studio outside the school. However, the results of an interview with one of the educators who teach arts and culture subjects at the junior high school Negeri 1 nanga pinoh, named Tria Yunisa Is Yuniarti, S. Pd., said that she had never taught this traditional dance. Still, she had briefly introduced the art of local dance traditions that there was a traditional dance originating from Melawi Regency, namely Jepin Tempurung Traditional Dance. It can be described as the following diagram.

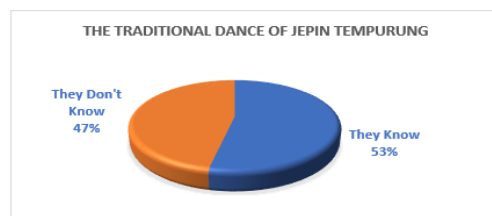


Figure 1. Data of students who know the existence of traditional jepin tempurung dance

(Source: data analysis of Tria Yulisa Is Diarti, 2023)

Furthermore, there is data obtained from students, 80.0% of students have never learned jepin tempurung dance. From this data, even though there is no data or sources related to the learning of traditional dance jepin tempurung originating from the Melawi district before, the data obtained by 20% who answered that they had learned traditional dance was data from students who only knew some basic movements of traditional dance such as the traditional dance of the Dayak, Chinese, and Malay tribes. Learners also learn these dance moves outside the scope of school such as dance studios, while other data shows students who learn forms of traditional dance from outside the Melawi district area.

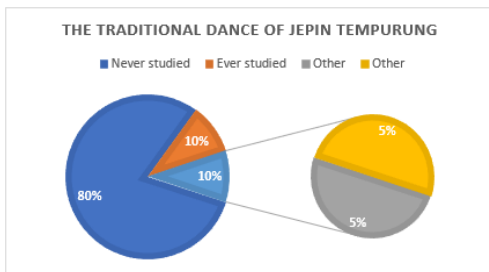


Figure 2. Data of students who have never learned traditional jepin tempurung dance (Source: data analysis of Tria Yulisa Is Diarti, 2023)

## Discussion

Jepin Tempurung dance is a traditional dance that developed in the Melawi Regency environment, this dance is included in the type of group pair dance. Typical of this dance is the unison movement, which emphasizes the uniformity of motion in using coconut shell properties. The form of presentation in Jepin Tempurung dance includes several aspects, namely dance movements, floor design, musical accompaniment, dance themes, makeup and clothing, and dance properties. There are seven

varieties of Jepin Tempurung dance movements; Jepin Tempurung dance is accompanied by music with the title Pulau Pandan. The musical instruments used in this dance include Gendang, Dumbuk, Marwas / Marawis, Tamborin, and supporting music using vocal chants in poetic rhymes. The theme of the Jepin Tempurung dance is the joy of teenagers in the royal environment to entertain the king's sad son. Therefore, this dance is called a comfort dance. The costume used in the Jepin Tempurung dance is a simple Malay kebaya, while the property used in this Jepin Tempurung dance is a halved coconut shell shaped like a round bowl (Diarti, 2016).

### Existence

Jean-Paul Sartre argues that "Existence" precedes essence; that is, everything can only be interpreted when it "Exists" or "exists" first. Existence, as intended by Sartre and philosophy in general, fulfills the dimensions of space and time. What is meant is that everything that exists must be accurate. Sartre asserts, "Existentialism is nothing else than an attempt to draw all the consequences of a coherent artistic position," stating existentialism is an attempt to continue the consequences of a coherent atheistic position (Maulidina, 2019). According to Jazuli (2016: 52) in Isnaini's research (2021), existence is the existence of an activity that continues to run smoothly. The elements of existence include birth, development, and death. Existence is not rigid and stopped but continues to develop. Developments in the arts in the field of dance continue in line with human life. Dance exists through space and time, usually related to the event of interest (performance) and the value system, while time is related to the production process of creation (Nurilahi, 2021).

Zainal Abidin said that existence is not rigid and stopped but relatively flexible and undergoes development or deterioration depending on the individual's ability to actualize its potential. The meaning of existence is analogous to 'verb' and 'noun.' Existence is personal; no two individuals are identical. Therefore, their existence cannot be

equated with one another. The Big Indonesian Dictionary comes from the word 'ada,' which means present, visible, and tangible (Santoso, 1995: 10). In Rahayu's research, existence or existence can be interpreted as the presence or existence of something in life. The Indonesian National Encyclopedia often uses existence in philosophy and psychology. The field of philosophy defines existence as the existence of something, or in a narrow sense, the existence of a person or individual. In psychology, existence is defined as life, existence, and presence. Human existence is a substance chosen in a difference that everyone must do for themselves.

Because understanding the existence of the traditional dance Jepin Tempurung at the State 1 Junior High School is a traditional dance art that is very important for the local community, especially for the younger generation or adolescents, of the course students in junior high school, as well as the role of educators in schools within the scope of Melawi district in the form of preservation efforts through learning arts and culture at school. This is done so that regional art is preserved by the rapid progress of the times.

#### Traditional Dance Art

Traditional dance is a form of regional culture that contains and carries elements and values of the blood culture. The existence of dance in education, which functions as a means of education and preservation of regional culture, has the benefit of helping prepare students to become individuals who are intact body and soul and are able to face the times and instill national cultural values in everyday life. These benefits are part of the characteristics contained in the characteristics of art and differentiate art from non-art.

Traditional dance is a form of regional culture thick with historical values and philosophical messages, such as the community's spiritual, moral, and social aspects (Retnoningsih, 2017). Regarding the existence of traditional dance in increasing students' interest in contributing to recognizing and exploring their regional culture, from the conclusion of

Sustiwati's research, the effect of the appreciation of dance can help students recognize their identity while understanding their nation's identity. So that later, students are more proud to appreciate, recognize, and maintain culture as their nation's identity. This form of student pride is one of the drivers of students to want to preserve and study it in depth (Ni Luh, 2011).

#### Factors Affecting the Existence of Jepin Tempurung Dance at the State Junior High School 1 Nanga Pinoh

Several factors affect the existence of traditional dance Jepin Tempurung at State Junior High School 1 Nanga Pinoh, one of which is related to culture shock, which is a situation where students are unable to withstand various cultural influences that come from outside with the support of very rapid technology so that there is an imbalance that affects life in the school environment. The factors that threaten the existence of traditional dance Jepin Tempurung at the State Junior High School 1 Nanga Pinoh include (1) lack of awareness of students to maintain regional culture today. People prefer foreign cultures that are more practical and, by the times and incoming technology, such as western dance culture. The community favors culture from outside because it seems more fashionable and popular; (2) the lack of communication and cultural publications in the scope of education even though the ability to communicate and publish culture is very important, which will have a good impact on introducing culture-based national identity to students; (3) the lack of cultural arts learning, even though cultural arts learning must be instilled early on to students. However, currently, there is a lack of public awareness of culture, so many do not consider it essential to study local culture. Through learning arts and culture at school, students can learn the importance of regional culture in building the nation's culture and how to adapt to local culture amid the times. If we look at some of these factors, which are accompanied by many attacks

in the form of the entry of foreign cultures and consumed by students in schools, especially in SMP Negeri 1 Nanga Pinoh, it is very worrying and a threat to the existence of Indonesian culture. Especially when Indonesia does not succeed in maintaining the existence of regional arts that are almost extinct until finally, the culture is stolen, patented, or exploited in a commercial framework, even claimed ownership by individuals or corporations from foreign countries. Currently, what happens in everyday life to make efforts to preserve traditional culture there are many obstacles.

The inhibiting factors in efforts to preserve regional culture include internal and external factors, namely in terms of internal factors, namely the nationalism of students to love Indonesian native culture or local culture, especially Jepin Tempurung dance, which is still low. Sometimes, the lifestyle of the school environment is a contributing factor to the lack of awareness have a common interest; for example, educators do not encourage students to make efforts to preserve culture, and even students who care about tradition usually study outside the scope of the school such as dance studios or schools. In addition, it is supported by external factors, namely the lack of socialization and mediation both from the party responsible for handling the problem and the media as a means of publication that bridges information to students, for example, the role of educators at times like this is needed in the existence of Jepin Tempurung dance in the scope of junior high school 1 Nanga Pinoh. Educators are also quite essential in teaching the younger generation (students) to have the expertise to preserve their culture. However, the realization in the field needs to be implemented so that the younger generation does not care about the existence of their own local culture. For example, the younger generation may not know songs and dances from their region but can easily dance modern dances from outside (western culture) and sing modern songs like today. Therefore, the current challenges can threaten the existence of local

culture, especially the existence of the Jepin Tempurung dance.

The personality of students' souls toward love for the Indonesian nation's homeland as it is today must be counteracted by implementing arts and culture learning in schools. Currently, Indonesia has implemented the Merdeka Curriculum. Junior high school students, or Phase D, have implemented the Pancasila Learner Profile in the learning system. Namely, students must understand the importance of preserving and celebrating cultural traditions to develop Indonesia's personal, social, and national identity and begin to make efforts to preserve culture in everyday life. This can be explained in the flow of the table below.

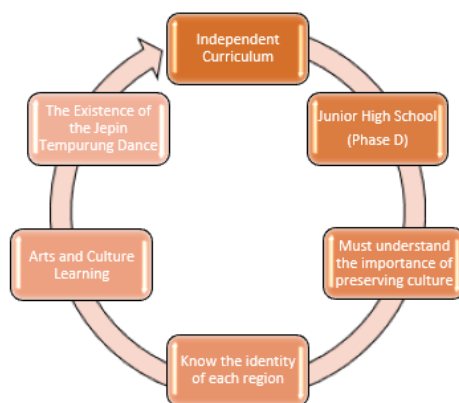


Figure 3. Flowchart of efforts to preserve regional culture through education (Source: Tria Yulisa Is Diarti, 2023)

## Conclusion

Jepin Tempurung traditional dance originated from West Kalimantan, Melawi Regency. Jepin Tempurung dance is a traditional dance in pairs and groups using properties from coconut shells. This study aims to determine the existence of traditional jepin tempurung dance in the scope of secondary level schools and what factors influence the existence of conventional jepin tempurung dance in the area of the

secondary level school of negeri 1 Nanga Pinoh. The existence of traditional dance Jepin Tempurung in State 1 Junior High School is a traditional dance art that is very important for the local community, especially for the younger generation or adolescents of the course students in junior high school, as well as the role of educators in schools located in the scope of Melawi district in the form of preservation efforts through learning arts and culture at school. The results showed that 53.3% of students knew the traditional dance of Jepin Tempurung, and the % of students who had never learned Jepin Tempurung dance was 80.0%. From the research, the existence of Jepin Tempurung dance at the State Junior High

School 1 Nanga Pinoh is still relatively low. The factors for the low existence of Jepin Tempurung traditional dance at State Junior High School 1 Nanga Pinoh include the lack of awareness of students to maintain today's regional culture, the lack of communication and cultural publications in the scope of education, and the lack of cultural arts learning.

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