

DRAMATURGY OF *SILA* DANCE BY HARI GHULUR

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ABSTRACT

This article is a study of *Sila* Dance by Hari Ghulur using Dramaturgy approach, namely Socio Dramatic aspect. The theory used in this article is semiotics theory of Roland Barthes with descriptive-interpretative method. *Sila* dance show is understood as art and cultural document that represent the cultural identity of a society, namely Madurese society. Madurese context is the basis for this research because Hari Ghulur comes from Madura. In this case, there is a close cultural context between the choreographer, dancer, researcher and the text of *Sila* show. The result of the analysis in this study is at denotative meaning level describing dancer identity who is tough and strong, while at connotative meaning level it represents Madurese cultural aspect.

Keywords: Dramaturgy, *Sila* Dance, Madura.

PREFACE

Sila dance is a contemporary dance created and performed by Moh. Hariyanto or Hari Ghulur in *International Choreographers Residency (ICR)* in 2018 *American Dance Festival (ADF)* event. This article is a study of *Sila* dance using Dramaturgy approach, namely Socio Dramatic aspect. On the other hand, the theory used in this article is semiotics theory of Roland Barthes.

Roland Barthes' semiotics theory is used in this study as a theoretical basis for analyzing *Sila* dance show by Hari Ghulur.

Generally, Roland Barthes' semiotics theory is understood as a theory that understands the sign as a product of the relationship between a signifier and signified which means has two levels, namely denotation level as the first level of sign meaning, and connotation level as the second level of sign meaning. Thus, the effort to reveal the meaning of sign cannot be limited only to reveal denotative meaning of sign, but also it must be revealing connotative meaning of sign (Nawiroh, 2014).

However, the meaning formation of the sign by denotation

or connotation cannot occur if there is no relation between the signifier and the signified. In Barthes' semiotics theory, the signifier is called an **expression** (Nawiroh, 2014). According to Barthes (2012) a marker is called an expression because it is the expression level of a sign. Expression is the material level of a sign that functions to give a form to the sign, as well as being a marker of mediator. Through the signifier, the signified can have the form so that it can be recognized empirically by the user and the recipient of the sign. Therefore, Expression is always empirical because its existence can be perceived by the five senses of human.

Besides expression, the creation of sign also requires a signified. The signified is the content of the sign which is a mental representation of an object. The signified can be understood as a concept behind the sign. The signified is something that makes the sign to have meaning (Barthes, 2012). In Barthes' semiotic theory, the signified is called **Content** (Nawiroh, 2014).

In Barthes' semiotics, as previously stated that the sign can be created because of the relationship between the signifier and the signified. The relation is called signification or marking. **Signification** is process of connection between the signifier and the signified. The function of signification is to produce the sign. Through signification, it is possible to exist and have meaning (Barthes, 2012).

A socio-dramatic approach is used in the study to find the meaning of the social aspects which is embodied in *Sila* dance text. One of them is defining the problem, describing the situation, describing the role and idea that create.

Etymologically, *Sila* means sitting with your legs cross forward. Sitting cross-legged at a certain traditional event in society has its own meaning. Cross-legged is not just sitting. However, the position and attitude of sitting cross-legged has its own meaning for society and its culture.

In western Madura, especially in rural area, informal events such as *pengajian* (reading holy Qur'an),

tahlilan (praying for the late family or relative), *selamatan* (praying to avoid disaster), *akad nikah* (marriage vow), and *manten* (wedding ceremony) are done by sitting cross-legged. Similarly at the event *Remoh* and *Sandhor* Madura. The *sandhor* event which is considered as a 'prestigious' event by the West Madurese is also done by sitting cross-legged. Moreover the way of sitting (cross-legged) at the *Sandhor* event which is attended by *Blater*¹ people, has its own rules. For example, the position when sitting must be upright, alert and durable, the knees should not be lifted on one side, or the legs should not be bent backward. In addition, putting a sharp weapon on this *Sandhor* event has its own rules according to the sitting position².

Moh. Hariyanto is a dancer and choreographer who was born in Sampang Madura, growing up, having creative process and living in Surabaya. Thus, his works have the impression of mixing elements of

traditional spirit (Madura) and urban situation (city: Surabaya). These two cultural spirits influence and form Moh. Hariyanto aesthetic gesture. Cultural history and the collective memory of his homeland (Madura), it cannot simply be separated within him. The recording of events in collective memory is automatically embodied in every work. The spirit of Madurese culture has merged into his body and dance movements. Whether he realizes it or not, his body movement depicts an auratic Madurese spirit.

In this study, the dance show is understood as an art and cultural document that represents the cultural identity of a society, namely Madurese society. Madurese context is the basis for this research because the choreographer who is also a dancer (Hari Ghulur) comes from Madura, as well as the researcher comes from Madura. In this case, there is a close cultural context between the choreographer, dancer, researcher and the text of *Sila* show.

This understanding is based on the paradigm that every artwork created by an artist is not in a cultural vacuum. According to (Bourdieu,

¹. *Blater* is a name for Madurese who has community and big influence, used to overcome the conflict and problem, and considered as senior in the society.

²Ahmad Faishal, *Remoh dan Sandhor Madura di Surabaya (1970-1980)*, 2007. Skripsi Universitas Airlangga.

2010) an artwork is a product of the socio-cultural externalization of the artist which is influenced by the socio-cultural internalization of the artist. It means in an artwork, there is "mark" of the culture of the artist who created it. Therefore, an artwork can be understood as a cultural document.

This also applies to the dance show. Dance is one of the genres in performing art (Rahmah et al., 2020). An artworks, such as in general, a dance artist in creating his work also experiences internalization of the socio-cultural factors that surrounds him. Thus, in a dance work, there are also marks of the culture in the society where the dance artist coming from. Consequently, a dance work can also be understood as a cultural document in the form of dance show art.

In this study, *Sila* dance show by Ghulur is understood as a cultural document that represents the identity of Madurese society. According to Tjahyadi et al. (2020) representation is the practice of identifying the social term through the semiosis practice. In the representation paradigm, all efforts in articulating

and determining meaning in the social term can be understood as linguistic practice. This is because of the purpose of representation to give meaning to the social term so that it has a positive content. Therefore, representation can only be done if culture is understood as a text or a meaningful sign system (Hall, 1997). That means the use of semiotics theory is needed in analyzing the practice of representation.

METHOD

The method used in this study is descriptive-interpretative. The type of research is qualitative. Descriptive-interpretative method is used in this study because of the qualitative data that obtained attempt to be interpreted so that meaning can be found. Afterwards it will be presented in the form of a description. The object of this research is *Sila* dance show by Hari Ghulur with a research focus on aspect of Expression and Content.

Primary Data used in this study is meaningful visual data that can watch in the video of *Sila* dance show by Hari Ghulur broadcast in *Youtube*. Secondary data used in this

study is obtained through literature review. Analysis data technique used in this study is data reduction, data presentation, and conclusion which based on the step of signification analysis in semiotics theory of Roland Barthes.

RESULT AND DISCUSSION

Strength, Endurance, Flexibility and Body Control: Denotation Meaning

As previously explained in Barthes Semiotics theory, the effort to find the meaning of connotative sign cannot be done without revealing the meaning of denotative sign. In linguistic level, denotative meaning is also understood as lexical meaning. According to (Chaer, 1994) the meaning of denotation can be defined as the original meaning or the actual meaning own by a meaning.

Strength is the main factor of a dancer. Dancer with a muscular body shape will have a certain visual appeal. A muscular body is more attractive to watch by eyes than a dancer who has a body filled with fat or fat body. The muscle lines which firm and clearly visible on the body

of *Sila* dancer, indicating that the dancer has a strong and well-trained body. Firm muscle stroke, of course, it can be interpreted that the dancer has greater body strength when compared to male strength in general. Another strength that appears in *Sila* dance show is consistently moved with folded legs. Along the show, the dancer's legs remain cross-legged and never once open. Both legs are as if paralyzed and not functioning. Disable. Thus, *Sila* dance show using half the body with the legs is not functioned. In this case, of course, it takes more strength and stamina compared to dances that use the feet as the main foothold.

Dance show performs dance movement that require strong endurance and stamina. Folded legs or sitting cross-legged along the show, of course, it will require excellent body resistance. Dancer has to hold on to muscles that might be cramp or sprain. Dancer can also endure pain due to the hands and buttocks being the main focus during the show..

The hands and buttocks as the foundation of body strength must be

able to hold the weight of the body when the dancer is exploring movements, such as jumping (lifting his body), lying and then stomping his body up, or rolling his body. In this case, *Sila* dancer can be said having good body resistance. This can be seen in the following image:



Lifting the body

Exploration movements of the body with folded legs and moving with half of the body are movements that requires physical endurance and stamina of the dancer.

Sila dancer performs a rolling motion with folded legs. The legs like sticking and not open during the show. This movement is a movement that is difficult for the common people to do. Of course, in this case,

it is clear that the dancer has good body technique, endurance, flexibility and adequate body control. Without doing a training and preparation process, it is impossible to do these kinds of body exploration movements.

Sila dance show requires strength, endurance, flexibility and good physical control of the body. The dancer's body looks flexible and controlled during the show, although with a fast or slow tempo the dancer can control stamina, emotion, playing pattern and dramatic scale. In this case the suitability and harmonization of movement can be enjoyed. Likewise, the body ability to control the music and emotion of the game.

The flexibility of *Sila* dancer body can be seen in the movements of his performance. His body looks as if it is light and elastic yet aesthetic. Every time there is a change in the dancer body movement, it seems as if they can be controlled properly. The body seems to be able to move indefinitely even with only half of the body. Thus, the elasticity or flexibility of *Sila*

dancer's body is very controlled and good.

Controlling the body or mind awareness when performing a dance is the key to the success of a dance show. If the dancer control mechanism to the body, emotion, expression and movement is weak, it can be confirmed that the dance work lack of quality. In this case, if body movement is not based on the complexity of awareness to the emotional control, they will merely become worthless movement. The body only moves according to a pattern without being followed by emotion and expression. The body just moves without having any depth of meaning.

In *Sila* dance show by Hari Ghulur, the control of the body, expression, emotion, artistic and music is done well with full of awareness. The body looks as if not allowed to move without meaning. Even though the body movement like it is uncontrollable, but behind the movement there is a deep emotion. The audiences seem to be brought into the impersonal situations created by the dancer. The audiences' emotions are preoccupied by the

dancer body movements. Between one movement and another, there is a constant correlation of meaning and emotion. For example, in the opening movement, the dancer body slowly walks over to *asongkok* lying in the middle of the stage. Then he sit cross-legged slowly. He looks concentrated and focused. Then suddenly his fingers slowly moved, then continued to move at a faster tempo, then he takes *thesongkok*, then slowly trembled, then tremble is more rapidly until his body shook and raising his hands up. Here is an example of the opening scene:



The dancer raises his hands up

From the opening scene, *Sila* dancer has an awareness to control his body and emotion. Dancer is aware to the space and property that he wears, namely the *songkok*. Then the dancer realized that before wearing the *songkok*, he needed the tempo to control his emotion. He creates emotion in him and

transforms the emotion to the audiences. He presents idea in silence. Building expression in immobilization situation, then he slowly moves and continuing moving without empty meaning and emotional stability.

The awareness of body control and emotion of *Sila* dancer is also seen in balance with sounds or music. When the opening scene begins, the dancer is sitting cross-legged, the situation becomes silent for ten seconds. The audiences wonder what are surprised that they will get? Then the illustrated music sounds. Silence happens for 15 seconds, the dancer is still silent.

The music is getting louder and the dancer slowly starts to move his right fingers. The movement is faster, shaking, then the dancer takes the *songkok* slowly while his hands are shaking and put it on his head. The music keeps getting louder. The dancer body is moving and trembling faster. The dancer hands begin to raise up to the sky. His body is trembling even more, shaking until his entire body shook. His facial expression begins to change, the

wrinkles on his forehead and cheeks are increasingly bold. His face looks as if very heavy. It seems like it is not strong enough. The expression and emotion on his face looks like crying and being angry at the same time. It is ambiguous expression. It looks like begging for forgiveness or asking for help. Surrender, looking up to the sky, but his gesture is full of emotion. Emotion that is going to explode. It looks like suppressing anger or surrender in powerless. Then he groans. It sounds musically.

In this case, *Sila* dancer has awareness control to the moving tempo. Where the situation is still quiet, the dancer slowly moves to build emotion and expression, arranging emotional situation, trembling and shaking the body, reaching the end, the dancer is groaning.

Based on this analysis, it can be concluded an understanding that *Sila* dance show by Ghulur has a denotative meaning. The meaning refers to the relationship between the visualization of the action and the figure of the dancer who plays the show as an expression with the content or denotative meaning of the

expression which is the content itself. Thus, based on the relationship between Expression and Content, *Sila* dance show can be interpreted as a dance show performing by a male dancer without clothes, wearing a black *songkok*, who performs movements that require good physical endurance and stamina, as well as flexibility and good bodycontrol.

Spirituality and Culture: Connotation Meaning

Based on the explanation before, analysis at the first level of significance will give denotative meaning. The meaning will be a sign of Expression at the second level of significance, or connotative significance. This is because at the level of connotative significance, the meaning of denotation has expanded due to the relationship between sign and myth (Barthes, 2011, 2012; Nawiroh, 2014).

At the second level of meaning or connotation level. *Sila* dance show has meaning that relates to aspects of Spirituality and culture. It can be seen in the following image:



Dancer sits cross-legged without clothes, but wearing black *songkok*

Awareness of religious values begins to appear from the beginning of the show. In the opening scene, *Sila* dancer walks slowly to the *songkok* and sits cross-legged. The *songkok* property is a symbolic object that signifies the value and spirit of religiosity. The *songkok* is generally used by someone to do religious rituals such as praying or reading holy Qur'an.

Before the *songkok* is worn, the dancer sits cross-legged in front of the *songkok*, he moves to adjust his cross-legged sitting position, his hands are straight against his knees, then he concentrates; deeply serious. It looks like opening act of communication with spirit, ancestor, or creator. Such as reading *Tawassul*, sending *al-fatehah* prayer to the

spirit or asking permission from the creator to do something, for example, reading mantra or incantation. Then the music starts to sound, when the music sounds that breaks the silence, it is as if the process of *tawassul* to be respond by the spirit, the ancestor or the creator. Some kind of mantras accepted.

. Through music, there is a connection sign of communication between *Sila* dancer and something outside of himself. There is an action-reaction process between the dancer, the body and external force. There has been a symptom of transcendentality. There is a power that begins to touch and possess into the dancer body. The dancer fingers begin to move a little bit, then the movement is getting bigger, trembling, then the dancer wears a *songkok*, the movement continues to move quickly until the body is shaken, the dancer hands raise upwards while shaking acutely (as a sign that there is a great power out there, maybe above, or it is as usual to raise hands when doing prayer), the facial expression of the dancer begins to appear meaningfully. The facial expression

is flat at the beginning, then it turns into deep sadness slowly. It seems a hidden revenge as if there is a trauma or a suppressing will buried in the soul. The dancer body is shaker than before and the movement seems to be getting out of control, then the dancer emotion is restrained by groan, a roar from the stomach until screaming with a trembling and shaking body. It is as if to let go the suppressing emotion. Emotional sound. The dancer does a controlled and archaic communication of transcendentality. This is where the main aesthetic at the opening of *Sila* dance.

After roaring and shouting, *Sila* dancer body moves uncontrollably, the cross-legged body is lifted into the air, then moving to the backward and collapsed. *Sila* dancer is like getting trance, his body is being controlled by a power outside of him. it can be too impressive because it is so intense in doing *dhikr* prayer and *munajator* surrender to the creator so that forgetting his form and body movement. There is only the relationship between himself and the universe, the communication

between the micro and macro cosmos. nobody knows. The expression on his face is blank, his eyes closed, as if his mind has stopped. It sort of de javu.

After the Sila dancer falls and rises again. His body is tremble and stomp. He nods his head, shaking to the left and right continuously. Moreover his body sways along with the movement of his head. The duration of this movement is about 10 seconds, enough to seize the attention and concentration of the audiences to give interpretation and meaning. This movement similar to a person who is doing dhikr, the dhikr of someone who joins a certain *tarekat* group (such as *Thoreqoh Qodiriyah wa Naqsabandiyah*). Dhikr with fast body movement and shaking in order to reach a certain level of solemnity.

The meaning and representation of spirituality in *Sila* dance work is also clearly visible at the end of the show. *Sila* dancer sits while shaking his head and body, like catharsis in dhikr. It is as if the dancer is experiencing of revelation or purification – the emotions that

exist in artwork related to pleasure and pain.

At the end of the show (closing) the *songkok* that wears on the head has changed to cover his face. His facial expression is not visible. The *songkok* has become a mask. It covers the real face. On the step of wearing the *songkok*, it can be interpreted as an effort to coalesce oneself into the universe. There is no mortal space and material visible to the eye. Living soul and emotion, everything that appears is just an illusion, the rest is darkness. A temporary world, then it is being black out.

In addition, the costume and prop is worn by dancer, namely the *songkok*, it has its own religious meaning. *Sila* dancer wears the *songkok* which indicates that the cultural and religious identity attached to himself not to be left behind. The chosen property as well as the *songkok* costume is not immediately and arbitrarily from the choreographer. The *songkok* itself has a meaning as the identity of a Muslim who is usually used for prayer. The dancer represents the black *songkok* as part of his religious

identity in his culture. Basically, there are many choices of *songkok* or other head coverings that can be worn by *Sila* dancer, such as hat, skullcap, *blangkon*, turban, shower cap, helmet, etc. However, dancer chooses black *songkok* as costume and prop because it represents cultural, religious and social values.

Moh. Hariyanto or commonly known as Hari Ghulur is a choreographer as well as a *Sila* dancer. He was born in Sampang in 1986, he grew up among Madurese culture that has religious connotation. Aspect of Madurese religious culture can be seen from the daily behavior of people who are oriented to religious values.

If we explore the Madura region, we will see the aspect of religiosity, for example from the way of dressing that always covers the genitals. If the man usually wears *sarong*, pants or *gombor* and wears a skullcap or *songkok*. Likewise for woman, she will wear a *sarong* (samper), long-sleeved shirt and a hijab. Similarly, the clothes wear in social activity such as going to school (Madrasah), reading holy Qur'an, attending wedding ceremony

(manten), religious ceremonial, attending funeral service (La Labet), *tahlilan* etc. Even in their daily activities, they do not take off the *songkok* or hijab which is a sign of religious value.

Scene Aspect

Awareness of the play scene (show) for an artist has a quite significant meaning to the integrity of the show. One show but performs in different scene will experience different meaning biased. Considering the scene, both from the aspect of artistic function and from the aesthetic aspect is quite important.

Sila dancer has sensitivity to the scene potential, both in terms of artistic and aesthetic meaning. In *Sila* dance show, the scene used by dancer tends to be narrow, circular. So that the distance and boundary between the audiences and the dancer are close. This causes the emotional closeness of the audiences and dancer to be more intimate. A little expression and movement such as fingers motion, muscle, facial expression, flicking hair, and sweating can be watched and

enjoyed directly by the audiences from the close distance. Thus, there seems to be an effort to blend the boundary between audiences and dancer. Although there is a limiting scene, the boundary in that scene tends to be thin.

Besides awareness of scene that is artistic and aesthetic. There is also an awareness of the meaning of culture. In this case, the closeness between *Sila* dancer and the audiences is the spirit of representation in ritual process that is usually done in the society (Madura). For example, between one ritual leader (*dhikr*) and other ritual participants have close distances. This is as if they have mingled into one in the same scene. For example, *atahlil* leader, he will sit cross-legged together and read same prayer in the same room and time. Awareness of the cultural spirit of this scene gives more meaning to *Sila* show. Of course, it is certain that *Sila* dance will be less authentic if it is presented in a proscenium room with the audiences far enough away. *Sila* dance has been properly watched in a narrow space almost not far from the audiences.

The following is an example of the boundary and distance between the dancer and the audiences:



The distance between *Sila* dancer and the audiences is quite close

From the picture above, it can be interpreted that there is no space and main perspective in watching. All angles are the same. In contrast to the proscenium stage, which has one-way perspective. This means that the selection of scene is ideal with concept and idea. *Sila* dancer unites to manifest in a scene that is close to the audiences so that the sensation of the dancer can be transformed to the audiences. The feeling is closer.

The spirit of scene with the same angle, close to and not far from the audiences can be the motive and inspiration for the socio-cultural reality experienced by Hari Ghulur. When doing the ritual process either *dhikr* together or read *tahlil* together

with the society. In a ritual process such as *Tahlil*, there is no limit to a certain space and angle. Everyone sits cross-legged, even, no one is more dominant over the others. They only focus on reading ritual, dhikr, facing in all directions without considering the lack of spiritual values.

Sila and Remoh Tradition

For Madurese, sitting cross-legged is not only done while doing religious ritual. Sitting cross-legged has become part of the behavior of Madurese society, especially rural society. Cultural activity is done by the Madurese society involving many people, it tends to be done by sitting cross-legged, such as in death rituals such as *tahlil*, *haul*, *selamatan* (konjengan), or even in wedding ceremony. Especially at the covenant marriage. The covenant marriage is usually done in *langgar*, *musholla* or mosque by sitting cross-legged, both from male and female relatives.

Sitting cross-legged is also done by Madurese at traditional events namely *Remoh* and *Sandhor*. The people of *Remoh* tradition are

mainly Madurese *Blater* community, namely brave people or figures who are respected in the village and economically successful both in the village and in the city. This community has many contribution of the continuity *Sandhor* show which is a whole part of every *Remoh*³ implementation.

The show of *Sila* dance by

Hari Ghulur is contextually closely related to the culture and tradition of Madurese society. *Sila* show cannot be separated from the cultural dimension of Madura. One of the factors that causes *Sila* having Madurese cultural context is the etymological meaning of *Sila*, the dancer biography and *Sila* choreographer coming from Madura.

Thus, doing research on *Sila* dance work, of course, it requires an approach to the Madurese cultural aspect to be able to find more complex meaning. The research on Madura cannot be separated from its cultural dimension. This means that Madurese ethnic society has its own culture that is different from the

³Ahmad Faishal, the function of *Sandhor* show in *Remoh* tradition for Madurese society (Jurnal Terob, VI no 02, 2016)

cultures of other societies. In this case, the identity and character of *Sila* dance show can be interpreted as a dance work that has the spirit of Madurese cultural context and tradition.

In this case, it can be seen in one of *Sila* dance movements which presents hands movements with traditional dance performance, even though the patterns and forms have changed, condensed, crystallized, but the spirit of locality in the movement is automatically presented. The following is an example of this movement;



Local spirit in *Sila* dance movement

In the picture number 9, it can be seen that *Sila* dancer performs body movements by raising both hands, playing with his fingers, twisting his wrists, as well as pounding on the base of his arms and body. This movement is a kind of sign that the dancer has a basic traditional dance, doing variation on traditional dance movement. In addition, *Sila* dancer shows that the movement is based on the spirit of locality that cannot be separated from his body. When the dancer performs trance-spontaneous movement with his body spasmodic shaking his body still doing fragment of traditional dance movement. Madurese cultural roots automatically blended and expressed in *Sila* dance movement.

The movement of the traditional dance fragment in *Silashow* is enough to get the audiences' attention to interpret the meaning and context. This movement is long enough for a contemporary dance show which is 23 seconds, namely at minutes of 5.10 to 5.33. In this movement

section, of course, the contextual interpretation relates to *Remo* dance movement, the hand movements similar to the movement of *remo* dancer. Besides it seems mask dancer movement, namely the *songkok* is worn on his face (as a mask) as well as hands movement similar to mask⁴dancer.

Furthermore, the hand movement athwart stiffly and the raise shoulders also the fingers move for a while, as if the dancer is performing *blandaran* dance at Madurese *Remoh* and *Sandhor* events. These movements are commonly performed by *blater* people when dancing with *tandhak*.

Thus, through the analysis using cultural approach and semiotics on *Sila* dance show by Hari Ghulur, it can be concluded that *Sila* dance has Madurese cultural context.

CONCLUSION

Based on the analysis, it can be concluded that *Sila* dance show by Hari Ghulur can be understood not only as an artwork, but also as a cultural document.

The result of the analysis based on the denotation level can be concluded that *Sila* dance show is performed by a male dancer who has a hefty body posture with firm muscle lines. *Sila* dancer also has good strength, endurance, well body and breath control. This can be seen in the consistency of the dancer performing with his fold legs. Along the show, the dancer legs remains cross-legged and never once open. *Sila* dancer also has good strength and breath control, able to survive in a relatively long performance tempo, consistent and stable. He also has a flexible body and good body control. Based on this analysis, it can be drawn an understanding that *Sila* dance performance by Ghulur has the denotative meaning. The meaning refers to the relationship between the visualization of the action and the figure of the dancer who performs the show as an expression with the content or denotative meaning from the expression itself which is the content.

In the connotative meaning step, it can be concluded that; *Sila* dance work, showing awareness of religious values begin to appear from

⁴ . The dancer (Hari Ghulur) is often to dance *Remo* and Madurese mask dance also.

the beginning of the show. The *songkok* property is a symbolic object that signifies the value and spirit of religiosity. The meaning and representation of spirituality in *Sila* dance work is also obvious at the end of the show. *Sila* dancer is sitting while shaking his head and body, like catharsis in dhikr. It is as if the dancer having an experience of revelation or purification the emotions that exist in the artwork related to pleasure and pain.

Sila dance show by Hari Ghulur is contextually having closely related to the culture and tradition of Madurese society. *Sila* show cannot be separated from the cultural dimension of Madura. One of the factors that causes *Sila* work having Madurese cultural context is the etymological meaning of *Sila*, dancer biography and *Silachoreographer* which comes from Madura. Thus, *Sila* dance show can be concluded that there are myths rooted in Madurese culture influence Hari Ghulur in the creation of artwork. This making *Sila* dance show is an effort by Hari Ghulur to represent the identity of Madurese society.

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