

CRITICAL DISCOURSE ANALYSIS AND CULTURE OF SEKEPENG DANCELIFE

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Abstract

Skepung or Lawang Skepung dance is a custom of the Ngaju Dayak tribe in Central Kalimantan, which is a wedding dance. This dance is only used for traditional events at weddings, a kind of silat game (main manca in Dayak language) to welcome guests of honor or the bride's entourage. This dance is relevant as a literary discussion as it contains local, national and global cultural values as part of an intercultural peace space as well as a point of reflection on the values of loyalty. This research uses a data search method on secondary sources as qualitative research. The results showed that the philosophy of this Lawang Skepung tradition is to keep a family life away from various obstacles, hindrances and disasters. This tradition is a proof that he can make the family proud by keeping the brave bachelor.

Keywords: Critical Discourse Analysis, Martial Arts, Culture, Skepung Dance.

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Introduction

The authors observed and searched for sources directly through Niago which informed that the island of Borneo has an area two and a half times the size of countries located in Europe, namely England, Ireland or also called the country and became Scotland (Niago et al., 2022). Based on the authors' experience as a subject living in Palangka Raya, the authors see and experience that the culture in Central Kalimantan is so rich, unique, locally, nationally and globally meaningful and able to survive until now and beyond (Colina, 2015, 2016, 2021; Collins, 2005; Sarmauli et al., 2022; Timan Herdi Ginting et al., 2022; Triadi, Prihadi, et al., 2022). Borneo is four and a half times the size of Java, or 28% of the total area of our country. Culturally, there is an ethnic group that is considered the indigenous population of Kalimantan Island, namely the Dayak people who are scattered in various regions such as in Serawak, Malaysia, North Kalimantan, East Kalimantan, West Kalimantan, South Kalimantan and Central Kalimantan with a diversity of languages and lifestyles (Merdiasi, 2013, 2022; Merdiasi et al., 2017, 2022; Merdiasi & Kristiani, 2021; Supardi, n.d., 2014, 2022; Supardi, Merdiasi, et al., 2023; Supardi, Muslimah, et al., 2023; Teriasi et al., 2022).

Central Kalimantan Province, was born during independence as a result of democratic political processes and dynamics during the old order. Based on and or through the persistent struggle of the Dayak indigenous people to gain self and communal independence in order to develop their own regions to improve the dignity and welfare of their people (Haloho, 2016, 2022a, 2022c, 2022b, 2023; Haloho et al., 2013; Kristin et al., 2022; Merilyn, 2018, 2020; Rahmelia et al., 2022; Sarmauli et al., 2022; Timan Herdi Ginting et al., 2022).

The Ngaju Dayak Tribe has a belief called the Helo or *Kaharingan* religion. Belief is a concrete application of the value that is owned. *Kaharingan* is the traditional culture and belief of the Ngaju Dayak Tribe in Kalimantan (Etika & Schiller, 2022; Jeniva & Samiyono, 2008; Kurniawan et al., 2014; Muslimah et al., 2023; Nuraini et al., 2012; Susanto et al., 2022; Teriasi, 2022; Usop & Rajiani, 2021; Wainarisi & Tumbol, 2022). Thus, the Indonesian nation is known as a religious nation, whose people's lives are and with religious activities and enthusiasm.

Research Method

This research is a qualitative research with data search techniques through secondary data, namely data search through literature sources presented by google scholar about *Lawang Sekepeng* in Central Kalimantan. This data search for the author aims to see the technique of use, culture, and consistent meaning, as well as the time that has been preserved until now. Both as resistance and as a space of cultural wealth.

Result and Discussion

Thermality, and the Life of Dayak Tribe's *Lawang Sekepeng*

Lawang Sekepeng is a *Silat* attraction of the Dayak Ngaju Tribe from Central Kalimantan (Angellyna, 2021; Eribka et al., 2023; Lumbanraja, 2021; Niago et al., 2022; Sepniwati, 2022; Silipta et al., 2021, 2023; Sulistyowati et al., 2022; Utami, 2022). *Lawang* means door or gate and *sakepeng* means one piece. *Lawang sakepeng* is often performed at traditional ceremonies both to welcome guests and weddings.

Gapura Lawang Sakepeng is usually made of wood with a width of approximately 1.5 meters and a height of 2.3 m (Niago et al., 2022; Susi et al., 2021). Bagian atasnya di ukir dengan tanaman rambat dan hiasan burung enggang, bagian sisi sampingnya dihiasi dengan janur atau daun kelapa muda serta *telawang* (perisai suku Dayak) (Ameiliani et al., 2023; M. T. Telhalia, 2017b, 2017a; T. Telhalia, 2016, 2023; T. Telhalia & Natalia, 2021, 2022; Wainarisi et al., 2023; Wardiannata et al., 2023).

The *Lawang Sekepeng* attraction is accompanied by musical instruments in the form of 2 (two) manca drums, 1 (one) *Garantung* or commonly called Dayak Tribal gong (Niago et al., 2022; Susi et al., 2021). The pencak silat tradition featured in the *Lawang Sakepeng* tradition is a combination of martial arts and traditional Dayak dance movements, such as *Kinyah* dance or war dance (Pahan, 2020, 2021; PAHAN et al., 2011, 2014; Pahan & Prasetya, 2023; Wahyudi et al., 2023; YUEL et al., 2011; Yuel & Keintjem, 2021). The attraction is performed by two people on different sides, separated by a gate, the pair of fighters representing the male and female parties.

They compete with each other not to compete with each other's abilities, but to achieve a common goal. The fighters try to break the obstacles that are installed in *Lawang Sakepeng* which is in the form of a gate and given 3 threads of thread obstacles, on the barrier thread made in rows of 3 from top to bottom and installed flowers to make it look beautiful and attractive (Munte & Natalia, 2022; Natalia, 2019, 2020, 2022, 2023; Natalia et al., 2020; Niago et al., 2022; Susanto et al., 2022; Susi et al., 2021). Performed by two adult men who have the skills to play martial arts, but now there are those who use four adult men who face each other with a formation of 1 on 1 or 2 on 2 from both male and female parties.

The goal is, as far as the search for the authors of the male party can enter and marry the prospective wife, he must be able to pass through the *Lawang* (gate) which is given a separating rope, now this rope must be broken by the *Sakepeng* dancers (Pransinartha, 2022; Pransinartha et al., 2023; Sarmauli & Pransinartha, 2022; Susila, 2022c, 2022b, 2022a; Susila & Pradita, 2022; Susila & Risvan, 2022; Tama et al., 2023). With the skill of playing *Silat*, the players ought to understand the ways and tricks of when to attack and hit the opponent without causing injury and be able to parry the opponent's attack.

The *Lawang sakepeng* player has to cut the separation rope is the player from the bridegroom's side (Apriedo et al., 2023; Eribka et al., 2023; Fransisko et al., 2024; Hendrik et al., 2022; Mamarimbing et al., 2023; Mariani, 2020, 2022a, 2022b, 2023; Meilan & Mariani, 2023; Saputri et al., 2023; G. Sinta et al., 2023). The philosophy of the first thread is to illustrate the breaking of the distress obstacles contained in life and family life.

The second rope depicts the breakup of an unfavorable relationship between the two to carry out household activities. While the third rope is to break everything related to death. The value of peace is important in a tradition that is so neat to preserve in the context of Central Kalimantan (Fernando, Elawati, et al., 2023; Kurniati et al., 2023; Lelunu et al., 2023; Melliani, Munthe, et al., 2023; Netanyahu & Susanto, 2022; Pattiasina et al., 2022; Prinata et al., 2023; Simanjuntak, 2019). Basically, *Lawang Skepeng* according to the authors is more about cultural consistency that develops an understanding of the actualization of perseverance, loyalty and enterprise.

Traditional clothing in the *Lawang sakepeng* attraction usually uses Ngaju Dayak traditional clothing, which is a vest made of bark called *Sangkarut*. The pants are loincloths whose front is covered with rectangular sheets of *Nyamu* cloth called *Ewah* (Hasan et al., 2023; Magdalena et al., 2022; Munte, Saputra, et al., 2023; Munte, 2017, 2018b, 2018a, 2022; Munte, Natalia, et al., 2023; Munte & Korsina, 2022; Munte & Monica, 2023; Munte & Wirawan, 2022; Niago et al., 2022; Sukti et al., 2020; Suriani & Betaubun, 2022; Trisiana et al., 2023). Currently, the vest is made of light brown cloth like the original color of the wood. The head uses a headband (*Salutup Hatue*) for men and (*Salutup Bawi*) for women, and uses studs (*Suwang*), necklaces, bracelets, *Rajah* (Tattoo) on certain parts of the body.

Accessories are usually made from seeds, shells, teeth and fangs of animals that are assembled into necklaces, bracelets made from the bones of hunted animals, studs made from hard wood (Carolina et al., 2023; Fernando, Pramana, et al., 2023; Lana et al., 2023; Melliani, Christian, et al., 2023; Norlela, n.d.; Octaviana et al., 2023; Pattiasina et al., 2022; Pradita, Widia, et al., 2023; Pradita, 2021; Pradita, Pilenia, et al., 2023; Pradita & Veronica, 2023; Susila & Pradita, 2022; Triani et al., 2023). The decorative patterns on the clothes are typically images of trees, leaves, tree roots and tigers, black color from soot and white color from white soil, yellow color from turmeric and red color from rattan fruit.

Pencak silat is the basis of most *Lawang sakepeng* attractions. this is said to be influenced by outside cultures brought by traders who entered the Kalimantan region (Amisani et al., 2023; Darma et al., 2023; Malau, 2021, 2023; Munte & Wirawan, 2022; Susi et al., 2021; Tirayoh et al., 2023; Wirawan, 2021; Wirawan et al., 2023). The influence of these movements include martial arts-like movements from the Chinese plains, as well as silat from Sumatra and Java.

The Dayak ancestors adopted animal movements and behaviors in learning *silat* (Amisani et al., 2023; Batuwaël et al., 2019; Darma et al., 2023; Erika et al., 2023; Langi et al., n.d.; Ligan, 2022; Loheni et al., 2023; Mukuan et al., 2022; Niago et al., 2022; F. Pongoh et al., 2015; F. D. Pongoh, n.d., 2022b, 2022a, 2023; Reggina & Indriani, 2023; Rosen et al., 2023; Sopiani et al., 2023; Suratinoyo et al., n.d., 2019; Tirayoh et al., 2023; Triadi, Pongoh, et al., 2022; Wirawan, 2021; Wirawan et al., 2023). It was inspired by an endemic animal that lives in the forest, the macaque called *bangkui* by the Dayak tribe.

The development of *silat* eventually became an artistic tradition that continues to evolve, until now it is not only a martial arts movement but also a form of chivalry for men who will carry out marriage (Fitriana et al., 2023; Fransisko et al., 2024; Istinia et al., 2023; Peryanto et al., 2023; Pramana et al., 2023; Riska et al., 2023; Rosen et al., 2023; G. Sinta et al., 2023; Sriyana & Hiskiya, 2020; Tekerop et al., 2019; Trisiana et al., 2023). And then developed into a cultural art attraction in welcoming and honoring guests who attend a traditional ceremony. The *Lawang sakepeng* tradition has strong traditional and religious values, the *Lawang sakepeng* attraction in the wedding ceremony aims to enliven and welcome the arrival of the groom as well as to keep away all obstacles and calamities that can be experienced by prospective husband and wife in living a household life.

So, here, there is a procedure and movement of the *lawang* *skepeng* dance, namely: this tradition can be performed by both men and women. At the wedding ceremony, the fighters who play come from both the male and female parties (Adellia et al., 2023; Awak et al., 2023; Dandi & Veronica, 2023; Manik et al., 2023; Munte, 2021a, 2021b, 2021a; Pradita, Pilenia, et al., 2023; Putri et al., 2023; Veronica, 2022). Each couple can choose one or more fighters. The chosen fighter is the one who understands the rules of the game, such as attacking, parrying, and even injuring the opponent. The game is played by bringing the fighters together at one point of the line, facing each other one-on-one. The meeting point is exactly under the gate or *lawang*. This culture is essential as a tradition of mutual respect between opponents and friends. Opponents are not eternal opposition, but rather a space to create a sustainable space for peace.

Lawang Skepeng Dance Symbol

In general, *Lawang Sekepng* is to stay away from obstacles while living a married life (Apandie et al., 2022; Apandie & Rahmelia, 2020, 2022; Kristin et al., 2022; Prasetiawati, 2020, 2022; Rahmelia et al., 2022; Rahmelia, Prasetiawati, et al., 2023; Rahmelia, Prihadi, et al., 2023; Rahmelia, 2020a, 2020b, 2023; Rahmelia & Agustina, 2022; Rahmelia & Apandie, 2020, 2023; Rahmelia & Prasetiawati, 2021; Sriwijayanti, 2020a, 2020c, 2020b, 2023). Therefore, in the process of traveling life and life to be lived with persistence, "explained Gauri, Tourism Potential Analysis Staff, Central Kalimantan Provincial Culture and Tourism Office.

In general, the meaning or philosophy of this *Lawang Sakepeng* tradition is to keep a family life away from various obstacles, obstacles, and disasters (Amiani, 2022; Andriany et al., 2023; Ausvina et al., 2023; Jonathan et al., 2023; Lamiang & Munthe, 2023; Melliani, Christian, et al., 2023; Melliani, Munthe, et al., 2023; Nopitri & Irdayani, 2023; Nursusanti et al., 2022; Octaviana et al., 2023; Palit et al., 2023; Pengky et al., 2023; Pernando et al., 2022; Pramana et al., 2023; Samuel et al., 2023; D. A. Saputra et al., 2023; J. Saputra & Sukarno, 2019; Siburian et al., 2023; S. E. Sinta et al., 2022; Tedy et al., 2023; Veronika et al., 2023). This tradition is to prove that he can make his family proud by holding the title of Bujang Berani. In addition, the tradition is also a requirement to marry the girl of choice. Headhunting is not done individually but in small or large groups. Dayak headhunting stopped after it was banned at the Tumbang Anoi Peace Meeting in 1984. This brought peace to the people of Kalimantan.

Conclusion

The origin of *Lawang Sakepeng* is that the ancestors of the Dayak tribe used to adopt animal movements and behaviors in learning Silat, which was inspired by endemic animals that are widely inhabited in the forest, namely macaques, called Bangkui by the Dayak tribe. The origin of each movement in the Kuntau Bangkui martial art is inspired by the patterns of defensive and offensive movements of monkeys commonly found on the island of Borneo. The meaning of the Mambuka *Lawang Sakepeng* ceremony is to keep away all obstacles and disasters that may befall the bride and groom in building a household. The meaning of the first rope is to describe the breaking of the obstacles of danger contained in life and family life, the second rope describes the breaking of bad relations between the two to carry out household activities, while the third rope is to break everything related to death.

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