



The Costume and Properties of the Kedidi Dance in the Perang Ketupat Traditional Ceremony

Ananda Sagina Pratama¹, Rio Eka Putra², Nofroza Yelli³

Program Studi Pendidikan Seni Pertunjukan
Fakultas Keguruan Ilmu Pendidikan
Universitas PGRI Palembang

E-mail: anandasagina1@gmail.com rioep6206@gmail.com
nofrozayelli@univpgri-palembang.ac.id

Abstrack

This study aims to describe and analyze the costume and props of the Kedidi Dance in the Perang Ketupat Traditional Ceremony, developed by the Limaupurut Studio. The Kedidi Dance is a traditional dance that has grown and developed within the community as a medium for cultural expression and a means of preserving local values. Costume and props are important elements in dance performances because they play a role in strengthening the character, symbolic meaning, and aesthetic value of the performance. However, studies that discuss these two elements in depth are still limited, so this study focuses on revealing the form, function, and meaning contained within them. The method used in this study is a qualitative method with a descriptive approach. Data collection was carried out through observation, interviews, and documentation. The data obtained were then analyzed through the stages of data reduction, data presentation, and conclusion drawing to obtain a comprehensive picture of the costume and props of the Kedidi Dance. The research results show that the Kedidi Dance's costume and props are adapted to the dance's character and Bangka Belitung's cultural identity. Furthermore, the props used serve not only as visual support but also as symbols that reinforce the meaning of the dance's movements and concepts. The findings of this study contribute to arts education, particularly dance education, as a reference and learning resource regarding the supporting elements of traditional dance. This research is expected to support efforts to preserve regional arts and culture and serve as a reference in the development of dance instruction in schools and studios.

Keywords : Costume and props for the Kedidi Dance in Bangka Belitung

Abstrak

Penelitian ini bertujuan untuk mendeskripsikan serta menganalisis tata busana dan properti Tari Kedidi dalam Upacara Adat Perang Ketupat yang dikembangkan oleh Sanggar Limaupurut. Tari Kedidi merupakan salah satu tari tradisional yang tumbuh dan berkembang di tengah masyarakat sebagai media ekspresi budaya sekaligus sarana pelestarian nilai-nilai lokal. Tata busana dan properti menjadi unsur penting dalam penyajian tari karena berperan dalam memperkuat karakter, makna simbolik, dan nilai estetis pertunjukan. Namun, kajian yang membahas kedua unsur tersebut secara mendalam masih terbatas, sehingga penelitian ini difokuskan pada pengungkapan bentuk, fungsi, dan makna yang terkandung di dalamnya. Metode yang digunakan dalam penelitian ini adalah metode kualitatif dengan pendekatan deskriptif. Pengumpulan data dilakukan melalui observasi, wawancara, dan dokumentasi. Data yang diperoleh kemudian dianalisis melalui tahapan reduksi data, penyajian data, serta penarikan kesimpulan guna memperoleh gambaran yang komprehensif mengenai tata busana dan properti Tari Kedidi. Hasil penelitian menunjukkan bahwa tata busana dan properti Tari Kedidi disesuaikan dengan karakter tari serta identitas budaya Bangka Belitung. Selain itu, properti yang digunakan tidak hanya berfungsi sebagai pendukung visual, tetapi juga sebagai simbol yang memperkuat makna gerak dan konsep tari. Temuan penelitian ini memberikan kontribusi bagi bidang pendidikan seni, khususnya pendidikan tari, sebagai referensi dan sumber pembelajaran mengenai unsur-unsur pendukung tari tradisional. Penelitian ini diharapkan dapat mendukung upaya pelestarian seni budaya daerah serta menjadi acuan dalam pengembangan pembelajaran seni tari di sekolah maupun sanggar.

Kata kunci: Tata busana, dan properti Tari Kedidi di Bangka Belitung.

Introduction

The Bangka Belitung Islands are a province in Indonesia consisting of two islands, Bangka and Belitung. They are renowned for their natural resources, particularly tin mining. The islands are also surrounded by beautiful beaches. They also possess regional traditions that serve as part of their cultural identity, such as traditional ceremonies, traditional music, and regional dances. The Bangka Belitung Islands Province is geographically archipelagic, with waters dominating the province's total area. Of its 81,725 km² area, 65,301 km², or 79.90%, is water, while the remainder is land consisting of 1,015 islands, including the two largest islands, Bangka and Belitung (Soyusiawati et al., 2017).

Dance is an art form expressed through body movements, expressing feelings and thoughts, usually accompanied by music or a specific rhythm. Dance is a manifestation of human feelings that are formed by creativity, and manifested through movement, so that it becomes a symbolic movement and becomes a representation of its creator (Iraqi et al., 2025). Traditional dance originates from a region and has existed for a long time, passed down through generations by its people. Traditional dance is more than just dance; it also forms part of a region's identity and customs. Traditional dance is a form of dance that primarily develops in a specific region, based on norms and adapting to traditions passed down from generation to generation by the community that created it (Iraqi et al., 2025).

The Ketupat War ceremony is a tradition in Bangka, where people throw ketupat (rice cakes) at each other, usually filled with rice. This tradition symbolizes unity and resistance against evil or evil spirits. According to Zamhari et al., (2025) The Ketupat War tradition in Bangka is a traditional ritual that is rich in cultural meaning and consists of several stages, namely penimbongan (feeding the land

spirits), ngancak (feeding the sea spirits), providing an arena for the ketupat war, and nganyot perau (floating the boat with offerings of red and white porridge for the sea spirits). It can be concluded that the traditional Ketupat War Ceremony is a tradition of the Bangka people which is carried out by throwing ketupat at each other as a symbol of unity and repelling evil or evil. This tradition has several stages, such as penimbongan, ngancak, providing a ketupat fighting arena, and nganyot perau as part of a traditional ritual which is full of cultural meaning, and then there is throwing ketupat at each other. This traditional ceremony is also often accompanied by dance performances as part of a series of traditional activities, one of which is the Kedidi Dance which is a traditional dance typical of Bangka Belitung.

Kedidi Dance is a traditional dance originating from Bangka Belitung which is usually performed in the Ketupat War Traditional Ceremony. The Kedidi Dance is usually performed after the penimbongan process, penimbongan is giving food to spirits who are believed to reside on land, by preparing offerings which are also used as ngancak equipment which is placed on the penimbongan (shelf or place for placing offerings made of mentangor wood), Kedidi Dance in the Ketupat War is usually performed as a support, not the core of the ritual, the connection is that the Kedidi Dance in the Ketupat War Traditional Ceremony functions as a reinforcement of cultural values and community identity in the celebration the. This dance imitates the movements of the sandpiper that lives in coastal areas, so its movements look agile. The Sandpiper Dance is a traditional dance that developed in the Bangka Belitung community and has become a symbol of the cultural identity of the local community. This dance depicts people's lives through movements inspired by the environment and the behavior of sandpipers that live in coastal areas

(Fadhilla, 2017). Therefore, it can be concluded that the Kedidi Dance is a traditional dance from the Bangka Belitung Islands, often performed during the Ketupat War ceremony. This dance imitates the movements of the sandpiper bird found in the coastal areas of the local community. In addition to its distinctive movements, the beauty of the Kedidi Dance is also enhanced by supporting elements of the performance, one of which is the costume worn by the dancers.

Costume design is the clothing worn by a person in a dance performance. Costume design is usually tailored to the dancer's character, making the dancer appear more attractive and conveying the meaning and character of the costume. Costume design is the design of clothing and accessories to depict a person, whether male or female (Niati & Afifah, 2020). Therefore, it can be concluded that costume design is the clothing and accessories used in a dance performance and is designed to reflect the dancer's character, thus making the performance more attractive and helping convey the meaning of the character being portrayed. In addition to costume design, another supporting element that plays a crucial role in a dance performance is the props used by the dancer to support the movements and convey the message in the dance.

Props are equipment used in a performance to enhance the performance. In dance, props are typically worn by dancers to enhance the clarity of their movements. Furthermore, props can also help convey the meaning or message of the dance. Dance props are tools used by dancers to help express themselves and support the formation of ideas or movement concepts in the dance (Crytitha et al., 2024). Therefore, it can be concluded that dance props are equipment used by dancers in performances to enhance their performance, clarify their movements, and help express themselves and convey the meaning or concept of the dance. This research is interesting because

the costume and props in the Kedidi Dance differ from those of other traditional dances. The Kedidi Dance costume uses simple silat attire, consisting of a silat shirt, silat pants, and a belt worn uniformly by all dancers, creating a simple, dashing, and dynamic impression in keeping with the Kedidi Dance's movement characteristics.

In addition to the costume, the uniqueness of the Kedidi Dance is also seen in the use of props in the form of swords. These props not only function as complements to the dance movements, but also become supporting elements that strengthen the character of the Kedidi Dance presentation in the Perang Ketupat Traditional Ceremony. The use of swords as props provides a unique characteristic that distinguishes the Kedidi Dance from other traditional dances, making it interesting to study from the aspect of costume and props. This research is also important to conduct as an effort to document the traditional arts of Bangka Belitung that are still alive in the community. Developments in the era and changes in the form of performances have the potential to influence the meaning of the traditional elements in the Kedidi Dance. Through this research, the knowledge of traditional practitioners, traditional leaders, and local artists is expected to be well documented so that it is not lost and can still be studied by future generations. From an academic perspective, this research is expected to add references in the study of traditional performing arts, especially those related to symbolic meaning in ritual dance. The results of this study are also expected to enrich information about the Kedidi Dance in the context of the Perang Ketupat traditional ceremony and provide benefits to the community and parties concerned with the preservation of regional culture.

Based on a review of several previous studies, studies on costume and props in traditional dances are generally conducted in traditional performances or

ceremonies in other regions, with an emphasis on aspects of beauty, makeup, and the dance performance itself. Meanwhile, research specifically addressing the costume and props of the Kedidi Dance in the Perang Ketupat Traditional Ceremony in Air Lintang Village, Tempilang District, West Bangka Province, Bangka Belitung Islands, is still very limited. Yet, the Kedidi Dance plays a crucial role as part of a series of traditional ceremonies that contain religious and social values. Therefore, the meaning of its visual elements must be understood within the context of the ritual. Therefore, this study offers novelty in terms of the object of study, research location, and analytical method, which places costume and props as part of the structure of the Perang Ketupat Traditional Ceremony. Therefore, this research is expected to complement academic studies on the Kedidi Dance in Bangka Belitung and contribute to the development of traditional performing arts studies based on local culture.

Research Methodology

This research uses a qualitative method with a descriptive approach. This method was chosen because the research aims to understand the costume and props of the Kedidi Dance in the implementation of the Perang Ketupat traditional ceremony in Air Lintang Village, Tempilang District, West Bangka Regency, Bangka Belitung Province. Through this approach, the researcher can clearly describe the costume and props based on the views of the informants and the real conditions in the field. In qualitative research, the researcher acts as the main instrument in data collection. Data are obtained through observation, in-depth interviews with traditional leaders, dancers, and community leaders, as well as documentation in the form of photographs and field notes. The collected data are in the form of explanations and descriptions, then analyzed to find meaning that is in accordance with the focus of the research.

This method is used because the research does not aim to measure or calculate statistically, but rather to understand the costume and props of the Kedidi Dance in the cultural context of the Tempilang community. Thus, the qualitative method is considered the most appropriate to achieve the research objectives in depth and comprehensively.

Results and Discussion

The studio's name "Limaupurut" comes from the abundance of Limaupurut fruit around the studio. Research has shown that the Limaupurut Studio plays a vital role in fostering and developing dance and preserving regional traditional arts. The studio serves as a gathering place for trainers and dancers who care about the sustainability of traditional dance through regular practice sessions. The Limaupurut Studio has a management structure consisting of leaders, trainers, and members or dancers. Practice sessions are conducted regularly, covering basic dance techniques, mastery of movement, appreciation of expression, and understanding the meaning of each dance.

The Limaupurut Studio's facilities and infrastructure are adequate for both practice and performances. Various equipment, such as dance costumes, props, and makeup, is readily available for use as needed. Furthermore, the studio environment provides adequate space for dancers to practice and develop their movement skills. Sanggar Limau Purut also actively participates in various arts and cultural activities, both at the regional level and in certain events organized by the community and the government.

Sandpiper Dance

Based on research results, the Sandpiper Dance is a dance inspired by the life of the sandpiper bird which is often found in the coastal area of Bangka Belitung. Sandpipers are known to live in groups and have agile movements. These characteristics are then translated into a variety of movements of the Kedidi Dance. Through the movements displayed, this

dance depicts the activities of sandpipers when looking for food, moving around and interacting with each other. Therefore, the Kedidi Dance contains the meaning of togetherness, cooperation and harmony in people's lives.

The theme raised in the Sandpiper Dance is related to the life of the sandpiper bird as part of the natural wealth of Bangka Belitung. Through this dance, people are invited to get to know the surrounding environment better and appreciate the existence of fauna that is characteristic of the region. Apart from that, the Kedidi Dance is also a form of preserving regional culture because it incorporates local elements into a work of dance art. The process of learning the Kedidi Dance not only teaches dance movements, but also provides an understanding of the values contained in it.

According to an interview with the traditional leader, Atok Keman, who is considered to be the person who rediscovered the Sandpiper Dance so that it is still performed, the origin of the Sandpiper Dance was created by two warriors known as Mak Miak and Akek Antak, who were commanders of Bangka Island around the 14th century. This dance was created after they observed sandpipers fighting on the beach. The bird's movements were then combined with the martial arts moves they had mastered so that the Sandpiper Dance was born. Until now, the Kedidi Dance is still performed in the Traditional Ketupat War Ceremony in Tempilang Village and is part of the cultural heritage of the Bangka Belirung people.

The Kedidi Dance is usually performed after the penimbongan process, penimbongan is giving food to spirits who are believed to reside on land, by preparing offerings which are also used as ngancak equipment which is placed on the penimbongan (a shelf or place for placing offerings made of mentangor wood), while the dances performed are one of them the Kedidi Dance. The Sandpiper Dance is

usually performed in various artistic and cultural activities, such as festivals, welcoming guests, and other regional events. His light, agile and compact movements are a special attraction for the audience. Thus, the Kedidi Dance not only functions as entertainment, but also as a means to introduce the culture and natural riches of Bangka Belitung to the wider community.

Sandpiper Dance Clothing

Findings from research on the fashion form of the Kedidi Dance at the Limaupurut Studio. Costumes for the Kedidi Dance at the Limaupurut Studio.

Silat Clothes

The silat clothes used in the Kedidi Dance are upper clothing which functions as a body covering as well as complementing the dancer's appearance in the performance. This shirt is simple in shape with long sleeves and black in color. The black color was chosen because it is related to the pencak silat tradition which is one of the sources of inspiration for the Kedidi Dance movements. Apart from symbolizing firmness, courage and authority, black also gives a strong impression to the character of the dance being performed. Silat clothing materials are generally made from fabric that is comfortable to wear when moving, thus allowing dancers to perform various movements of the Kedidi Dance freely. The loose shape makes it easier for dancers to carry out movements inspired by the behavior of sandpipers and silat movements without hindering body movement. Thus, the silat shirt not only functions as a body covering, but also supports the dancer's smoothness and comfort during the performance.

On the front of the uniform, a logo or symbol of a silat school is sewn onto the left chest. This logo serves as the group's or school's identity. Its presence demonstrates the Kedidi Dance's close connection to the elements of pencak silat, which form the basis of the dance's movements. In addition to its identity, the

logo also symbolizes the preservation of traditional values, discipline, and respect for the ancestors who passed down the art. Overall, the silat attire in the Kedidi Dance serves both practical and aesthetic functions. Its practical function is evident in its ability to provide comfort and freedom of movement for the dancer, while its aesthetic function is evident in the color, shape, and logo, which reinforce the character and identity of the Kedidi Dance. Therefore, the silat attire is a crucial element supporting the presentation of the Kedidi Dance in every performance.

Belt

The silat belt worn in the Kedidi Dance serves as a waist accessory. The belt's color is not specified, but it must be uniform between dancers. This uniformity reflects the values of togetherness and solidarity. Besides tying and smoothing the attire, the silat belt also creates a neater and more defined appearance. The belt helps define the body shape, allowing the audience to see the dance movements more clearly. The presence of the silat belt contributes to the harmony of the overall attire and adds aesthetic value to the Kedidi Dance.

Silat Pants

The silat pants worn in the Kedidi Dance are an essential part of the dancer's attire, covering the lower body and ensuring comfort during the performance. These pants are generally black and have a loose fit, allowing the dancers to freely perform the various dynamic and energetic movements of the Kedidi Dance. The loose-fitting pants allow the dancers to move freely without restriction when changing positions, performing footwork, or performing various silat-inspired movements. In terms of shape, the silat pants worn are quite loose from the thighs to the calves. This style is chosen to allow dancers to open their legs, step, jump, turn, and perform various other movements with greater freedom. Besides providing

comfort, the loose fit also helps maintain flexibility, allowing every movement to be performed to its full potential and clearly visible to the audience.

The black color on silat trousers has a symbolic meaning that is closely related to the world of pencak silat. The color black is often interpreted as a symbol of steadfastness, authority, courage and strength. In the context of the Sandpiper Dance, the color black not only functions as an aesthetic element, but also strengthens the character of the dance which contains elements of agility and heroic spirit inherited from its creators. Apart from that, the black color gives a harmonious impression when combined with silat clothes and other clothing equipment, thus creating a harmonious visual unity. Based on the results of an interview with Atok Keman as Head of the Limaupurut Studio, the use of silat trousers was maintained because they were considered in accordance with the characteristics of the Sandpiper Dance which combines the movements of the sandpiper with elements of pencak silat. Silat pants not only function as a complement to clothing, but also serve as an identity that shows the connection between the Kedidi Dance and the silat tradition that developed in the Tempilang community. Thus, the existence of silat pants has practical, aesthetic and symbolic functions that support the presentation of the Kedidi Dance as a whole.

Overall, the silat trousers in the Kedidi Dance play a crucial role in supporting the dancer's comfort, strengthening the dance's identity, and showcasing its traditional values. The presence of silat trousers is an integral element of the Kedidi Dance's costume, supporting the quality of the movements while enhancing the character and meaning conveyed through the performance.

Kedidi Dance Costumes in the Ketupat War Traditional Ceremony in Bangka Belitung

The Kedidi Dance costume at the Limaupurut Studio consists of: The body costume is a wrap worn from the shoulders to the waist. The Kedidi Dance costume at the Limaupurut Studio includes a black cotton martial arts shirt and a cloth belt. The lower body costume at the Limaupurut Studio includes black cotton martial arts pants. Based on observations, all Kedidi dancers wear the same attire: a martial arts shirt combined with martial arts pants and a belt to complement the outfit. There are no differences in the shape, style, or color of the costumes between the dancers. This uniformity is deliberately maintained to create visual unity in the performance, ensuring a harmonious and cohesive appearance.

In addition to the martial arts shirt and pants, the dancers also wear belts, which serve as accessories and fasteners. The color of the belts is not specifically specified but must be consistent across all dancers in a performance. The uniformity of the belt color aims to maintain the cohesiveness and harmony of the dance group's performance. This way, the audience's attention is focused not on the differences in costume between the dancers, but rather on the unity of movement, floor patterns, and the overall presentation of the Kedidi Dance. In its performance, the Kedidi Dance can be performed by two or four dancers. The number of dancers is not strictly fixed, but must be an even number or in pairs. This requirement relates to the dance presentation, which frequently features interaction between pairs, both in movement, floor patterns, and dance formations. The use of an even number of dancers also helps create visual balance and harmony in the performance, making the movements appear more unified and orderly.

The uniformity of costume and the number of dancers in pairs reflect the

values of togetherness, unity, and harmony, which are among the hallmarks of the Kedidi Dance. Therefore, the use of uniform costume and an even number of dancers not only serves an aesthetic function but also supports the identity and character of the Kedidi Dance in each performance.

Sandpiper Dance Properties

In the Sandpiper Dance, the sword is made from wood, functioning as a complement to the movements which are used in harmony with the musical accompaniment and movement patterns of the dancer. Apart from being a dance prop, swords also give a firm, strong and dynamic impression to the dancer's performance. Therefore, the use of a sword not only functions as supporting equipment, but also becomes one of the elements that enriches the beauty and harmony of the presentation of the Kedidi Dance as a whole. Based on the results of the research that has been carried out, it can be concluded that the clothing and props in the Kedidi Dance have an important role in supporting the dance presentation. The dress code consisting of silat clothes, silat pants, belts, and other clothing equipment functions to beautify the dancer's appearance, clarify the character of the dance, and create visual harmony in the performance. Meanwhile, the sword properties used in the Kedidi Dance function as a complement to the movements as well as strengthening the aesthetic value displayed to the audience.

The clothing and props used in the Kedidi Dance not only function as a complement to the performance, but are also elements that support the conveying of the meaning and identity of the dance. The existence of these two elements is able to strengthen the impression of movement, increase the attractiveness of the performance, and create unity between movement, music and the dancer's appearance. Overall, the costumes and props in the Kedidi Dance complement each other in forming a complete and

interesting dance presentation. The use of appropriate clothing and props can provide an aesthetic experience for the audience as well as being an effort to preserve and introduce Bangka Belitung regional arts to the wider community.

The Relationship between Costume Design and Props in the Kedidi Dance

Based on observations and interviews, the costume and props in the Kedidi Dance are closely related, as both are complementary elements of the performance. The costume, consisting of a silat shirt, silat pants, and belt, provides the dancers with a visual identity and allows for freedom of movement during the performance. Meanwhile, props, such as swords, are used to emphasize the dance movements, making the Kedidi Dance more assertive, dynamic, and engaging.

The relationship between costume and props is also evident in their appropriate use in each Kedidi Dance performance. The silat costume creates a simple yet powerful impression, while the use of swords emphasizes the character of the dancers' movements. Thus, costume and props do not stand alone but rather support each other, forming a unified presentation of the Kedidi Dance as part of the Perang Ketupat Traditional Ceremony. Based on these research findings, it can be understood that costume and props are two interrelated elements in building the visual identity of the Kedidi Dance. Their presence provides a distinctive character to the dance performance, making the Kedidi Dance more complete, engaging, and easily recognizable.

Observational Data Analysis

Based on data obtained through observation, researchers found that the entire artistic process, particularly in dance, is carried out at the Limaupurut studio. These activities encompass costume design and props, which are key elements in the Kedidi Dance presentation, right through to the performance stage. Each element is prepared in a structured manner as part of the studio's artistic

process, with the management involved at every stage. The research data is supported by the complete documentation available at the Limaupurut studio. This documentation includes the Kedidi Dance script, photographs, and videos. This is supported by the presence of two informants directly involved in the Kedidi Dance and interviewed at the research location.

Interview Data Analysis

Interviews with two informants/resources were conducted on May 17, 2026, at the Limaupurut studio.

1. The first interview was conducted with Atok Keman, the studio leader, to assess the conditions and environment surrounding the studio. The name Limaupurut studio is derived from the name of the Limaupurut fruit, which is abundantly found around the studio. Therefore, the name Limau Purut was chosen as the studio's identity.
2. Based on the results of the second interview, which also echoed the opinion of Atok Keman, the traditional leader of the Kedidi Dance, it can be concluded that in addition to movement, costume and props play an important role in reinforcing the character and meaning of the dance. The Kedidi Dance costume consists of black martial arts attire and a belt. The belt is not a specific color; it can be white, yellow, green, red, or any other color. However, the belt must be uniform and match the color worn by the other dancers. The props used in the Kedidi Dance are made from wooden sticks, namely swords. These swords are used for fighting.
3. The third interview was conducted with Deri as the Kedidi Dance dancer. The conclusions obtained are as follows, the dancer's response to the Kedidi Dance is that the creation of the Kedidi Dance adds to the variety of dances that exist in West Bangka. In terms of clothing and props, the Kedidi Dance is packaged in a simple

way, easy to use, and does not make it difficult for dancers to perform. The difficulties encountered by dancers in the Sandpiper Dance are generally seen in mastering movements that imitate the behavior of the Sandpiper. Dancers are required to be able to display movements that are agile, light, and in harmony with musical accompaniment. Apart from that, dancers must also maintain solidarity with other dancers so that floor patterns and movement movements can be carried out well. However, through regular and continuous practice, dancers will more easily understand and master each variety of movement in the Kedidi Dance. According to the dancer, the costumes and props in the Kedidi Dance are relatively simple so they are not too difficult to use. The difficulties that are more often encountered lie in understanding the character of the sandpiper and maintaining synchronization of movements with musical accompaniment and fellow dancers.

Documentation Data Analysis



Figure 1: Kedidi Dance Performance in Tempilang (doc. Deri, 2026)

Discussion

This study aims to describe the costume and props of the Kedidi Dance in the Perang Ketupat Traditional Ceremony in Tempilang Village, West Bangka Regency, Bangka Belitung Islands Province. Based on observations, interviews, and documentation conducted at the Limau Purut Studio, data was

obtained regarding the costume and props used in the Kedidi Dance performance.

Kedidi Dance Costume in the Perang Ketupat Traditional Ceremony

Costume design is the activity of arranging or designing clothing and accessories to support the performance. Based on the research results, the Kedidi Dance costume at the Limau Purut Studio consists of: a black martial arts uniform with a logo or symbol of a martial arts school sewn onto the left chest on the front and a belt attached to it. The lower body consists of black martial arts pants. The use of martial arts uniforms in the Kedidi Dance demonstrates a close connection to the history and character of the dance. The black color of the uniform conveys a strong, strong, and simple impression. In addition, the cotton material used provides comfort to dancers in performing various movements that require agility and precision.

The results of an interview with Atok Keman as the Head of the Limaupurut Studio showed that the use of silat clothing in the Kedidi Dance was chosen because it has a close relationship with the history and character of the dance. The Kedidi Dance was created by Mak Miak and Akek Antak, they were the commanders who ruled Bangka Island around the 14th century. They created the dance because they saw the fighting sandpipers that they saw on the coast while resting. They were interested in the behavior of the sandpipers, so they imitated the movements of the sandpipers, because they were warriors who were experts in martial arts, therefore they combined the movements of the sandpipers with the silat moves they had, which aimed to hide the silat moves they had, to make it look entertaining and deadly. Therefore, the use of silat clothing became a symbol of the origins of the dance as well as representing the elements of pencak silat contained in each movement. In addition to serving as a supporting aesthetic for the performance,

silat attire also allows dancers the freedom to display dynamic, assertive, and agile movements, in keeping with the character of the Kedidi Dance. The belt worn in the Kedidi Dance complements the attire and emphasizes the dancer's body shape, making movements more visible. The belt's color is not specified, but must be consistent between dancers. This uniformity reflects the values of togetherness and solidarity.

Furthermore, the use of silat pants as the lower attire provides the dancers with freedom of movement. The loose fit of the pants allows dancers to perform various movements comfortably without restriction. This aligns with the character of the Kedidi Dance, which features agile and dynamic movements inspired by the activities of coastal sandpipers. Overall, the Kedidi Dance's attire is not overly elaborate; instead, it is presented simply yet maintains high aesthetic value. This simplicity demonstrates that the dance's primary focus lies in conveying the meaning of the movements and their cultural values. The fashion style used is also able to strengthen the local identity of the Bangka Belitung people through the use of clothing with traditional Malay nuances.

Kedidi Dance Props in the Ketupat War Traditional Ceremony

In addition to costume design, props are an important element in the Kedidi Dance. The props used in this dance are wooden swords. Their use complements the movements and enhances the character of the dance. Based on an interview with Atok Keman, the swords are used as symbols of dexterity, courage, and a heroic spirit. These symbols relate to the values inherent in the Tempilang community, which upholds courage and solidarity within the community. The use of swords in the Kedidi Dance also provides a more engaging variety of movements. The dancers not only perform movements that mimic the behavior of the kedidi bird but also combine them with

movements using the swords, creating a more lively dynamic performance. The presence of sword props helps strengthen the expressiveness of the movements and enhances the visual appeal for the audience.

From an aesthetic perspective, sword props serve to emphasize the character of the dance and create harmony between movement, costume, and musical accompaniment. When the swords are used simultaneously by the dancers, a more varied and engaging movement pattern is created. Therefore, the sword props serve not only as movement aids but also as artistic elements that enrich the presentation of the Kedidi Dance. The results of this study indicate that the use of sword props plays a significant role in establishing the identity of the Kedidi Dance. Without these props, the character of dexterity and heroic spirit intended to be portrayed likely would not be fully conveyed to the audience.

The Meaning of Kedidi Dance Costumes and Props in the Perang Ketupat Traditional Ceremony

The costumes and props in the Kedidi Dance not only serve as performance accessories but also have symbolic meanings related to the lives of the Bangka Belitung people. The simple attire reflects the character of coastal communities who live simply while upholding the values of togetherness and cooperation. Meanwhile, the use of swords as props depicts courage, resilience, and a spirit of upholding traditions passed down from their ancestors. These values are still maintained and preserved by the Tempilang community through the annual Perang Ketupat Traditional Ceremony.

The presence of costumes and props in the Kedidi Dance also plays an important role in preserving regional culture. Through the use of these traditional elements, the younger generation can recognize and understand their own regional cultural identity. Furthermore, Kedidi Dance performances

can serve as a means of cultural education for the wider community about the richness of Bangka Belitung's traditional arts.

The Connection between the Kedidi Dance and the Perang Ketupat Traditional Ceremony

The Kedidi Dance is an art form part of the Perang Ketupat Traditional Ceremony in Tempilang Village. This dance is inseparable from the traditional ceremony, serving as both entertainment and cultural preservation. During the Perang Ketupat Traditional Ceremony, the Kedidi Dance serves as a medium for conveying the cultural values inherent in the community. The movements, inspired by the sandpiper bird, depict the life of coastal communities who value cooperation, togetherness, and harmony. These values align with the purpose of the Perang Ketupat Traditional Ceremony, which aims to strengthen social ties and preserve ancestral cultural heritage.

Thus, the Kedidi Dance serves not only as an artistic performance but also as a means of cultural preservation, possessing educational, social, and cultural value. The costumes and props used in this dance serve as supporting elements that reinforce the identity and meaning it seeks to convey to the community. Based on the results of the research and discussion, it can be seen that the Kedidi Dance costume consists of a silat shirt, belt, and silat pants that have aesthetic and functional functions in supporting the dancer's performance. The props used are wooden swords that function as a complement to the movements as well as a symbol of dexterity and courage. The costume and props complement each other in shaping the character and identity of the Kedidi Dance as one of the traditional arts that is part of the Ketupat War Traditional Ceremony in Tempilang Village, West Bangka Regency, Bangka Belitung Islands Province.

Conclusion

Based on the results of research

regarding the clothing and properties of the Kedidi Dance in the Traditional Ketupat War Ceremony in Bangka Belitung, it can be concluded that the clothing used by dancers consists of silat clothes, silat trousers and belts worn uniformly. This clothing style not only functions as a complement to the appearance, but also depicts the character of the Kedidi Dance which is agile, firm, and has a connection with the pencak silat culture that developed in the Bangka Belitung community. The property used in the Kedidi Dance is a sword. This property not only functions as a support for dance movements, but also has a symbolic meaning that symbolizes courage, dexterity and the spirit of the community in maintaining and preserving the traditional Ketupat War Ceremony tradition. The use of clothing and props complement each other so as to strengthen the character, aesthetic value and cultural identity displayed in the Kedidi Dance.

Based on research results, the Kedidi Dance at the Limaupurut Studio shows that clothing and props have mutually supportive roles in the presentation of the dance. These two elements combine into one unit that cannot be separated to form the character, strengthen the atmosphere of the performance, and convey the meaning contained in the Kedidi Dance. The costumes and props in the Kedidi Dance at the Limaupurut Studio demonstrate a strong integration as supporting elements of the dance performance. These two elements complement each other in creating the character, atmosphere, and aesthetic value of the Kedidi Dance. Their presence not only serves as a complement to the performance but also plays a vital role in preserving and developing regional dance arts in Bangka Belitung.

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