

Map of Development of Central Java Coastal Dance

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Abstract

Dance that grows and develops in the northern coastal communities of Central Java is a form of symbolic expression that has a function of ritual, spectacle, and entertainment. Therefore, mapping various types, themes, functions and efforts to develop traditional dance in the northern coastal areas of Central Java is very useful for learning activities, scientific arts and cultural fields and materials for government policy in improving people's economy in the north coast communities of Central Java. This dance study on the coast of the north coast of Central Java is one model of the study of cultural arts in a structural functional perspective with a choreographic approach. This study uses a phenomenological approach that is complemented by functionalism-structural theories are derived and adapted to the field of dance into functions and choreography. The results of the study informed that there were 19 types of dance on the north coast of Central Java which consisted of traditional working patterns and patterns worked on creations. The function of dance includes the functions of ritual, spectacle, and entertainment, while the development efforts are carried out by increasing the frequency of appearances and learning in stages.

Keywords: traditional dance, choreography, and development, coastal dance.

Introduction

Residents living in the area (region) between land and sea are commonly called coastal communities. They are social, economic, ecological and cultural entities that are bounded between land and sea, and host to the coastal region. The dependence of the community on the marine sector provides its own identity as a coastal community with a lifestyle known as culture (Geertz, 1981). Even so, the lives of coastal communities are often seen as less developed, stagnant, and even tend to be isolated from technological developments and resource management so that most of the people are less prosperous (Mudjahirin, 2010). Does this also happen in his artistic activities, especially the life of his dance arts? Because art is an integrative need in human life, besides primary needs (biological interests) and secondary needs (closely related to social interests). In addition, artistic activities are also a symbol of the prosperity of a nation-society. This means that the sophistication or sophistication of artistic appearance (dance) reflects the prosperity of its owner (see Soedarsono, 2010). If so, then the progress and prosperity of a nation-society can be seen from the development of his art.

Research (Ratnaningrum, 2011) on the Symbolic Meanings and Role of Endel Mask in Tegal shows that Endel Mask dance has become one of Tegal's cultural identities and has been recorded as a Muri record, which once featured 1000 dancers during the anniversary of Tegal city. On the contrary, research (Jazuli, 2013) about the Conservation of Cultural Arts of the Central Javanese Tradition informs 56 types of traditional dance and music from more than 100 types that are in the north coast of Central Java. This study informs that there are many arts, in this case dance and coastal music are lost to the times. Both of the results of the study indicate that the artistic life in the coastal area of the north coast of Central Java seems to ebb and flow, even its development is different. On the one hand, art can live and develop so that it becomes one of the regional identities, on the other hand there are many types of art that are not maintained so they are lost to the times. In terms of art as a form of cultural expression the owner's community is very meaningful because of its function to fulfill some of the necessities of life (integrative needs), as well as a symbol of prosperity and progress.

The functions of the arts (read: dance performances) in people's lives are divided into three, namely: 1) functioning as a means of ritual in which the connoisseurs are invisible forces; 2) functions as personal entertainment that the audience is individuals who involve themselves in the show; 3) serves as an aesthetic presentation tool whose performances must be presented or presented to the audience (Soedarsono, 2010). In the world of dance, dance functions in human life are for: 1) ceremonial interests; 2) entertainment; 3) as a show (spectacle), 4) media education, and therapy (Jazuli, 2008: 46). In connection with the function of entertainment and spectacle (aesthetic presentation), usually dance performances must be processed (packaged, worked on) the choreography so that it can be presented in an interesting, even mesmerizing audience.

Choreography is defined as knowledge of composing dance and for mentioning the results of dance arrangements. The dance creator or dance artist is called a choreographer. Dance choreography can be viewed from the pattern of work, the theme, the number of dancers, the pattern of movement, and the pattern of the floor.

Based on the claim pattern can be divided into two, namely traditional dance and creative dance. Traditional dance is dance that is born, grows, develops in a society which is then passed down or inherited continuously from generation to generation. In other words, during the dance it is still suitable and recognized by the supporting community including traditional dance (Jazuli, 2008). Traditional dance viewed from an artistic perspective can be categorized into three, namely (1) primitive traditional dance, (2) traditional folk dance, (3) classical traditional dance (sourced from the palace in the past). Dance creation is a new dance. In Indonesia the term new creative dance is often used to refer to modern dance and contemporary dance. These terms are used in overlapping types of dance that are still based on existing patterns (traditional dance) and dance that are free from traditional patterns. Based on the number of dancers / supporters, the dance presentation can be classified into two, namely single dance and group dance. Single dance is a dance presented by a dancer, although not infrequently a single dance is displayed en masse or more than one dancer. Group dance is a dance performed by more than one dancer. Group dance can be divided into three, namely; paired dance, mass dance, and drama.

Based on the theme, dance can be categorized into three, namely: pantomime dance, erotic dance, and heroism or struggle dance. Before a dance work can be realized, it is usually preceded by the choreographer's (the creator or the stylist) reflection. Devotional comes from personal self and as a result of stimuli that come from outside the choreographer's personal self. Dance choreography in terms of its movement patterns, dance can be divided into two, namely meaningful motion and pure motion. Meaningful motion is motion that has a specific purpose, while pure motion is motion for artistic purposes. Floor pattern is the floor line that is passed by or made by dancers, which can be straight and curved lines. From the two lines, variations can be made such as zigzag, diagonal, circle, etc. (Jazuli, 2008). However, a dance choreography will only find an appearance that is meaningful and intact if supported by supporting elements / complementary dance offerings, namely: accompaniment (music), theme, fashion (costume), makeup, place (stage or stage), lighting system and sound system. This is where various relationships in dance are seen, such as the relation of dynamic aspects (speed, complexity, strength), dance aspects (number and sex of dancers), visual aspects (settings, property), and environmental aspects (music, lighting and sound) (Jazuli, 2008).

Starting from the above phenomenon, this paper aims to map the development of traditional dance in the northern coastal areas of Central Java which includes various types, forms, themes, functions, and development. A work of art is a result of action that is tangible, and is an expression of taste, desire, will into a physical form that can be captured by the senses. Art makes someone feel satisfied because of their beauty. Therefore, the presence of dance forms will look interesting on the choreography, which is supported by supporting elements of the dance performance and conformity with the aims and objectives of the dance.

References

The writing of the results of this study aims to describe and explain a situation as it is (naturalistic). The target is focused on the diversity of traditional coastal dance types, including types, shapes, themes, functions, and development efforts for the benefit of the supporting communities. For this reason, the research uses the Phenomenology approach which is complemented by the theory of Structural Functionalism which is derived and adapted to the field of dance into functions and choreography. The research location is the northern coastal area of Central Java by determining the area and activities based on the socio-cultural characteristics, and having various types of dance that are unique as expressions of coastal culture, such as Tegal, Brebes, Pemalang, Pekalongan, Batang, Kendal, Semarang, Demak, Pati, Jepara, and Rembang.

The data sources in this study are traditional dance and resource persons, namely people who are competent or directly or indirectly involved in dance activities, such as performers of dance, group administrators, experts or competent elders, and other related resource persons. Determination of the subject in this study is based on consideration at the level of understanding, experience, and expertise. Data collection techniques to find a variety of types of traditional dance techniques used observation, interviews and documentation.

Research Results and Discussion

The following is described descriptively and analysis of 19 types of dance in the north coast communities of Central Java found in this study. Of the 19 types of dance will be grouped based on the theory of choreography and its development and function.

Choreography Perspective

The choreographic review (as a structural reflection) of dance consists of: (1) the pattern of traditional dance and creative dance, (2) the pattern of motion, meaningful motion and pure motion, (3) the number of dancers / supporters namely the form of single dance and group dance (4) the floor pattern is a straight line and curved lines, (5) the theme of dance, namely pantomime, eroticism, and heroism or struggle. In addition, it is also examined in terms of its functions, namely for the sake of ceremonies (rituals), entertainment, and for spectacle or as performances.

Based on traditional work patterns and patterns, work on creations. Categorize traditional work patterns, namely Slarang Lor Tegal Mask Dance, Burok Mask Dance from Brebes, Sintren Art and Pekalongan Clowns, Sintren from Brebes, Tegal, Pemalang, Batang, and Pekalongan, Babalu Art from Batang, Abang Opak Dance from Kendal. Sernemi dance from Jepara. Laesan Arts from Rembang. The analysis of the nine types of dances is grouped into traditional cultivation patterns because they are related to certain ceremonies such as supporting ceremonial offerings to God, hajj circumcision, and charity of the earth - related to its function.

Creation pattern categories are Guci Dance from Tegal, Sinok Mask Dance from Brebes, Pemalang Shawl Dance, Semarang Gambang Dance, Zippin Pesisiran Dance from Demak, Kudus Kretek Dance, Jepara Jati Kridha Dance, Lasem Gagrak Laseman Dance, and Topeng Dance Wiwit from Pati. The nine types of dances are grouped into traditional cultivation patterns because they are related to interests in the interests of the regional identity of the dance originating - to better validate the region's identity program (compare (Jazuli, 2012; 2013).

Such patterns of traditional dance and creative dance influence or shape other patterns, such as the pattern of motion and the pattern of the dance floor. According to the motion pattern shows,

that dance with traditional cultivation patterns uses many meaningful movements adapted to the purpose of the dance shown, while dance with a pattern of working creations uses a lot of pure motion patterns because the purpose is to attract the audience and reveal the symbols of the area. Based on the pattern of the floor, that dance with traditional workmanship patterns uses more curved lines, while dance with a workmanship pattern uses a variety of straight and curved lines. Judging from the number of dancers, it was found that dance with traditional cultivation patterns was carried out in groups, while dance with a pattern of workmanship was a single form of dance but often carried out in groups and even colossally (number above 15 dancers). Based on the theme of dance,

that dance with traditional cultivation patterns has more themes of obedience or offerings to God and has the theme of heroism or struggle. Many dance patterns with creations are pantomime-themed [expressing the symbol of the area], erotic, and a small portion with the theme of obedience or offering to God and themed heroism.

Functional Perspective

Based on dance function. The dance category with traditional working patterns mostly functions as rituals, namely as a means of certain traditional ceremonies, both as an expression of gratitude to God, earth charity ceremonies and as a means of planting hero struggle values from the area where dance originates, preservation, and as a form of strengthening artistic identity regional culture. This last function is usually associated with regional tourism commodities (compare with (Suharji, 2011; Suharti, 2012). In other words, that the type of traditional dance is more closely related to certain ritual functions so that it functions more as a vehicle for planting the values of community life where dance originates and has been tradition up to now, although it is not rarely used to support regional tourism programs.

This type of creative dance tends to be spectacle and entertainment as a vehicle for information knowledge [appreciation of values] about the area, both those related to the interests of regional identity and to just the purpose of watching [appreciation of art], community entertainment, and for the sake of tourism.

Discussion

Regarding the method of development. Almost all types of dance on the north coast of Central Java use socialization as a way of developing it. Dissemination is done through increasing the frequency of picking or appearance and learning in formal and non-formal schools, such as dance training and dance courses (Haryono, 2010; Jazuli, 2014). For the type of dance that functions as part of a certain ritual ceremony, the performance is performed at the time of the ceremony, and usually only once a year. For this type of creative dance that functions as a spectacle and entertainment is often displayed on events that are both appreciative and entertaining to the public. This type of dance is more often displayed than traditional dance types that are bound by certain ceremonial events.

Based on functional theory, the dances described will always exist when they have important functions and meanings for the supporting community. This means that this is related to the social actions of people or groups of people (communities) as a form of their own awareness and from external situations (subjective awareness), which are related to the purpose of the action (showing dance). That fact is done because dance can be used as a method, tool, procedure, and method that can be used to achieve the goal. This is certainly in accordance with the norms that become a value system for the supporting community (Nurrachmawati, 2008). Dance becomes a choice for the interests and needs of the community. Therefore, expressive interest dance can reduce the tensions created because of its role. Dance is able to reduce social conflict and divert from the source of certain aggression by creating a sense of security and pleasure, and a vehicle for social integration (shared identity) rather than hostile encouragement.

Functionally dance can function to emphasize order and ignore conflicts and changes in society. The social system that applies in society which consists of interrelated and mutually integrated parts in balance can be played by the presentation of dance that is unique to the area of origin.

This can be seen from the perspective of the choreography revealed by the dance patterns and components of the dance choreography which always emphasizes order and harmony as a spectacle art which is also able to provide pleasant entertainment for the audience (compare with Dwi Ana Sari, (2006; Supramono, 2007). Therefore, it is natural for development efforts to be carried out through socialization in the form of increasing the frequency of appearance as well as continuous and continuous teaching, and through re-cultivation in a more creative and innovative manner with the aim of aligning the tastes of the supporters of the dance and society. demands of the times.

Conclusions

Mapping efforts on various types and forms of dance need to be carried out continuously. However dance has shown its function and role in people's lives along with their cultural characteristics. The value system that takes place in the community turns out to be largely able to be embodied through the expression of dance (motion). Similarly, conservation and development efforts must be carried out in harmony with the desires and needs of the people who enjoy dance. Motion modification along with the layout of dance equipment (themes, accompaniment, make-up and costume, staging, property) becomes crucial when the tastes of the dance lovers are varied and constantly changing.

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