

Men's Role in *Bedana* Dance in Negeri Olok Gading, Bandar Lampung, Lampung Province

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Abstract—The aim of this article was describing the result of research on man's role in *Bedana* dance in Negeri Olok Gading, Bandar Lampung, Lampung. This research used qualitative paradigm with descriptive method. The techniques of data collection used in this research were observation, interview, and documentation. The approach of this research was cultural-historical and ethnochoreological approach. The result of this research showed that *Bedana* dance firstly appeared in Palembang village, Teluk Betung, Lampung in 1942. Afterwards, it developed through the entire Lampung. *Bedana* dance was originally used for Syiar Islam (spreading Islamic religion). Later on, the purpose changed to be a performance or entertainment. *Bedana* dance was performed by two men. The man's role in *Bedana* dance symbolized *Bedana* as da'wah (Islamic preaching) media had religious norms in which the dance itself could not be performed by non-mahram (illegal relatives) couple in order to maintain the norms. It also functioned as the identity of *Bedana* dance itself.

Keywords: *Bedana* dance, Lampung Province, man's role, Negeri Olok Gading

I. INTRODUCTION

The main problems discussed in this research were the history, the range of motion, the accompaniment, the costume, and the man's role in *Bedana* dance. This research applied cultural-historical and ethnochoreological approach. In historical context there were discussions of various events by considering four elements; place, time, object, background, and the subject of the events [1].

Culture was complex whole which includes several different elements such as knowledge, belief, art, law, morals, custom, and any other capabilities, acquired by man as a member of society [2]. While art had definitions as follows: 1) smooth, small, thin, soft, beautiful; 2) a skill to create quality works; 3) an ability of mind to create something excellent [3]. Art was also a creation of forms becoming the symbols of human feelings [4]. Performing arts were integral component of living community and there were more people recognizing the positive effect of art to prosperity, happiness, and social cohesion [5]. Ethnochoreological study was also applied in this research to observe the elements of *Bedana* dance. Dance was a branch of art which was the most basic and oldest human expression [6].

Ideally, understanding of a dance event always concerned about the form, the function, and the meaning, by using the common norms of the society group environment that supported and owned the dance [7]. This research was conducted to observe men's role in *Bedana* dance in Negeri Olok Gading, Bandar Lampung, Lampung Province, considering that *Bedana* dance's function had recently shifted to entertaining dance. Meanwhile, in the usual development, the dance was performed by man and woman couple in the improvements of *Bedana* dance as an entertaining dance. It was necessary to determine men's role in traditional *Bedana* dance. Therefore, it was expected that in the future the development of *Bedana* dance would be not far from the norm contained in the dance itself.

II. THEORETICAL STUDY

The analysis conducted in this research used the theory of cultural evolution and the theory of role. Cultural Evolution was the change and development of culture, such as the change of form from simplex to complex [8]. This evolution also occurred in *Bedana* dance from *da'wah* (Islamic preaching) media to entertaining media.

Role was a process of position (status) dynamics. When a person had implemented his/her right and responsibility, he/she had performed a role. Therefore, a role was a part or function that was practiced by a person or a group of people that was appropriate with the norm implemented in the society, in order to aim the determined purpose [9]. The role discussed in this research was the role of male dancers in the performance of *Bedana* dance.

III. METHODS

The research paradigm used in this research was qualitative with descriptive method. Qualitative research was a research that was conducted to observe the natural object condition, in which the researcher was the key instrument [10]. Descriptive method was a method that was not intended to examine any hypothesis. It only described a variable, symptom, or condition as it was. Both could be integrated into descriptive qualitative research. Therefore, it was a research conducted on any certain natural object described according to the fact about a variable, symptom, or condition in which the researcher was the key instrument of the research. The data resource of this research was collected from some respondents, namely Syarifuddin

(head of a studio in Negeri Olok Gading), Hazanul (Mansyur Thaib's first son), and Andi Wijaya (*Bedana* dancer). The data collection techniques applied in this research were observation, interview, and documentation study. The location of this research was in Negeri Olok Gading, Bandar Lampung, Lampung Province. The steps of this research were as follows: (1) Pre-research, the step of compiling the research plan, choosing the research location, choosing the respondent, and preparing the research equipment. (2) Research implementation. (3) Research result report, the report of the research result was conducted by analyzing all the collected data from research implementation.

IV. RESEARCH RESULTS AND DISCUSSION

A. The History of *Bedana* Dance

Bedana dance was a traditional dance from Lampung reflecting the life order of the people of Lampung as a symbolic manifestation, customs, religion and ethics that had been integrated into people's lives. Related to *Bedana* dance, according to Abdullah opinion's that the history always covered the element of place, time, object, and the perpetrators of the event itself. The existence of *Bedana* dance was estimated to have existed for centuries along with the arrival of the merchants who made a trade to the Coastal area of Lampung. In 1942, *Bedana* dance began to be introduced to the people of Coastal Lampung which was used as a mean of public entertainment and was taught to Mansyur Thaib, M Ramli, Sulaiman and others by some teachers named Mat Mangat, M. Ali Hilabi, Ali Idrus, Abdullah, Hamzah and Ibrahim as a mean of *da'wah*. The six teachers were the Arabic descendants who lived in Palembang village, Teluk Betung, Bandar Lampung. This made *Bedana* dance art slowly started to develop into the villages.

In 1960, this art was introduced by Mukhtar, M. Ramli, and Solomon into *kampung negeri* and it began to develop in this area. This art was developed by them in Sukrame II village, while Mansyur Thaib developed in *Olok Gading* village. At that time, many villages in *Teluk Betung* area, *Bandar Lampung*, began to establish *Bedana* art studios, one of which was in the village of Olok Gading. A Studio (*Sanggar*) was an alternative activity for youths in *Olok Gading* country as an effort to preserve traditional arts. According to Dibya, understanding a dance must always be related to the form, function, meaning, and values contained.

B. Variety of *Bedana* Dance Moves

Bedana dance had 7 moves variety as follows:

- *sembah*
- *langkah surabaya*
- *peccah I*
- *peccah II*
- *mottokh mejong*

- *mottokh laju*
- *kumbang kacang*.

The variety of moves in the *Bedana* dance was taken from the *tasawwuf* book which describes human life from birth to death. The range of movements was simple and had elements of religion and high ethics as in worship.

C. *Bedana* Dance Accompaniment Music

The musical instruments accompanying the *Bedana* dance were almost the same as the accompaniment music of Malay dance genres. These musical instruments produce rhythms in Arabic and Malay nuances. The prominent characteristic as a sign of the uniqueness of the Lampung dance lies in the lyrics that were sung. The lyrics or poems were sung using the language of the Lampung Coastal dialect and interspersed with Arabic sentences. The *Bedana* dance accompaniment instrument was played by at least seven people who were divided into one gambus player, one violinist, three marwas players, one fiddle player, and one poet chant. Poetry singer can also be performed by gambus players.

1) *Gambus*



Fig. 1. Gambus.

Gambus was a stringed instrument that had twelve strings which were typical Middle Eastern musical instruments brought by Arab merchants to Indonesia, especially Lampung. The function of this instrument was as a bearer of melody.

2) *Biola*



Fig. 2. Biola.

Violin was a stringed instrument that had four strings. In Lampung, the violin was also called *fyul* or *biyul*. The function of violin was as a melody carrier and as a transitional filler for songs.

3) Marwas/Rebana



Fig. 3. Marwas/Rebana.

Marwas was a kind of a round and small instrument (usually based on an adult's fist). Marwas was made of round wood on the left and right sides made of a membrane (cow hide) functioned as a sound producer. This instrument was functioned as a melody accompaniment.

It was seen that the poetry in *Bedana* dance music contains many elements of Islam. These elements can be seen from the beginning of the opening using greetings *assalamualaikum* and there were some elements of *shalawat* and ending with greetings.

D. *Bedana* Dance Costume

The *Bedana* dance attire worn by male dancers consists of *teluk belanga* gown, trousers, a *ketupung* or a *kikat*, and a half-mast *songket* cloth. *Bedana* dance attire tended to be simpler to show more modesty in dressing and to highlight cultural values that were honored.

1) *Teluk belanga* shirt



Fig. 4. *Teluk belanga* shirt.

It was a long-sleeve shirt worn by the male dancers. There were several colors namely red, yellow, white, or other bright colors, for instance, blue, orange, green, or purple. The material used to make this shirt was usually satin or cotton having smooth and shiny surface texture. It was worn to cover the body parts starting from the neck up to the belly. After it was

worn, it was put in or inserted in the trousers' space. It was done to protect the smoothness of the shirt and to prevent it from being damaged during the dance.

2) Trousers



Fig. 5. Trousers.

Just like the *Teluk Belanga* shirt, the color of the trousers matched the color of the worn shirt. The material used also must be the same with that of *Teluk Belanga* shirt. The trousers were worn to cover the body parts starting from the navel up to the ankle.

3) *Kikat and Ketupung*



Fig. 6. *Kikat and Ketupung*.

Ketupung and *Kikat* were the terms used for the things worn to cover the head and hair functioning as accessories. *Ketupung* was a headband which was similar to *Peci*. It was usually made of thin cloth or *Songket* shaped in such way. The color of the cloth used was usually dark brown or maroon with the ornaments color of yellow. If it used *Songket* material, the color used was usually pink. On both upper ends of it, usually there was a cloth which had pointed shape. It was an identity of the culture developing in *Telukbetung* area. *Kikat* was a headband made of square cloth which was fold into a triangle. *Kikat* which was ready to be worn later on would be tied on the cloth left from the fold. It could be made of velvet which had been weaved with or without motif.

4) Tapis cloth



Fig. 7. Tapis cloth.

Tapis or Songket cloth is an exclusive cloth from Lampung in the form of Sarong. It was worn to cover the navel up to the knee. If it was made of velvet, it would be weaved with motifs of thin cloth in general, for instance *pucuk rebuk*, *sulur daun*, or geometric motif. On the other hand, Songket cloth material could be made of Songket material identical with its exclusive shine. The existing motifs were flowers and geometric motifs. It was worn by folding the upper part of the cloth parallel with the hips just like how Sarong was worn for prayer. There was a rule in wearing this cloth, if the dancer of *Bedana Olok Gading* was an unmarried teenager, he/she had to wear it above the knee. On the other hand, if the dancer was a married person, he/she had to wear it below the knee, covering the whole knee up to the upper calf. It was applied to differentiate the social status of the dancer performing *Bedana Olok Gading*.



Fig. 8. The costume of *Bedana* dance.

E. Men's Role in *Bedana* Dance

Bedana Dance was performed by men and they were not allowed to perform it together with women who were not their *mahram*. Based on the role theory according to Soekanto, men played an important role as the dancer of *Bedana* Dance. It was also related with the history of *Bedana* Dance which prioritized religious aspect. The interaction with the audience did not occur in *Bedana* Dance because it was only a greeting dance. There could be various interaction level between the artists and the audience or the users and the products [11]. The meaning of the dance movement contained values of Islamic teachings about the life of humans starting from their birth until their death.

Tracing back to its history, *Bedana* Dance was originally taught by an Arabian merchant to Lampung people namely Thaib, Ramli, and Sulaiman who were male as well as the teachers tutoring *Bedana* Dance. The role was maintained up to this point so that the religious values in *Bedana* Dance were preserved even though the dance had been a means of entertainment. In line with the cultural evolution theory stated by Saifuddin, the shift of function from *Bedana* Dance developed into a complex namely a means of entertainment, a means of hospitality among people by maintaining the moral and ethical values. The influence of era and technology was expected not changing the character of *Bedana* Dance. One of the characteristics of ancient globalization was the constructive interaction between art and technology which had caused the dominance of technology in globalization [12].

The male dancers in *Bedana* Dance indirectly had become an identity of the dance itself appropriate with the history and initial function. This research was expected to become a reference for the development of *Bedana* Creative Dance so that the values contained were still maintained even though in the aspect of movement, costume, or music later on would be developed in such manner according to the era development as a media to build the society's mental and social aspect. The dance was considered appropriate to build the mental health, psychosocial aspect, cognitive aspect, motoric balance and skills [13].

V. CONCLUSION

Based on the result of the research, it was concluded that the appearance of *Bedana* Dance to Negeri Olok Gading was initiated by the Arabian merchants living in the villages of Palembang, Teluk Betung, Lampung. The art of *Bedana* Dance was performed by reciting Islamic poems and by using musical instrument of Gambus. *Bedana* Dance was a dance describing the development of two cultures and it was a result of the development involving two people namely Arabians (their descendants) and Lampung people. *Bedana* Dance had a high religious and moral values.

Bedana Dance was performed by two men and it was forbidden to be performed by non-mahram couples according to the contained religious values. The role of men in *Bedana* dance was highly important as the symbol and identity of the dance itself which according to its history was a dance used for da'wah. The values contained in *Bedana* Dance were highly beneficial to be taught to the young generations. Besides

enhancing the love of own culture, the philosophical values from *Bedana* Dance could be the examples and references in socializing.

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