

Multiethnic Value in Dodogeran Dance

Elia Nurih Saniati*, Juju Masunah

Department of Art Education
Universitas Pendidikan Indonesia
Bandung Indonesia

*elianurihsaniati@upi.edu

Abstract—*Dodogeran* dance is a dance originating from the city of Bekasi, a city that has many urban settlements from various ethnic groups. Eem Biliyanti created *Dodogeran* Dance, originating from three ethnic groups in Bekasi, namely Betawi, Sundanese and Chinese. The purpose of this study was to analyze the multiethnic values contained in *Dodogeran's* dance. This research uses descriptive analysis method. Data collection is done through interviews, observations, documentation studies, and literature review. Data analysis is conducted by triangulation to describe the background and the process of creating the *Dodogeran* dance and the multiethnic values contained in the *Dodogeran* dance. The results of this study conclude that the multiethnic value in the *Dodogeran* dance lies in the Sundanese ethnic motives including the *pakblang*, *silat*, and Betawi ethnic movements namely *rapet nindak*. The costume in the *dodogeran* dance consists of *pangsi* pants such as Sundanese ethnic, sash *toka-toka*, *andong rawis* such as ethnic Betawi, hairpin Chinese. *Dodogeran* dance music adapted from the Betawi mask with fast tempo. *Dodogeran* dance is a form of acculturation in Bekasi which has become its own culture identity.

Keywords—*Dodogeran* dance, multiethnic value, multicultural, Bekasi

I. INTRODUCTION

Indonesia is an archipelago that has a diversity of cultures, races, ethnicities, creeds, religions and languages. Indonesia consists of many ethnicities, cultures, languages and a variety of characters possessed by its people [1]. Ethnicity is often equated with race because in certain ethnic groups there are elements of race or vice versa [2]. However, ethnicity is a group of people who share a common history of ancestors, values, languages, and customs. Indonesian people are multiethnic people [3]. Even so the local people themselves do not necessarily know the ethnicity that exists in the environment where they live. If this kind of spirit and attention to diversity internalized in every person to create harmony and harmony with a lifestyle of mutual respect, then this behavior become the basic of realization of multiculturalism [4].

Each tribe can respect other tribes, let the community be given an understanding of ethnicity [5]. An understanding of ethnicity is found in the *Dodogeran* Dance, because the dance is a special attraction to overcome the problem that currently

faced by the Indonesian people, regarding to Indonesia's diversity which does not always create beauty, uniqueness and other positive things. This diversity also has the potential to be a threat. The threat in the form of separation between groups, social jealousy and so on. Threats or conflicts that occur in Indonesia actually do not originate from the differences themselves, but there are misunderstandings arising from communication. In order not to create such misunderstanding, the awareness to appreciate, respecting and upholding the principle of equality must be created. When such awareness is created, between individuals and groups, can get to know each other, understand, appreciate and communicate with each other.

Bekasi City is one of the cities in the province of West Java, Indonesia. Currently, Bekasi City has developed into a residence for urbanites and industrial centers. Bekasi City is also dubbed the City of Patriots and City of Warrior/Fighters. The culture in Bekasi city is quite diverse which has a mixture of several cultures. The geographical location of Bekasi City is between *Sundanese*, *Betawi*, and the legacy of Chinese culture, this causes the art that resides in Bekasi to be a great extent the mixing of various cultures found in Bekasi and results in cultural aculturation. That makes Bekasi City has many urban settlements, so there are many diverse ethnicities, as migrants from various regions. An artist from Bekasi named Eem Biliyanti made a dance work, the *Dodogeran* dance as a Bekasi identity that reflects multi-ethnicity. *Dodogeran* dance is a dance that consists of three ethnic groups namely, *Betawi*, *Sundanese* and Chinese or Chinese. *Betawi* and *Sundanese* ethnic groups can be seen and heard from motion, costume and music. In this dance, Chinese ethnic can be seen from the costume. The three ethnic groups live in Bekasi City.

The *Dodogeran* dance once broke the Indonesian World Record Museum (MURI) record as the most dancers participating, totaling 3,317 people from 110 elementary schools in Bekasi City on March 10, 2014 in order to enliven the 17th anniversary of Bekasi City. However, *Dodogeran* dance is more often used for welcoming dance at certain events. Because *Dodogeran* dance is a dance of creation that is rarely known by many people.

One of the efforts in introducing the ethnic groups in the area of residence is through a *Dodogeran* dance work. The

dance work can be applied in schools to introduce the ethnicities contained in the work.

From the above background, various problems in this research can be formulated What is the history of the *Dodogeran* dance? What about make-up and costume, as well as *Dodogeran* dance music? What about the multi-ethnic value contained in the *Dodogeran* dance moving. The purpose of this study was to determine the history of *Dodogeran* dance make up and fashion, as well as *Dodogeran* dance music. Then, the researcher will analyze the multi-ethnic values contained in the *Dodogeran* dance. With this study, it is hoped that this research will be useful for artists, art teachers, and the communities so that differences can be appreciated and tolerance develops with others.

II. METHODS

This study uses a qualitative paradigm, with a descriptive analysis method. Participants involved in studying *Dodogeran* dance are the owner and creator of the *Dodogeran* dance at Sanggar Sinar Seli Asih. Sanggar Sinar is led by Sukarsa Suwarta Putra and his wife who created the *Dodogeran* dance named Eem Billiyanti.

Data collection techniques carried out through observations, interviews, and documentations. Observations were made on December 15, 2019 at Sanggar Sinar Seli asih Bekasi City. Interviews were conducted with the studio owners and dance creators of *Dodogeran* to get data on *Dodogeran* dance, the documents observed were *Dodogeran* dance motives, costume, music and the inter-relationships of various ethnicities contained in the *Dodogeran* dance.

Data analysis techniques used in this study used data triangulation, namely, data reduction from interviews, observations, and documentation studies, presentation and verification data [6]. The data reduction phase is carried out by examining all available data from various sources, namely interviews and observations in the field, so that the main points related to the analysis of the *Dodogeran* dance are found. After the data reduction process, the next step is the data presentation stage. The most often presentation used to present data in qualitative research is the narrative text. Presentation of data carried out in this study by describing the results of research on the *Dodogeran* dance based on text and context [6].

The third step in analyzing qualitative research data is drawing conclusions or verification. The conclusion in qualitative research is a new finding that has never existed before [6]. The findings can be in the form of a description, a description of an object that was previously unclear then after being examined becomes clearer, can be a causal or interactive relationship, as well as a hypothesis or theory.

Verification of data in this study is to draw conclusions from the overall results of the research regarding multiethnic information contained in the *Dodogeran* Dance.

III. RESULTS AND DISCUSSION

A. Profile of Sinar Seli Asih Studio

Sanggar Seli Asih was founded by Suwarta Seli in 1991. The name Seli is taken from the name of Suwarta Seli's father, that is, father Seli and Asih has a love or everlasting meaning. The late Mr. Seli Bin Boan and the late Mrs. Nisah Binti Juin were the first founders of this arts group. Mr. Seli is from the Karawang area, while Ms. Nisah is from the Tambun area of Bekasi. Mr. Seli is a fiddle player (stringed instrument) in the *Ubrug* Mask group, while Ms. Nisah is a mask dancer. In 1918 Mr. Seli founded a mask group that he had long dreamed of even though he only capitalized a simple musical instrument called the mask Seli. By the time the Seli mask group was formed, Mr. seli and Mrs. Nisah were already living in Tambun, Bekasi. After many people are interested and familiar with this group, then naturally many people mention the name of this group is associated with the name of the region, namely the mask group leader Tambun seli. Towards his old age, Mr. Seli diligently educated his children namely Nalem, Nata, Marta, Suwarta and Warnih in order to trained them to become the next generation of art that he had pioneered. Around 1962, Mr. Seli passed away and the leadership of the Seli mask group was handed over to his third son, Marta Seli. This studio operates in the dance and music tradition of the Bekasi Topeng tradition which carries the Little Mask group with members consisting of the grandson and great-grandson of Mr. Seli. The father of Suwarta Seli in 2007, the group leadership was continued by his son, Sukarsa Suwarta Putra. During the Sukarsa leadership, the name of the group changes to Sinar Seli Asih.

B. *Dodogeran* Dance

The *Dodogeran* dance was created by a choreographer named Eem Biliyanti from the Bekasi Seli Asih Studio. *Dodogeran* dance created by artists from the city of Bekasi, it is an art that contain a lot of local wisdom, many ethnicities are available from a variety of movements, costume, and music. For appreciate art, someone must understand the art itself. Where (region / culture, the supporting community), the art originated, when it was created, who was the creator, how the art looks and so on. To get a comprehensive understanding of ethnic dance, it is necessary to study and among others with an ethno-choreological approach [7]. Ethnology comes from the word ethno which means ethnicity, choreo means dance. Thus ethnology implies the knowledge of ethnic dances.

Dodogeran Dance is a New Creation Dance which is based on the mask dance movement which was developed into a new movement. The creation of this dance was inspired by the cuteness of children and the agility of teenagers in everyday life.

Motive motions in the *Dodogeran* dance: *geol, pakblang, gagahan, silat, puter koma, rapet nindak variasi goyang, rapet nindak variasi, koma putes, kagok puter, nindak kagok goyang kaget, nindak kagok lenggang, ali and alimudin, kewer variasi.*

Costume in the *Dodogeran* dance consists of short-sleeved, balloon clothes, pangsi pants, toka-toka, Betawi sash, balloon costume, *andong rawis* such as ethnic Betawi, waistband, bunny bun, big flower and wool braids, skewers. *Dodogeran* dance music adapts from a Betawi mask and fast tempo.

C. The Function of *Dodogeran* Dance in the Community

Along with the development of the era several art functions have been formed in Indonesian society. the function of art as follows: Each era, each ethnic group, as well as every community environment, each form of performance art has different primary and secondary functions. However, in general the performing arts have three primary functions, namely (1) as a means of ritual; (2) as personal entertainment; and (3) as aesthetic percentage [8].

As contained in the *Dodogeran* dance has a function in the community that is seen in every event one of them in order to enliven the 17th anniversary of Bekasi City on March 10, 2014, thousands of Bekasi City students performed the *Dodogeran* dance at the Bekasi City Square. The dancers were 3,317 people from 110 elementary schools throughout Bekasi City. This event successfully broke the Indonesian World Record

Museum Record (MURI) as the most dancer participants. The *Dodogeran* dance is still performed today. After getting the MURI record as the most participants, the *Dodogeran* dance is more often used for the welcoming dance at certain events. Because *Dodogeran* dance is a dance of creation that is rarely known to many people.

Today, art is often used as a means of entertainment. Through a long process, various types of dances emerge where each dance has its own function, With the change from entertainment to performances, the dance function then frees itself completely as a tool of interaction to socialization. Furthermore, when human aesthetic awareness becomes more intense, these forms of dance then become a source of inspiration for the creation of new works known as dance creations [9].

D. Multiethnic Value in *Dodogeran* Dance

The results of interviews conducted with the creator of the *Dodogeran* dance stated that this dance has three ethnic groups that are packaged into a dance namely ethnic *Betawi*, *Sundanese* and Chinese. The motion category ethnic show in table 1.

TABLE I. MOTION CATEGORY ETHNIC

No	Motion Motive	Ethnic
1	Puter Koma	Betawi
2	Rapet Nindak	Betawi
3	Pakblang	Sunda
4	Koma Putes	Betawi
5	Kagok puter	Betawi
6	Nindak kagok goyang kaget	Betawi
7	Nindak kagok lenggang	Betawi
8	Ali alimudin	Betawi
9	Broken	Betawi
10	Gagahan	Betawi
11	Silat	Adeg-adeg silat Sunda
12	Kewer Variasi	Betawi



Fig. 1. Costume *Dodogeran* dance

Costume in *Dodogeran* dance like a figure 1, consists of short-sleeved balloon clothes, pangsi pants such as ethnic *Sundanese*, *Betawi* sash tokens, balloon cloth, raw *andong raw* materials such as ethnic Betawi, waist bands, bunny bun, large flowers and braid wool, skewers like ethnic ethnic groups Chinese. *Dodogeran* dance music adapts from a Betawi mask and fast tempo.

Every ethnic group in Indonesia still preserves these traditions as part of its cultural production. For example, learning the forms of dance from one ethnic group can help understand the culture of that ethnic group [10].

IV. CONCLUSION

The multi-ethnic value in the *Dodogeran* dance in the seli asih ray studio can be seen from the variety of movements and clothing consisting of *Sundanese*, *Betawi* and Chinese ethnicities. The multi-ethnicity found in the *Dodogeran* dance is the result of cultural acculturation in Bekasi, which has many

urban dwellers. These three ethnicities are the ones that mostly live in Bekasi City and are used as the basis of *Dodogeran* dance. The ethnic diversity that Bekasi has makes it its own identity. Bekasi City is one of the cities in the province of West Java, Indonesia. Currently Bekasi City has developed into a residence for urbanites and industrial centers. The culture in Bekasi city is quite diverse which has a mixture of several cultures. The geographical location of Bekasi City is between Sundanese, Betawi, and the legacy of Chinese culture, this causes the arts that are in Bekasi to be largely blended from various cultures found in Bekasi and produce cultural alkulturation.

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