

The Transformation of the Dhukutan Oral Tradition into a Dance Film: A Challenge and Opportunity in the Industrial Revolution 4.0 Era

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ABSTRACT

Dhukutan is one of the oral traditions that still exist in the Lawu Highlands. In fact, during the prolonged exposure of the COVID-19 pandemic, this tradition has still survived and been implemented even with restrictions in all things. However, its existence cannot be separated from the life of the people of Nglurah, Tawangmangu District, Karanganyar Regency. Therefore, the writer tries to raise the form of transformation of the oral tradition in the form of performing arts, namely dance films that can be packaged in digital media. This is so that the tradition can be preserved and can be enjoyed by the millennial generation. Of course, this transformation and adaptation process requires various adjustments, both from the aspects of the story, motion, and choreography, aspects of costumes, lighting, and shooting techniques that are adjusted to the media format to be used. However, all of these constitute a challenge in itself for art workers who are trying to present innovations in cinematographic works that are rarely done by filmmakers in Indonesia. Hopefully, this form of transformation of the *Dhukutan* oral tradition can inspire various parties in the framework of preserving and conserving an almost extinct tradition.

Keywords: oral tradition, *dhukutan*, transformation, dance film, and industrial revolution.

1. INTRODUCTION

Today, the tourism industry is experiencing very rapid progress. In fact, amid the prolonged impact of the Covid 19 pandemic, the tourism sector can move the wheels of the economy. However, the competition to seize the tourism market is also very competitive. This is caused by the era of globalization with all its consequences. This situation makes the community have to make a serious effort and with a clear and accurate planning pattern. Besides, globalization has also resulted in massive cultural contact, which sometimes if not observed will have a negative impact, namely the fading of the nation's cultural values.

This phenomenon provides inspiration to immediately seek to discover various assets and patterns of tourism development that are

truly precise to ensure an increase in foreign exchange, reduce unemployment, and the preservation of national cultural values. The pattern of tourism development like this must always be oriented towards obtaining foreign exchange sources, increasing the standard of living of the community, and taking into account issues related to the cultural values of the nation.

Therefore, from the start, all relevant stakeholders must have a clear and firm commitment and be able to guarantee cultural integrity as a sovereign nation. Moreover, with the entry of the wave of changes to the Industrial Revolution 4.0 and Society 5.0, which in turn forced all parties to immediately clean up and adjust. The motto appears, "change or dies crushed by the changing times. This means that the problem of the tourism boom which permeates all aspects of the life of

the nation and state should not then change the mindset of all the stakeholders of this nation to become devotees of consumerism and hedonism. Thus, there needs to be some kind of signs that regulate this. Moreover, these signs can be extracted from the values of our ancestors' local wisdom that are scattered in various traditions throughout the archipelago [1]. One of them is the *Dhukutan* tradition of the West Slope Mount Lawu community, in Karanganyar Regency, Central Java Province.

This *Dhukutan* tradition has various meanings and is full of extraordinary messages of local wisdom. However, unfortunately, amid rapid changes in technology and information, its existence seems to be threatened with extinction and being forgotten by the times. This happened because the supporting community began to split into two major groups, namely those who were supporters of tradition and those who opposed tradition. For those who support, this tradition has been considered as part of their life and life that must always be carried out, while for those who refuse, they prefer to be "silent", not giving any support to the implementation of this tradition. On the other hand, many young generations think that this tradition is outdated, so they prefer to leave their area on the grounds of looking for a better life in big cities. The study of the wisdom values contained in the *Dhukutan* tradition will have great benefits in supporting government programs, both in the field of preserving traditional culture, tourism, food security, and so on [2] [3]. This is based on the fact that Indonesia has a treasure trove of traditions that are very rich, diverse, and full of local wisdom values that can be explored and developed to improve people's welfare through development in all fields.

Based on these reasons, this study seeks to examine the form of transformation of the *Dhukutan* tradition into a dance film as an alternative response to the 4.0 industrial revolution and society 5.0. The choice of dance films is based on the consideration that (1) not many film creators have "glanced", let alone make and produce dance films. America, Europe, India, and South Korea have used dance films as part of their cultural diplomacy. How many of our younger generations are now crazy about K-Pop with all the attributes that surround it; (2) dance films have a special place for overseas audiences. It is evident that *I La Galigo* [4] – which was transformed into a

musical theater performance - has been around the world for more than two decades in more than 12 countries. *I La Galigo* received an extraordinary reception from every performance he did; and (3) the song *Lathi* [5] – which combines song, music, and traditional dance. It has also received a subscriber of more than 2.1 million and has been viewed more than 172 million. Eventually, the song went viral and won various awards at home and abroad; and (4) *Risang Tetuka* [6], [7] films have also received funding and awards from foreign parties.

2. RESEARCH METHODS

The research method used in this research is a qualitative descriptive method. The qualitative method is a research procedure that produces descriptive data, both in the form of written and spoken words from people and observed behavior [8]. The research location is the Lawu area, Karanganyar Regency, Central Java Province. This location stretches along the West Slope of Mount Lawu, specifically covering the Tawangmangu sub-district [9].

The location of this research is the Lawu area, Tawangmangu District, Karanganyar Regency, Central Java Province which is geographically located at 470000 mT-520000 mT and 9140000 mU-9170000 mU. This area is at an average altitude level of 1,200 m asl (above sea level) with the lowest altitude + 800 m asl and the highest altitude + 2,000 m asl. With this attitude, of course, the highlands of Lawu are in cold conditions with temperatures of 17⁰ - 23⁰ C [10]. Lawu was chosen as the research location because this area is thought to have a very diverse range of folklore, both oral, partly oral, and non-verbal, which can be developed as a development asset in the present [11]. Besides, the Lawu area also has promising natural potential.

By raising the potential of the Lawu regional folklore, which departs from the *Dhukutan* tradition, it is hoped that it will provide an alternative for the development of cultural tourism in the Lawu area as a tourist destination capable of utilizing and utilizing all acts and artifacts (behavior and work) of the Lawu community, both those are ex-situ and in situ [12]. All of which, if packaged and presented properly, will certainly be a special attraction for domestic and foreign tourists. Which in the end will make this area a kind of

"natural laboratory" both for the fields of folklore, tourism, and geology in particular, as well as for the world of science in general.

Thus, the selection of the Lawu area as a research location is quite reasonable. However, to avoid confusion in developing the Lawu area as a tourist area, it is necessary to look for and make efforts to establish a link and match between aspects of regional potential as natural tourism objects and aspects of cultural potential (folklore) as cultural tourism assets and aspects of wisdom. Local

The research data were collected using the following techniques: (1) literature study; (2) observation; (3) documentation (by recording); and (4) interviews, namely focused interviews and unfocused interviews. the technique uses a predetermined model [13]. After the data is collected, the next step is a classification based on the type. Furthermore, the data will be analyzed using a descriptive-analytic approach, which describes the data that has been collected and analyzes it. This analysis is intended to reveal the functions contained in folklore for the supporting audiences [14]. The results of this analysis are used as a reference in the selection of folklore forms that have potential as cultural tourism assets and the discovery of their development patterns is based on the character of the selected folklore [11].

In this study, an interactive analysis model is also used which links three components, namely data display, data reduction, and conclusion drawing/variation, whose activities are in the form of interaction with the data collection process as a cycle process. Thus, the study remains engaged between the four components. This research analysis model is called interactive analysis, namely, the data collection process takes place then moves between data reduction, data display, conclusion/verification after data collection, and using time during the research process [9].

3. DISCUSSION AND RESULT

3.1 Dhukutan Tradition, Symbolization, and Meaning

The *Dhukutan* tradition which is always commemorated by Lawu residents consists of two-story layers, namely the story of Dewi Sinta and Watugunung and Nyai Rasa Putih and Kyai or Eyang Menggung. The first layer is more dominated by astronomical nuances

which then gave birth to the calendar system or the Javanese calendar system [1], [15], [16]. Meanwhile, the second layer represents the operational technical aspects of the life of the Lawu people with all their wisdom. These two things are part of a collective culture that is no longer well understood by today's generation [1], [16]–[18]. The following is the astronomical table contained in the first layer.

Table 1 Astronomical Symbols

Figure or Sequence	Symbol
<i>Begawan Wrahaspati</i>	Planet Jupiter
<i>Dewi Sinta</i>	Earth
<i>Bhanyak/Goose</i>	Scorpio star
<i>Wedhus Pedro</i>	Aries star
<i>Dewi Sinta and Wrahaspati meeting</i>	The Cross of the Celestial Equator and the Zodiac Circle at the Point of Lente (Aequinoxe)
The path that was passed to meet	Zodiac Ecliptica <i>Dierem Riem</i> : he direction of the planet's circulation in which there are 12 constellations
Mixing Goose and Lamb Meat	The shift of Lente's point from the position of the <i>Bhanyak Angrem</i> (Scorpio) star to the <i>Wedhus Pedro</i> (Aries) star
<i>Radite</i>	Sun
<i>Begawan Radi</i>	Sun
<i>Batara Surya</i>	Sun
<i>Dewi Somo</i>	Month
<i>Anggoro</i>	Planet Mars
<i>Sukro</i>	Planet Venus
<i>Budo</i>	Mercury planet
<i>Dewi Tumpak</i>	Sansicoro: Planet Saturnus

Based on the Lente Point meeting sequence from the Scorpio Star Position towards Aries, it can be described as follows.

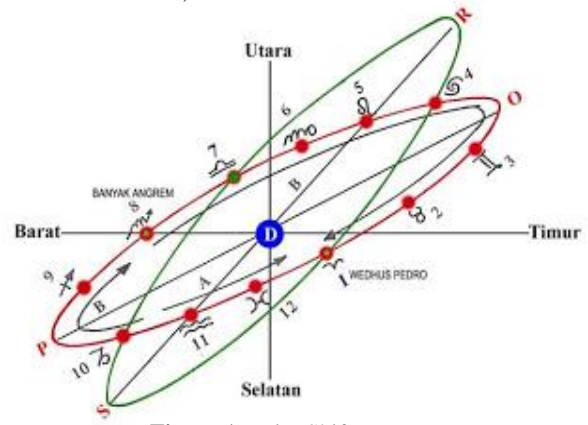


Figure 1 Point Shift Lente

Note:

1. The circle in the middle of D = World
2. Circle 1-R-7-S = Sky Equator
3. Circle 1-0-7-P = Zodiac consists of 12-star clusters.
4. The location of Aries is the base for calculating the path of shifting the equinox
5. Arrow B = direction of the path shifted the equinox from Scorpio to Aries.
6. The Equinox or Point of Lente is in Aries in 108 BC.

So, it needs to be emphasized that the intersection of two circular lines called: The point of *Lente* or Aequinoxe is to shift (walk) from the direction of the star Scorpio (*Bhanyak Angrem*) towards the star Aries (*Wedhus Pedro*). The shift is from star no. 8 towards star no. 1. If you look closely, it can be seen that the arrow line B shows the way Point *Lente* has shifted from the direction of the star Aries, through 7 (seven) spaces, namely Libra - Virgo - Leo - Cancer - Gemini - Taurus - Aries. The length of the trip shifted for each room was taken for ± 2.156 years. Thus, the length of time required to shift as many as 7 rooms is $2,156 \times 7 = \pm 15,092$ years.

Based on the provisions in astrology, to determine the age at which astrology develops in a country, it is done by calculating the location of the *Lente* point at the time of the development of the science until it shifts to the position of the star Aries, which is the base or beginning of calculating the order of the constellations on the zodiac circle line. In other words, the age of Javanese astrology until 2020 is $15,092 + 108 + 2,020 = 17,220$ years [15], [16].

In another sense, the shift of the Scorpio star towards Aries can be understood as the merging of two different elements. Scorpio has a cold and moist (water) nature. His angel holds the keys to the creation of fire (from hell). The Aries star is hot and dry (fire). His angel holds the keys to the creation of attributes and events [19]. Therefore, the understanding of the zodiac or horoscope in Java is not only limited to the astrological aspects and *pawukon*, but also aspects of Javanese mathematics mixed with Javanese mysticism and metaphysics [20].

In *pawukon*, the name of the day of *saptawara* which is 7 days long and the name of the day of the market or *pancawara*, which lasts for five days. The same *Pancawara* and *Saptawara* days will be repeated every 35 days or eight. In a sense, the concept of this *selapan*

is related to a woman's menstrual period. If a fertile woman does not get her period twice, then it is certain that she is pregnant. This *pawukon* calendar will last for 210 days or 6 X *selapan*.

The gestational age is 280 days. In the Javanese concept of human time, 280 days are 40 *wuku*. So, if conception occurs at a certain *wuku*, then the birth will occur at the next 40 *wuku* or at the 41st *wuku*. That is, if, if conception occurs at *wuku sinta*, then the birth will occur at *wuku-41*. Because the number of *wuku* is only 30, the 41st *wuku* is none other than the 11th *wuku*, namely the *wuku galungan* [20].

The second layer is still part of an effort to align the life of the Lawu people with the astronomical system which is a macrocosm. That is, when humans can balance between the microcosm (self) and the macrocosm (universe), then they will be able to find true happiness [19]. Ironically, the current generation knows better that *Dhukutan* is a pure village ceremony. As a result, certainly, they do not find happiness in themselves and their village. Finally, they choose to go abroad to pursue happiness that is pseudo or temporary, namely material sufficiency [1], [10]. The following is a table of the story layers behind the holding of the *Dhukutan* traditional ceremony.

Table 2 The Division of the Dhukutan Story Layer

About	Layer 1	Layer 2
Story	<i>Dewi Sinta – Watugunung</i>	<i>Nyai Rasa Putih – Kyai / Grandmother Menggung</i>
Symbol	Astronomy	Operational - Technical
	<i>Lintang Kartika</i> → <i>Gumarang Cow</i> → <i>Pleiades (in Latin)</i> → <i>Taurus</i>	Season Guidelines: Planting Period Begins
	Macrocosm	Microcosm

In this context, it can also be understood that happiness can only be achieved when humans as a microcosm consciously place themselves and their people to always live in harmony or balance with the universe as a macrocosm [19].

3.2 *Dhukutan's* Transformation Into A Dance Film

Making a film work, especially a dance film, of course, takes a lot of energy, time, money, thoughts, and concentration. Because there are not many references, either in the form of films or adequate articles and books [21]. Therefore, the existing challenges must be used as a spirit to keep going forward to produce the best work [22]–[24]. The choice of the dance film itself is based more on curiosity about the extraordinary responses to his previous works. Besides, it is also caused by the low appreciation for film art in the country, be it cartoons or documentary films. Meanwhile, if the film production is funded by a foreign party, then the copyright which should be the right of the creator will also be threatened, even pawned or turned into foreign property. This also happened in the film *Upin – Ipin* [25]. Thus, the challenges faced by film creators also include internal and external aspects.

The transformation of *Dhukutan* into a film, then the occurrence of change (addition, contraction, and alteration) is a logical consequence of a predetermined choice [26], [27]. In this aspect, the screenwriter's foresight and the toughness of the director and crew are tested. Because before entering the scenario-making stage, the story writer needs to find and determine several things related to the story to be written first. Of course, this has been through many considerations as shown in the following chart.

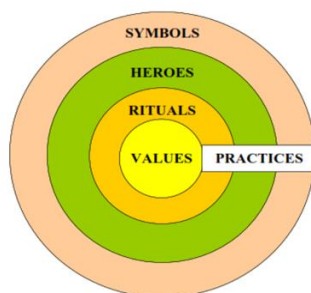


Figure 2... Cultural Manifestation

This means that a screenwriter and director must be able to determine which version to choose after paying attention and considering the aspects: symbols, heroes, rituals, and the values contained in the story. In other words, the theme aspect is the main idea that will be used as the basis for the story which is then packaged in such away. Of course, the packaging has gone through an

adequate selection aspect by considering the dramatic aspect of the story as well as the dramatic aspect of the dance movement [24]. This is important to emphasize considering that the film genre is a dance film.

Of course, dance films are different from other films, because here the personal abilities of players, choreographers, cameramen, directors, and other work teams are needed to work well together. In other words, in this context the principle applies, "the right person in the right job". This means that the director needs to put the right people in the right job position as well [22]. Don't hire friends out of pity just to get involved in the production process.

The biggest challenge lies in a choreographer who can translate the basic idea of the story and then compose it into traditional dance movements. This is where the real challenge is because in general a choreographer today tends to play with modern dances [21]. Besides that, the cast members must be able to perform dance movements simultaneously to be able to build an interesting, dramatic, and artistic composition [22]. Thus, the next task lies in the cameraman team that can take pictures from various shooting angles so that at the editing stage it will be easier and provide many options for compiling them.

At this stage of the shooting session, of course, this is not an easy matter considering the location is more outdoor or outdoors [22]. The challenge is that all crews must ensure that when shooting, the atmosphere in the field can support and there are no disturbances, both sound, and unwanted movements. Also, the challenge of shooting outdoors is of course we will be faced with climate or weather constraints that sometimes cannot be predicted well. Therefore, everything must be anticipated properly. So, choosing a shooting location must be carefully calculated and considered so that the production process can run well.

Besides, what needs to be considered is the involvement of the crew or production team. When the producer and director have the idea of producing a dance film, of course, there will be many friends who are interested in helping with the shooting stage. Seeing the enthusiasm of our friends who are passionate about it makes us proud and sometimes forgets the need for an effective production team. If it

is said to be solid, of course, it is relative, because the co-stars already have the same perception, but different contexts for film production, which incidentally have to work professionally. It may be that they are accustomed to different work systems, which in turn will hinder the production process. Therefore, technical matters related to work systems must be discussed openly and in detail before the production process starts [22]. Thus, producers and directors must choose an effective and solid team rather than having to involve much personnel who then only add to the list of obstacles.

Funding issues are a major classic problem faced by film creators. Not a few producer positions have been held by both scriptwriters and film directors. Not a few films are produced using a joint system so that these films can continue to be produced and ready to be broadcast [22]. Moreover, if the choice of film genre to be produced puts forward the idealism aspect rather than the market aspect. This means that the director must be able to calculate the risk factors for financing when these choices must be made.

4. CONCLUSION

Based on the previous description, it can be concluded as follows. *First*, the *Dhukutan* tradition which is always commemorated by Lawu residents contains various values of local wisdom which are still very relevant to life, both in the past, present, and future. These wisdom values are part of the collective culture of indigenous peoples which are no longer well understood by the millennial generation. As a result, these local wisdom values are buried in endless puddles of myths and legends. The community only understands that *Dhukutan* is just a village clean ceremony that is carried out from generation to generation by Lawu residents.

Second, the transformation of *Dhukutan* into a film will result in changes (addition, contraction, and alteration) which are a logical consequence of a predetermined choice. In this aspect, the screenwriter's foresight and the toughness of the director and crew are tested. Besides, a screenwriter and director must be able to determine which version to choose after paying attention and considering the aspects: symbols, heroes, rituals, and values contained in the story. In other words, the theme aspect is the main idea that will be used as the basis

for the story which is then packaged in such away. Of course, the packaging has gone through an adequate selection aspect by considering the dramatic aspect of the story as well as the dramatic aspect of the dance movement. This is important to emphasize considering that the film genre is a dance film.

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