

Relationship between Boboko and Women in Logoko Boboko Dance

Fitri Deviani, Tati Narawati
 School of Postgraduate Studies
 Universitas Pendidikan Indonesia
 Bandung, Indonesia
 fitrideviani@upi.edu, tnarawati@upi.edu

Abstract—This study of Boboko Logor dance aims to find out the relationship between Boboko and women, where Boboko is a Sundanese local wisdom product commonly used by women from ancient times to wash rice, serve rice, or shop for food. Boboko certainly plays a more important role. A deeper meaning can be explored from the material, shape, color, and function. This study uses Ethnocoerology, Semiotic and theories in dissecting Boboko Logor's dancing, and gender theory in women's perspectives to reveal the symbols, meanings, functions, and roles of Boboko and her relationship with women. This study uses a descriptive method by analyzing, interpreting, and evaluating the results. The results of this study provide knowledge and understanding that Boboko and women have similarities, namely as a space for human survival.

Keywords—components; boboko logor dances; boboko; woman

I. INTRODUCTION

Boboko is an object that cannot be separated from fulfilling ancient needs. According to its usefulness, Boboko is not only used as a place for rice, but also a process of forming life in the family. In the past, Boboko was often used by women as a place to wash rice and store rice. Women are one of the sexes who prioritize hearts and feelings compared to their intelligence in living various aspects of life. "Women have reproductive organs such as the uterus and ducts to give birth, produce eggs, have a vagina and have a breastfeeding tool" [1]. Therefore, the role of Boboko as an object and a woman as a subject is very helpful in shaping life.

Boboko's current presence is not only prima donna from kitchen equipment but has developed into one of the performing arts venues that has been loved by the community, especially in the Bogor community. This can be seen in the Boboko Logor Dance performance where Batoko is used as a message that has meaning. "Performing arts are created by art actors with their own interpretations of meaning, which are then observed, watched or appreciated by art lovers with their own interpretations of meaning" [2]. Each connoisseur has a different interpretation of the assessment, depending on the appreciation of the appreciator.

With the basis of the creativity presented by Ethnika Daya Sora Studio in Bogor City (EDAS), Boboko is used as clothing and accessories. "The term creativity comes from English words to create that can be translated into Indonesian with the

term creating which means creating or making something different (shape, composition, or style)" [3]. Creativity comes from the use of kitchen utensils used in the show.

Boboko Logor Dance is a new type of creative dance initiated by Ade Suarsa through his creative process. "New creative dance which is an expression of art that is not based on tradition, but a new work that is not based on existing standards. This is a new dance of creation also often called modern dance. The term modern comes from the Latin modo which means just now. Modern dance as the expression of a sense of freedom began to have symptoms after Indonesian independence in 1945 as a reflection of human freedom in all fields" [4]. This dance presentation consists of 14 dancers with 5 *pangrawit* and 3 *sinden*. This dance was created in 2014 which departed from the phenomenon of the emergence of economic turmoil so that the soaring fuel prices had an impact on the anxiety of the Bogor community at that time.

This performance is increasingly made interesting when there are several terms and differences in the use of various Boboko: Bolor (Boboko Logor), Bonge (Boboko Ngentep) and Boboko Mikung. "Every spectacle has two aspects: entertainment that provides physical entertainment and efficacy, which enriches the inner experience. If it extends to the extreme end, the first leads to the beauty of form, glamor, spectacle, and sex. The second era with religious values, rituals, behavior, and identity, these two aspects are related to the continuum, meaning that they are not in the "select one" relationship (if the others are not), but both are always present in various doughs: very thin, reasonable or varied" [5]. The interesting appearance in this dance lies in the aspect of entertainment in terms of Boboko's form, but there are other things in terms of motion that reflect Boboko's dance and relationships that are used by women as skirts. This is what researchers will reveal about Boboko and women's relationships with Boboko Logor Dance.

II. LITERATURE REVIEW

The study examines the relationship between Boboko and Women in Boboko Logor Dance. So far no one has researched. However, research on the focus of research related to women's gender has been studied, including: Putu Windu Mertha Sujana with the title Research Nyentana Marriage as an Instrument to Realize Equality and Gender Justice in the PKN Perspective

(Qualitative Descriptive Study in Kukuh Village, Marga Regency, Tabanan Regency, Bali province) [6].

This study explains that the role of women in Bali both in the factors of education, culture and beliefs that are increasingly marginalized by the role of men is very decisive even in terms of women themselves. The solution given lies in legal marriage that can realize gender equality and justice. This is in accordance with Law No. 1 of 1974 that the rights and position of the wife are balanced with the rights and position of the husband in domestic life and the relationship of living together in the community.

Marriage of Nyentana where in this marriage a woman applies for a man, which impacts on obligations and duties in the household [6]. Furthermore, the research conducted itself in 2016 with the title "Boboko Logor Dance in Ethnika Daya Sora Studio in Bogor City" the focus of the problem lies in the ideas behind creation, dance presentation and the value of beauty in this dance. Thus the previous research can be used as a reference in this study.

The different things that will be revealed in this article are the links between movements that reflect messages in Boboko's dance and relationships that are used by female dancers as skirts. This dance uses the Ethnochoreological Theory as an umbrella which is the basic theory of semiotic theory and sex theory to analyze various problems that exist both in terms of motion, make-up, clothing, property and Boboko and relationship women. In this case the theory of Ethnocoreology is "Scientific studies of dance about all important things related to culture, religious function or symbolism, or even positions in society" [7].

It can be seen that performance art is a multi-layer consisting of 2 layers, namely Text and Context. The text (which can be read) includes motion, makeup, mode, accompaniment, lighting, floor and other patterns. In this study the focus of the text on being discussed refers to the motion that becomes the message and motion carried out by female dancers who use Boboko's property as a skirt. Based on the category of movement divided into pure movements (pure movement), average movements (gesture), character strengthening movements (boten signals) and motion. Context (relationship with society) which includes historical development, function (anthropology) physiology, psychology and comparison [7]. This pattern will provide a way of thinking about Boboko and women's relationships which can later be peeled with signs of semiotics in the clothes themselves. "Semiotics is a scientific branch that shows an increasingly important influence since four decades ago, not only as a decoding method, but also as an encoding method" [8].

At present women have the same role as men, but can only be distinguished from the sex they have from birth. "Division of roles, positions in tasks between men and women are determined by the community based on the nature of women and men who are considered to be in accordance with the norms, habits, beliefs or habits of the people" (Rianingsih Djohani). "Based on the above definition, it is categorized as gender, for example, the following: Women do housework, while men are considered inappropriate, the main task of men is managing gardens, women's gas only helps, while being a

public figure (traditional institution, head villages, etc.) more appropriate for men, PKK activities and family health programs, more appropriate for women" [9]. This shows that people form patterns in the roles of men and women. Every need for each other is both physical and mental.

Gender characteristics of women have characteristics that prioritize feelings and men think more about reason and mind. "Women in various social contexts still have limitations in carrying out various social interactions, while men with various attitudes, views, values, and behaviors in our society have more opportunities to engage in social interactions, with existing objective reality" [10]. Over time, activities and roles of women are more able to move in all directions like men, even though they are not in all activities. This theory in the future will help classify the role of women today with women in the past both in activities at home, getting education to work in the community.

III. METHODS

The method in this study uses descriptive analysis with a qualitative paradigm. "Descriptive research is a form of research that aims to describe existing phenomena, both natural phenomena and man-made phenomena. This phenomenon can take the form, activity, characteristics, changes, relationships, equations, and differences between one phenomenon and another" [11]. This phenomenon occurred when Boboko's kitchen equipment was used in the realm of the show. "In the Qualitative Research View, the symptoms are holistic (whole, cannot be separated), so qualitative researchers will not determine their research based solely on research variables, but the overall social situation studied includes places, actors, and activities (activities) that interact synergistically" [12]. Descriptive analysis of this study revealed more on the performance of Boboko Logor dance which shows movements in Boboko and women's dances and relationships in the past and present.

The technique of collecting data uses the process of observation, interviews, literature studies and documentation studies. The research conducted by the researchers was to find out movements, makeup, clothing and property as a description of Boboko's message and relationship with women. The research location is located at Ethnika Daya Sora Studio in Bogor City, West Java, Indonesia. Data obtained from participants included: Ade Suarsa leader / initiator Boboko Logor Dance performance, Tesya Alvionita as choreographer, Gustiar as composer, *sinden*, dancer and musician

IV. RESULTS AND DISCUSSION

Boboko is a local wisdom product made from bamboo. Bamboo is used in various types. If you look at it in terms of shape, Boboko Logor Dancing uses bamboo rope types. That Boboko Logor shows has 4 roles in it: male dancers bring Boboko measuring 1, 5 meters where the center of Boboko is given a hole. This is so that dancers can explore motion in the hole. Child dancers have a role as small people who experience difficulties.

The rice snake dancer has the role of ruler who carries Bonge (Boboko Ngentep) as an illustration of the shape of a rice snake. Where, the small size of Boboko (usually used as a place for rice) is pressed to resemble a rice snake. The female dancer who acts as the goddess of rice uses Boboko Mikung as an accessory on their head (boboko long which is woven as a head covering) and Bolor (Boboko Logor) which is used as a skirt. Boboko is used to use original colors and has additional accessories such as adhesive belts, sponges as reinforcement for each character.

The creativity of the creator of this event can be seen apart from Boboko also in terms of naming it. Where Bonge explained to people who were not listening, Mikung explained that cornering and Bolor explained people who could not see clearly. Some of these terms can be explained by the picture below:



Fig. 1. Circumstances for the source of life (EDAS Document 2014).

In figure 1 illustrates the incident in Boboko being contested, where a male dancer with a holding movement Boboko is then surrounded by small people and 2 rice field snakes come to seize the contents in Boboko. This scene explains that food sources and life have been taken by the authorities. The leaps made by small communities explained that the difficulty of reaching food sources, the authorities easily took everything.

Boboko's relationship with women lies when Boboko is used as a property as a skirt. The context that can be expressed in this dance belongs to Boboko's activity as a media property where Boboko used in the past to be used as kitchen equipment (domestic area) which has now been used in the field of performances (public areas). The movement explains the relationship between Boboko and women can be explained by the picture below:



Fig. 2. Boboko Geol (Deviani Document 2016).

In figure 2, Geol Boboko is called. This motion is included in pure motion. This movement has no meaning but only for beauty. When viewed from the movement, the relationship is found where this geol is a hip movement that is usually moved by women. The dance process is performed when a female dancer stands up and raises her hand over Boboko and then swings it back and forth. The position of the right foot is in front and the left foot is in the back and then walk to the place with the swaying hip. This clearly shows that Boboko used by women is one of the identities of gender strengthening.

If you use a semiotic basis, you can analyze it from the clothes carried in this dance. For male dancers using beskap cream, gold pants, cage, head *iket*, next to batik. This type of use is only symbolized as aesthetic aesthetic value, because the most dominant symbol lies in Boboko. Little boy dancers use black head *iket*, don't wear clothes, orange pants, black *stagen* and brown batik cloth, this describes ancient society. The rice snake dancer uses black handcuffs, orange green batik pants, and orange head *iket*, the focus of this role is a picture of rice snake. Female dancers use green pants, green apok, orange kebaya and golden coker, this illustrates the blend of the color of rice that was originally green when it was cooked to become yellowish which is interpreted as Dewi Padi / Dewi Sri. "Its role includes all aspects of the Mother Goddess, namely as a protector of birth and life. He can also control food ingredients on earth, especially rice: the staple food of the Indonesian people, so she regulates life, wealth and prosperity. His blessings were mainly abundant and glorified rice harvests since the ancient kingdoms on Java Island such as Majapahit and Pajajaran" [13].

Boboko Logor dances has a role as aesthetic presentation in the image of society. When viewed in terms of women's roles, in the past in the movement of their activities, they carried out more activities that tended to be static, rigid, stayed in place. Ancient women had a reproductive / personal role in which the pattern of activities was only about household activities such as processing food needs, caring for children and caring for homes. In the past education was not prioritized, only focusing

on the family. In the world of employment opportunities, women are very few.

Nowadays women have dynamic movements. The role of women now tends to be productive / open (domestic and public). In carrying out activities, women have equal opportunities, not only in domestic matters but also have the same educational rights as high. The work opportunities provided together provide opportunities for women who are competent in their fields so that in the end they can carry out activities inside and outside the home.

“Gender relations in the family, or in the household can only be woven into an equitable relationship if it departs from an understanding of women's nature properly. Things that are included in the nature of women that cause them unable to carry out economic tasks, only include conceiving and giving birth. When this is not being experienced by them, both of them are free to play a profession in the public sphere, and therefore household tasks such as washing dishes, educating children, and others do not recognize gender boundaries. Included in this case, women should not be required to provide services at the dining table, except on the basis of their own willingness” [14]. Therefore, the role of women both in the domestic and public sphere can be done now.

V. CONCLUSION

Boboko is not only a place for rice, but more as a source of life. Women have an important role as an effort to process food. Boboko in Boboko Logor Dancing has a Boboko and the woman's relationship is a place where both Boboko are female food and reproductive sources when seen as a place for the first child to develop. So that there are similarities, Boboko and women share in the development of life.

ACKNOWLEDGEMENTS

This research was assisted by several parties who provided information to researchers, so that on this occasion the

researchers wanted to thank Prof. Dr. Hj. Tati Narawati, M.Hum as a mentor in giving direction in this article. Ade Suarsa as the head of Studio Edas. Tesya Alvionita as a choreographer and dancer and musician.

REFERENCES

- [1] M. Fakhri, Analisis Gender & Transformasi Sosial. Yogyakarta: Pustaka Pelajar, 1996.
- [2] Jaeni, Komunikasi Seni Pertunjukan. Bandung: Etnoteater Publisher, 2007.
- [3] I. Damajanti, Psikologi Seni. Bandung: PT Kiblat Buku Utama, 2006.
- [4] Soedarsono, Tari-tarian Indonesia. Jakarta: Proyek Pengembangan Media Kebudayaan, Direktorat Jendral Kebudayaan, Departemen Pendidikan dan Kebudayaan., 1977.
- [5] S. Murgianto, Tradisi dan Inovasi. Beberapa Masalah Tari di Indonesia. Jakarta: Wedatama Widya Sastr, 2004.
- [6] Putu Windu Mertha Sujana, “Perkawinan Nyentana Sebagai Instrumen Untuk Mewujudkan Kesetaraan dan Keadilan Gender dalam Perspektif PKN (Studi Deskriptif Kualitatif di Desa Kuku, Kecamatan Marga, Kabupaten Tabanan, Provinsi Bali),” Universitas Pendidikan Indonesia, 2015.
- [7] T. Narawati, Wajah Tari Sunda Dari Masa Ke Masa. Bandung: P4ST UPI, 2003.
- [8] Y. A. Piliang, Hipersemiotika Tafsir Cultural Studies Atas Matinya Makna. Bandung: Jalasutra, 2016.
- [9] N. Rahminawati, “Isu Kesetaraan Laki-Laki dan Perempuan (Bias Gender),” Mimbar, vol. 1, no. 3, pp. 272–283, 2001.
- [10] H. Bisri, “Bias Gender Koreografer Wanita Dalam Karya Tari.”
- [11] Lexy J Moleong, Metode Penelitian Kualitatif. Bandung: Remaja Rosdakarya, 2005.
- [12] Sugiono, Metode Penelitian Pendidikan Pendekatan Kuantitatif, Kualitatif, dan R&D. Bandung: Alfabeta, 2017.
- [13] D. Supriadi, “Tradisi Pembacaan Naskah Nyi Sri Pohaci di Desa Rancakalong, Kabupaten Sumedang, Jawa Barat,” Manassa Manuskripta, vol. 1 No.2, p. 32, 2011.
- [14] D. Domestik, D. A. N. Publik, and P. Jender, “Kedudukan Perempuan Jurnal Politik Profetik Volume 3 Nomor 1 Tahun 2014,” vol. 3, 2014.