

Media Construction of *Langen Tayub* Dancers in the Millennial Era

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Abstract—Millennial era is characterized by the broader development of technology in the society. This condition also occurs in *Langen Tayub* performance. In *Langen Tayub* performance, the dancers are the prominent aspect of its performance; they are the main point of the show. Therefore, their interaction with the media technology (read cellular phone) become an interesting aspect to be discussed. This paper analyses the media construction, in this case the using of cellular phone related to *Langen Tayub* dancers. The statement of the problems involves: 1) How *Langen Tayub* dancers recognize and use cellular phone in the millennial era? 2) Does the cellular phone influence the life style, presentation style, and the performance of the dancers both in the show and in their daily life? This research uses social construction theory with three stages: internalization, objectivities, and externalization. This research uses a qualitative approach with researchers as the main instrument in the research process. Research data centered on the results of field studies. Data sources are *Tayub* dancers, *Langen Tayub* performers (*pengrawit*, *pramugari*, *pengibing*), the society and neighbors who live around the dancers, The Institution (in this case Department of Tourism and Culture). The location of the research is in Nganjuk regency for this area are fulfilled by various of *Langen Tayub* dancers.

Keywords—media construction; *Langen Tayub* dancers; millennial era

I. INTRODUCTION

Langen Tayub which is considered as a part of folklore has also brought various functions in the society i.e. as a form of amusement, as validating culture, and justifying its rituals and institution, as a means of forcing and controlling the norms to be obeyed by its members. Deidre added that the focus of this dance is a kind of cultural knowledge, encompassing cultural history, beliefs, values, and feelings. Therefore, *langen tayub* is unable to separate from the culture around it [1].

According to Soedarsono, *Tayub* has some functions; as a ritual ceremony, as a performance and as a scene. As a ritual ceremony *Tayub* is performed in "*upacara bersih desa*". This ceremony takes an important point to ensure the fertility of the village territory, the safety of the citizen, and the welfare of its inhabitants. Furthermore, *tayub* is often shown in several parties, especially wedding party. *Tayub* is not only shown as an entertainment but also has a sense that related with its function as a ritual ceremony; magic symbolical meaning. It is

a symbol of the expectation of new wed couple to have a son or a daughter sooner. This ritual ceremony marked by the dancing of the bridegroom along with the traditional female dancers in the early *tayub* performance. *Tayub* also brings a function of releasing *nadzar* (an oath), personal amusement, and as a scene.

Widodo in his writing "The stage of the State Art of the people and Rites of Hegemonization", states that [2]:

A number of them were consumed with placing small bets in the gambling rings which were usually present whenever there were celebrations with smoke kind of entertainment. As usual, several security officer also circled around in order to "maintain security and order" as well as to collect security fees from the illegal gambling operators. Only the women and small children had crowded around the arena since early in the evening. That night, village celebrated *bersih desa* (a village cleansing ceremony) by holding a *tayuban* performance. What happened was indeed usual for this particular village: if there was *bersih desa*, a *tayuban* performance was always held.

Langen Tayub performers consist of: *waranggana* (*Langen Tayub* dancers), flight attendants (people who organize *Tayub* performances), *pengibing* and *pengrawit*. The four elements of *Langen Tayub* art actors become a unity. Among the four that have received the most attention from the *Langen Tayub* fans and the general public are warriors / *Langen Tayub* dancers. The success and excitement of the *Langen Tayub* show is often determined by the quality and grade level of the dancer *Langen Tayub*. The *Langen Tayub* performance by presenting *Langen Tayub* dancers in class A (the highest category) with high honorariums will be guaranteed to be lively and successful. Likewise, the conditions in the general community where the *Tayub* dancer lives, of course there are many interesting phenomena that can be studied more deeply. How do *Langen Tayub* dancers position themselves in this Millennia era, how do they interact with other *Langen Tayub* actors and between *Langen Tayub* dancers, is there hidden competition between them, how do sophisticated communication tools affect their interaction patterns, etc. Egan, in his book which the title: "Dancing for dollars and paying for love: The relationships between exotic dancers and their regulars, said [3]:

Exotic dancers made me nervous. Their combination of eroticism, confidence, bad-girl defiance and "fuck you" attitude

felt alluring and threatening. Stripping felt like a dangerous precipice luring me to jump free-fall into the void. Keeping my distance felt like the safest bet. When asked about stripping attraction and repulsion coursed through my body; however, the words that slipped from my lips were often moralizing ones. Citing the inequality inherent in strip clubs and their degrading nature, I insisted they should be closed. But as Gertrude insightfully pointed out in Hamlet, “The lady doth protest too much.” Chagrined and perplexed my friends who were dancers told me that for the most part they “enjoyed it.” Dancing provided financial stability unobtainable to most women with only a high school diploma (hell dancing paid more than I currently make with a Ph.D.). Stuck between the paradox of my radical feminist education and my working class experience, I was confused. Then something changed (p.11).

Sandra Bader and Max M. Richter, “*Dangdut* Beyond the Sex: Creating Intercorporal Space through *Nyawer* Encounters in West Java, Indonesia”, said [4]:

Sexuality, morality and Islam have come to occupy an important place in Indonesia's national public debates, with the sexualisation of female performers of the popular *dangdut* genre often a central feature. Intercorporeal relationships through *nyawer* encounters, formed on stage between *dangdut* singer-dancers and dancing audience members, sometimes include sexually provocative interplay, and a direct and publicly visible money transfer from dancing audience members to performers often accompanies such interplay... Such debates overlook many of the performers' perspectives and experiences as singer-dancers, and do not adequately acknowledge the role of these performers in a creative intercorporeal process. This article demonstrates that *nyawer* encounters feature social practices that are usually neither exploitative nor immoral, nor solely empowering. Indeed, *nyawer* encounters involve a dialectical relationship between culturally embedded understandings of appropriate behavior, which are subject to the specific cultural environment of *dangdut* performances in the local villages of West Java's north coast, and the rather fluid and dynamic virtues that evolve in the intercorporeal space created between performer and audience member. By exploring *nyawer* encounters through an approach that considers the embodied lived experiences of the performers,

Sandra Bader in “Dancing Bodies on Stage, negotiating *nyawer* encounters at *dangdut* and *tarling dangdut* performances in West Java” said [4]:

The performers' creative actions vary according to time, space and context and each performer assigns different meanings to their lived experiences. In order to illustrate this, I will focus on two performances and their improvisational, creative actions and intercorporeal relationship with their audience on stage and explore the meanings they ascribe to their lived experiences during *nyawer* encounters.

Murphy said [5]: Much of past research on female exotic dance has characterized strippers as deviant workers who are either passive, objectified victims of a sexploitation system that trades on their bodies for financial gain or as active subjects who work the exchange for their own benefit. Drawing on theories of power, performance, and communication, this work

complicates the subject-object tension, showing how power circulates through a system of competing discursive relationships forming a dialectic of agency and constraint in which strippers are simultaneously subjects and objects. The author presents ethnographic data of how strippers discursively negotiate the ambivalence and contradictions they experience during their interactions with customers, management, and their families. Finally, this work concludes that given the need for all women to perform their prescribed gender in the course of their everyday lives, the occupation of the exotic dancer may not be as deviant as previously defined (305–335).

Millennial era is marked by increasingly sophisticated technology that develops in the community, and it becomes a threat and opportunity for supporters of traditional arts in the traditional community. What could be said about this is exactly about the millennial era or millennial generation. This paper aims to describe the construction of media (especially mobile phones) of *Langen Tayub* dancers in the millennial era. Do *Langen Tayub* dancers also take advantage of technological developments for everyday life or for showing purposes only? How do they utilize technology to improve the quality of life and the quality of their professional career?

In 2012, as quoted by livescience.com from USA Today, there is a study that shows that millennials are more impressed by individuals, simply ignoring political issues, focusing on materialistic values, and not caring enough to help others when compared to generation X and generation baby boom at the same age. The study itself is based on an analysis of two databases of 9 million people who are in high school or who are just entering college. This generation when viewed from the negative side, is a lazy, narcissistic person, and likes to jump from one job to another. However, on the other hand they have a positive side. Among other things, the millennial generation is an open minded person, supporting equality of rights (for example about LGBT or minorities). They also have good self-confidence, are able to express their feelings, are liberal, are optimistic, and accept ideas and ways of life. Time Magazine held a poll which showed that this generation wanted a flexible work schedule, had more 'me time' in work, and was open to suggestions and criticisms, including career advice from its leaders [6].

Understanding the generation of the millennial era as mentioned above, what about the *Langen Tayub* dancers as a product of an agrarian society but in the millennial era in the sense of living in a modern era and sophisticated technology. This is an interesting phenomenon to be studied further. In this paper the researcher uses the social construction theory of Peter L. Berger and T. Luckmann. The term social construction of reality (social construction of reality), became famous since it was introduced by Peter L. Berger and Thomas Luckmann, through his book "The Social Construction of Reality, A Treatise in the Sociological of Knowledge" [7]. He describes the social process through his actions and interactions and the individual creates continuously a reality that is owned and experienced together subjectively. Individuals construct social reality, and reconstruct it in the world of reality, establishing that reality based on the subjectivity of other individuals in their social institutions.

Berger in Manuaba explained that the three stages (externalization, objectivities and internalization) of the social construction theory of Peter Berger and Luckmann had a basic relationship and were understood as a process of interacting with each other. Each of the three moments corresponds to an essential characterization of the social world. Through externalization of society is a human product; through objectivities of society into the reality of sui generis, unique; and through human internalization is a product of society [7,8].

II. METHOD

This research uses a qualitative approach with researchers as the main instrument in the research process. Research data centered on the results of field studies. Data sources are *Tayub* dancers, *Langen Tayub* performers (*pengrawit*, *pramugari*, *pengibing*), the society and neighbors who live around the dancers, The Institution (in this case Department of Tourism and Culture). The location of the research is in Nganjuk regency for this area are fulfilled by various of *Langen Tayub* dancers.

This study involved 5 students as data collectors. They came from the Unesa FBS Sendratasik department, all of whom came from the city of Nganjuk. Taking into account the origin of students there are several considerations, in addition to providing learning how to research, also so that students are more familiar with the artistic potential of the region. Resource persons from *Waranggana* (*Langen Tayub* dancer) numbered 3 people.

III. RESULTS AND DISCUSSION

In today's advanced era, technology has developed rapidly, so it cannot be denied that there has been a change in the tastes, lifestyle and mindset of the people. These changes can be seen from today's life by preferring something practical and flexible (can be used anytime and anywhere). One technology that is currently popular is audio visual (video) and android Based on data from the Digital Marketing Research Institute Emarketer estimates that by 2018 the number of active smartphone users in Indonesia is more than 100 million. With that size, Indonesia has become the country with the largest active smartphone users in the world after China, India and America [9].

The Popularity of *Waranggana Tayub* Malang through Body Exploitation. This work was written by Robby Hidajat and published in the journal *Harmonia: Journal of Arts Research and Education* [10]. This study discusses the position and role of *penayub* in the *tayuban* tradition in Malang and the existence of *waranggana*. The results of the study also present how a *waranggana* uses his body both in the context of the performing arts and in relation to relations in the surrounding community. *Waranggana* (dancer *Langen Tayub*) is indeed more attention from the surrounding community and the community around the world of work, especially the actors of *Langen Tayub*. The following table shows the response of *Langen Tayub* actors on how to communicate with *waranggana*.

TABLE I. TAYUB ACTORS' RESPONSE TOWARD WARANGGANA

No	Name/Profession	Result of Interview
1	Wiji/Waiter	Waranggana in Nganjuk Regency, is very easy to be invited to communicate both in terms of Job and communication in other matters. Not only is it easy to communicate between artists but also between waranggana and tayub fans themselves or the wider community. Waranggana's interaction is no different whether it's class A, B or C. They are very easy to interact, but waranggana A is more familiar or arguably easier to interact with other artists because Warangga A has long been involved in pursuing his profession as waranggana. It is different from Warangga C who are just beginners and have insufficient experience.
2	Suwito/ Kendang player	The way to communicate with waranggana is no difference, so the majority of waranggana from all classes can communicate easily.
3	Rejosuoko/ pengrawit (balungan player)	Yes, there is a difference, usually for waranggana, the seniors with high HR and close to the pengrawit are very familiar with us, but there are also waranggana who already have high HR, they give a little distance with us. While for the lower classes we usually communicate as usual.

Regarding the ownership of the cellphone, according to Wiji, "the residents now have started to have an android cellphone or gadget to access the internet, like WhatsApp and fb" (interview with Wiji, August 10, 2018, in the Ngrajek Hamlet of Nganjuk Regency). According to Herminten, a senior citizen belonging to class A explained that he had a cellphone with an OPPO brand with a price range of Rp. 2,000,000. The cellphone was bought at a cellphone shop around Nganjuk. Mrs. Herminten has not mastered the full use of the applications available on the cellphone. He only accesses WhatsApp to communicate with fellow citizens and other families and co-workers (interview with Herminten, August 11, 2018, at the Ngrajek Hamlet of Nganjuk Regency). Related to the benefits of *waranggana* phones, can be seen in the following table.

TABLE II. THE FUNCTION OF MOBILE PHONE FOR WARANGGANA

No	Name of Waranggana	Mobile phone brand	Significance
1.	Sriyatun	Cross	the cellphone for communication, is also used to sell all waranggana equipment (ordering merchandise and also receiving orders).

Table 2. Cont.

2.	Herminten	Oppo	<ul style="list-style-type: none"> - To establish friendship with fellow artists who are far from us, - makes it easy to disseminate information to colleagues both about jobs and others, - sharing about work. - Supporting his profession as waranggana, -can help order equipment or clothing through online from the whatsapp application for example ordering rent to support the dress appearance that is usually used by waranggana when on stage. -browsing lyrics from songs that they haven't memorized. - gives insight into the people who want to know the ins and outs of a Herminten who has long been a waranggana profession.
3	Miatus	Oppo	for sms, telephone and wa

Herminten added that in the WhatsApp application he had, there was a HIPRAWARPALA group (*Hugunan Pramugari, Pengrawit, Waranggana Langen Tayub*). The group is a gathering place for *Langen Tayub* artists in Ngrajek Village and is very easy to convey all information both for information about JOB and others. So, the existence of a cellphone that is already sophisticated as it is now is very beneficial for *waranggana*. Because before the existence of mobile phones with a sophisticated system, they only communicate by invitation. Mrs. Herminten only has WhatsApp and Facebook. (interview with Herminten, August 10, 2018, at the Ngrajek Hamlet of Nganjuk Regency).

There are some *warangganas* who look closely at the times, that is, they no longer use rent when performing, but use a variety of colors.

In the opinion of Mrs. Sriyatun, the most important cellphone can be used properly, regarding gadgets that are currently growing with applications in it, she only knows it and she is not reliable in applying it.

The appearance of each time from the development of the era there are some who follow the typical appearance of other regions when performing, but Mrs. Sriyatun persists with the unique characteristics of Nganjuk (*jarik and sampur*).



(Photo self documentation, Anik: 2012).

Fig. 1. Waranggana's appearance with a matching suit uniform with his scarf.

According to Rejosuoko (*pengrawit-balungan*), each of their appearance (*waranggana*) usually changes, in a week they usually change to 7 different clothes, but they wear uniform clothes and keep up with the times. When explained by Peter L Berger's social construction theory, the phenomenon shows that in the internalization phase, *waranggana* obtain / absorb knowledge from information obtained from the internet through their cellphones, whether it is knowledge about how to dress up, various make-up and costumes (poor, cloth), lyrics, etc. After that knowledge is understood and becomes its own object that is useful for everyday appearance and for the interests of the *Langen Tayub* performance.

After being absorbed and understood, in the externalization stage, they apply or practice the skills they already have in acting as actors or artists in *Langen Tayub* with a good appearance, and up to date. At this stage, *waranggana* shows their professionalism as *Langen Tayub* perpetrators. Berger's theory of social construction rests on the sociology of knowledge. In this theory there is an understanding that reality is built socially, and reality and knowledge are two key terms to understand it. Reality is a quality that is contained in the phenomena which are recognized by themselves so that they do not depend on human will; whereas knowledge is the certainty that the phenomena are real and have specific characteristics [11]. Sociology of knowledge, as developed by Berger and Luckmann based his knowledge in the everyday world of a society as a reality. Berger and Luckmann state that the world of everyday life manifests itself as a reality interpreted by humans [11]. Daily life experienced by *Langen Tayub* actors is not only real but also meaningful. The meaningfulness is subjective, meaning that it is considered truly as perceived by the perpetrators of *Langen Tayub*. *Langen Tayub* is maintained in the activities of an agrarian society. Furthermore, it is legitimized as an art form of the agrarian community and the community receives continuously in various activities that are contradictory, such as cleaning the village, in various events held by the community. *Langen Tayub* continues to be internalized by the actor / artist *Langen Tayub*. As a result of internalization, they then externalize in performances held in the community.

In the context of this paper the *Langen Tayub* dancers gain knowledge about how to operate technology (cellphones) from various sources, some learn by themselves, some ask to be taught by their children and friends. Various cellphone brands are available in the community, with the financial ability and interest of the *waranggana* to choose their cellphone according to their ability and according to their interests.

There are those who choose to keep up with the times, by choosing an Android phone, there are also waranggana who choose old school phones. Of course, for waranggana who chooses a good cellphone with various applications in it is expected to be able to support their appearance while supporting their job / job as waranggana. Because with a modern cellphone, they can take advantage of the cellphone, for example to learn gendhing-gendhing, access various forms of costumes, etc. As explained by Miatus, that cellphone is "very helpful in communicating and coordinating activities in the group and can help cheat lyrics that he does not know and search for new songs or songs". In addition, Miratus also stated

that mobile phones can be used to find out how to dress up and look for new accessories to keep them out of date and stay fresh. Mrs. Miatas often uses her cellphone for her personal interest everyday, receives and cancels jobs, communicates with other residents and also relatives who are far from where she lives. In addition to these interests, Miratus also has a Facebook account (interview on 10 August 2018 in Ngrajek Hamlet).

IV. CONCLUSION

Based on the description above, it can be concluded that the construction of *Langen Tayub* dancer media in general has followed the times. There are many benefits that *waranggana* can get by owning a cellphone, both for their daily needs and to support their profession as a *Langen Tayub* dancer. Mobile media can facilitate communication between residents and other *Langen Tayub* artists.

Although these media are different brands and prices, in essence they are greatly helped by the existence of these media. As a support for his profession as a *Langen Tayub waranggana* dancer can learn how to dress up via the internet, knowing various makeup tools and accessories, cloth / rent for an up-to-date appearance to memorize the lyrics of the song can also be done with the mobile media. Gathering and communication between actors also became smooth.

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