

The Role of Kaloka Art Studio in Traditioning Slendang Pemalang Dance as The Region Identity in Pemalang District

Eko Wahyuni^{1✉}, Hartono²

¹ SMK Negeri 1 Ampelgading Pemalang, Indonesia

² Universitas Negeri Semarang, Indonesia

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Abstract

Kaloka Art Studio is a place to learn art, especially dance. Kaloka Art Studio is a studio that traditioning Slendang Pemalang Dance which become the pride of Pemalang Regency society. The problem in this study are (1) how is the embodiment of Slendang Dance is a depiction of regional identity and (2) how is the role of Kaloka Art Studio in traditioning Slendang Dance as the regional identity. The objective of this study is to assess the embodiment of Slendang dance and analyze the role of Kaloka Art Studio in traditioning the Slendang Pemalang Dance. This study uses qualitative approachment. The data collection techniques including observation, interview and documentation. Data analysis are using data reduction, data serving and conclusion. The result of this research is the manifestation of Slendang Pemalang Dance as regional identity. The role of Kaloka Art Studio in traditioning Slendang dance has been done through training and dance performances. Training Studio as a model of non-formal learning. The conclusion of this research are (1) the embodiment of Slendang Pemalang Dance according to the dance element which is wiraga, wirama, wirasa and costume according to the characteristic of the Pemalang society; (2) the role of Kaloka Art Studio in traditioning the dance through socialization, training and performance of the dance.

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✉ Alamat korespondensi:
Jl. Raya Ujunggede (Pantura), Ampelgading, Ujunggede, Pemalang,
Kabupaten Pemalang, Jawa Tengah 52364
E-mail: ekowahyuni.pps@gmail.com

INTRODUCTION

Aesthetic, creative and appreciative needs are a cultural necessity. The need arises inside the human self because of the impulse that is essentially always wanted to reflect its existence as a civilized creature. Humans fulfill the aesthetic needs through culture (Rohidi 2000: 164).

The dance element consist of three aspect wiraga(movement), wirama (melody) and wirasa (expression). Every dance has a distinct characteristics that shown in the form of movement, melody and expression upon act. Every dance element have a distinct characteristics of each region.

Pemalang Slendang Dance was created by an artist named Kustoro in Kaloka Art Studio. The main office located at Jalan Jati II No 33 Perum Pelutan Indah, Pemalang District and Jalan Martadinata, Sirandu, Pemalang District. Dance art has a unique characteristics that shown in movement as the substance of dance arts. Other characteristics shown at melody and costume.

Every studio has a strategy in learning dan preservation of arts in the community. Kaloka Dance Studio in Pemalang District is one of studio that accustomed member with a lot of a skill, for example, karawitan arts, dance art, make-up artist, cucuk lempah and event organizer.

An Artist named Kustoro succeeded to create a dance that has a Pemalang characteristics. The Dance that was created by Kustoro at 1985 was named Slendang Pemalang Dance. According to Kustoro (72 Years Old), creator of Slendang Pemalang Dance, it is a dance that describe the Pemalang community activity and the variety of arts that enters Pemalang region especially the dance arts. Dance arts that contained in the community arts enters the Pemalang region due to a lot of new comer coming to Pantura area and reside in Pemalang. Collection of several dance styles that inspire the idea of working on Slendang Pemalang dance has some motion based on the movement of Yogyakarta dance, Surakarta

dance, Banyumasan dance and Sundanese dance. This kinds of motion makes the distinctive dance of Pemalang District.

Pemalang also want to have a typical dance area as a form of love and proud of his hometown then Kustoro created Slendang Pemalang Dance. Indriyanto (2001: 61) writes that in the 1970s the regions of Central Java had a distinctive regional art that could represent their regional cultural identity.

Based on the description above the authors are interested to study specifically the role of Kaloka art studio in traditioning Slendang Pemalang dance in Pemalang District.

The problems in this study include how is the form of the embodiment of Slendang Pemalang dance and the role of Kaloka art studio in traditioning Slendang Pemalang dance as a Regional Identity.

The purpose of this study explains the embodiment of the structure of Slendang Pemalang Dance as the identity of the region. The authors want to analyze the role of Kaloka Art Studio in the process of traditionalizing the Slendang Dance Pemalang.

METHODS

The method used in this study is qualitative. A qualitative approach is an approach that has “perindra” nature. This study is qualitative because studyers act directly as an instrument and prioritize the process of study results. The tendency used in this study is qualitative study. Qualitative study focuses on field study by conducting observations and interviews with informants who know the issues to be studied. Study on the action of several parties, namely Kaloka Art Studio, activities, trainers, students, methods, teaching materials, parents and studio facilities.

The study design is case study. Research location conducted at Kaloka Art Studio Pemalang District. Data analysis techniques, interviews and documentation. This study uses data analysis technique by using data triangulation and source. Triangulation is an effort to understand data through various

sources, study subjects, how to carry out theories, methods ,techniques and time (Ratna, 2010: 241). The data analysis used in this study is done by miles and Huberman (in Rohidi, 2011: 238- 240) including data reduction, data presentation and conclusion.

RESULT AND DISCUSSION

Arts is one of human needs that is not limited by place, time and status (Triyanto, 2017 : 53), Kayam (in Triyanto 2017, 57) stated that arts was one of the cultural elements that reflects or express the culture itself. Wolfst stated that arts was a storage of cultural meanings.

The program of Kaloka Art Studio Pemalang District in 2017 includes (1) Dance Field of Dancer Training and Training of Dance Trainers; (2) Kerawitan field that is Karawitan training and Training of Karawitan Trainer; (3) Field of bridal; MC training, Cucuk Lampah training, Bridal ceremony training; (4) Annual dance performance and dance examination.

The results of the work program Kaloka Art Studio including the role of Kaloka Art Studio in traditioning Slendang Pemalang dance. The achievement of Kaloka art studio in 2017 is

- a. Implementing regular dance training from January to December 2017
- b. Conducting the Dance and Art of Kaloka Art Studio Exhibition in May 2017
- c. Implementing the temporary program of the tourist village of Kaliprau
- d. Implementing a training program of 12 people.
- e. Implemented the Karangtaruna Central Java Month in Pulosari with the welcoming of Pemalang Regent Mr. H. Junaedi.MM and Karangtaruna “Bulan Bakti” Closing, closed by Central Java Governor Mr. Ganjar Pranawa.

Slendang Pemalang Dance is the first dance confirmed by Regent Pemalang on September 12, 2012 in accordance with the Decree of the Regent Number 003.1 / 403 /

YEAR 2012 about Slendang Pemalang Dance as a Typical Dance of Pemalang District. Slendang dance has a background creation which is Pemalang doesn't have a dance that describes the life of Pemalang community so that this dance is expected as a social dance of Pemalang society as a regional identity.

The process of creating Slendang Pemalang Dance concept of arable with the discovery of ideas, orientation of arable, patterns of arable, choosing the form of presentation of the dance both symbolically and representationally. Mr Kustoro find ideas working through studying Javanese and Sundanese dance movements. The next discovery of the next is to combine the daily movement of Pemalang society with the dance styles that has been studied. By seeing, learning, he processes some unique dance styles and music. Dance style that is studied is classical dance of Surakarta, Classical Dance of Yogyakarta, Banyumasan dance movement and motion of Sundanese Dance. The orientation of arable focused on to new female dance creations . Adshed (in Ardin, Agus Cahyono, and Hartono, 2017: 59) performs interpretations based on the concept of the show, style, dance content, and specific interpretation concepts

Exploration of the movement based on daily Pemalang community activities. Hadi (in Imran, Fitrya.A, 2017: 68) writes exploration as follows, exploration is the first stage in the process of choreography, that is an exploration of objects or phenomenon from outside, an experience to get the stimulus, to strengthen the creativity. On the process of developing creativity, exploration stage as the first experience for a dancer or choreographer to try out ideas, from outside stimulation.

The dance that Kustoro creates is the result of the creative process. The impulse creates a dance movement in accordance with the perception of motion that is communicated through gestures and musical accompaniment made by Mr. Kustoro. Darsono (in Tahri Romas, Tjetjep Rohendi Rohidi, Sri Iswidayati, 2017: 16) writes about the individual as a self-administered instrument not only for the

importance of artistry itself, meaning that artists must create works of art not by only using their imagination or ideas alone, but the effects of the environment in which the artist will only need to inspire them in creating art visually.

An Artist named Kustoro succeeded to create a dance that has a Pemalang characteristics. The Dance that was created by Kustoro at 1985 was named Slendang Pemalang Dance. According to Kustoro (72 Years Old), creator of Slendang Pemalang Dance, it is a dance that describe the Pemalang community activity and the variety of arts that enters Pemalang region especially the dance arts. Dance arts that contained in the community arts enters the Pemalang region due to a lot of new comer coming to Pantura area and reside in Pemalang. Slendang Pemalang Dance use a scarf that knotted on both ends as the dance properties. According to the creator, the knot in this dance symbolize a secret that everybody coming to Pemalang with good will ended succes and feel at home in Pemalang (Interview with Kustoro, 5 February 2017).

The variety of Slendang Pemalang dance movements are, Srisig Putar Sampur, tanjak, ngigel sampur, lembahan step, nglongok, egot sunda, lembahan tataban, kipat balangan sampur kanan, kipat balangan sampur kiri, egot Banyumasan, balangan jala, slulup, seblak mencolot, tataban ngracik, egot Sunda, encotkalung sampur, srisig mencolot and lembahan Sunda.

The melody of Slendang Pemalang Dance used is a javanese gamelan with Slendro barreled. The music that used by the dance are bonang barung, bonang penerus, slentem, demung, saron barung 2 buah, saron penerus, ketuk dan kenong, kempul dan gong, gambang dan kendang.

Slendang Pemalang Dance are using corrective make up, that was a beauty face make-up. The tools are basic powder, powder, solid powder, eyeliner, eye shadow, lipstick and blason. The hair do used in the dance is hairbun. The use of hairbun in the Slendang Pemalang Dance doesn't have any particularity. The hairbun used in the dance can be Javanese

Hairbun, Jogjakarta Hairbun, Sundanese Hairbun, and Banyumasan Hairbun. Slendang Pemalang dance is a mixed of movement from other region so the hairbun follows what the type of movement that was performed. The accesories used are a flower that slipped under on of the ears and added by five jasmine sunduk that chained together circling the dancer's hairbun. Five jasmine sunduk symbolize the upholding of Pancasila values. This jasmine flower is a typical flower of Pemalang because Pemalang is a jasmine producer in Central Java.

Rohidi (2000: 139) writes that the identity of the arts is a system of distinctive symbols used as a reference value by a person and allows for others to choose into a particular group. The realization of identity or identity of art becomes real because there are forms and the work of art in the community. Symbols in works of art can visually give meaning, sign and symbol as a form of expression of art.

The clothing used in the dance are kebaya that doesn't have any particularity, it can come from Surakarta, Yogyakarta, Sundadan Banyumasan. The choosing of Kebaya depends of the history of the variety of Slendang Pemalang dance that represent some region. The colours of Kebaya used can be any colours, there isn't any particular colours should be used. When performing the dance, Slendang Pemalang dance usually using a bright color kebaya, indicating that Pemalang was a coast region that dominant with bright colours. The fashion parts use a fabric or Pemalang patterned jarik that was wiru-ed. During the development of the dance jarik can be replaced by tayet or legging shorts to ease the movement of the dancer. Fabric added with fabric that wiru-ed 2 placed in front of the jarik. The length of wiru2 fabric is exactly the knee height. The use of this fabric is to cover the dancer frontsied. Additional accessory used is belt/slepe to strengthen the wiru 2 fabric so it won't loose. Other accessories used are earring, bracelet and necklace (Mirdawati, 2014).

Another characteristic is the jarik motif or cloth or tapih choose Pemalangan motif. Pemalang batik has existed long time ago, with

the classic motif “pakem” or the decoration (motif). Batik Pemalang has been widely produced in various shades and materials, and has been used as an official dress, school uniform and daily wear. The characteristic of Pemalang batik is located on the motif dug from the richness of Javanese culture, which is closely related to the local culture. Pemalang Batik has a deep philosophy and also has a high value and distinctive artistic value, like other coastal areas of batik decorative variety Pemalang includes in the group of Coastal area Batik. The main characteristics of coastal area batik, among others, use a variety of colors and motifs that are influenced by culture or art of Chinese, Indian, Arabian or Western.

Batik is one of the richness of indigenous art and culture of the nation that we must guard and develop. Various areas have characteristics in their respective models and motifs as well as Batik from Pemalang District. Example of Pemalang Batik motif is Parang Ageng Philosophy Parang motif which means weapons to describe the power, strength and speed of motion knights who use this powerful batik, Batik Tulis Klasik Motif Ukel, Batik Tulis Klasikan Motif Mangaran, Batik Tulis Klasik Motif Wader Mudik, Batik Klasikan Motif Simbar Background Galaran, Batik Klasikan Motif Beras Mawur, Batik Klasikan Motif Pakisan, Batik Klasikan Motif Galaran, (Pemalang Batik, 2016: 11).

Istiqomah, 2017:5 (in Maryono) writes that the clothing in the show has an understanding of various types of roles or figures other than that the color contained in a dancer's clothing has a role as an identity role of role characteristics and aesthetic expression

Slendang Pemalang Dance Costumes use Javanese kebaya. Javanese kebaya with model Kutu Baru or Kartini model. This kebaya act as a manifestation that this dance comes from the central Java which is precisely Pemalang District. Dharmika (in Shanie Arsan, Totok Sumaryanto, Triyanto, 2017: 50) explains that traditional clothing (cultural clothing) is a clothing that has been use from generation to

generation and act as one of the identities that most cultures support can be proud of.



Figure 1. Makeup and dress dance Slendang Pemalang dance.

Crusman and Whiting in Aloliliweri (2011: 47) stated that the concept of role principal in the study of oral communication act as a manifestation of human motion. Aloliliweri (2011: 48) clarify the role rules with three basic traits: (1) principle of role produce behavior, (2) principle of role create behaviour, (3) principle of the role determining behavior.

Dance arts that created and performed and acclaimed by the society can becoming a characteristic or particular community identity. Dance performance such as movement, melody, costume, dance properties and time of unique and interseting dance performance become the source identity. Widaryanto (2007: 169) stated that dance was one of the idenity elements.

Symbol and means of every type of dance movement, dance melody, dance property, make-up and costume, type of dance that performed can created a certain characteristic of that region. Dance that contains symbol and meaning will grow and develop on the society. Every regional dance will have their unique characteristics that will tell from where the dance originated. Widaryanto (2007:170) explained that marking of identity that indicate a group from the others must be recognize as a

symbolization of a group by the members itself and other group members.

Widaryanto (2007:171) stated that all complex characteristic that used by people to mark their identity consist of style. The meaning of style is the dance movement style that differs the movement of one region to others which have their own distinct features. The dance style that have existed were Surakarta dance style, Jogjakarta dance style, Banyumasan dance style and Banyuwangi dance style.

Style exploration, symbol and the unique features that contained in the regional dance usually based on the exploration of that region that protrudes the elements that characterize the region peculiarities. Widaryanto (2007 : 179) had written that when dance are used as a identity symbol, it differs the dance quality from the dance that used for recreational purposes.

Everything that characterize the peculiarity of an identity based on all aspect that shown visually. Performance of the Slendang Pemalang Dance was shown by the movement, melody and costume aspect. Every arts have an unique or interesting features on their performance. Simatupang (2013:122) stated that affirmation of identity in practice shown as the protruding of selective traits.

Simatupang (2013:222) describe that Identity, essentially has a relational traits, and an act of choosing elements of similarity and difference in a social life and also selective. Embodiment of an identity usually contains an unique, interesting and pride of similarity. Community identity can be proven by visual and non-visual, written or not.

Rohidi (2000:140) had written two aspect of arts as an identity whics is, first, aesthetic aspect is the art whose presentation includes form and skill that gives birth to a certain style. Second, Meaning aspect is the art that includes message and symbol. Arts act as an identity if it have indicator which is containing of aesthetic and meaning. Both indicator includes in visual dance arts which include, movement, dance style, floor pattern, make up and costume.

The process of tradionalizing the dance is an active activity performed by Art Studio as a

place for typical dance to arise and grow. This process of traditionalizing is a part of art education through a support society. Traditioning is a repetitive activity so that the activities of traditionalizing is interpreted as a habit to transmit or pass on a good work of art and high artistic value.

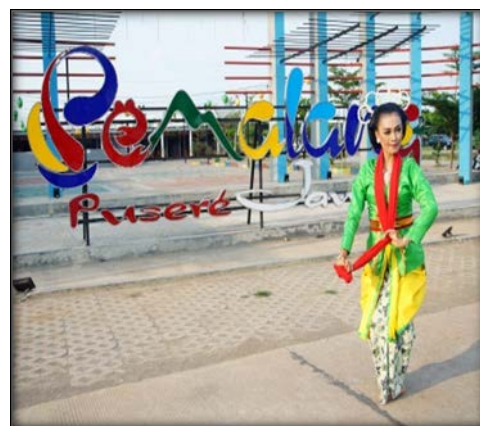


Figure 2. Dance Slendang Pemalang

Each art gallery has its own advantages from the form of art presented. One of the hallmarks of Kaloka Art Studio is the creation of Slendang Pemalang Dance as a hallmark of Pemalang district. Rohidi (in Pujiyanti Nunik, 2013: 2) writes the identity of the group's art shows characteristics which is: (1) is a group idea; (2) is the idea of a group citizen whose theme of thought or form contains the characteristics of the group; (3) the idea of a group of citizens by as many people as possible

The results of traditionalizing Slendang Pemalang dance in 2017 including art performances in the community is:(1) 26 June 2017, the opening of Culinary Gandulan Culinary Center Pemalang District, 9 dancers of Art Studio Kaloka; (2) 21 September 2017 or 1 Muharom 1439 H. Baritan ceremony at Asemdayong, Kecamatan Taman Kabupaten Pemalang; (3) 13 October 2017. Documentation of Slendang Pemalang Dance in GCC Pemalang; (4) 6 October 2017, welcoming the Central Java Police Chief, 6 dancers from female cops and bayangkari; (5) 22 October 2017, the Slendang Pemalang Dance performance on the celebration of the citizens; (6) 24 October 2017, the opening of "Bulan Bakti" Karangtaruna

Central Java Events Activities in Clekataan Pulosari by Pemalang Regent, Mr. H. Junaedi, 4 Dancers from Kaloka Art Studio; (7) 26 October 2017 Closing "Bulan Bakti" of Karangtaruna Central Java by Central Java Governor Mr. Ganjar Pranowo, 22 dancers from Kaloka Art Studio; (8) 4 November 2017 Slendang Pemalang Dance performance in Ecuador South America.

CONCLUSION

The driving factor of Kaloka Art Studio in practicing Slendang Pemalang dance is a sense of love and pride in local art that characterizes regional identity. So far, Kaloka Art Studio maintains the existence of Slendang Pemalang Dance requires a long process to become one of the regional identity. The role of Kaloka Art Studio in maintaining the existence of the studio is concerned about the management of studio management, learning and art training, and cooperation with the culture and tourism authority, the education office and the support authority.

The role of Kaloka Art Studio is a place for learning and working in the field of dance Kaloka Art Studio is one of the studios that has created several dance works that are recognized as a typical dance area. The role of Kaloka Art Studio in traditioning Slendang Pemalang Dance started by created the dance until the dance can be awarded as a Pemalang District Typical Dance and still continues until now. The embodiment of socialization of Slendang Pemalang Dance through non formal and formal education. Slendang Pemalang dance served as the teaching subject of art and culture of tenth grade students. Slendang Pemalang dance was studied through learning activities in schools, especially on the extracurricular dance activities. Many art performances in Pemalang District are still using Slendang Pemalang Dance. The role of Kaloka Art Studio in traditioning Slendang Pemalang Dance in accordance to the role rules as a form of human actions that produce behavior, form behavior and determine behavior.

Thus the role of the studio as a place to learn art in order to pass on the arts, especially dance and kerawitan to the next generation for the local art still exist and sustainable. The results of this study can contribute sanggar in art in the community.

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