



An Adaptation Strategy Lasmi in Maintaning Its Existence As Waranggana Tayub in Grobogan Regency

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Abstract

Various attempts were made by an artist to maintain its existence, Lasmi waranggana tayub is an artist who did the adaptation strategy to maintain its existence in Grobogan. This study aimed to analyze the adaptation strategies that do Lasmi to maintain its existence as a waranggana tayub dikabupaten Grobogan. This research method is qualitative. The data collection techniques is using observation, interviews, document study. Mechanical validity of the data is using triangulation of data and resources, while the data analysis procedures with data reduction, data presentation, and draw conclusions. The results of the study, Lasmi started his career at age 11 years and able to maintain its existence until now at the age of 60 years. Existence Lasmi shown with active Lasmi in any activity tayub Arts in Grobogan. The efforts are being made by Lasmi that still exist to do the process of learning and cultural modification. The learning process is carried out Lasmi based on their awareness to improve themselves, to always keep abreast of the times. The learning process is carried out Lasmi classified into two types, namely singing or vocal learning, and the learning process of recording. While modifications were made Lasmi culture is, by displaying a new presentation form Tayub Art performances, namely in the form of tapes. Lasmi is a waranggana tayub first recording, so that through Lasmi Music tayub in Grobogan developed rapidly and became more famous Lasmi name everywhere. The implications of this research for art education, especially formal art education as a source of locally-based arts learning. Suggestions for artists tayub, particularly in Grobogan in order to keep up with changing times, to continue to improve themselves through adaptability, as well as constantly improving the quality of the vocals.

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INTRODUCTION

Lasmi a famous artist tayub waranggana in Grobogan. Additionally, Lasmi was the one who first brought, introduce, and preserving Art tayub in Grobogan. Gait and ketenaranya as an artist waranggana tayub still recognized until now. Tayub is synonymous with female dancers who once served as a vocalist or waranggana. In the area of Grobogan vocal artistry at once a dancer in tayub called waranggana.

Lasmi itself is an artist who was born in the village waranggana Kalisari Kradenan Grobogan. Gait Lasmi as waranggana no doubt, because he became a waranggana since sitting at the Elementary School level. According to him in the interview, Lasmi waranggana be an artist since the age of 11 years, and now has reached 60 years old. Nevertheless the existence Lasmi as waranggana still recognized and in demand by supporting community.

At age is not young anymore Lasmi still participate in various art activities as an artist waranggana Tayub. It can be seen from several arts events in Grobogan, Lasmi always invited to the performances Tayub, and her performance is always eagerly awaited by the public demand in Grobogan. This is because the existence of Lasmi as a waranggana tayub already very to the people of Grobogan. Lasmi in showing its existence through the efforts of his artistic activity to always appear in any artistic activity in Grobogan, because the job is as waranggana tayub has been done for years. This is similar to the statement Sedyawati (1992: 7) that as a professional artist,

Form of existence is shown Lasmi Lasmi besides appearing in any artistic activity in the area Grobogan. Lasmi also has recorded with the piece sing-gendhing tayub. Based on information from Lasmi, 1980s tayub Grobogan able to lift the fallen because Lasmi as waranggana tayub has recorded debut before waranggana tayub other districts do the recording. It is a high achievement in his career. Because a Lasmi who comes from a small village is the village Kalisari in Grobogan Region is able to penetrate the studio.

Starting dariTayub began writhing enthusiasts and business owners recordings and hundreds of recordings in the form of a tape the piece-gendhing Lasmi tayub who do are able to make very famous Lasmi up in Borneo. Besides art tayub increasingly in demand by the public because the music is both entertaining and has a certain cultural values. This is similar to Tolah statement, Ahmad Fauzi. (2014) that "a work of art will be supported by the public if the messages of the art in accordance with social norms and cultural values of society supporters".

Numerous awards from the local government area karana raise cultural services in the form of tayub increasingly making Lasmi not become complacent and increasingly meningkatkan ability as waranggana tayub until today even though he was already reached 60 years. Therefore Lasmi in the community known as the figure Grobogan Grobogan waranggana Tayub.

Rising prestige art tayub in Grobogan area, followed by an increasing number of emerging-waranggana waranggana other tayub in Grobogan who also have a voice and an attractive appearance. It certainly contained between one waranggana of competition with other waranggana. With the phenomenon of course Lasmi a tayub waranggana who has been acting in advance, must still maintain its presence in order to remain attractive to supporters.

In this regard, the existence Lasmi as waranggana tayub which survived until now is certainly not easy. Various attempts were made to maintain the existence of the mother Lasmi kewaranggananya, through keeping the vocal quality and maintain in order to remain attractive from her appearance. Widyaningrum (2016: 62) explains that the vocal or voice is an asset that utaman for a singer.

Lasmi before known as waranggana Tayub, initially Lasmi is a Puppet waranggana. Based on information from Lasmi, he was a first-time vocal learning guided by Rusman, which is one of the Elementary School teacher Lasmi place to learn. Thanks to the hard work and high kamauan, constituted with Lasmi

melodious voice will finally be invited by Rusman to join as waranggana Puppet. Then, due to economic factors Lasmi trying to turn into waranggana tayub that royalties higher compared with royalty as waranggana Puppet.

Starting from joining Lasmi in tayub named group leader Pat Abang Supatmi then Lasmi pursue more vigorously its expertise as waranggana Tayub. Various twists and turns of the struggle for the sake Lasmi provide for the family to be waranggana increasingly idolized by the connoisseurs Tayub, and able to bring up his name as a waranggana tayub in District Grobogan. Beberapa things that have been described above are the efforts made to maintain its existence as a waranggana tayub in Grobogan.

Winkelman, Michael. (1994) explains that there are two senses of adaptation as follows: (1) the adaptation as responsive behavior of living beings in changing their circumstances to deal with the changing environment, and (2) the adaptation as responsive behavior maintain their balance with environmental changes. It also explained that adaptation strategies can be divided into four different types of adaptation among the different biological organisms as follows, first, the type of phylogenetic working through individual genetic adaptation through natural selection, the second type of physical modification of the phenotype / physical characteristics. Third, the type of learning adaptive behaviors acquired throughout life. These four types of cultural modification through a combination of learning and use of information transmitted culture. Of the four stages, the cultural modifications for Winkelman be supreme or the top for homo sapiens, meaning cultural adaptation and transmission of information specific character says as the dominant provider.

Based on the description of some figures about the concept of adaptation can be understood that adaptation is the ability to defend themselves to survive in a social and cultural life. Adaptation has several strategies include natural selection, physical modification,

learning, and modifications, modifications culture.

Context of this study, carried out by a person's adaptation strategy to maintain itself as a waranggana tayub to remain favored by fans tayub especially in the districts Grobogan. Adaptasi done by learning and cultural modification. Learning is done by constantly honing his vocal Traffic, whereas cultural modifications done by the times, which is concerned with supporting the public aesthetic taste tayub tayub and development itself.

There are several studies that are relevant to this study, one of which is the study of Endayani, Dwi Budiastuti. 2018 were also used to assess sudup musical adaptation of view of the Group Gosida Magelang mangaransemen Qosima Islamic songs.

METHODS

This study uses a qualitative method. According Romadhon (2013: 10) qualitative method is done by observation or survey to determine the condition of the field. The approach used by researchers is the interdisciplinary approach. Salim (2015: 66) explains that research is the key information that falls spaciousness adjust to the environment. The interdisciplinary approach used to understand or quantify a problem that is outside the tradition of the study of a scientific discipline.

According Rohidi (2011: 67) the interdisciplinary approach is taking the concept or theory of knowledge of other disciplines, interdisciplinary approaches are arranged in the form of units which form the basis of methodological theory in practice. The design study is a case study, which examines a phenomenon that is happening in a particular society, in order to understand it.

The location of research carried out in the village Kalisari Kradenan role of location related information sources to the object as a whole. Target research studied is related adaptation strategies that do a Lasmi to mempertahankan eksistesi. Data collection techniques using observation, interviews, document study.

Widiyanti (2016: 108) explains that the interview is that the in-depth interviews are usually more flexible arrangement of questions made palatable and familiar atmosphere, this type of interview is also more humanities and flexible. Mechanical validity of the data using triangulation of sources, and triangulation theory or concept. While the data analysis procedures with data reduction, data presentation, and drawing conclusions.

RESULTS AND DISCUSSION

Existence Lasmi as waranggana tayub in Grobogan

Tayub is one of the folk art that developed in Grobogan. Lasmi is one of the cultural figures who have a major role in the history of Tayub Grobogan. In Grobogan tayub vocal art at once the female dancers called waranggana, and Lasmi is a waranggana Tayub.

Lasmi existence as a waranggana tayub shown Lasmi Lasmi with still active in every major performing arts activities tayub Grobogan held by the government, for example, was invited to sing in key government events Grobogan, singing at the event to mark the New Year or independence. In addition Lasmi also still a lot of bid into waranggana at events or mantenan celebration of Grobogan and surrounding communities.

Besides being active in the performing arts tayub, Lasmi also active in musical arts communities in Grobogan. For example, the Community Madyo Laras, Leaning Raos, Langen Sari Culture and Community Lovers tayub Grobogan. The activities carried out in the community Lasmi are joint exercises, discussions, sharing, and other activities are carried out every month.

The above description is similar to the concept expressed by Purwodarminto (2002: 756), that the existence relating to the existence of an activity that is continuously carried out, so that the activities continue to run. The concept relation with this research is that Lasmi is an artist and cultural figure in Grobogan, particularly in the field of waranggana capable

of maintaining the existence till now, that at the age of 69 years. Lasmi shown the existence of still active Lasmi in every event or arts performance tayub, besides Lasmi also active and involved in the arts communities tayub in Grobogan.

Adaptation Strategies for Retaining Lasmi conducted Existence as waranggana tayub in Grobogan

Lasmi adaptation strategies undertaken in an effort to maintain its existence as a waranggana tayub done on the basis Lasmi awareness of the existence of environmental change, changing times, the relation to the interests and tastes of the people to the art of tayub. It mendoong Lasmi to always make efforts to improve the quality itself as a waranggana Tayub. The following adaptation strategy undertaken as a waranggana Tayub Lasmi.

Learning process

The process of learning is one form or type of adaptation strategies. According to Winkelman, Michael (1994) that the learning process is one type of culture which stetegi do to defend themselves against changes in the environment, the learning process is done by a living creature on the awareness held to follow developments and or changing times.

On the other hand, Harvey, Benjamin. (2007) explains that learning can be done anywhere, anytime and with anyone, no limitations of space, time, or place, and learning is a lifelong thing done by beings hidup. Berkaitan these concepts, this research using concepts such as perspective to analyze the learning process conducted Lasmi as a form of adaptation. The learning process is performed first, improve vocal quality, and the second is to study and try to package the form of performance art tayub into cassette tayub through the recording process for the piece-the piece tayub.

Danesi (2010) explains that the beautiful and melodious voice is an important aspect that should be owned by the singer. Likewise Lasmi

a major asset waranggana very important to him was sound. Lasmi an endowed woman has a distinctive voice and melodious. Through awareness of potential possessed by him, Lasmi hone his ability to be able to bring himself as a cultural icon that will greatly affect the historical development of art tayub in Grobogan.

Based on the description of the interviews conducted, Lasmi began her career since the age of 11 tahun is to be waranggana Puppet. Beginning Lasmi could become a puppet waranggana due to be invited by the Master, namely Mr. Rasman. Mr. Rasman is one teacher Lasmi while still sitting at the Elementary School. Rasman is a person who realizes the great potential possessed Lasmi in the field of sound. So Rasman encourage Lasmi to join a community gamelan music dipimpinya, and recruiting waranggana Lasmi to be a puppet.

Development of the times, Puppet waranggana have very little gets job gig. That is because the public taste to an art form or product is always changing according to the times. This is similar to the statement Ratna, Kutha, Nyoman (2015) which states that the public aesthetic taste evolve and change according to the time period.

In this regard, Lasmi attempt to try new things, which is turned into a waranggana Tayub. Different forms of presentation between perunjukan puppet with tayub, of course, make Lasmi must study hard good of shape and form gendhingnya pertunjukanya. The struggle and persistence Lasmi able to independently and quickly master the techniques and forms of performance tayub, even Lasmi able to bring parikan-parikan that nylenah making the main attraction for lovers tayub.

The second learning process is to learn and try to do the recording to sing the piece the piece-Tayub. name Lasmias a waranggana tayub at that time very well known by many people, so many gig offers are always coming, then of fame Lasmi superior in sound quality and versatility create parikan, finally bringing Lasmi on his offer to do the recording. Lasmi which basically has a soul that always wants to learn and try

new things, with the offer Adaiah Lasmi receptive and willing to do the recording.

Recording is done in 1980, and Lasmi is waranggana tayub in Grobogan first recording. It certainly brings goodness to Lasmi, because it can increase the prestige of the name Lasmi as waranggana Tayub and vastly improve tayub Grobogan art enthusiasts in the wider community, particularly Grobogan Society.

The recording process is so difficult, do not make Lasmi discouraged. It is a challenge Lasmi to try and try. When the recording process there should not be any slightest, there should not be the slightest sound except gamelan and Lasmi voice when singing. To get the best recording, the process is carried out by taping up repeatedly. This is because at the time of recording equipment used is still simply do not like this versatile advanced technology. Based on interview information, Lasmi recording studio in 3 Record Library is in Semarang, Yogyakarta and Dahlia Dasa record Record Solo, every once recording gendhing tayub produced 5 albums, each album tapes are 8 gendhing tayub.

Modifications Culture

Lasmi as waranggana tayub have an openness of thought, that change is always there that relation to the tastes and interests of society to the performing arts tayub. Surely it would greatly affect his career as a waranggana tayub. Through these thought patterns, Lasmi try to do new things that go into the studio to bring art tayub. Recording at the time (80s) is seen Grobogan including Lasmi society as a strange thing. So that the entry of Lasmi to the studio into a new wind in the art duania tayub in Grobogan. In connection with the above description, this study uses the concept of cultural modifications presented by Winkelman, Michael. (1994) that the modification of culture is a combination of learning and using the information transmitted culture. In the sense that the modification of the culture is a further outcome of the learning process, which results from the learning process associated with new information that can be combined with tayub art to be able to keep abreast of the times.

In connection with the above context, Lasmi fame in the 80s as a waranggana tayub was at the peak-peak. So fame Lasmi at that time, was able to attract the attention of a record producer for mambawanya to the studio. Based on information from Lasmi, and strengthened by the testimony of the father Rusman, Lasmi is waranggana tayub in Grobogan first recording, which is in the 60s. Modification of culture in this context can be seen from the embodiment tayub show that is packaged in a cassette. With the existence of the tapes tayub menjadikan increasing tayub lovers, it can be seen from the description of some sellers Grobogan tapes in the area, stating that at the time the tapes were much sought after by buyers is tayub Lasmi art cassette. Through it, the prestige of art Tayub in Grobogan and Lasmi name as tayub waranggana increasingly known and liked by the public, especially Grobogan.

In this regard, which produces cassette tape is a strange thing in the 80s. Pack the tayub art show in the form of tapes is a new breakthrough. This can be done through the use of media or technology that is constantly evolving. Media technology is a means of communication to communicate information or promotions. Because basically the technology is growing and if we are not able to follow these developments, it will be by time.

This is similar to the statement Samovar, LA & Porter. (2004) that technology is something that will always evolve, and through the technology could be a means to develop and sustain a culture. Related to this research, Lasmi a waranggana capable of maintaining its existence through the openness of thinking would be the times, namely through the achievement of his career in the 80s as a waranggana were able to get in the studio, so it is able to remove his name as a waranggana, and also to raise prestige tayub in Grobogan Regency society.

CONCLUSION

Lasmi adaptation strategies undertaken to maintain its existence in Grobogan as a

waranggana tayub is through the process of learning and cultural modification.

Awareness of the changing times that affect the public interest in the arts tayub, pushing Lasmi to always improve the quality of self through a willingness to learn. The learning process is first conducted Lasmi is in the vocal aspect. Lasmi initially as a puppet waranggana turning to waranggana tayub so as to make his name known to many people, is a result obtained due to the strong desire of Lasmi to always learn.

Adaptation strategies for the learning process carried out Lasmi apart from the aspect of improving his vocal abilities. Lasmi also do the recording. In the history of tayub in Grobogan, Lasmi is waranggana tayub artist who first made the recording. Lasmi first recordings in the 80s, with the breakthrough Lasmi name more widely known, and prestige tayub in Grobogan increasing. The recording process at the time it was done Lasmi is a difficult thing according to Lasmi. But with the encouragement of self Lasmi to want to learn and accept new things, the recording process is done Lasmi.

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