

## The Artistic Response of Bustaman Village Society to Dance Performance in Tengok Bustaman Tradition

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### Abstrac

Tengok Bustaman Tradition is a kind of art tradition in Bustaman village held once a year with various show performances, one of them is dance. The tradition of Tengok Bustaman is pioneered by Hysteria community where the aim is to address the city's issues with art as one of its approaches to build an artistic response in Bustaman society. Hysteria is a community that engages in city-sensitive research and with art as its approach. The formulation of the problem in this research is to explain the form of dance performances in Tengok Bustaman tradition, the function of dance performance in Tengok Bustaman tradition and artistic response in Bustaman village. This study uses a qualitative method. This research is studied through interdisciplinary approach named Performance Studies and Sociology of Art. The data collection techniques used are observation, interviews, document studies, and recording techniques. The validation technique uses source triangulation. The data analysis procedures include data reduction, data presentation, and conclusions. The results show that the form of performances in Tengok Bustaman tradition is a dance performance. Dance performance in Bustaman village includes several processes such as pre-performance, performance and after performance. The function of dance performance in Bustaman Village is as the cause of educational media, entertainment media, and communication media and as a commercial media. The existence of dance performance in Tengok Bustaman tradition produces several artistic responses, among others are visual response, auditive response and environmental response. The dance performance in Tengok Bustaman tradition is able to provide changes and development of the village for the better future.

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## INTRODUCTION

Art exists as a language used to communicate that brings certain gratifications and feelings to cultural values. Related to that, according to Bastomi (1988: 27), experience of art gained by someone from school and society helps improve the ability to appreciate in a person. Art is a mysterious phenomenon, a glimpse of something unimportant, when all activities of life are now managed on the basis of technological reasoning that worships calculation, objectivity and efficiency. In UGD Semarang. 2013. Story of Ibu Kampung Bustaman as shown in <http://semarangsebuahcerita.wordpress.com> accessed on May 23, 2016 explained that Bustaman village has stories and traditions related to art that developed in the community since the Dutch colonial era.

Tradition is a symbolic meaning embodied by using performances (Cahyono, 2006: 5). Basically, the village is one of the first seeds in the emergence of a city. Bustaman village is one of the small areas located in the rural of Semarang city in East Semarang sub district. Bustaman has an area of about 0.6 Ha and consists of 2 neighborhood (RT) areas, namely RT 04 and RT 05. The precise location of Bustaman village is in MT Haryono street, and translucent to Pekojan. In this area, there are Koja-India (Pekojan) village and Chinatown. Bustaman is a village that became a target of Hysteria community.

Tengok Bustaman is an annual tradition. The form of the tradition is using colored water and traditional music as a back sound. With the inclusion of Hysteria community, the colored water warfare tradition at Tengok Bustaman is now increasing by giving performance in every activity. One of the shows is dance performance. Performances in addition to involving performers or players also involve the audience or audience (Simatupang, 2000: 7-8). The dance performances in Tengok Bustaman tradition have several types of dance including contemporary dance, modern dance and traditional dance.

Hysteria is a stirring community in urban-sensitive research that uses art as a medium of approach to the village and environmental elements in the city of Semarang. Adin as the director of the community, empowers artists and students around Semarang through the assistance of Hysteria members. Hysteria community helps present dance artists to perform and attract people to enjoy the dance.

Bustaman people participated in the holding of a traditional party of Tengok Bustaman. In Tengok Bustaman tradition, there are many performances and events, such as dance performance, musical performance, drama performance, comedy, art workshop, and culinary tours. In Tengok Bustaman, Hysteria cannot stand alone. Therefore, Hysteria works with communities, academics, NGOs, GO, and government in its activities. Hysteria distributes art activities in villages that have various goals, one of which is to explore the creativity of the community and to foster the love of art in the environment with the facilities and funding from the government and the tuition of the village community of Bustaman. Wadiyo (2006: 31), explains that art as one of the bridges to start an interaction within the environment and a tradition. Creativity of art that can not be separated from every social activity, encouraging every society to learn the art both children and adults involved in every activity carried out as well as art activities in the village of Bustaman with hysteria community.

The purpose of hysteria using art as an approach is to get ideas, actions and results in research that are expected to analyze every aspect of artistic activities in the village of Bustaman to the creativity process undertaken by the Bustaman people. Hysteria community seeks to help the formation of the city through the village to get a better face of the city. One of them helps the village of Bustaman in making traditions Tengok Bustaman. Thus the performing arts contain the sense to show something of artistic value but always try to attract attention when watched (Jazuli, 1994: 60).

The management of Tengok Bustaman tradition is held by Bustaman people as well as funding. Hysteria community plays a role as a motivator and tutor in the performance of Tengok Bustaman tradition. Also, providing assistance of community participation in assisting the realization of Tengok Bustaman tradition. The involvement of villagers becomes very important because the future impact is in the village of Bustaman. Community management and engagement are assisted by Hysteria community which results in the closeness of the village community and members of Hysteria in the openness of problems in the village.

All performances or performing arts require the presenter as an actor or artist involved directly or indirectly to present the performance form (Cahyono, 2002: 79). The perpetrators are those who are competent to give innovation in Tengok Bustaman tradition. With the artist as an innovator who is able to provide positive and social change and foster an artistic response for the Bustaman community. They are able to have a good impact on the traditional management objectives in Bustaman village. Besides, the other management objectives undertaken by Hysteria community is to provide artistic experience to the village adolescents and art education to the children. Growing awareness towards the village by managing human resources to be more able to advance the village through art.

From some of the assumptions above, they will explain the form, function and artistic response that exist in Bustaman village to be accepted in Semarang city.

Based on this, to examine the subject matter formulated research questions covering: (1) How the dance performance in Bustaman village, Semarang in the tradition of Tengok Bustaman village, Semarang? (2) How is the function of dance performance in Bustaman village? (3) How is the artistic response of dance performance in Bustaman village in Tengok Bustaman tradition produced by society?

Based on the unique case of Tengok Bustaman tradition of dance performances

become an important thing to be studied, related to form, function and artistic response in social environment of Bustaman village. To study the form of dance performance, the writer used performing theories which include the pre-performing, performing and after performing of Ricard Schechner. For the performance function, it is assessed using Soedarsono's and M. Jazuli's theories which contains the function of art as a ceremonial/ritual media, communication and aesthetic experience. For artistic response, the writer used Sujanto's theory which explains about visual response, auditive/recall and environmental response. This problem is important to be studied because Bustaman is a village in the middle of the city that has some things that are not known by many people, generally in the city of Semarang about the tradition of Tengok Bustaman. In this case, an interesting case of Bustaman, is a village that is rarely touched by the government, where it is dig in its traditions and developed by the Hysteria community.

## METHODS

Based on the scope of the problems studied, the approach used in this study is descriptive qualitative. Because this kind of research focuses on the description of an empirical reality, from the research according to Agar (in Subiyantoro, 2010: 91), the researcher goes directly to the research location in order to see living custom or tradition and the symptoms of art life in Tengok Bustaman tradition in Semarang city.

This research is studied through interdisciplinary approach named Performance Studies and Sociology of Art. Data collection technique used is observation, interviews, document studies, and recording techniques.

The source of data in this study comes from primary data and secondary data. Primary data obtained directly from informants who provide information directly related to the form, function and artistic response in Bustaman village and secondary data in the form of information obtained indirectly, sourced from

historical documents of Bustaman village and Hysteria community, photographs, and articles in the journal about Bustaman village tradition, books, and archives relating to the research location. To maintain data confidence, researchers used the source triangulation technique by comparing it. Data analysis technique is done by referring Miles and Haberman (in Rohidi, 2011: 240), i.e. reduction, presentation, and conclusion / verification.

## RESULT AND DISCUSSION

### Form of dance performances in the tradition of Tengok Bustaman

Arts that develop in Semarang city, such as Denok dance, Gambang Semarang or other arts are synonymous with the celebration of a big event among the up and down. But unlike what happened in Bustaman village, people are able to get a dish of dance that is rarely enjoyed in small villages in the suburbs. The ten-day Bustaman village event is divided into several events: dance, music, drama, workshop, culinary festival, and cultural discussions to attract the surrounding community. Dance performances are rarely found able to answer the curiosity of the majority of people who lack of the knowledge of dance.

Dance became one of the choices of fillers in the show in Tengok Bustaman tradition. Dance is able to provide experience and knowledge to children and children. Providing motivation for the existence of dance that must always be preserved. In the tradition of Tengok Bustaman, the community seeks to embrace every artist who wants to participate enliven the Tengok Bustaman event. Similarly, the tradition of Gebyuran in Bustaman village embraces every newcomer to participate in the Gebyuran event, because the Gebyuran tradition is regarded as the village identity. The art of dance is expected to give a positive impact in every show in Bustaman village. The diversity of artistic performances can add more excitement in every event agenda that is held in Bustaman village.

According to Koentjaraningrat (1985: 24) traditional art is the heritage of the ancestors through a long journey, and passed down from generation to generation supporters in every region. Society realize that the movement through art is able to provide a positive attraction for the life of the community forward. With many events being held and performances held at Tengok Bustaman event, people can enjoy the tradition held in two years successfully.

Dance became one of the staging agenda in Bustaman village responded to the surrounding community in participating and realized by teach dance community which can help enliven in every show. The dance performances in Tengok Bustaman tradition are often followed by many artists inside and outside Semarang city. Many people learn a kind of modern dance. Society learns a lot of modern dance through media technology and social media, without any teachers who teach. The community began to approach with the community to create a work of staging at every event in Tengok Bustaman. In addition to modern dance, the community tries to learn dance typical of Semarang area by learning self-taught model in social media. The development of increasingly sophisticated technology does not make it difficult for Bustaman residents to learn dance. Groups of people who often follow dance performances in every event in Tengok Bustaman is children consisting of kindergarten to junior high. In addition to self-study via social media, residents bring in local artists to learn dance as an effort to contribute to the activities of Tengok Bustaman tradition.

According to Sedyawati (2000: 81), traditional art, especially performance art in general is a group work and demands the presence of two parties, namely the presenter and the recipient.

The existence of dance is able to make the attraction in Tengok Bustaman tradition seems interesting for the tourists visiting Bustaman village. The community realizes that traditional art is able to provide attraction and uniqueness for migrant residents who aim to enjoy the

tradition of Tengok Bustaman. Traditional dance that people rarely watch can invite the audience of urban community in the village around Bustaman to enthusiastically enjoy. Every year the dance is perceived in Bustaman, youth or teenagers celebrate Tengok Bustaman tradition with various creative activities, and end with the peak of the festival food event.

There are three forms of poses in the preparation of dance performances in the village of Bustaman studied with the theory of Ricard Schechner (2002) that is performance studies. The first process is before performance. This process explains that dance performances held in Bustaman village already prepared one month before the event of Tengok Bustaman tradition conducted. Preparations before the tradition took place with art workshops, art discussions, artists gathering and residents became the agenda in the process before performance. The community prepares a fund plan, place and art form to be displayed, one of which is dance. Hysteria community provides assistance to the residents to be able to prepare the show in Tengok Bustaman tradition, among others, to train children to learn arts, to arrange the village environment with the citizens and to encourage encouragement in the form of cooperation between citizens and Hysteria community.

The next performance form process is performance. In this process, it explains about the performance of Tengok Bustaman tradition. After the process before the show, the community is ready to hold the show, one of which is dance performance. The dance performed in Bustaman village does not use the magnificent stage. The show is performed in the narrow alleys of the village. The show is divided into several stages. There are three different dance performances, among others, traditional dance performances, modern and contemporary. One example of traditional dance performances can be seen in Picture 1.

Traditional dance performances held by Bustaman people invited many dance artists from the community, students and artists outside the region, one of them is the appearance of Losari dance. People feel entertained by the

presence of dance that they rarely enjoy. Traditional dance art prioritizes the strengthening of social messages and children's knowledge of hereditary dance. In addition to dance performances in the show, contemporary dance is also found in Tengok Bustaman tradition. Contemporary dance is performed by students of one campus in Semarang which is able to sharpen the imagination and the beauty of the community in enjoying a work.



**Picture 1.** The tradition of Tengok Bustaman enlivened with the Losari Mask show

The dance performances held by the Bustaman community are located in the alley of the village. The next dance form is modern dance. Dance form that is easily accepted by the community is often displayed in the activities of Tengok Bustaman tradition. Modern dance dancers are often performed by children of Bustaman village. Children before the show begins already getting dance art training by artists brought by Hysteria community. Even the teenagers participate in this modern dance. Dance is easily captured as a form of entertainment in the Bustaman village as an attraction and encouragement for Bustaman people in organizing Tengok Bustaman. The tradition of seeing Bustaman village is part of the way of life of its citizens, a reflection of the suburban environment where the very lack of space for the urban villagers does not limit the community to work and maintain the tradition.

The third process in a dance performance is after performance. After the show took place the community gathered and evaluated the

results of the show which has been done. Evaluation conducted with Hysteria community gives lessons to the community how to work together to build a show that is able to attract the people outside community.

### **The Function of Dance in Tengok Bustaman Tradition**

The function of implementing the bustaman tradition in addition to preserving the culture of Bustaman, the main function of dance performances in general is as a medium of adhesive (cohesion) between citizens. Basically dance is the expression of feelings about a through gerakritmis beautiful that has experienced stilization and distortion. For dance that serves as a clear spectacle that a dancer as an interpreter of a dance (choreography), strives for the interpretation results in the form of beautiful rhythmic movements and distillation or distortion that can touch the feelings of the audience as a connoisseur (Soedarsono 1992: 82-83).

In this study the performance function in the study using the theory according to Soedarsono (2002: 123). The first function as a means of ritual. The dance performances in Tengok Bustaman tradition have a function as a means of ritual as follows, the previous tradition was performed on the eve of the fasting month, which aims to provide the tradition of purifying the body with water wars. After the tradition of water war followed by the preparation of art performances after the fasting month. The form of the ritual performed is not praying or worship but thanksgiving to the god which is realized by praying together and thanksgiving meal at the village mosque Bustaman. In short, the ritual tradition is an activity that is given or passed from the past to the present (Sedyawati, 1991: 4), which has a ritualistic nature.

The second function is as aesthetics. The form of aesthetic function is created when the community and children try to help realize the arts performances by participating as a performer of dance. Aesthetic function for Bustaman society is one of the forms of fun in

the show that form the village in a togetherness in social environment.

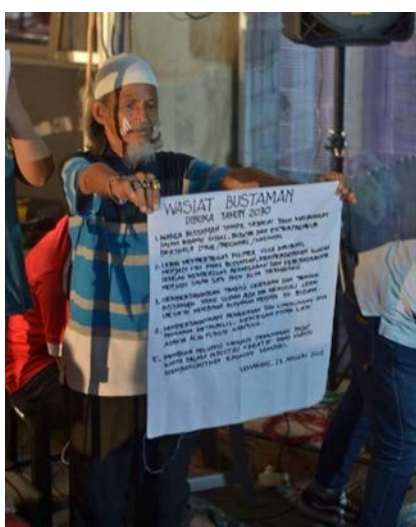
The third function is as educational media. The participation of Hysteria community in helping Bustaman community provides educational insight for children is one of the functions that plays a role in the performance of Tengok Bustaman tradition. Hysteria provides workshops on village adolescents, children and communities to participate to make Bustaman village more unique and become the power of other villagers in Semarang. Hysteria Community encourages young people to learn art, interact with artists and create masterpieces in Tengok Bustaman tradition. The guidance given by Hysteria community has in fact resulted in an enormous impact in terms of environmental education and art education in the community. This educational function becomes the first point in the purpose of Hysteria community to help perform the show in Tengok Bustaman tradition.

The fourth function is as a means of communication between the community and society and the community with the government of Semarang city. Differ from urban art, especially in terms of process, place, facility, and purpose, it can give positive impact to Bustaman village. The art displayed in Tengok Bustaman tradition forces creative citizens to be able to show what is the traditions of Bustaman village in the eyes of the society and Semarang government. The art of Bustaman village is as a universal communication and impact on the villages that attempt to communicate the goals that citizens want against the government. The tradition of Tengok Bustaman is as the heritage of tradition of ancestors in which they hold an event or social history of the village that must be introduced to the outside community. Hysteria community encourages people to work together to communicate interestingly through art performances.

Art as a reflection of the life of Bustaman village has grown since the Dutch era. Expression of art is also often associated with the aesthetic needs of a person according to the language Rohidi (1993: 33) is said to be human



needs are intelligent, dignified, moral and tasteful regardless of one's status. In its development, the performing arts became a communication media and community guideline to respond and spread the tradition of Tengok Bustaman to be known to the public. As well as dance which always characterizes its performances in Tengok Bustaman tradition that still effectively function as a medium of tradition, education, self-expression and communication. Picture 2 is one of the forms of communication done by Bustaman people by reading messages or village wills.



**Picture 2.** The form of communication embodied in the tradition of Tengok Bustaman by conveying the will of the village.

In addition to the community as a spectator, the village community also contributes interesting performances through dance that aims to interact with outside communities and government.

In Picture 2, it shows one form of communication function of the performance in Tengok Bustaman tradition that serves to provide education and aim to communicate to the community. Hysteria community seeks to publish a village with a show update on Tengok Bustaman creative tradition. In a series of performances where dance became one of the performers as a medium of communication. Bustaman village community can attract artists, academics, government and society to give

appreciation to Tengok Bustaman tradition event.

### **Artistic Response of Bustaman Society of Dance Performance in Tengok Bustaman Tradition**

Artistic response is influenced by several kinds of responses as proposed by Sujanto (1993: 32), among others: That the response according to the observing senses is divided into three, namely the auditive response, visual response and feeling response. Response according to occurrence is divided into memory responses, fantasy response and thought response. Response to the environment is divided into two, among others, the response to the object and the response to the words.

Meanwhile, according to Shah (1995: 118) argued that observation means the process of receiving, interpreting and giving meaning of stimuli that enter through the senses, such as eyes and ears. So the response is a shadow that remains in the memory after going through the process of observation first.

The artistic response that occurred in Bustaman village was due to the stimulation of deep feelings to the community. In addition to the five senses, the response will also be based on a deep feeling or something of knowledge and accompaniment of the way the response is expressed by words. Response into something that needs to be seen and measured in order to know the picture or observation of the object to be responded. Artistic response is achieved because of the sensory response that gives a sense of beauty in the effort to carry out the outcome of the response.

The response embodied in Bustaman's first dance performance is the visual response. This form of response is to stimulate people with what they hear and see. Before the show was held, there were some things that encourage the response of the community to better respond to urban village programs with art as a medium of communication. The community is stimulated by Hysteria community by looking at the forms of art and artistic practices contained in the village of Bustaman. People see artists and

members of Hysteria community who often conduct discussions and exercises in the village of Bustaman provide auditive and visual responses to the village of Bustaman.

Form of responses obtained from the visual response that exist in Bustaman environment, among others, the use of village spaces into art places. The village decorations created Hysteria community are mural and village decorations. The community of Hysteria socializes and expresses its idea of the progress of the village by providing a visual representation of Bustaman villagers. Through the art of visual response, it can be realized by discussing to the public. The expectation of visual response can be realized both in the desire of Hysteria is the public response in helping and cooperate to advance Bustaman village and produce works that can support tradition in Tengok Bustaman.

Visual response is realized by looking at the results after the performance in Tengok Bustaman tradition takes place. Through discussion, conversation, and association, it is able to provide audible response information and provide knowledge of the benefits to develop the village. Performances that people initially did not realize will attract the interest of the government and villagers gives a very positive assessment after seeing the results and good impact of the dance performance in Tengok Bustaman tradition. Visual response is a visible response and a description for Bustaman villagers. While the auditive response is a response heard by the community to provide knowledge and description. The attraction for the village of Bustaman with the effort to make a dance performance to be able to provide an auditive response to the audience who visited in Tengok Bustaman tradition.

The visual response of the community can be based on the experiences already seen by the residents of Tengok Bustaman tradition. Visual response is a response that people see and become the experience or memory of an object's knowledge. Dance performance become one of the objects that attract the visual response of the villagers and the government provides a visual

form of village views that will change neatly, well and regularly. Bustaman villagers are aware that the visual response that Bustaman people get comes from the way they see and hear about Bustaman's performance. The existence of facilities from Hysteria community, will make the community be aroused or provoked to build the village by arousing the sense of art in each citizen.

Sujoyono dama Sudarso (1999: 27) said the impulses and vibrations in human beings are influenced by environmental factors. Environmental response consists of the response of objects and words which is the response to the objects that are around and the words spoken by the other person. Dance performance held jointly by community groups and communities can shape the creation of an environmental response.

The next response in addition to the visuals that play an important role in the performance in Bustaman village is the auditive response. Auditive responses provide a social impact as a hearing stimulus that can provide one of the factors that contribute greatly to Bustaman's youth. Auditive response is a communication response in the form of hearing that is good and encouraging. This response provides the knowledge heard through communication between Hysteria community and the village community of Bustaman. To measure how much the auditive response provides benefits in community dance performances, try to invite the community to engage in dance performances in Tengok Bustaman tradition.

The third response is the environmental response produced by the surrounding villages of Bustaman community. According to Sujanto (1993: 32) this response will manifest when there are stimuli from the surrounding environment. Bustaman dance performance is a kind of tradition that is formed from many responses and elements that are in the village.

The dance performance in Bustaman village is a tradition that is formed from many responses and elements that are in the village. When the villagers tried to improve the tradition



in Bustaman village, there were different people whose goal was to unite their differences, proving that the traditions and performances to be held in Bustaman would provide a good education and experience.

The form of the resulting environmental response is the participation of citizens in support of activities, fundraising and empowerment of young people to learn to create organizations and performances.

The appearance of dance performances in the village of Bustaman resulted in the first environmental response of the society and Hysteria working together to clean up the village environment, to organize and decorate the village alleys with murals or words. The second environmental response is that people volunteer to raise funds to help Hysteria community succeed in performing in Tengok Bustaman tradition.

The existence of the role of the community in terms of the environment of the village, the community can improve the economy by way of culinary festival and introducing cuisine of Bustaman village. Environmental responses formed give positive contribution in the economic aspect, one of them is the creativity of citizens in opening the parking lot for visitors, selling food and selling souvenirs to the audience.

In Picture 3, it is one of the changes found in Bustaman with the active youth of Bustaman village in building art show.



**Picture 3.** Youth, community of Hysteria that blend in creating the show.

The number of performances held in the village of Bustaman is a lot, one of which is dance. Able to provide education to the community to realize that by realizing the performance in Tengok Bustaman will result in changes to the village and its citizens.

After seeing the results of field data and document studies above, it can be understood that in Bustaman village, they blend together to arise due to a high sense of sympathy to the community of Tengok Bustaman. The community enjoys dance performances by providing space and space to gather, indicating that the performances performed by dancing has an influence on the social response of the village community and the development of Bustaman village tradition in the city of Semarang. A sense of sympathy is shown because people want to keep the good name of the village in the eyes of visitors and art lovers. Indirectly, dance performances are able to attract sympathy and sense of alignment for the village community in the city of Semarang.

The above series is also related to opinion the opinion stated (Shani, 2002: 45) that sympathy is the desire to understand the other side and to cooperate with it. Society and Hysteria community try to maintain the existence of diversity of dance performances in Tengok Bustaman tradition to give good example to the village, that is to cultivate the sympathy of the community against the tradition of Tengok Bustaman. With the implementation of dance performances, the community can defend the village from the issues of the city. Grow mutual respect and tolerance between traditions with other traditions. That is, it is not impossible if Bustaman villagers to increase togetherness, increase appreciation of art to get a response that prioritizes togetherness as the embodiment of the identity of the village in the city of Semarang.

## CONCLUSION

Dance performances are staged in the tradition Tengok Bustaman village have several processes including before performance, performance and after performance. One of the performing forms that are displayed is a dance performance. The forms of dance performances are staged; among others, traditional dance, modern dance and contemporary dance with elements of the show form of motion, artists, accompaniment, makeup and clothing, property and audience. The performances that are packed by Hysteria community and Bustaman society have the function of education, communication, tradition/ritual and provide aesthetic experience. Dance performances conducted in Bustaman village produce visual, auditive and environmental responses. Hysteria community help residents in the planning and implementation of the performance in Tengok Bustaman.

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