

## **BORAN DANCE, BETWEEN IDENTITY AND DANCE OF LAMONGAN TRADITION IN THE PERSPECTIVE OF CULTURAL STUDIES**

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### **ABSTRACT**

Boran Dance which was originally created with the aim of following the traditional art festival organized by the East Java art council currently transformed into a traditional dance Lamongan. Stunted Boran dance is transformed into a traditional dance Lamongan does not appear suddenly but the results of the ideology of the ruling class (government Lamongan) through various systems and institutions, ranging from media, advertising, educational institutions and so on. This practice the researchers consider as an unnatural problem because the context of the construction of dance is outside of the traditional aesthetic rules of dance. Referring to the phenomenon of the researcher will analyze this problem with the perspective of western philosophy that is by approach theories of cultural studies. Through the approach of theories of cultural studies researchers trying to peel the extent to which Boran dance is transforming into traditional dance Lamongan and become Lamongan dance identity. Through critical thinking Gramsci, researchers try to analyze how far Boran dance transform itself into traditional Lamongan dance, and is there any legality of hegemony also in it. So as to make dance boran, as the identity of traditional dance Lamongan. Boran Dance was born from an iven of traditional art performances organized by the East Java Arts Council. Because to the existence and success of this dance is transformed from festival dance into traditional Lamongan dance. This dance is currently known by the general public as the identity of the traditional dance of Lamongan. From the researcher's perspective, this dance is far from the traditional dance rule. If looking from the concept can indeed be viewed as the art of tradition, but from the background of the creation of this dance is not the dance tradition and legitimacy Boran dance as traditional Lamongan dance not separated from the hegemonic contract of the dominant class to the subordinate class. The strength of this legitimacy can not be separated from the power of the ruler (upper class). The success of Boran dance at the National level is able to conjure up individual consciousness. This success is also strengthened through various aspects and areas that legitimize the ruling hegemony of Boran dance identity as traditional Lamongan dance.

Keywords: Boran Dance, Identity, Tradition, Hegemony

### **INTRODUCTION**

#### **Background**

Local culture is a manifestation of the life activities of the citizens of a part of a plural society whose society consists of more than one ethnic group, so that life activities are based on social institutions derived from local ethnic cultures that apply and in some cases also influenced by national culture (Sudikan, 200: 5). Lamongan is one of the districts in the province of East Java. Lamongan geographically includes the northern coastal areas. Lamongan is famous for its traditional food, namely soto, wingko, and tofu mixed. Besides identical with this food, Lamongan still have traditional food that is not less delicious is sego (rice) boran. Sego Boran, word fragment from sego (rice) and boran (container of woven bamboo) or countryman bojog, but bigger size.

After ditasbihkannya Boran dance as a traditional dance from Lamongan, Lamongan today began to appear many dances that when viewed from the structure of motion of the dance is a new

dance creations category, such as Mayang Madu Dance, Turonggo Solah, Jolo Sutro and so on. Of the many types of dance creations that exist in this new city of Lamongan there is only one dance that the researcher, the Boran dance. From the beginning of its appearance, Boran dance has always been the talk of many circles both Lamongan itself and outside Lamongan. The talks were sticking out of Lamongan because Boran dance won a variety of events from district, provincial, to national level, and was once a dance ambassador and sent to Thailand. Being in Lamongan Boran dance became an icon Lamongan and a very phenomenal is Boran dance has become a traditional dance Lamongan city. This discourse is not a discourse that is formed by itself, but constructed and the result of the ideology<sup>1</sup> of the class of satisfaction.<sup>2</sup>

Boran Dance which was originally created with the aim of following the traditional art festival organized by the East Java art council currently transformed into a traditional dance Lamongan. Stunted Boran dance is transformed into a traditional dance Lamongan does not appear suddenly but the results of the ideology of the ruling class (government Lamongan) through various systems and institutions, ranging from media, advertising, educational institutions and so on. In the Gramscian analysis, ideology is understood as ideas, meanings, and practices which, while claiming to be universal truths, are a map of meaning that actually sustains the power of certain social groups.

This practice / phenomenon I regard as an unusual problem because the context of the dance construct is outside of traditional aesthetic rules of dance. Referring to the phenomenon I will analyze this problem with the perspective of western philosophy that is by approach theories of cultural studies. Through the approach of theories of cultural studies researchers trying to peel the extent to which Boran dance is transforming into traditional dance Lamongan and become Lamongan dance identity. Through critical thinking Gramsci, researchers try to analyze how far Boran dance transform itself into traditional Lamongan dance, and is there any legality of hegemony<sup>3</sup> also in it. So as to make dance boran, as the identity of traditional dance Lamongan

#### **PROBLEM FORMULATION**

In accordance with the background that has been described, the above problem I can formulated in the form of questions as follows:

1. What is Boran dance as traditional Lamongan dance?
2. How is the role of hegemonic power in the continuity of Boran dance as the identity of traditional Lamongan dance?

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<sup>1</sup> In a general sense, ideology is often interpreted as a view of life. But in Marx (ism) or Critical Theory, ideology is defined as a false consciousness or views produced by the dominant class to cover up the real truth in order to perpetuate their power.

<sup>2</sup> <http://www.negerikuindonesia.com/2015/08/tari-boran-tarian-tradisional-dari.html>

<sup>3</sup> Hegemony can be interpreted as a way for dominant class to drive influence not through hard power approach but through soft power approach (thus causing dominant ones sometimes not aware that they are actually dominated and oppressed).

## APPROACH

Gramsci here means different hegemony with understanding in general, he saw in his residence there is a massive domination in which the government uses violent government consensus with its people and emerged hegemony as Gramsci's hegemonic concept emerged. Gramsci's hegemony theory is one of the most important political theories of the twentieth century. The theory is built on the premise of the importance of ideas and inadequate physical strength in socio-political control. In Gramsci's eyes, so that those who are not only possessed to feel possessed and internalized the values and norms of the rulers, more than that they also must give approval for their subordination. This is what Gramsci implied with "hegemony" or mastered with consensual moral and intellectual leadership. In this context, Gramsci opposes positively the hegemony, as a form of supremacy of one group or several groups over another, with another form of supremacy called "domination," which is power which is sustained by physical strength. Of course, the hegemonic theory is not a novelty in the Marxist tradition.

Thus Gramsci alters the hegemonic meaning of the strategy (as Lenin) becomes a concept which, like the Marxist concept of power and relations of production, class and state, becomes a means of understanding society in order to change it, it develops the notion of leadership and its execution as a condition for obtaining state power into its concept of hegemony. Hegemony is the relationship between classes with other social forces. A hegemonic class, or hegemonic class group, is a class that gains legitimacy from other social forces and classes by creating and maintaining an alliance system through political and ideological awakening. The ideological concept is built by incorporating several other concepts related to it. That is why the short definition of hegemony is never enough.

In analyzing the war of that positions between the two main classes to achieve hegemony, Gramsci makes a firm distinction between the strategies that the working class pays. The bourgeois strategy has a special character called passive revolution. He developed this concept from his analysis of Risorgimento, a movement to unite Italy in the mid-19th century. In spite of some popular uprisings in the Risorgimento movement, the Italian national union (including the expulsion of the Austrian nation) and the rise of the power of the capitalists in northern Italy at the same time succeeded primarily through state agents, soldiers and the Piedmont empire, not by mobilizing the majority of the population or supporting demands for agrarian reform of the peasants. Thus, Risorgimento is a 'revolution from above', inflicted by the Piedmont state agents. It is a passive revolution. Hegemony is so great that the lower classes can not do anything-not just hegemony through physical power but with inclusion new ideologies so that the process of dominance getting bigger.

The lower class can only serve the hegemonic class by strengthening the ability to gain support from the class and other social forces. The lower classes should start beyond the corporate activities of local scope, the activity when they are only concerned with their own momentary interests, and must move forward towards the hegemonic phase with due regard to the interests of other group classes as well. The relationship between the two main classes, feudal and capitalist, or capitalist and working

class, is not a simple oppositional relationship between the two classes, but is the threat of some complicated relationships and involves different classes of class and social power. The concept of Gramsci hegemony is expected to be used as a foothold in thinking and thorough review of power hegemony plays an important role in the continuity of boran dance as the identity of traditional Lamongan dance, so that researchers do not fall in the thought of culture of studies that later can make the research concept in this study changed direction and its perspective.

## **DISCUSSION**

### **Boran Dance as Dance of Lamongan Traditional**

In certain circumstances, in Lamongan there is an area consisting of plural society precisely in District Lamongan (city). The area is located in the central region of Lamongan regency. As the center of the city, the livelihood of the community is not totally dependent on the utilization of the nature they occupy, but the situation and living conditions in the region that can be utilized. In the plurality of the community then the livelihood that is chosen by every society is also different. People choose the livelihood that suits their ability. That they will not take advantage of the natural conditions they occupy. So they take advantage of the conditions, and job opportunities that exist. The people of the city, is a plural society that can be regarded as modern society, consumptive society, and have good human resources. Communities in the city area or Lamongan Tengah majority livelihood as employees/ employees and traders, it is due to the lack of agricultural land and the tight competition in making a living to meet the daily needs so that opportunities can be exploited by boran rice traders to earn a living and become the eyes a new livelihood in Lamongan District.

The existence of sellers of boran rice is part of the people who live around the city districts namely; Kaotan Village, Sawu, Sido Rukun, and Mulyo reef. They prefer to sell rice boran because the needs of people in the region will be more practical food. Most of the boran rice sellers are women. Lamongan community especially in Lamongan City is a modern society, want everything practical and easy in can. More boran rice traders can be found in Lamongan city centers (crowded places). Ideas or ideas in making a work of dance mostly arise from the phenomena that occur in the life of society, among others, the community activities in making a living, it is inspiring the choreographers in Lamongan District to express the activity into a work of dance. The phenomenon of community activities in fulfilling the needs of family life that exist in community life Lamongan Regency is trading or selling. This activity takes place anywhere, among others: the market, shops, in the township, in the bus stop, in restaurants, and sidewalks.

This is what initially Yari, Mudiono, and Saryono sparked the idea and inspired two choreographers from Lamongan Tri Christian and Ninin Desinta to create a dance whose concept was inspired by the daily life of the boran rice sellers from collecting food ingredients, serving the buyers, as well as lifting the socio-economic side of people's lives in Lamongan regency. Another thing that became the background of the birth of Boran dance arts is there invitation from the East Java Arts

Council regarding the holding of FKT (Festival Karya Tari/ Dance Festival) Java, also the sense of awareness of the artists both choreographer and musicians in Lamongan such as Tri Kristiani, Ninin Desinta, Purnomo and Saryono want to give birth to a new masterpiece, especially dance with something other typical from Lamongan. With the preparation done earlier, Boran dance became a participant in JATIM FKT (Festival Karya Tari) in 2006 which the dancers are students from SMPN1 Kembangbahu Lamongan, certainly changed some initial concept when created for this dance can be done by the students. Boran dance created or artist's work Lamongan namely Ninin Desinta Yustikasari and Tri Kristiani work together with Purnomo and Sariono music piñata. Boran Dance worked on in 2006 to follow FKT JATIM 2006 in Taman Krida Budaya Malang on July 28<sup>th</sup> 2006.

In FKT JATIM 2006 the Boran Dance won seven of the eight categories nominated. By winning the title as the overall champion Lamongan District represent East Java Province to advance national level. After successfully becoming the General Champion at Provincial level, Lamongan District is entitled to represent East Java Province to participate in Parade Tari Nusantara (PTN) event held on August 14, 2007 at Sasana Langen Budaya Taman Mini Indonesia Indah Jakarta. To prepare for the National level, this dance training is centered in the Department of Culture and Tourism of East Java Provincial Government in Surabaya City. The training and cultivation have been conducted in collaboration with senior artists and dance coaches in Surabaya City, so the concept of Boran Dance both movement and music has been modified in order to add aesthetic value and beauty elements inside. According to Purnomo as the music accompanist of Boran Dance said both the accompaniment piñata and the dancers at the national event are also collaborated, for the dancers, there are four dancers from Lamongan who were the previous participants and four more dancers from Surabaya (Unesa) selected or prepared by the Department of Culture and Tourism of East Java Province

Nusantara Dance Parade followed by representatives of dance art from all provinces in Indonesia. In the final round selected dance art from five provinces namely, Riau, South Kalimantan (South Kalimantan), South Sulawesi (South Sulawesi), West Nusa Tenggara (NTB), and East Java (East Java). In this event Boran Dance as a representative participant from East Java Province managed to become the overall champion with winning eight categories from Nine categories nominated. The beauty of Boran Dance lies in its beautiful and well-organized movement. In the show, Boran Dance is done in groups so that formation and compactness is very important here. This Boran dance movement tends to be a simple and meaningful movement. Each movement in Boran Dance describes the activities of the vendors of rice boran in antiquity, ranging from preparing food to sell it to customers. In the show, dancers dance with a lively and compact. The rhythm of movement in this dance is sometimes slow and sometimes becomes fast according to the way the story is displayed so that the message and its meaning can be easily conveyed to the audience. In addition, the movement is also adapted to the music pengiringnya to look aligned. Music accompaniment on Boran Dance is a typical gamelan music from East Java.

Costumes used in Boran Dance is usually using traditional clothing in the form of long-sleeved kemben clothes. At the bottom of the pants along the bottom of the knee with the same color as kebaya and Lamongan typical batik cloth on the waist cover pants. Also on the head using a creature or head covering cloth. Do not forget the place of rice or Wakul used as a dancing property. In its development, Boran Dance became one of the typical dance and pride of Lamongan city, East Java. Various achievements that have been achieved in various cultural events Boran Dance is increasingly recognized by the public. This dance is still preserved and preserved, proven by frequent appearances at various events such as regional events and cultural festivals. Since terlitimasi by Indonesian Record Museum and the implementation of Boran dance missal by almost all students in Lamongan, local leaders try to provide new information and understanding about Lamongan traditional dance treasures of the latest. Until now Boran dance is known as traditional Lamongan dance by the general public.

### **The Role of Hegemony of Power in Sustainability of Boran Dance as the Identity of Traditional Lamongan Dance**

Looking back from the background of the creation of dance boran it is clear that this dance is much the concept of traditional dance. The concept of traditional dance in traditional classical dance has the following characteristics, dance that lives in keratin environment, the movement of the dance has certain rules (rules) is in keratin, has a beauty following the rules of keratin, space, energy and time has a standard keratin, known to its creator. Examples of traditional classical dance: Serimpi Dance, Bedhaya Dance, Beksan Lawung Dance, Pakarena Dance, Legong Kraton Dance, etc. While the traditional dance concept of dance, dance that lives in the communal environment of people, has a value that rests on local tradition, space, energy and time following the standards of local tradition, sometimes has a certain magical ritual power, held as a binder of community solidarity in communal ceremonies, unknown to its creator. Example of traditional dances: Sintren, Sisingaan, Ronggeng Gunung, Ronggeng Ketuk, Seblang etc.

Because the foundation of the creation of this boran dance is nothing but an invitation from the invitation of the East Java Arts Council with regard to the FKT of East Java, it is certain that this dance is not a traditional dance. Due to the success of this dance work both at the provincial and national levels with many of his achievements inscribeds and widely known no doubt the ideology and hegemony practices contribute in it. Actually, the ideology has been embedded since the beginning of this dance formation. The emergence of text FKT Java make the text as a form of ideology. There are four aspects in Althusser's work which are at the core of his view of ideology: 1) Ideology has a general function for forming subjects; 2) ideology as experience is not false; 3) Ideology as a misconception about the real condition of existence is false; 4) ideology engages in the reproduction of social formations and their relation to power (Barker, 2008: 59).

When the invitation of FKT Jatim 2006 was accepted by the Tourism and Culture Office of Lamongan, there must be an ideology from the dominant class (head of service) to the subordinate

class (staff or staff) to create a dance work that reflects Lamongan traditional culture with the ultimate goal is to get the champion. The hegemony of power also contributes to this. According to Gramsci hegemony is a concept which, like the Marxist concept of power and relations of production, class and state, becomes a means of understanding society with the aim of transforming it, it develops the notion of leadership and its implementation as a condition for acquiring state power into its concept of hegemony. Hegemony is the relationship between classes with other social forces. The hegemonic class, or hegemonic class group, is a class that exposes the consent of power and other social classes by creating and maintaining the alliance system through political and ideological awakening. The ideological concept is built by incorporating several other concepts related to it. With the election of Boran dance as the overall champion in the event Parade Tari Nusantara (PTN) which was held on August 14, 2007 which was held at Sasana Langen Budaya Taman Mini Indonesia Indah Jakarta. Make proud Lamongan regent at that time held by Masfuk. And after that Boran dance began to be promoted to all Kab. Lamongan and ditasbihkannya as Lamongan Traditional Dance that should be maintained and preserved. Do not stop here, in the event of HJL (Hari Jadi Lamongan) Masfuk at that time as the Bupati Menginstruksikan to hold a dance performance Boran Massal and invite MURI (Museum Rekor Indonesia) as a concrete form in preserving and preserving regional cultural arts.

Hegemony can be interpreted as a way for dominant class to drive influence not through hard power approach but through soft power approach (thus causing dominant ones sometimes unaware that they are actually dominated and oppressed). The power of hegemony is very strong in the above discourse, the power held Masfuk able to provide a false awareness of all components and layers Lamongan community. The ideology embedded in the beginning also provides reinforcement of the hegemony. Hegemony grew stronger when after mass dance Boran was held, mass media supported the ideology through the news either through print or electronic. The shape of this hegemonic severity can be picked the results at this time. Hegemony Boran Dance as traditional Lamongan dance can be seen on the discourse contained in the following pages:

- <http://www.negerikuindonesia.com/2015/08/tari-boran-tarian-tradisional-dari.html>
- <http://www.kamerabudaya.com/2016/12/tari-boran-tarian-tradisional-dari-lamongan-provinsi-jawa-timur.html>
- <http://krindanoviracarollien.blogspot.co.id/2013/05/tarian-tradisional-indonesia.html>
- [http://yunitarossa180.blogspot.co.id/p/blog-page\\_53.html](http://yunitarossa180.blogspot.co.id/p/blog-page_53.html).

The discussion above shows that the sustainability of Boran dance as Lamongan traditional dance is constructed on the ideology and power hegemony. The ideology of the rulers existed from the time of the creation of the dance, but the influence of the ideology grew stronger when the dance reached its peak of existence. When at the peak of its existence, hegemony began to be implanted by the dominant class (bupati) to the subordinate class (Lamongan society). The hegemonic work is strongest with strengthening in terms of mass media. Sustainability or the continuity of Boran dance as traditional Lamongan dance if I see in critical theory is the result of the ideology and hegemony of power itself which makes the subject live in falsehood. The role of Lamongan government in making Boran dance as traditional Lamongan dance is very strong and has successfully legitimized it. If we look

more deeply about the art of Lamongan culture is actually much to be explored and able to become a cultural identity Lamongan without doing hegemonic practice of local cultural arts without having to be forced.

## CONCLUSION

The above explanation can be drawn an understanding that the concept of dance criticism and the art concept of Boran dance tradition is not a traditional dance identity of Lamongan because this dance is created from a festival dance. Besides that also aesthetically this dance movement using many contemporary movements and this is much different from the concept of traditional dance although the meaning of the dance is a picture of Lamongan community life especially the bow of Boran rice. This dance is a form of ideological hegemony and dominant class power over the subdominan class. Hegemony of this dance is stronger when this dance legitimates subordinate society through the form of dance performan missal and break the record MURI as the most dancers from MURI. The researcher's hope with this writing is able to give a little awareness of this mortal falsity. And hoped that other traditional Lamongan dances rooted in traditional arts could become like Boran dance without legitimizing power hegemony.

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