

Kembalikan Baliku Community's Concept of Janger Semara Ratih Dance and the Interest of Jakarta's Young Generation

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Abstract: This research was conducted to examine the concept of the Janger Semara Ratih dance work which aims to attract the interest of visitors to the Indonesia Kaya Gallery, especially the younger generation. This research was conducted using qualitative methods. This was carried out in an interview process with the Janger Dance choreographer Semara Ratih, founder of the Kembalikan Baliku Community. Apart from that, data can also be obtained from recordings of the Janger Semara Ratih dance, choreographer interviews from several media and supporting books that match the focus of the discussion. The traditional art of Balinese dance is still very popular among the younger generation, especially in the city of Jakarta, Indonesia. There is a dance community in Jakarta, founded three years ago which presents a dance performance entitled Janger Semara Ratih. This dance work has been performed at an annual event namely Indonesian Cultural Heritage and also at regular events at the Indonesia Kaya Gallery. The Janger Semara Ratih dance work was performed by several dancers who are members of the Kembalikan Baliku Community. This performance is presented to attract the interest of the younger generation in Jakarta to help preserve Balinese dance arts by providing story concepts related to the lives of today's young people.

Keywords: dance community, interest, Jakarta city, Janger Semara Ratih, young generation.

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Introduction

Social and cultural diversity in Indonesia is a factor in the establishment of a more global culture and arts. The existence of traditional arts is usually considered a cultural expression and identity based on local wisdom and uniqueness of a community (Siburian, et al., 2021: 32). Traditional arts are now of interest to the younger generation to fill their free time by trying and learning something new. This interest arose when there was a busy performance being shown in several communities, especially Jakarta, Indonesia. If art has become the property of all members of society, then the existence of that art also depends on the supporting community. This is because a form of folk art will continue to exist or survive if it has a certain function in society (Khutniah & Iryanti, 2012: 12).

An art can develop when there is a container or place that can accommodate and support the development of the art. In this modern era, many young people

have forgotten their ancestral heritage regarding traditional arts. Modernization is a process of change from one direction or origin to a more advanced direction, in other words improvements in various aspects of human life. Practically, modernization can be interpreted as a process of changing from traditional ways to new and more advanced ways, with the main aim of improving human welfare (Siburian, et al., 2021: 33). With this modernization phenomenon, there is a young figure who supports the development of traditional arts and creates a community with the aim of attracting other young people to help preserve this ancestral heritage. One of the driving communities that calls for cultural preservation is the Kembalikan Baliku Community (Kembalikan Baliku Komunitas/KBK). Kembalikan Baliku is here to maintain and revolutionize Balinese art and culture so that it can be absorbed by several groups, especially the younger generation.

Kembalikan Baliku was founded by one of the great-grandchildren of Indonesia's first President, Ir. Soekarno's name was Syandriasari, which was founded 3 years ago. She invited the younger generation to take part in preserving one of the traditional arts, namely Balinese dance, by opening Balinese dance classes and having several levels from beginner to advanced level. The young generation of Indonesia has more potential, which is expected to be able to maintain the preservation of Indonesian culture which is part of its identity. national nation of Indonesia (Siburian et al., 2021: 34). With the development of globalization in Indonesia, more and more young people are forgetting and putting aside Indonesian culture and developing western culture. Syandria wants young people in Indonesia to be able to appreciate and always remember Indonesian culture, because we have seen globalization here and there are so many foreign cultures that young people have forgotten our own culture (Syandria, in an interview with Kompas TV 2021). Asyari said that the young generation is a group of people who still have fresh souls, enthusiasm and ideas and people who have visionary thinking (Intani, 2019: 56).

With the influx of globalization into Indonesia, traditional arts are facing global challenges, because globalization is also a form of penetration (seepage) of new values originating from outside based on information, communication and technology, which is often abbreviated to ICT, which in the end relies on industrialization which always leads to market orientation (marketing oriented) (Sutiyono, 1994: 5). Modernism has changed the way we view art. Works that have beautiful value, have taste or determine the nature of pleasure, then the meaning can be explored more rationally or using reason (Supriatna & Suwarna, 2019: 29). Unexpectedly, many enthusiasts were interested in joining the ranks of cultural preservationists by taking part in the Balinese dance class. As time went by, Kembalikan Baliku had the opportunity to create creative dance works danced by members of the community.

The Janger Semara Ratih dance is the first creative result of Kembalikan Baliku which was performed at an annual Indonesian Cultural Heritage event organized by the WBI Foundation. Creativity grows best in an environment that allows a person to discover and explore his unique responses, and the drive towards creativity must be nurtured in a unique way (Hadi, 2003: 17). The Janger

dance itself is like a youth dance because this dance is danced by a number of young men called Kecak and a group of young women called Janger. They dance in pairs while singing rhymes (Djayus, 1980: 52). This event has a very good opportunity for Kembalikan Baliku to carry out its vision and mission as a community consisting of young people who want to continue to attract the interest of other young generations to participate in preserving Indonesian culture.

According to Fadelis E. Waruwu in Susanti (2019: 419) creativity is a person's ability to give birth to something new in the form of ideas or real works, either in new works or in combination with things that already exist. The creative results of Kembalikan Baliku were well received by several art lovers in Jakarta, so that in July 2023, the dance works were displayed again in a regular event at the Indonesia Kaya Gallery with a productivity process before finally being displayed at the Gallery. Productivity results in new production, which is a repetition of what has already been realized, although there is little experimentation or variation in existing patterns (Djelantik, 1999: 79).

By creating the Janger Semara Ratih performance, it is hoped that it can give a good impression and gain an aesthetic experience to the younger generation so that it can generate interest in traditional Balinese arts and culture. This pleasure that can give rise to a feeling of happiness is a unique, aesthetic experience. The greatest pleasure does not only lie with the creator, but also benefits other people who enjoy it, even if their abilities are modest (Hadi, 2006: 23).

Methodology

The method used in this research is a qualitative method. Data was obtained through interviews, documentation and observation of social media from the Kembalikan Baliku Community. Data analysis also refers to literature review and previous research.

The form of dance presentation is needed to form a dance work by prioritizing the elements in creating a new work. Soedarsono (1977: 119) based on the form of performance, elements and elements of dance form the structure of a performance, including movement, music, floor design, props, themes, make-up, costumes, lighting and stage.

Results and discussion

Figure The Establishment of Kembalikan Baliku

Kembali Baliku is a community that is opening a breakthrough to preserve one of the cultures in Indonesia, namely Balinese culture, which has been eroded by competition in the global entertainment industry, initiated by Syandriasari by receiving direct guidance from Guruh Soekarno Putra as an arts coach. The aim is to attract the interest of the younger generation and has carried out Janger Semara Ratih performances at the Jagantara and Cak Sesanghyangan Dedari events which will be shown at the Synchronize Fest in 2022. Kembalikan Baliku also regularly performs Balinese dances at the Sarinah Pavilion in Jakarta for various groups.



[Source: Dayintamelira, 2022]

Figure 1. Syandriasari and Guruh Sukarno Putra

Kembalikan Baliku was founded to support Balinese dance workers who were affected by the pandemic and also to help Balinese culture remain sustainable. The pandemic has caused the loss of livelihoods for several active artists in Bali whose livelihoods depend on providing entertainment performances held one day a week. The loss of art enthusiasts among foreign tourists who had left the Island of the Gods due to the widespread spread of the corona virus at that time, made Syandria's thinking open to local tourists who no longer loved traditional art, said Syandria in the Give Me Ten Youth interview. "Concerns about the shifting meaning of Bali and also the preservation of the cultural sector has always existed, that's why I founded Kembalikan Baliku," said Syandria in the Jagantara WBI Part 1 video uploaded by the YouTube channel Kembalikan Baliku. Starting with the formation of online classes, such as Balinese dance learning classes and also make-up for Balinese dance performances. All income earned from these online classes is completely donated to arts workers.

Traditional Balinese culture was chosen as the object of cultural preservation, because according to Syandria, Bali is a culture that is easily absorbed by the younger generation, besides that Syandria herself still has Balinese blood from her grandfather, namely Ir. Soekarno was still very man of blood and made him even more moved in preserving Balinese culture. The name Kembalikan Baliku is taken from a song written by Guruh Soekarno Putra in accordance with suggestions given by Guruh to Syandria. As time went by until the COVID19 pandemic was over, Kembalikan Baliku opened registration for offline classes to study together in the studio and is still running today. The strong influence of foreign culture should not make us forget our own culture, like our hometown, we also want to make the culture of our homeland a place to return home to, we miss our own culture. "Through Kembalikan Baliku, I try to invite you to learn together to deepen our culture, not only for yourself but for future generations," said Syandria in the video uploaded to the YouTube channel Kembalikan Baliku 2023.

The Concept of the Janger Semara Ratih Dance

The words "janger" and "kecak/tecak" are anamatope syllables of sounds sung repeatedly by janger and kecak dancers. Dance and sing songs in unison by moving your hands and body left and right while sitting. More specifically, it is said that janger is a female dancer in the "janger" dance (Laksmi, 22: 327). Quoted from the journal of the Indonesian Art Institute Denpasar, the Janger Performance Structure is generally divided into several parts. The first is jasangeran which is performed by a group of male dancers (kecak ± 16 people) and female dancers (janger ± 16 people) taking positions in two rows of bersap or berbanjar, and sometimes even in pairs between men and women. The second part is the play part, which takes short fragments. Then the closing song was performed, to end the entire series of performances.

Janger Semara Ratih tells the story of Dewa Semara and Dewi Ratih as the gods and goddesses of love. This dance depicts the turbulent love of young men and women, tells the story of Dewa Semara and Dewi Ratih who have extraordinary power of love, and shows how the power of love penetrates every human being. In general, the Janger dance can be said to be a soul mate search dance. The Janger dance itself is like a youth dance because this dance is danced by a number of young men called Kecak and a group of young women called Janger. They dance in pairs while singing rhymes (Djayus, 1980: 52). The Janger Semara Ratih dance is also equipped with songs that depict the story of the Janger Semara Ratih story.

Lyrics:

Singgih Ratu Idadane Sang Menonton

Dongpirengan Atur Titiang

Titiang Idekil Kelintang Kawon

Turin Jugul

Jagi Napi Punika Malih Panjangan

Mangkin Titiang Medabdaban

Separi Polah Anake Mejejangeran

Arakijang jangi janger kopiak epung

Arakijang jangi janger kopiak epung

Kopiak isetedo tedo pak tedopung

Kopiak isetedo tedo pak tedopung 2x

*Sriag sriog sriag sriog sambilan
megendang gending*

*Sriag sriog sriag sriog sambilan
megendang gending*

This Janger dance work is combined with the story of Dewa Semara and Dewi Ratih which is divided into 3 acts or structures, namely Pepeson, Pengawak and Pekaad. The dance structure includes pepeson, pengawak, pecet, and pekaad (Andriyanti, 2017: 6). Pepeson is the first part of a dance. Pengawak is a part of the composition that displays slow tempo dance movements. Pecet is a part of the composition that displays dance movements with a medium to fast tempo. Pekaad is a part of the composition that is characterized by fast tempo dance movements then slower to end the dance (Dewi, et al, 2019: 41).

The Pepeson section contains the initial story of the meeting between village girls and young people. In this part the Janger dancers sit on their knees and the

Kecak/Tecak dancers sit cross-legged while singing a rhyme and doing quite simple movements, just moving their heads to the right and left which are done repeatedly.



[Source: Mitha, 2023]

Figure 2. Janger Semara Ratih in the part of Pepeson

After that, when they entered the Pengawak section, the village girls and youth felt the seeds of love. It turns out that behind it all there was intervention from the god of romance, namely Dewa Semara and also Dewi Ratih who moved with the arrow of love. And in the third round, namely the Pekaad section, the beautiful charm of Dewi Ratih and the handsome Dewa Semara are shown, who have the power of love for all of us in this world.



[Source: Mitha, 2023]

Figure 3. Final part

Apart from that, there is a characteristic characteristic of the kecak performance with its drum patterns, namely the presence of rampak, alternating, alternating, alternating movements with a firm character, much influenced by pencak silat movements, making the kecak performance have the characteristics of a masculine dance style (Dewi, et al, 2019: 41). The Janger Semara Ratih dance also has a part with a drum pattern, with lyrics and documentation as follows:

Lyrics:

Arakijang jangi janger jang sek jang sir 4x

Tecak an tecak ecake sede pak serde pung 4x



[Source: Mitha, 2023]
Figure 4. Drum pattern

Conclusion

The Director of the Janger Semara Ratih dance performance Wulan stated, as time goes by, KBK has become a place for art lovers to gather and learn, especially Balinese dance. Now Kembalikan Baliku is starting to collaborate with several cultural preservation partners who have long been involved in the cultural sector, one of which is the Indonesian Cultural Heritage (WBI) for the event Keeping Heritage of the Archipelago (Jagantara). The Janger dance production process Semara Ratih collaborated with Balerung Stage in Peliatan, Ubud to create dance music accompaniment by combining classic Janger songs and modern Janger songs. In accordance with the vision and mission of Kembalikan Baliku, the Janger Semara Ratih dance production also continues to involve artists in Bali, from creating dance accompaniments involving A.A. Gde Oka Dalem, to the costumes used in the dance performance. Oka Dalem is a dance artist who has played a big role in the development of art in Peliatan Village, Ubud, where Peliatan Village is one of the cultural tourism destination villages that relies on performing arts as the main dish presented for tourist viewing (Putri, 2017: 5).

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