

Conference Paper

Performance Situation Analysis on *Jaipong* Dance as an Oral Tradition in Desa Tanjungmekar, Karawang

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Abstract

Karawang is known as the city of “*Goyang Karawang*”. The cultural shift in Karawang as an urban city has an impact on culture, especially *Jaipong* dance. This study first aims to describe the situation regarding *Jaipong* dance performances in the village of Tanjungmekar, Karawang. Several aspects are analyzed in situation analysis: time, place, distance, an organization of performances, participant behavior, and public response to shows. The results of the analysis found the following: first, the situation of the *Jaipong* dance performance, the time of the performance stage, which was the performance structure, the place was a proscenium stage, the distance between the presenters and the audience as the relation of art participants, the performance organization was chaired by a *pangrawit* (drummer). Second, conservation efforts in the form of *Jaipong* dance training for children and adults in the Padepokan Suwanda Group. In conclusion, *Jaipong* dance is an association medium that is formed by the people’s entertainment situation consisting of the presenter and the audience at the same time. And the necessary efforts to preserve *Jaipong* dance are not lost in the community of Karawang.

Keywords: *Jaipong* dance, oral tradition, performance situation

1. Introduction

The rapidly changing age is very influential in social life, economy, education, and culture [1]. These changes have positive and negative impacts on people’s lives. Economic needs force people to work hard [2, 3]. The geographical location of Karawang Regency close to the capital city of Jakarta has made the city become very strategic in terms of opening up opportunities for the industrial world. The cost of production and the payment of laborers’ salaries in industrial cities such as Karawang, which is not too expensive, has made the industrial field in Karawang grow rapidly. Therefore,

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the changes in, and growth of, Karawang regency toward becoming an industrial city have indirectly changed the identity of Karawang's society. Prior to the rapid industrial growth in Karawang regency, the district was known as "*Jaipong City*." This is because at that time *Jaipong* dance was a very populist type of art and grew more rapidly in Karawang than in the city where *Jaipong* dance was created, namely the city of Bandung. However, today, Karawang regency is better known as an industrial city. The loss of identity of Karawang regency as a city known as *Jaipong City* Industrial City because of the unavoidable changes in the age has made it an important thing to study. In addition, the next concern is not to lose trace of the culture that was built by the people of Karawang.

Based on Sujana [4] he uses a semiotic analysis blade, how the meaning built by the audience over the dancers of the sinden movement. Performance analysis using Finnegan's [4] theory, an element of performance by Finnegan [5, 6], is the situation and the medium. The situational elements include: (a) the time, place, and distance of the situation; (b) the organizational structure and organization; (c) the behavior of audiences; and (d) the viewing community.

This research aims to find the situation of *Jaipong* dan revitalisasi dance which has been done by society to maintain the culture and art of *Jaipong* dance in Karawang. This study first aims to describe the situation of *Jaipong* dance performances in the village of Tanjungmekar, Karawang. Efforts have been made to preserve *Jaipong* dance as an oral tradition in the middle of an urban society. Several aspects are analyzed using situation analysis: time, place, distance, an organization of performances, participant behavior, and public response to the show.

2. Methods

In reviewing this research qualitative methods are used. According to Sugiyono [7, 8], in qualitative research, qualitative data are data in the form of words, schemes, and images. The researchers used two techniques for collecting data simultaneously, namely interview techniques and observation techniques. Next will be explained the techniques of observation, interview, and document studies.

The location of this research is Tanjungmekar village, Tanjung Pura subdistrict, Karawang regency, West Java. This location was chosen because in this area the tradition of Sinden still survives and remains guarded by the society of Karawang. The data source is informants who have knowledge about the art of singing sinden

songs. In addition, key informants were also established as benchmarks against data obtained from other informants.

According to Spradley [9], there is five minimum requirements for selecting a good informant, namely: (1) full enculturation; (2) direct involvement; (3) an unfamiliar cultural atmosphere; (4) sufficient time; and (5) nonanalytical. Based on the requirements for the selection of informants above, the researchers chose artists such as *sinden* who have decades of experience and has an art studio at his residence in the village of Tanjungmekar, Karawang. His work in the world of art *sinden* no doubt. Hj. Mimin has performed dozens of times over the past 30 years as an artist. Although now more than 60 years old, he is still active as a *sinden* (traditional singer) in Karawang. Ms. Mimin is a senior syndrome in Karawang. He has 30 years more to be a *sinden*. The researcher conducted a free interview with Hj. Mimin. In conducting the interview, the researcher used the Koentjaraningrat method. Koentjaraningrat writes that there are two methods of wawancara, namely free interviews and focused interviews [10]. The next step was to focus the investigation and obtain more detailed data using an interview method that focuses on a number of questions that have been prepared. The questions asked related to the research topic. The next stage was watching *Jaipong* dance offerings directly in the village of Langseb, Karawang regency on 28 November 2012.

This research to find the situation of *Jaipong* dan revitalisasi dance which has been done by society to maintain culture and art of *Jaipong* dance in Karawang.

3. Results

The results of the analysis were found, first the situation of the *Jaipong* dance performance, the time of the performance stage which was the performance structure, the place was the stage of the proscenium, the distance between the presenters and the audience as the relation of art participants, the performance organization was chaired by *pangrawit* (drummer). People demonstrated their enjoyment of the *Jaipong* show by giving a "sawer" to the dancers. Second, conservation efforts were made in the form of *Jaipong* dance training for children and adults in the Padepokan Suwanda Group. In conclusion, *Jaipong* dance is an association medium that is formed by the people's entertainment situation consisting of the presenter and the audience at the same time. And the necessary efforts to preserve *Jaipong* dance are not lost in the community of Karawang.

Jaipong dance is an entertainment and culture of the northern coastal communities, especially Karawang. Participants in *Jaipong* dance performances come from various

circles. The upper middle class is usually represented by *sohibuls* or people having a wedding (party) who have hired a *Jaipong* group, while *menengans* downward are usually spectators.

First, the situation of the *Jaipong* dance performance, the time of the performance stage which was the performance structure, the place was the stage of the proscenium, the distance between the presenters and the audience as the relation of art participants. The audiences of *Jaipong* dance performances consist of children and adults and are dominated by parents. The interaction that occurs is a two-way interaction between the performers who perform the show and the audience who enjoy the show. It is this interaction that fosters mutual entertainment. The performance organization was chaired by a *pangrawit* (drummer). People demonstrate their enjoyment of the *Jaipong* show by giving a "sawer" to the dancers. The participants and the audience interact with each other. The audience participated in dancing under the stage or onstage when the song he ordered was played. Dancers dance with the audience by receiving a sawer from the audience. The audience is only focused on watching the dance, but there are those who want to listen to songs, order songs without participating in the dancing, dance without ordering a song, or come just for the sawer.

Saweran audience to prove the public appreciation of the *Jaipong* dance performance. Biasanya saweran between the money of two thousand to one hundred thousand. A presenter's show can earn between 600,000 and two million rupiahs. The saws will be distributed evenly to the publisher.

Second, conservation efforts are made in the form of *Jaipong* dance training for children and adults in the Padepokan Suwanda Group. Community support for the culture of *Jaipong* dance is declining with a scarcity of *Jaipong* group calls to fill weddings or local government. However, through the formal and informal education sector, people are still enthusiastic about registering their children for *Jaipong* dance lessons. Parents of students do not hesitate to register their children to join tutoring sessions. In the hermitage of Mr. H. Suwanda himself, learning *Jaipong* dance, *ngawih* and *Jaipong* musical instruments are free of charge. Many of the children in the area study in his hermitage.

4. Conclusion

Jaipong dance is an association medium that is formed by the people's entertainment situation consisting of the presenter and the audience at the same time. And the necessary efforts to preserve *Jaipong* dance are not lost in the community of Karawang.

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