The Cultural Values of Ronggeng Tayub Kaleran in Mekarsari, Ciamis

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Abstract—The purpose of this study is to find out the history and the development of Ronggeng Tayub Kaleran; Ronggeng Tayub Kaleran performance process; and the cultural values contained in Ronggeng Tayub Kaleran. This study uses a qualitative descriptive-analytical method. The techniques used in this study are observation, interview, and documentation. From the results of this study, it is found that Ronggeng Tayub Kaleran is a community art which developed in North Ciamis and has a characteristic of a pair movement pattern between ronggeng and the male dancers. The performance process consists of three parts namely the pre-performance (prepare the gamelan instruments, provide sesajen, zikir, tatalu, and the opening remarks), the performance (opening songs, ibing lulugtu, tayuban, ibing tambahan, and the closing songs), and the post-performance. The cultural values contained in Ronggeng Tayub Kaleran are: the nature of life, which teaches humans to work hard to gain a better life; the nature of the work, which shows that Ronggeng Tayub Kaleran is the work of art of the North Ciamis community; the nature of human position in space and time, which shows that Ronggeng Tayub Kaleran is held at night; the nature of human relations with the environment, which shows that humans are nobler than any other creatures and the duty of a human is to preserve and to protect nature; and the nature of human relations with each other, which shows that humans need each other in carrying out their lives.

Keywords: cultural values, performance art, Ronggeng Tayub Kaleran

I. INTRODUCTION

Indonesia is a country that has a diversity of ethnic groups and cultures. One of the ethnic groups in Indonesia which are famous for its traditional arts is the Sundanese. According to Ki Hajar Dewantara (as cited in Gie, 1996) art is the work of human beings that has beauty and is able to awaken a person’s sense and soul by expressing their behavior through music, sound, dance, and theatre.

Of the various kinds of art in the Sundanese, one of them is ronggeng which exists in Ciamis. Based on the regional mapping, ronggeng in Ciamis is divided into two which are Kalér (Ronggeng Tayub Kaleran) and Pakidulan (Ronggeng Gunung and Ronggeng Amen).

From those types of ronggeng, this study focuses on the Ronggeng Tayub Kaleran (RTK). The interesting thing that becomes the centre of the research is the spontaneous movement which has a high aesthetic value. Also from the kavih that still maintain the traditional songs.

According to Sujana (2002) the word ronggeng is already known in Indonesia, especially in the ethnic regions which have ronggeng tradition, such as in Cirebon and Priangan. In those areas, the word ronggeng refers to a female dancer in a paid show. Meanwhile, according to Caturwati (2006) the word ronggeng refers to a female dancer who is able to sing (ngawih), as in Tayub and Ketuk Tilu performance. Kusumah (as cited in Sujana, 2012) connects the word ronggeng with the word renggana (Sanskrit) which means a woman who is loved by the people or a woman who entertains guests at the royal palace.

According to Sujana (2002) tayub comes from two words, namely matayu (Javanese) and guyub. Matayu means dance while guyub means togetherness. Tayub means an entertainment art for men in the field of dance which bring in the ronggeng. Ramlan (2008) also states that tayub is a pair dance which tends to be an entertainment for men. Meanwhile Soedarsono (1991) explains that tayub is one of the traditional performances which bring in the ronggeng who is able to dance and sing (ngawih).

For many researchers, tayub is considered as one of the most popular arts for Javanese rural farming communities and has existed for hundreds of years (Maladi, 2005). Raffles in his book ‘The History of Java’ (1878) states that traditional dance that is very popular among commoners and the prijajis is the tayub dance which is presented by the ronggeng (as cited in Cahyono, 2006).

In Kamus Basa Sunda R.A. Danadibrata (2015) the word kalér shows the identity of an area located in the north. In this case, the word kalér means identity of traditional arts located in North (Kalér).

Of all those opinions, it can be concluded that Ronggeng Tayub Kaleran is a folk entertainment art for men which bring in the ronggeng and is located in North (Kalér) Ciamis.

RTK was born in 1936. The pioneer of RTK is Wilasri. This traditional art can be developed because of the active role of Sarim (Suherti, 2018). In the 1960s, RTK reaches the peak of its glory.

However, in the 1980s, this traditional art is almost extinct. This is due to the lack of creativity improvements in adjusting
with the era, especially the songs and music that are still fixated to traditional songs and traditional music, without adding creativity to make it more interesting. Based on that problem, the group of art in North Ciamis rarely shows tayuban and makes the popularity of RTK decreases.

This has become the foundation of this research, to bring back the popularity of RTK by digging the cultural values contained in RTK. According to Koentjaraningrat (1985), cultural value is the thing that is related to life’s main problems as the highest rules of human behaviour.

In order to analyze the cultural value, the theory that is used as the framework of this study is the five orientations of cultural values proposed by Kluckhohn. Kluckhohn (as cited in Koentjaraningrat, 1985) explains that cultural values consist of five main problems in human life namely the nature of life (HL), the nature of the work (HW), the nature of human position in space and time (HT), the nature of human relations with the environment (HE), and the nature of human relations with each other (HH).

II. METHOD

The method used in this study is a qualitative descriptive-analytical method. The steps taken in this method are collecting the data, processing the data, and analyzing the data. The techniques used in this study are observation, interview, and documentation. There are three sources of data: informants, places, and paper. The purpose of using this method is to describe the cultural values consisted of RTK in Mekarsari village, Tambaksari, Ciamis.

This study uses several instruments which include camera, device, notebook, and interview guideline. The camera is used to document the data during the study. The device is used to record the interview. The notebook is used to note important things related to the study, especially during the interview. The interview guideline is used to guide the researcher during the interview, as well as to focus the chat on the objectives. The design used in this study is as seen in Figure 1.

III. FINDINGS AND DISCUSSION

The findings and the discussion of this study include three things, namely the history and the development of Ronggeng Tayub Kaleran, the performance process of Ronggeng Tayub Kaleran, and the cultural values in Ronggeng Tayub Kaleran.

A. The History and the Development of Ronggeng Tayub Kaleran

RTK is one of the traditional arts which develop in North Ciamis, particularly in Panawangan, Rajadesa, Rancah, and Tambaksari.

RTK originally comes from Banyumas, Central Java. Koentjaraningrat (1994) states that in Banyumas, there is a traditional art called Lengger or Tayub Banyumasan. Lengger is a traditional dance that expresses gratitude for the fertility Gods.

The emergence background of RTK cannot be separated from the habits of the people after they finish farming, whether in the rice field or on the farm. Back then, after the rubber plantation employees getting paid, they usually hold an entertainment art called tayuban. This tayuban dance is indeed not a tayuban dance that develops among the marvels and prijawis which are often performed in the Keraton or Pendopo, such as in Cirebon or in the Priangan area. This traditional dance grows among commoners, which is called as ibing kalangenan, a traditional dance that aims to meet the needs for pleasure. Other than that, tayuban is also called as ibing pergaulan, which is a traditional dance which describes harmony between people or between communities. In their spare time, people can use this entertainment for their inner needs. This entertainment is also a form of the farmers’ gratitude for the various agricultural products.

RTK is included as a performance art. According to Sumarjo (2001) art performance is one of the form of performance that is shown to the public by the artists which aims to provide entertainment that can be enjoyed by the audience. Entertainment is always fun because entertainment is entertaining someone after doing activities or daily routines in order to reduce fatigue during the work. Sedyawati (2002) states that art performance is a cultural expression, a vehicle to convey cultural values, and the realization of aesthetic norms that develop in accordance with the times.

RTK emerges as the result of the thinking and the creativity of the North Ciamis people particularly the people of Tambaksari. The form of the songs, the dances, and the musical instruments indicate that this traditional art is included in Sundanese traditional art. Although there are influences from Javanese culture, as in the song Ricik-ricik Banyumasan, Waru Doyong, Tole-tole, and Dober. This is due to the area that is adjacent to Cilacap, Central Java, which has led to cultural acculturation. Likewise in the Dayeuhluhur and Majenang areas, there are some song lyrics that use Sundanese, and there are also musical instruments using Sundanese gamelan.

One of the art groups that are still active in preserving RTK is the Paguyuban Rineka Seni Surya Gumilang in Mekarsari Village, Tambaksari, Ciamis. The development of RTK cannot
be separated from the existence of the Surya Gumilang art studio which was established on 5 September 2005.

RTK was once performed at TMII Jakarta in 2009. This performance is one of the ways to introduce RTK to the public so that people will figure out that in Ciamis there are not only Ronggeng Gunung and Ronggeng Amen, but there is also Ronggeng Tayub Kaleran as the work of art of the North Ciamis people.

Nowadays, RTK is often performed at celebrations, weddings, grievances, circumcisions, the night of August 17, the traditional ceremony Nyacarkeun Jalan, and the government events in the village, in the sub-district, or in the district.

B. The Performance Process of Ronggeng Tayub Kaleran

The performance process of RTK is divided into three, namely the pre-performance, the performance, and the post-performance.

1) The Pre-Performance

The pre-performance is divided into five steps namely the preparation of the gamelan, the preparation of the sesajen, zikir, tatalu, and the opening remark.

a) Gamelan Instruments Preparation

This activity is carried out to prepare the gamelan on the stage which is done by the niyaga or the gamelan musicians. The musical instruments used are pelog and salendro gamelan, such as saron, demung, peking, bonang, rincik, jenglong, kendang, goong, rebab, gambang, selerem, and kecrek.

b) Sesajen Preparation

Preparing sesajen is the belief of the people in occult matters. The people believe that sesajen is a ritual performed by the elders to ask permission from the ancestors so that they will not interfere the event. The ingredients that are usually used in preparing sesajen are davegan, bakakak hayam, cara beureum, cara bodas, egg, cigarettes, seupaheun, red porridge, white porridge, sweet coffee, bitter coffee, mineral water, tea, menyan, and seven kinds of flowers.

c) Zikir

Zikir is a belief in Islam. The people believe that in carrying out any activity, they always have to remember Allah SWT. One of the ways to remember Allah SWT is by praying together to ask permission from Allah so that the event can be carried out successfully.

d) Tatalu

Tatalu is a salendro and pelog gamelan instrumental music played by niyaga or gamelan musicians which aims to gather the audience.

e) Opening Remark

Opening remark is a speech from the host. The purpose of this speech is to give a prayer so that the event can be carried out successfully, tell the purpose of the event, appreciate the event, or provide information about the event.

2) The Performance

The RTK performance is divided into five parts which are the opening songs, ibing lulugu, tayuban, ibing tambahan, and the closing songs.

a) The Opening Songs

The opening song is identical to the songs that are believed as the ritual songs. Therefore, there must be the opening songs in every art performance. The opening songs in RTK are Dengkleung, Kembang Gadung, and Kidung.

b) Ibing Lulugu

Ibing lulugu is the main dance that is presented by all ronggeng. Ibing lulugu is the opening act of RTK. The performance of Ibing Lulugu is appreciative, which means that it is only presented by the ronggeng without involving the audience.

c) Tayuban

Tayuban is the core performance of RTK. During the tayuban, the audience can get involved to dance. Tayuban dance is a pair dance between ronggeng and the male dancers. It starts with the juru baksa dance, which is the dance of a ronggeng whose function is to regulate or sharing the opportunities for the audience to dance. If ronggeng put up the sodér to the host, the guests or the audience, it means that they have been invited to dance.

d) Ibing Tambahan

Ibing tambahan is an adaptation from Ronggeng Amen or Ronggeng Pakidulan which comes from Pangandaran

e) The Closing Songs

The closing of the RTK performance is the songs that function as a closing song in the gamelan, such as Mitra, Béndrong Petit, Uceng, which ends with gending-gending rérënggongan embat kering as Jiro which is delivered instrumentally.

3) The Post-Performance

The post-performance is an activity to tidy up the gamelan instruments which is done by the niyaga. Then, the gamelan instruments and the other equipment are transported by car.

C. The Performance Pattern of Ronggeng Tayub Kaleran

The performance pattern of RTK consists of three parts namely ibing lulugu, tayuban, and ibing tambahan.

1) The Performance Pattern of Ibing Lulugu

The performance pattern of ibing lulugu is a horizontal pattern. The ronggeng danced in a parallel position.

2) The Performance Pattern of Tayuban

The performance pattern of tayuban is a two-direction pattern, the ronggeng and the male dancer standing face to face. The movement pattern is freestyle, the dancers’ feet and hands move spontaneously following the rhythm of the gamelan instrument which is governed by the beat of the
expression of gratitude to Allah

Therefore, people should protect and preserve nature. As an

Ciamis people who believe that nature is the source of life.

Firstly, the knowledge of nature is the principle of th

second generation or the movement pattern. The nth gener

case of an entertainment art called tayuban. After the people

D. The Cultural Values in Ronggeng Tayub Kalero

The orientation of cultural values according to Kluckhohn

2) The Nature of the Work (HW)

The nature of the work (HW) is related to the things created

a) Religious System

In the religious system, there is ritual and zikir before the

b) Community Organization System

In the community organization system, there are social

Language

In the language system, there are some languages contained

b) Attention to Moral Values

In the attention to moral values, there are values in the musical

2) The Performance Pattern of Ibing Tambahan

The performance pattern of ibing tambahan is a circle

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other performers. In RTK, the main performers are the ronggeng, the kendang player, and the sinden.

g) Technology and Equipment System

There are some changes in technology and equipment system from then until now. Firstly, there are additional musical instruments namely rincik, peking, selentiem, and kecrek. Secondly, there is a change in the communication devices, nowadays people use hand phone to invite RTK. Thirdly, the means of transportation used to transport musical instruments and other equipment are already used car. Fourthly, the niyaga are already used the same wardrobe which consists of beskap and iket, or uses kampret, pangsi, and iket. Lastly, there is a change in property which uses a sound system as a complement.

3) The Nature of Human Relations with Time (HT)

RTK performance starts at 20.00 to 24.00. The reason why it is shown at night is because the performance follows the people’s condition, since the people have their own activities during the day. Furthermore, the Nyacarkeun Jalan ceremony is held on 12 Saper to 12 Mulid to commemorate the month of Mulid. RTK is included as the entertainment program that is held after the ritual. Usually, RTK is held from 10.00 to 15.00.

4) The Nature of Human Relations with Environment (HE)

North Ciamis people believe that humans must be able to unite with the nature, this is because the nature has provided a source of life for humans. Therefore, humans must be able to protect and to preserve the nature. The North Ciamis people also only take a little benefit from the nature. If the nature is used excessively, it will cause harm to the humans themselves. This way is able make the people feel the results, such as in agricultural, particularly in rice farming. From the various agricultural products, the people do not forget that all of those products is a gift from Allah trough the nature that has been protected and preserved. The people hold an entertainment after they finish farming as a form of gratitude to Allah from the various agricultural products. This form of gratitude is the value which cannot be bought with material things since this is the value of the local wisdom of the North Ciamis people which is still maintained.

5) The Nature of Human Relations with Each Other (HH)

In the nature of human relations with each other (HH) there is the value of mutual cooperation. Firstly, in order to produce a beautiful work of art, the niyaga have to play their own musical instruments to make harmony. This means that the sound produced by each of the gamelan instrument must be able to produce a sound in harmony. The sinder or the jru kawih has to be able to follow the beat of the kendang to make it melodious. The ronggeng also has to be able to dance with the same movements. This symbolizes that in daily life, people must be able to assess each other and respect each other. Secondly, there is a mutual cooperation value in preparing a performance both in the daily exercise or in the performance. This mutual cooperation comes in the form of transporting the gamelan instruments, preparing the stage, and bring the gamelan back to their original place, everything is done together.

IV. CONCLUSION

From the findings and the discussion, there are some conclusions that can be drawn as follows. RTK is one of the traditional art which is developed in North Ciamis, particularly in Panawangan, Rajadesa, Rancah, and Tambaksari. This traditional art originally comes from Banyumas, Central Java. RTK was born in 1936 which was pioneered by Wilasri. As the expression of gratitude of the various agricultural products, the people make RTK as the means of entertainment.

The performance process of RTK includes three steps namely the pre-performance, the performance, and the post-performance. The pre-performance process consists of the preparation of the gamelan instrument, the preparation of sesajen, zikir, tatalu, and the opening speech. The performance process consists of five parts namely the opening songs, ibing lulug, tayuban, ibing tambahan, and the closing songs. The post-performance process consists of tidying up the gamelan instrument and bring it back to the original place.

There are five cultural values contained in RTK. Firstly, the nature of life which deals with the way to overcome life’s problem so that people will not have a suffer life. The people have to strive to gain a better life and strive to be saved in the world and the hereafter. Secondly, the nature of the work which is related to the things created by humans. In RTK there are seven cultural elements namely the religious system, the community organization system, the knowledge system, language, the livelihood system, and the technology and equipment system. Thirdly, the nature of the human position in time and space. The RTK is performed at night. It starts at 20.00 to 24.00. Fourthly, the nature of human relation with the environment which states that human, as the creation of Allah SWT, has a nobler position than the other living creatures. The duty of a human is to protect and to preserve the nature. Lastly, the nature of human relationships with each other which means that every human being needs each other, help each other, establish togetherness and kinship, and will not be able to live alone by themselves.

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