

# **Tayub Dancers in Social Reality in *Dusun Bulu*, Kropak Village, Wirosari Subdistrict, Grobogan Regency**

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**Abstract**— *Tayub* is one type of art in several regions in the province of Central Java which until now is still preserved. *Tayub* is a type of folk dance with *gamelan*, which is one of its functions as entertainment. A *tayub* dancer has the main position in a show. *Tayub* dancers are the main actors who provide an aesthetic touch in *tayub*. The majority of *tayub* dancers are young women (under 30 years old). In *Dusun Bulu*, Kropak Village, Wirosari Subdistrict, Grobogan Regency, there is a community of *tayub* dancers who are still active. The *tayub* dancer in *Dusun Bulu* is organized in a studio. There are several phenomena or social realities of the life of *tayub* dancers in *Dusun Bulu*. The social reality of the *tayub* dancer is an accumulation of the times. *Tayub* dancers, on the one hand, are art agents who display aesthetics; on the other hand, they are also women who play a role in the household. *Tayub* dancers in *Dusun Bulu* represent women who have a dual role, namely as artists in the context of work and as housewives. They grapple with social reality: between life needs and pleasure. They realize that social reality (*das sein*) must be accepted as it is, but also used as a consideration in acting (*das sollen*).

**Keywords**— *Tayub*, *Tayub* Dancers, Social Reality, Aesthetics

## I. INTRODUCTION

*Tayub* by several experts is considered as one of the popular folk arts in rural Javanese farming communities and has been around for hundreds of years [1]. This type of dance is a paired dance that is manifested through the expression of romantic relationships between women (*Ledhek* dancers) and Men (*Pengibing*) [2]. The romantic relationship is symbolized during the time of *ibingan* or dancing with the male partner.

In Grobogan Regency, there is one form of traditional art, that is *Tayub* Art, which according to one of the Grobogan Culturalists, Marwoto, said that *Tayub* Grobogan has a characteristic that distinguishes it from other *tayub*, from the aspect of *Tayub* Grobogan staging, which in its presentation is obligatory beginning with a *gamelan* instrument without *gendhing* called *gembrul*. *Gembrul* is a *bonangan* wasp called *giro gedhe*, then welcomed with *gambyong* conducted by *Waranggana Tayub*. *Waranggana* is a general term used by the Grobogan Regency community to mention women who act as vocalists or singers and dancers in the art of *Tayub* Grobogan.

One of the *tayub* dancer communities that still exists today is in *Dusun Bulu*, Kropak Village, Wirosari Subdistrict, Grobogan Regency. What is meant here is that the community is still active in *Tayuban* activities. The *Tayuban* here is intended to be often responsive and do

some practice. However, behind this, several social realities surround the existence of *tayub* dancers in *Dusun Bulu*.

## II. METHODOLOGY

This study uses a qualitative approach. Qualitative methods are used to develop theories that are built through data obtained through the field. With qualitative methods in the initial stages of exploration, then data collection is carried out. By using documentation data, interviews, recording of actors or people who are seen to know [8]. The focus of the research is the social reality of *Tayub* Dancers in *Dusun Bulu*, Kropak Village, Wirosari Subdistrict, Grobogan Regency; Source of data (observation and interview); Primary Data Sources (Mrs. Warti); Data collection techniques (1) observation, (2) interviews, and (3) documentation; Data Validity Check Technique; Data analysis technique.

## III. RESULT AND DISCUSSION

### A. Theoretical Study

The term construction of social reality has become famous since its introduction by Peter L. Berger & Thomas Luckman through their book, *The Social Construction of Reality: A Treatise on the Sociological of Knowledge* (1966). He describes social processes through actions and interactions, where individuals create continuously a reality that is owned and experienced together subjectively.

Two terms in Berger's sociology of knowledge are reality and knowledge. Berger and Luckmann began to explain social reality by separating the understanding of reality and knowledge. Reality is defined as a quality contained in realities that are recognized as having an existence that is not dependent on our own will. While knowledge is defined as the certainty that realities are real and have specific characteristics [3]

According to Berger & Luckmann [4], there are two main objects of reality relating to knowledge, they are subjective reality and objective reality. The subjective reality in the form of individual knowledge. Besides that, subjective reality is the construction of definitions of reality that are owned by individuals and constructed through the process of internalisation. The subjective reality that is owned by each is the basis for engaging in the process of externalization or the process of social interaction with other individuals in a social structure. It is through this externalization process that individuals collectively can objectify and create a new objective reality construction. Whereas the objective reality is interpreted as a social fact.

Besides that, objective reality is a complexity of the definition of reality as well as the routine of actions and behavior that have been well-patterned, all of which are shared by individuals in general as facts.

Berger and Luckmann (in Bungin, 2008: 14) say that community institutions are created and maintained or changed through human actions and interactions [5]. Although social institutions and communities are objectively visible, in reality, they are all built-in subjective definitions through an interactive process. New objectivity can occur through repeated affirmations given by others who have the same subjective definition. At the highest level of generality, humans create a world in universal symbolic meaning, namely a holistic view of life, which legitimates and regulates social forms and gives meaning to various fields of life. Berger & Luckman said there was a dialectic between individuals creating society and society creating individuals. The dialectical process has three stages; Berger called it a moment, there are three stages of events, they are externalization, objectivation, and externalization.

Social construction theory in Berger's idea assumes that religion as part of a culture is a human construction, it means that there is a dialectical process when looking at the relationship between society and religion, that religion is an objective entity because it is outside the human self. Thus, religion experiences an objectivation process, such as when religion is in the text or becomes a value, norm, rule and so on. The text or norm then undergoes an internalization process into the individual, because religion has been interpreted by the community to be the guideline. Religion also undergoes an externalization process because it becomes a reference to norms and values that function to guide and control community actions [3]

When society is seen as a double reality, objective and subjective, it processes through three dialectical moments; externalization, objectivation, and internalization. Thus, it can be understood that social reality is the result of social construction because it was created by humans themselves. Communities that live in certain social contexts, carry out a process of interaction simultaneously with their environment. With the process of interaction, the community has a double dimension of social reality that can be mutually constructive, but on the other hand, it can also collapse one another. Society lives in the dimensions and objective reality constructed through moments of externalization and objectivation, and subjective dimensions that are built through moments of internalization. The moment of externalization, objectivation, and internalization will always process dialectically. The dialectical process of the three moments, in this context, can be understood as follows:

- **The Social Process of Externalizing Moments**

The externalization process is one of the three moments or dialectical triads in the sociological study of knowledge. The externalization process is defined as a process of continuously pouring human self into the world, both in physical and mental activities. Or it can be said that the implementation of the results of the internalization process that has been carried out or will be carried out

continuously into the world, both in physical and mental activities, including adjustment to social products that have been introduced to him. Because basically from birth individuals will recognize and interact with social products. While the social product itself is everything that is the result of socialization and interaction within the community.

The externalization process is an anthropological necessity. So that social order is something that has existed before every development of individual organisms. This social order that occurs continuously and is always repeated is a pattern of activities that can experience a capitalization process. These actions which are used as habituations still retain their characteristics that are meaningful to individuals and taken for granted. This habit brings psychological benefits because choices become narrowed and there is no need for each situation to be redefined step by step. Thus it will free up the accumulation of tensions caused by impulses that are not directed. This habituation process precedes each institutionalization. Humans according to our empirical knowledge, cannot be imagined apart from their continuous outpouring into the world they occupy [6].

Humans are figures of living things that are always dialectic with their social environment simultaneously. Externalization is a moment where a person adapts himself to his social environment. The social world, although it is the result of human activities, it presents itself as something external to humans, something that is outside of human beings. The reality of the social world that manifests itself is a life experience that can be used as a basis for someone to shape knowledge or construct something. The social reality also requires someone to respond. A person's response to existing social institutions can be in the form of acceptance, adjustment or rejection. Language and action is a means for a person to construct his socio-cultural world through this externalizing moment. In simple terms, externalization moments can be understood as a process of visualizing or verbalizing thoughts from the inner dimension to the outer dimension. Externalization is the process of spending ideas from the world of ideas into the real world.

In moments of externalization, social reality is withdrawn from the individual. At this moment, social reality is in the form of a process of adaptation with sacred texts, agreement of scholars, laws, norms, values and so on, which are outside of human beings. So that in the process of social construction involves a moment of self-adaptation or adapted between the text and the socio-cultural world. Adaptation can be through language, action, and tradition which in the treasury of social science is called an interpretation of text or dogma. Because adaptation is a process of adjustment based on interpretation, it is possible for variations in adaptation and the results of adaptations or actions for each.

- **The Social Process of Moment of Activation**

Objectivation is the process of crystallizing into the mind about an object, or any form of externalization that has been carried out seen objectively in reality in the environment. So, in this case, there can be new meaning or additional meaning. The objectivation process is the moment of interaction between two realities that are

separated from one another, human on one side and sociocultural reality on the other. These two separate entities then form a network of intersubjective interactions. This moment is the result of externalizing reality which then manifests as an objective reality that is *sui generis* and unique.

At this moment there is also a process of differentiation between two social realities, namely the reality of the individual self and other social realities that are outside so that the social reality becomes something objective. In the process of social construction, this process is referred to as social interaction through institutionalization and legitimacy. In institutionalization and legitimacy, agents are tasked with attracting the world of subjectivity to be an objective world through social interactions that are built together. Institutionalization will occur when intersubjective understanding or subject-subject relationship occurs [7].

Besides, the objectivity of the institutional world is objectivity made and built by humans. the process by which the externalized products of human activity obtain objectivity is objectivity. The institutional world is a human activity that is objectified and so as every institution, society is a product of humans [3]. Rooted in externalizing phenomena which in turn are based on the biological construction of the human being. The transformation of these products into a world not only comes from humans but which then confronts humans as a facticity outside of them, is placed in the concept of objectivity. The world produced by humans who are out there has the nature of objective reality. And it can also be said that society is a human activity that is objectified [6]. In the social construction of this moment, there is a distinctive social reality from other realities. This objectivity occurs because of an externalization process. When in the process of externalization all characteristics and symbols are known by the general public.

#### - **The Social Process of Internalization Moments**

Internalization is individuals as a subjective reality interpreting objective reality, or reabsorption of reality by humans, and transforming once again from objective world structures into subjective world structures. At this moment, the individual will absorb all objective things and then will be realized subjectively. This internalization lasts a lifetime of an individual by socializing. In the internalization process, each varies in the absorption dimension. Some absorb more external aspects, some also absorb more internal parts. Besides, the internalization process can be obtained by individuals through the process of primary and secondary socialization.

Primary socialization is the initial socialization experienced by individuals in their childhood when he is introduced to the social world in individuals. Secondary socialization is experienced by individuals in adulthood and entering the public world, the world of work in the wider environment. Primary socialization is usually the most important socialization for individuals, and that all the basic structures of the secondary socialization process must be similar to the basic structure of primary socialization [3].

In the process of socialization, there are significant others and also generalized others. Significant others have a significant role in transforming knowledge and objective reality in individuals. People who influence individuals are the main agents to maintain their subjective reality. The influential people occupy a central place in maintaining reality. Besides, the internalization process delivered by Berger also stated identification. Internalization takes place with ongoing identification. The child passes the role and attitude of the people who influence it. This means that it internalizes and makes it a role for its attitude. In the accumulation of the process of identifying the world, the child will find the accumulation of other people's responses to his actions. Where the child begins to generalize the values and norms for the accumulation of responses from others. Abstraction from various roles and attitudes of concretely influential people is called other people in general (generalized others) [3].

The last phase of this internalization process is the formation of identity. Identity is considered a key element of sub-objective reality, which also relates dialectically to society. Identity is formed by social processes. Once he has attained his form, he is nurtured, modified, or even reshaped by social relations. The forms of social processes that occur affect the form of an individual's identity, whether that identity is maintained, modified or even reshaped. Identity is a phenomenon that arises from the dialectic between individuals and society[3].

The three existing processes will continue to run and are interrelated with each other so that in the process everything will go back to the internalization stage and so on. Until individuals can form new meanings and behaviors if there are new values contained in them. Based on explanations from the theories of Berger and Luckmann, then it can be seen that individuals are products as well as creators of social institutions. Through their creative activities, humans construct society and various other aspects of social reality. The social reality created then confronted the individual as an external and objective reality. The individual then internalizes this reality in such a way that it becomes part of his consciousness. That out there is an objective social world that forms individuals, in the sense that humans are products of their society. This objective reality is reflected by others and internalized through the process of socialization by individuals in childhood, and while they are adults they still internalize the new situations they encounter in their social world. Therefore, in understanding a social construction three important steps are needed, they are externalization, objectivation, and internalization

#### **B. About Grobogan Regency**

Grobogan Regency is the second-largest district in Central Java, and Purwodadi is the district capital. Grobogan itself is an area located in east of Semarang City. The distance from Semarang to Grobogan Regency is around 100 Km with a travel time of 3 hours. The following is the map showing the position of the City of Grobogan on a map of Central Java.





Figure 1. The location of the City of Grobogan on map of Central Java  
(Source: www.googlemap, 2018)

Based on the display of photos of the City Map of Grobogan on the Map of Central Java, it can be seen that the location of the city of Grobogan is in the eastern part of the entire district and city in Central Java. The location of Grobogan City, which is located in the eastern part of Central Java, made Grobogan City a connecting city from cities on the eastern north coast, like Kudus, Jepara, Pati, Rembang, and Blora to Solo City, on the other hand. The following is a photo of the Map of Grobogan Regency.

The view of the map of Grobogan Regency map shows that Grobogan Regency is one of the districts in Central Java, with regional boundaries, as follows: 1) in the west bordering Demak and Semarang Regency; 2) to the north with Kudus Regency and Pati Regency; 3) east with Blora; and 4) south with Ngawi Regency (East Java), Sragen Regency, Boyolali Regency, and Semarang Regency. Grobogan Regency has an area of 1,975,865km<sup>2</sup>, administratively Grobogan Regency consists of 19 sub-districts and 280 villages with the district capital located in Purwodadi.

Location and Geographical Conditions viewed from the Map of Central Java Province, Grobogan Regency is located between two Kendeng Mountains stretching from west to east and in the east. Astronomically this area is located at position 110o15' BT - 111o25' BT and 7o LS - 7 o30' LS with soil conditions in the form of limestone mountains, hills, and plains in the middle.

### C. *Tayub* in *Dusun Bulu*

*Dusun Bulu* is one of the areas in Kropak Village, Wirosari Subdistrict, Grobogan Regency. The number of family heads in Bulu 40 family heads with its residents, the majority of the work of the residents of Bulu is Farmers and Laborers. The life of *Tayub* dancers in *Dusun Bulu* is inseparable from the social conditions that surround them. *Tayub* in *Dusun Bulu* is not new. *Tayub* in this hamlet has been around for decades. Life from generation to generation. However, it is undeniable that *tayub* dancers in *Dusun Bulu* cannot be separated from *tayub* dancers in the whole village of Kropak. They interact and cooperate each other.

*Tayub* according to Ben Suharto (1980), *Tayub* is an observation in terms of social dance and its relation to the elements of fertility ceremonies, outlines *tayub* as a social dance between men and women, and its relationship with fertility ceremonies. Besides, *tayub* itself has several elements including *waranggana*, *pengarih*, *pengibing* or dancer, *niyaga*, and *wiroswara*. Based on the concept above it can be understood that *waranggana tayub* has the role of singing while dancing, then some men dance in front and behind *Waranggana Tayub*. In general, the form of *tayub* performances between one region and another has its characteristics.

In connection with this, *Tayub* in *Dusun Bulu* also has a characteristic that is found in the work of music and the order of performances. Regarding the presentation of the *Tayub* in *Dusun Bulu* program, it must begin with a *gamelan* instrument without *gendhing* called *gembrul*. *Gembrul* is a *bonangan* wasp called *giro gedhe*, then welcomed with *gambyong* conducted by *Waranggana Tayub*. After *gambyongan* has finished being done as a regulator of the *pengibing* sequence and the regulator of the *tayub* performance begins to do its job of giving *sampur* to one selected *waranggana* to sit on the lap of the village head who then drapes *sampur* around his neck, then the next *pengibing* is the other elder determined the number of *pengibing* at the initial stage accompanied by *gendhing ayak-ayak slendro manyura*. After the first stage is finished, proceed with the sequence of other dancers accompanied by *gendhing-gendhing* freely, as requested through *nyawer* or giving money to a special container which is hung in a certain place.

On the other hand, there is a distinctive feature of the *tayub* in *Dusun Bulu* in the 80s, that is, the shape of the floor pattern using the *jeblosan* system. *Jeblosan* is a system of changing positions carried out by *pengibing* by entering between *waranggana tayub*, with alternating positions, but *waranggana* still faces *pengibing* who gets *sampur*. In addition to the characteristics, there are also rules in *tayub* including when dancing, *pengibing* must not show his finger, *pengibing* cannot tie the *sampur* on his waist because if one is done it indicates a challenging attitude.

### Social Reality of *Tayub* in *Dusun Bulu*

#### a. Independence of *Tayub* Dancers

The community of *tayub* dancers in *Dusun Bulu* has their studio or community. The initial name of the community when it was founded around the 2000s, was "Paguyuban Sarwendah". As the wheels of the community went on, it changed its name to "Paguyuban Seniman Larasati", as the founder and leader of the association, Ms. Warti (52 Years). Mrs. Warti is not only a dancer but also as a *sinden*. However, Ms. Warti acknowledged that activities as dancers began to be reduced due to age. She is more focused as *sinden*. If there is responsiveness, Ms. Warti just has to appoint community members who are able and have free time.

The studio is only a name, there is no legality from the authorities. There are not many *tayub* dancers in *Dusun Bulu*, only about 10 dancers. The average age of dancers between 20-30 years.

According to Ms. Wartu, the studio she founded has lasted for ten years. From the beginning of its establishment until now there has been no interference from other parties. The Paguyuban Seniman Larasati is purely independent, never 'touched' by the government. They are self-reliant independently to support the studio. One of its social activities is a social gathering. This gathering was not only attended by members of the studio, but several residents who were not dancers also participated. They reasoned that *arisan* is only a means to connect the brotherhood. For the dancer community, this gathering is a place to gather together and discuss the gathering.

Another independence of Paguyuban Seniman Larasati is about costumes for dancers. The studio has its costume for stage performance. So they don't have to look for costume rentals. The collection of costumes that they have is also considered not very complete, but so far they have been able to fulfill their performances. Besides for their own needs, their costume collections are also rented out if they are embraced by other parties.

Sources of funds from Paguyuban Seniman Larasati come from membership fees. Each member can deposit money after receiving a response. It is non-binding, voluntary. This finance is managed, one of which is to purchase costumes to add to the collection.

#### **b. Costume**

There are interesting things about clothing from *tayub* dancers in *Dusun Bulu*. When it was still Paguyuban Sarwendah, *tayub* dancers used *kemben*, a *jarik* fabric that covered the body from the chest to below the knee. In 2010, on the advice of one of the employees of the Central Java Governorate, the use of *kemben* began to be replaced with *kebaya*. The reason for changing *tayub* dancer costumes from *kemben* to *kebaya* is religious reasons. The majority of the residents of *Dusun Bulu* are Muslim. To implement Islamic law, the use of *kemben* is replaced so that there is no turmoil in the social context. Now Paguyuban Seniman Larasati and the invitees or spectators do not mind the matter.

#### **c. Reject Display**

According to Ms. Wartu, as the founder and leader of Paguyuban Seniman Larasati, in every performance, there are always things that are not pleasing. When during the era of Paguyuban Sarwendah *tayub* dancers while performing on stage remained on the stage. For viewers it is not a problem, it is normal. But when the era of Paguyuban Seniman Larasati ini, there has been a growing phenomenon. When performing, the dancers were asked to get off stage, to pour wine to the audience. This request came from intermediaries who invited *tayub*. Usually, according to the intermediaries, it is an honor to pour wine to the audience, especially to the village officials, the headman of village.

For Mrs. Wartu, this phenomenon was responded to firmly refusing. The reason for the refusal is to injure the essence of *tayub* performances. *Tayub* was duty to dance, showing the aesthetic side of dance movement, not doing things beyond the aesthetic. This refusal of course often makes conflicts between Mrs. Wartu and the intermediaries.

However, the firm attitude of Mrs. Wartu was precisely what made the respondent reluctant.

#### **d. Absence of Regeneration**

According to Mrs. Wartu, *tayub* in *Dusun Bulu* did not experience encouraging developments. There is no young generation who wants to jump in to preserve *tayub*. There is no young generation who wants to learn to dance *tayub*. This situation, according to Ms. Wartu, is very worrying about the existence of *tayub* in *Dusun Bulu*. According to Mrs. Wartu, after the current era of *tayub* dancers, it is likely that the *tayub* in *Dusun Bulu* will disappear, because no one wants to continue. The main factor of the young generation who have been reluctant to jump into the world of *tayub* is that around Kropak Village many factories stand. This is where the young men and women of *Dusun Bulu* prefer to work in a factory that has certainty in terms of economy. Indeed, if in the world of *tayub*, we will get money when being invited. The invitation is uncertain, it doesn't come every day, this is the reason why the younger generation is not interested in *tayub*, because it is not economically promising.

However, in the current era, the issue of *tayub* regeneration is so complex. The decrease of *tayub* is due to the lack of conservation efforts. The entry of western culture makes the *tayub* dim. Online media has also taken away the sustainability of *tayub*. The younger generation is more interested in the cultures displayed by electronic media.

#### **e. Issues or Realities 'Temporary Work'?**

*Tayub* dancers are synonymous with the world of entertainment that is always associated with men. According to Mrs. Wartu, it is common for *tayub* dancers to experience abuse. Very vulgar harassment is sexual abuse. However, behind this report, there were rumors that some *tayub* dancers in *Dusun Bulu* could 'be brought', meaning that they could be invited to sleep. Mrs. Wartu said that this was not possible, but it was personal in nature. Paguyuban Seniman Larasati prohibits dancers from behaving out of the norms of society and religion. If there are dancers who can be invited to sleep by interested men, that is a personal problem from the dancer, it

## **IV. CONCLUSION**

To sum up this study, we will conclude several things about the social reality of the *tayub dancers* in *Dusun Bulu*, Kropak Village, Wirosari Subdistrict, Grobogan Regency. First, quantitative existence is not very significant, that is, only 10 people, aged between 20 and 30 years. Second, *tayub* dancers are independent, with no help from other parties. *Tayub* dancers maintain their existence by establishing a community, Paguyuban Seniman Larasati (formerly Paguyuban Sarwendah), as the founder and leader, Mrs. Wartu. Third, the *tayub* dancer's clothes undergo changes, which begin to develop and are currently wearing *kebaya*. Fourth, there is a firm attitude from Mrs. Wartu, that *tayub* is in charge of presenting dance aesthetics, not being asked to be outside of it, such as pouring wine to the audience. Fifth, *tayub* dancers do not have the next generation. Sixth, about the rumors that *tayub* dancers can

be "invited to sleep", Mrs. Wartu did not dismiss it, but Paguyuban Seniman Larasati is not responsible for that.

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