



BESKALAN LANANG DANCE MODIFICATION AS A INSTRUMENT OF SUPPLYING OF MARKET NEEDS

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Abstract

Purpose: This article describes the phenomenon of the practice of modifying the Beskalan Lanang dance. Beskalan Lanang dance is a traditional dance from Malang Regency which existed in 2000 and is currently experiencing a significant decline. Beskalan Lanang dance depicts a brave and strong warrior in the middle of his life without his parents. This article is very relevant to the field of cultural studies because it examines the relationship between the Beskalan Lanang dance, Tourism, and Capitalism.

Research methods: This article uses literature and interview methods. The article data is presented in a qualitative descriptive form and the data analysis uses Bourdieu's Theory of Practice.

Findings: The various movements presented in the Beskalan Lanang dance are very thick with the values of the nation's character such as tolerance, communication, creativity, independence, peace-loving, and social care. All of these values seem to have been neglected when the Beskalan Lanang dance is faced with tourism needs. To supply the market demand, the Beskalan Lanang dance has been repackaged in such a way, which was originally presented with a duration of 20 minutes but has been changed to 11 minutes. Because of this, the Beskalan lanang dance will change its form and presentation structure, so that many values are neglected.

Implications: The practice of modifying the Beskalan Lanang dance is carried out by actors who have fund and fund has been converted to legitimize the practice of modifying the Beskalan Lanang dance, so it is very clear that the element of capitalism is closely attached to the rework of the Beskalan Lanang dance.

Keywords : Beskalan Lanang dance, modification, value, tourism, and capitalism.

INTRODUCTION

Dance is an art that has aesthetic values and deep meaning. Dance is also used to express messages, criticisms, and ideologies. Based on this, dance is a body language combined with music to strengthen the purpose to be achieved. Malang Regency is one of the areas in East Java that has many traditional dances. Traditional dance is a dance that uses certain standards to maintain its authenticity. Dance has a magical appeal because it can attract an audience, so it is not surprising that dance is in great demand and admired by everyone. Even tourists and dance lovers purposely come to Malang Regency to enjoy it. Since then, dance has become part of the culture and tourism industry in Malang Regency.



Tourism is considered capable of boosting the economy of a region. Through tourism, an area will be easily recognized and can also attract investors to come to invest. Likewise with the development of tourism in Malang Regency has also begun to pull the cultures from their roots. The reworking of the Beskalan Lanang dance is a tangible manifestation that the rules of dance are ignored and of course, will change all aspects of the Beskalan Lanang dance.

Beskalan Lanang dance is a traditional dance that depicts a warrior who is brave and solid in his stance of life without both parents. The dance, which is very full of the meaning of independence, tries to show that the souls of the people of Malang are souls who are tough, solid, and do not give up. The Beskalan Lanang dance reached the peak of its existence in 2000. At that time, the Beskalan Lanang dance was repackaged by cutting the dance duration from 20 minutes to 11 minutes. The idea of repackaging the Beskalan Lanang dance was brought up by the Malang Regency Office, and the new version of the Beskalan Lanang dance was taught to elementary schools to colleges.

Education which is a medium of value transformation has changed its form as a place of conquest and creates a culture of silence. This kind of education can be "unconscious" to eliminate the critical and creative attitude of students [1]. Education is no longer a place to seek knowledge but only as a "creator of professional labor" to achieve the needs of the tourism market. This has happened in dance education in Malang Regency, which openly accepts the modified Beskalan Lanang dance as learning material. Indirectly it has denied the nature of education as a transformation of values, in which education ignores the original values contained in the Beskalan Lanang dance.

Dance education cannot see the process of cultural industrialization contained in the modification of the Beskalan Lanang dance. Educators should be able to develop the critical abilities of their students, and also play a role in the "smuggling" of these capitalist interests. Application of the new version of the Beskalan Lanang dance in dance education lessons, it is very clear that the authorities and their intellectual agents are trying to produce students to become workers in the tourism sector by "selling" culture and even themselves. The fact that happens in schools is that students are taught packages of knowledge that are all practical and useful for the world of capitalist industry [2].

Tourism is the reason for the "violence" experienced by the Beskalan Lanang dance. Culture is always affiliated with aspects that are around it. Related to that, tourism is part of a dynamic cultural phenomenon. Culture and tourism are connected, that culture has economic value. This view leads to the level of prosperity of the people of Malang Regency itself, when culture is not able to prosper its people, the culture cannot be abandoned. Therefore, at a certain point, the repackaging or modification of the Beskalan Lanang dance is part of the dynamic prosperity that can improve the people of Malang Regency.

RESEARCH METHODS

The research method is a way to produce well-organized facts and theories to achieve something [3]. However, the use of the research method must be appropriate or relevant, compatible, practical to the ability of the researcher. A complete search of the data is intended as material for the preparation of

research to reveal the phenomenon of modification of the Beskalan Lanang dance, Malang Regency. The method used in this research is the interview method and literature study. The interview method is a data collection technique by asking questions to informants both structured and free. The interview method was conducted with the parties involved in the rework of the Beskalan Lanang dance. In addition, this research also uses literature and document studies, namely studies that try to collect data through literature, documents, photos, books, videos, and research results on the Beskalan Lanang dance. The data that has been obtained is processed using the Bourdieu Practice theory which will then be supported by the Power of Knowledge theory. The processed data is presented in a qualitative descriptive manner, considering that the data obtained is not data in the form of numbers.

FINDINGS

1. History of Beskalan Lanang Dance.

The Beskalan Lanang dance was originally called the Jaka Umbaran dance. This dance was born from the early steps of someone from the Duchy of Brang Wetan, which is now called Malang Regency, trying to start Beksan in Malang. A person named Raden Slamet is a Senopati who is in charge of training soldiers to prepare if one day an enemy comes. The beginning of the word Beskalan Lanang is derived from the word Beksan Bakalan which means the beginning dance or making the beginning as a dance. Furthermore, from the desire to initiate dance in Malang, in 1614 Raden Slamet created a dance called Jaka Umbaran. Raden Slamet's position as Senopati also influenced the creation of this Jaka Umbaran dance, which is the theme of the motion taken in the dance which was marked by the existence of silat movements and movements such as pulling an arrow. When creating the dance, both of Raden Slamet's parents had died, so that's why the dance was named Jaka Umbaran, which means a man who is alone. As time goes by, because the Jaka Umbaran dance is a Beksan Bakalan in Malang Regency, the two words have merged into the word Beskalan Lanang, which until now people know the dance as the Beskalan Lanang dance.

In the next development of the Beskalan Lanang dance, Raden Slamet taught the dance to a dancer named Sukanti. Sukanti was one of the most famous dancers at that time. She has wandered around the world and struggled in her world not only in the Malang area, but also outside cities such as Banyuwangi, Bandung, Yogyakarta, and Semarang at that time. When Sukanti learned the Beskalan Lanang dance, Raden Slamet changed Sukanti's name to Muskayah as her stage name, so that until the end of her life people knew him by the name Muskayah. Then when Muskayah was an expert in dancing the Beskalan Lanang dance, for the sake of preservation, the dance was taught back to one of his descendants, which is Muskayah's grandson named Djupri, and he is the one who until now is the successor of the Beskalan Lanang dance.

Beskalan Lanang Dance is one of the traditional dances which is useful as a means of entertainment and cultural preservation, therefore Beskalan Lanang Dance should exist in the community. However, this dance has decreased in its existence. No less with the other traditional dances, besides having a unique

history, seen from the form of presentation, the Beskalan Lanang dance is unique in its variety of movements, make-up, and fashion [4, p. 2].

2. Cultural Industrialization.

The era of globalization is defined as a process that produces a single world [5]. All human beings will be uniformed into one type of social, political, economic, and cultural structure and system, and the industrial world will begin. Industrialization is a condition that is closely related to commodities, markets, and consumers. Cultural industrialization is seen as a process that brings culture into the world of capitalism. Culture is no longer seen as something glorious and magnificent, but the other way around. Culture has turned into material for profit-making, culture is also used to win market battles. Therefore, culture is intentionally made in such a way as to supplying market needs. When talking about industrialization, culture will certainly be closely related to authoritarianism, conformism, and standardization. Based on this, a commodity is intentionally produced in a similar form but must meet certain criteria by market demand [6].

The same thing happened to the Beskalan Lanang dance which already repackaging or modification by adjusting the duration of the dances in general. The long duration of the dance presentation is considered to be the cause of the fading of the existence of the Beskalan dance. The Beskalan Lanang dance was originally presented with a duration of 20 minutes, but due to a request from the Malang Regency Office to narrow the duration for teaching school students, the Beskalan Lanang dance was repackaged to 11 minutes [4, p. 30]. Using the reason to make teaching easier for students who want to learn the Beskalan Lanang dance, the idea was realized in 2000. The process of repackaging or modifying the Beskalan Lanang dance certainly requires a long time and large funding. The process of modifying the Beskalan Lanang dance is not only aimed at facilitating learning for students but also as an effort to supply market demands.

In line with the sentence of J. Maquet (1971), who divides art into two groups. Art grouping is based on the purpose of creating art. The two art groups are art groups created for local community groups called art by destination and art groups packaged for tourism communities called the art of acculturation or pseudotradsitional art or tourist art [7, p. 130]. It is clear that the plan related to education is only a sweetener, and behind all of that, there is an ideology of capitalism that "cover-up" the practice of modifying the Beskalan Lanang dance itself. The latest Beskalan Lanang dance will be included in the taurist art category because the dance was modified not based on the wishes of the local community where the Beskalan Lanang dance originated.

3. The Reality That Happened to the Beskalan Lanang Dance.

The culture that has been exposed to tourism will certainly not be separated from capitalism, production, distribution, markets, and consumption. The rulers who are also the owners of cultural capital and are supported by existing habits, use the power of their capital as a tool to legitimize the discourse that is raised. The government has a plan that the Beskalan Lanang dance needs to be repackaged or modified so that it is easy to learn. The plan was raised

massively in the community so that the community allowed the practice of modifying the Beskalan Lanang dance. The government also cooperates with great artists who are competent in the field of dance but do not necessarily understand the Beskalan Lanang dance well.

The reality is that the government is trying to bring Beskalan Lanang dance into the culture and tourism industry, which is full of capitalist interests. The new Beskalan Lanang dance will replace the existing position of the old Beskalan Lanang dance. Based on this, the reworking of the Beskalan Lanang dance is not a solution to restore the existence of the Beskalan Lanang dance but aims to recreate the Beskalan Lanang dance which is similar and adapted to the wishes of the market. The strength of cultural capital, intellectual capital, and economic capital has been able to "silence" the creator of the Beskalan Lanang dance who was also present during the cultivation process to witness it. The discourse raised by the government is considered as truth, this is what is called the repressive ideological power of knowledge. However, even so, tourism cannot be a "destroyer" of culture. This is because tourism is part of a dynamic cultural phenomenon. Tourism has turned into a "destroying machine" because tourism has been entered by the ideologies of modernization and capitalism. Therefore, culture cannot be separated from the economic, criminal, and tourism aspects [8]. Based on this, it can be said that the Beskalan Lanang dance is used as a commodity, the simulation, and massification of the Beskalan Lanang dance, and the Beskalan Lanang dance paralogsism.

4. Beskalan Lanang Dance Commodification.

Modification of the Beskalan Lanang dance is a real manifestation that the government will make the dance one of the commodities that can be offered to tourists. The commodity itself is understood as an item whose main purpose of existence is to be sold in the market [6, p. 41]. Commodities will also not be separated from production. Commodities and production reflect not only class relations, but also the crystallization of exploitative class relations [9]. For educational reasons, the Beskalan Lanang dance has been repackaged from 20 minutes to 11 minutes long. Commodify culture is a consequence of Beskalan Lanang dance which is starting to become part of the culture and tourism industry, so Beskalan Lanang dance must follow the market's wishes.

The government issued a plan relating the existence of the Beskalan Lanang dance which began to fade massively. The propaganda seemed quite successful when the Beskalan Lanang dance began to be rarely performed. The less often the Beskalan Lanang dance is performed, it will be seen that the Beskalan Lanang dance is less attractive to the public. Based on this discourse, the Beskalan Lanang dance began to be rescued in the hope of being able to re-establish its existence.

Increasing the existence of the Beskalan Lanang dance should be done by developing and re-propagating it in schools, especially elementary schools. However, what happened was the rework or modification of the Beskalan Lanang dance. This practice of rework is not called an act of emancipation but rather marginalizes the original Beskalan Lanang dance. The original Beskalan

Lanang dance will be getting eroded and its existence will be replaced by the new Beskalan Lanang dance.

A phenomenon that almost has similarities, which is the Barong dance. Barong dance is a sacred dance that has been deliberately changed in appearance for the sake of tourism, its implementation has also been readjusted. The idea came from Walter Spies. Walter Spies, a painter as well as a western pianist, tried to suggest to several Balinese artists to respond to the presence of foreign tourists who wanted to see the richness of Balinese performing arts, but who always bumped into a time that always didn't match their calculations [7, p. 121]. This refers that to meet the market's interests, whether or not you want to restrict the duration of the dance is the main choice, because so that tourists do not feel bored when watching the dance. Beskalan Lanang dance will have the same fate as the Barong dance in Bali. The market has never looked at the deep value contained in the Beskalan Lanang dance. When the Beskalan Lanang dance has entered the market realm, the dance must pay attention to the time and duration of its presentation. Thus, the Beskalan Lanang dance will change its value, which is to become a use-value and an exchange value.

The capacity of goods to satisfy certain needs is called use-value, while the capacity of goods to be exchanged for other goods is called exchange value [9]. Beskalan Lanang dance has become a form of goods that have both of the above values. The new Beskalan Lanang dance is expected to be able to provide satisfaction for its consumers (tourists). Tourist satisfaction with the presentation of a work of art will certainly get an equivalent return or what is called a price. Beskalan Lanang dance will reflect an exchange rate and the value of a commodity, in this case, is money. This fact cannot be found on the surface when the authorities discuss the importance of repackaging or modifying the Beskalan Lanang dance.

5. Paralogism as Impact of Standardization of Beskalan Lanang Dance.

The government's efforts to restore the existence of the Beskalan Lanang dance have reached their peak when the Beskalan Lanang dance has begun to be touched and reworked. The reworking or modification of the Beskalan Lanang dance involves various parties who have abilities in the field of dance. At that time, the successor of the original Beskalan Lanang dance creator was also present in it. The Malang Regency Office as well as providing legitimators also massively promoted to the public that the Beskalan Lanang dance needed to be renewed. The strength of cultural capital and intellectual capital that overshadows the practice of modifying the Beskalan Lanang dance makes the successor of the dance creator unable to do anything. Based on the results of the interview with Djupri who is the successor to the Beskalan Lanang dance, it is difficult to accept it. However, Djupri was unable to do anything when the process of reworking the dance was legitimized by the Malang Regency Office.

The Beskalan Lanang Dance which was originally 20 minutes long will be repackaged into 11 minutes. The process of repackaging the Beskalan Lanang dance by simplifying and even eliminating some of the movements in the dance. This simplification and even omission will certainly affect every meaning in the dance. It could be that the new Beskalan Lanang dance will produce new

meanings that still refer to the main meaning of the dance, but the meaning of each movement may have been lost and not following the original dance. This is what is then referred to as paralogism, which is the creation of meaning or meaning that is not necessarily true. The blurring of meaning in the Beskalan Lanang dance is one of the impacts of the standardization of the Beskalan Lanang dance.

In general, dances in Malang Regency have an average duration of 7 to 10 minutes, except for dances accompanied by stories such as the Malang Mask dance. However, the Topeng Malang dance has also undergone modifications in which each dance has been narrowed down to only 6 to 7 minutes. In addition, the short and solid duration is one of the characteristics of the art of tourism (taurist art) [7, p. 130], in other words, to adjust to the wishes of the market. This is what is currently happening to the Beskalan Lanang dance, which has deliberately begun to be reworked so that it has the same duration as other dances in general so that tourists do not need to linger to enjoy the presentation of the Beskalan Lanang dance. Therefore, it is legal to reduce the duration of the presentation of the Beskalan Lanang dance if it is to be offered to tourists.

6. Beskalan Lanang Dance Simulation and Masification.

Beskalan Lanang dance is a traditional dance in which every movement contains the meaning of independence. The old version of the Beskalan Lanang dance (original form) with the new version (modification) has several differences considering the old version which lasted 20 minutes so that it became 11 minutes long. The difference is seen in the form and structure of the presentation, which is more compact by eliminating several types of motion which are considered too many repetitions. One of the various movements that experience many repetitions is the range of motions of *bau sikon* which means a Senopati and his soldiers are practicing, manifested by silat movements and many other types of movements that experience repetition. Besides the compaction of various movements, the difference in the Beskalan Lanang dance in the old version is in the series of *bendrongan* and *ngidung* movements which take a long time of 3 minutes. Because of this, it is not surprising that the old version of the Beskalan Lanang dance which lasted 20 minutes became the new version of the Beskalan Lanang dance which lasted 11 minutes.

Based on one example of the meaning contained in each variety of Beskalan Lanang dance above, it is clear that the new dance is trying to replace the purity of the original dance. It can be said that the new version of the Beskalan Lanang dance is just a simulation. The simulation was done, to make it easier for the Beskalan Lanang dance to enter the tourism market of Malang Regency. Even the simulation has a very close resemblance and can show the authenticity of the original. Through this simulation, the authenticity of the old Beskalan Lanang dance will be measured.

The power of the new version of the Beskalan Lanang dance simulation can replace the existence of the old version of the Beskalan Lanang dance. This is what will worsen the situation of the old version of the Beskalan Lanang dance. The old version of Beskalan Lanang dance will be increasingly alienated and

gradually disappear. Finally, at this point, the government's efforts to develop the Beskalan Lanang dance are merely a political discourse. The reality is the creation of a new Beskalan Lanang dance by adopting several aspects and meanings in it. This is because the simulation of dance will have the characteristics; (1) as an existing imitation, (2) brief and solid presentation, (3) full of variety, (4) not sacred, (5) presented attractively, (6) cheap according to tourists' pockets, and (7) easy to understand [7, p. 125].

The alienation of the old Beskalan Lanang dance will be more evident when the new version of the Beskalan Lanang dance has been brought into the realm of education. Dance education in Malang Regency will be introduced and taught the new version of the Beskalan Lanang dance. The spread of the new Beskalan Lanang dance into schools can be said to be a form of mass production of the dance. Education will be a "vehicle" for the dissemination of the new version of the Beskalan Lanang dance. When the Beskalan Lanang dance has been danced, the dance may exist again and attract the attention of tourists. Then, with the large number of dancers spread in various places, it will be easier for tourists to find and enjoy them.

CONCLUSION

Beskalan Lanang Dance is a traditional dance originating from Malang Regency. This dance, which describes strength, agility, and independence, had reached the peak of its existence in 2000. However, the dance has experienced a setback. The duration of the presentation of the old version of the Beskalan Lanang dance (20 minutes) is seen as the cause of the fading existence of the Beskalan Lanang dance. Therefore, the Malang Regency Office initiated the need for emancipation actions by repackaging the dance. In addition, the Beskalan Lanang dance can be learned by everyone, especially students who are in elementary school.

The repackaging or modification of the Beskalan Lanang dance is not a solution to the existence of the dance, but rather as a form of creating the dance simulation. Modification of the Beskalan Lanang dance is not only for educational purposes but also to adjust to market needs. Therefore, the Beskalan Lanang dance will have the following characteristics i.e. simulation, short presentation, full of variety, presented attractively, and of course easy to reach. Modification of the Beskalan Lanang dance causes the loss of some movements in the dance so that it can create new meanings for the dance. This is the cause of paralogism, which is the process of meaning which is accidentally separated from its original meaning. Therefore, what happened was not emancipation but commodification, standardization, and massification of the Beskalan Lanang dance. However, this phenomenon is not entirely the impact of tourism. Tourism has always been a "scapegoat" when cultural commodification occurs. The fact is that humans have been controlled by the ideology of capitalism because, through tourism, capitalism sees that all existing cultures will be valued with money.

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