



Promoting Ethnocultural Traditions Through Sodoran Dance Learning in State University of Surabaya

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ABSTRACT

This research aims to reveal the nature of ethnocultural of Tenggerese people through Sodoran dance learning. Sodoran dance represents feelings, experiences, emotions and various aspects of the life of Tenggerese people. Efforts to disseminate dance to students through creation and performance activities will increase their appreciation for the arts and culture of the community. This enhances the interest of the younger generation in gaining a deeper understanding of the culture, as well as the preservation and development of culture. This study used a qualitative method with a pedagogic approach. Sources of research data include: (1) Resource persons or people who are directly or indirectly involved in the dance learning process; (2) The dance learning process includes dance materials, teacher abilities, student behavior, and environmental resources. Data collection techniques are carried out through literature study, observation, and interviews. The result shows that the ethnocultural of Sodoran dance occur in the attributes and movements of the dance. Through the learning of Sodoran dance, students are able to appreciate the message contained within the dance and experience the cultural values that are embodied in Sodoran dance. This activity escalates their awareness to the outlook and culture of Tenggerese people as well as prepare them to face multicultural challenges on a daily basis.

KEYWORDS

Sodoran dance,
Ethnocultural,
Tenggerese,
Dance

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1. Introduction

Ethnocultural is defined as a group of people or communities with a consistent culture and ethnicity. According to Spradley in (Abida, Mayangsari, and Ridwan 2005), a group of people of the same ethnic identity who live together and practice cultural values and traditions that are in line are categorized as ethnocultural. The Tengger tribe community in Ngadisari Village is a sole community that inhabits the slopes of the Bromo mountains. Ngadisari Village is located in a highland zone that ranges from 1950 meters above sea level and is included in the administrative area of Sukapura District, Probolinggo Regency (Nicolos et al. 2012). The people who live in this area are descendants of some of the refugees from the Majapahit Kingdom who took refuge on the island of Bali. According to ancestral history, they are descended from the couple Roro Anteng (daughter of a prominent Majapahit Kingdom) and Joko Seger (son of a Brahmin). Roro Anteng and Joko Seger who were originally refugees in the Tengger mountainous region later married and became leaders in the Tengger mountain region with the title "Purbawisesa Mangkurat Ing Tengger". This community has its own traditions and culture that are different from the surrounding community Widyaparakosa, in (Rahmah, Sujinah, and Affandy 2020). Traditional rituals and worship of ancestors are still being preserved today. The arts and dances that accompany ritual ceremonies also keep the unique traditions and culture of the Tenggerese tribe.

Dance is an expression of the human soul which is manifested in the form of beautiful and rhythmic body movements. Parani, to (Muthiah and Ratnaningsih 2016) said that dance is a rhythmic movement of all or part of the body, either individually or in groups accompanied by certain expressions.



Meanwhile, according to (Rahmawati, Wibowo, and Lestari 2018) Dance is a rhythmic body motion that is done in a specific location and at a specific time for social purposes to express emotions, intentions, and ideas. Musical instruments and attributes in the dance regulate the dancers' movements and reinforce the meaning to be conveyed. Thus, dance is not only about moving the body to the rhythm but must also be in line with the aims and objectives to be conveyed to dance lovers. Dance in general has aspects of motion, rhythm, beauty, and expression. In addition, the art of dance has elements of space, energy, and time. (Noordiana, Juwariyah, and Inda 2017) adds that dance is a body movement that contains rhythm, contains aesthetic value, and has symbolic potential. Therefore, the art of dance can also be defined as an expression of human feelings expressed by culturally defined expressive human body movements. In the context of education, dance can be used as a medium to educate children in an effort to mature themselves through the message of every movement displayed. According to (Daryono 2010) dance is designed to develop aesthetic sensitivity through creative activities and experiences. The value of beauty and nobility in art can hone one's feelings to be more polite and gentle. Through dance education, children can learn to express themselves, self-actualize, be creative, respect differences, and build togetherness.

Dance education teaches each individual about social institutions, cultural symbols, and values in behavior. This is because the art of dance is full of philosophical messages, both spiritual, moral and social aspects. (Daryono 2010) describes the function of dance education which focuses on three aspects, namely the subtlety of mind, the intelligence of the brain, and the health of the body. Through learning the art of dance, children are expected not only to develop psychomotorically but also socially, emotionally, and cognitively Laban, in (Wijayanti and Andriani 2020) . Efforts to disseminate dance to students through creation and performance activities will also be able to increase their appreciation for the arts and culture of the archipelago. Learning dance to students is one of the ways to preserve and transmit ethno-cultural traditions. This not only helps to preserve and advance culture, but it also helps to pique the interest of the younger generation in gaining a deeper understanding of their culture (Rohendi 2014), (Jazuli 2014). Sodoran dance is a type of traditional dance that has been passed down from generation to generation from the time of the ancestors. This type of dance emphasizes philosophical, symbolic, and religious values, and contains the noble values of the nation's culture which is priceless (Mcperson 2019). Sodoran dance represents feelings, experiences, emotions and various aspects of the life of tengger people. Through the education of Sodoran dance, students are exposed to the ethnocultural values of the society. Students who receive this dance will be better prepared to face multicultural challenges as sodoran dance rich of multicultural elements. Students can cultivate the ethnocultural values of its dance and prepare future professional career to provide culturally appropriate services to individuals, families, and communities. Therefore, this study holds the potential innovation to address the precise strategy of teaching traditional dance.



2. Method

This study uses a qualitative method with a pedagogic approach. Sources of research data include: (1) Resource persons or people who are directly or indirectly involved in the dance learning process; (2) The dance learning process includes dance materials, teacher abilities, student behavior, and environmental resources. This study takes place at the State University of Surabaya involving 3 dance lecturers and 25 students majoring in dance and music programs. These students later instructed to teach Sodoran dance in the art studio places in the Ngadisari Hamlet, Sukapura District. Data collection techniques are carried out through literature study, observation, and interviews. The data that has been collected is grouped and organized according to the nature and category of data (Martono 2011). To anticipate data that can be biased, the validity of the data is checked. Furthermore, four stages of analysis were carried out, namely data reduction, data presentation, conclusion drawing, and research verification simultaneously. Thus the analytical model used in this study is interactive analysis (Miles 1992).

3. Results and Discussion

Dance learning introduces various dance elements to examine the relationship between components and recognize the structure and form of dance. Each style and flow of dance uses a number of body movements, dynamics of motion, use of space, and the formation of dancers on stage (Sal Salmurgiyanto 2002). This dance movement is described through the body movement that is expressed by the characteristic language of the expressive statics of the hands, the special rhythm of the foot movements, and the degree of bow and head inclinations. With the help of the non-verbal language of art, the dance expresses the mystery and deep meanings of culture, the appeal to the world and the surrounding people. By apprehending the symbolic meaning of a dance, the comprehension of one's culture and community could be revealed. It is because dance reflects the culture of a concrete historical period in its integrity, which is an important source for studying the native culture and mentality of its people. As stated by Kubinowski in (Wijayanti and Andriani 2020) that the dance from an area is actually a reflection of the culture and society of that region. Therefore, learning a particular dance will not only maintain the preserved culture but also strengthen the sense of love for the homeland.

Sodoran is a ritual in the form of a dance. Sodoran itself, tells the story of sangkan paraning dumadi which is interpreted as the origin and return of life to the one Sang Hyang Widi Wasa (Nicolooos et al. 2012). Sodoran dance is a sacred ritual that symbolizes the meeting of two humans; male and female, from these two, the life of the universe begins. Sodoran tells the meaning contained in Karo which become a symbol of the origin of the universe with all its contents Sutarto in (Putri and Desyandri 2019) . Before Sodoran Dance is performed, the mantra is recited first. Then the amulet or Jimat Kelontongan (a collection of sacred objects) is bathed accompanied by the Sodoran Dance. The dancers in this dance wear traditional clothing of the Tengger tribe complete with a headband and a dagger decorated with jasmine flowers. Accompanied by the traditional music of the Tengger tribe, the group of Sodor dancers then walked towards the village punden which is located on a hill. They prayed together to Sang Hyang Widi so that the community would always be given safety and peace (Noordiana, Juwariyah, and Inda 2017). The sodoran dance performance was then held. In this dance, each dancer carries a bamboo stick with coconut filaments in which there are palawija seeds. They use sarak (buffalo horns) and sodor (bamboo sticks). The spear used in the Sodoran dance. Save meaning as lust and anger. The sodoran movement by carrying the spear is a symbol for humans to always behave well. Able to control lust and anger. Both in yourself and in others.

Learning Sodoran dance might start with a knowledge of the significance and symbols of the attire. Tenggerese udheng is worn by the male and female dancers during the Sodoran dance performance (which takes place during the opening and closing sessions of the Karo ceremony). It represents a "mind binder" (the guardian of thought). Red should not be used as dancewear because it is close to the colors of light and sky, which imply that it is close to other realms. Their suggested color variations



are yellow-yellow or white-yellow. When yellow Slem pang was worn as a characteristic, this attire represents the true Sulinggih (a person whose words and actions are holy). Students are introduced to the existence of humans on earth through this quality; that there are both human and divine realms in our existence. In their eagerness to enter the divine realm, people must not lose sight of what makes them truly human. Humans must also keep trying to live a decent life in order to one day become holy beings and enter nirvana. Through the introduction of the attributes worn, students not only understand the use of clothing in dance but also get to know the essence of culture and beliefs that underlie it.

In Tengger's history slem pang was a sacred object utilized by shamans. Slem pang represents the purity of the human soul. A shaman's soul will be bound and wrapped with innocence when performing rituals or doing meditation. In contrast to the shaman, the Sodor dancer utilizes a slem pang that is not crossed. The shaman's usage of a yellow slem pang or sampet is a representation of closing babahan hawa nawa sanga, also known as "refraining" or "forbearing." The color yellow represents beauty. The direction of the slem pang worn by sodor dancers varies depending on whether they are male or female. The male dancer's slem pang moves from right to left, while the female dancer's moves from left to right. For a male dancer, the slem pang "right cross" denotes that males should not be duped or opposed in the family. The dancer is still pure when they perform a "left cross." Humans come from the land so they will return to the land too. One example of the meaning of this dance movement is when the dancers raise their index finger, meaning that this pointing implies a symbolic meaning of the emergence of the first humans, that humans came from purusa and pradana. Purusa and pradana are the first causes (forerunners) of the universe which are eternal in nature.

Sodoran dance is always danced in pairs. The number of dancers in this sodoran dance, first one person, then two people, up to six people. The sodoran dance movement is also very simple and quite easy to imitate. However, the movement in this sodoran dance has a deep meaning Sutarto, in (Prihatiningsih 2019). Sodoran dance, like any traditional folk dance, is influenced and created by the music. The dancers move in accordance with the patterns of gending and kendangan, which are already in place. The dancers initially sit facing one another while bowing to one another. They slowly stand up after that and start dancing. Each will continue to dance and get closer to the other. The first session of dance movement starts with right footwork that is slightly twisted. The left foot is placed against the right foot's tip until a triangle-shaped gap exists between the two feet. The dancers move their arms to the left side in unison with the right foot while keeping their right hand on their chest and their left hand straight (parallel to the shoulder). Along with their faces, both palms are open and pointed to the left. When the left-facing movement is complete, the dancer will automatically switch to the previously mentioned right foot position, but in the other direction. The dancer lowers his body twice by bending his knees in each movement. When the instrument is playing dungjesss, it means that each and every action has been completed to its fullest extent and has moved on to the next. Papakan stage is the name for the previously described description. It is the initial stage of dance performed after the sungkem and illustrates the encounter between men and women. Through this dance learning, students are introduced to the relationship of humans, especially man and woman. The movements are not only depict the interaction between men and women but also represent the traditions and values of marital life.

The sodoran dance movement has the meaning that humans in married life must always live harmoniously and as they are. In this dance, each dancer carries a bamboo stick (sodor) which is then struck by each dancer to the stick of his partner dancer with a soft and full appreciation. The climax of the dance ritual is when all the sodor dancers hit the sticks of the sodoran to the stage to break the bamboo and remove the seeds of the plants inside. Sodor dance on a bamboo stick depicts the birth of humans from the relationship between setya and setuhu or male and female (Nicoloo et al. 2012) In terms of the shape of the bamboo stick, it describes the human genitals. While in terms of the color of the bamboo sticks which is green, it describes the natural process of human creation. Humans are born young and then grow old. Sodoran dance clearly frames local knowledge about the cycle of human life from beginning to end through a process symbolized by pusaka sarutama. A process that is taboo to say but becomes a major aspect in carrying out offspring. The performance then closed with sungkeman. Each dancer performs a sungkem movement to the pandita shamans and the elders of the



Tengger residents. The implementation of the sodoran dance ritual has a social function that strengthens the community to obey norms and customs Piliang, in (Putri and Desyandri 2019) . Because obeying customs can form a society that promotes tolerance and the principle of mutual cooperation and can even form a harmonious and balanced society.

Sodoran dance is more than just an art performance. It has a deep philosophical meaning about the origin of humans and human existence on earth. The dance movement of banging bamboo containing seeds describes a picture of life, the process of human birth, and the cycle of human life (Noordiana, Juwariyah, and Inda 2017). It reminds us to always appreciate the universe, act well in life, and do good. The tools used such as bamboo and palawija seeds also symbolize the source of food and the process of life from young to old; from birth to return to the afterlife. Javanese gamelan accompaniment represents a noble tradition that must always be preserved. And the ritual procession reminds us to always be grateful to the almighty God or Sang Hyang Widi. Through Sodoran dance learning, students can understand the body as a sensitive material and not just as physical or things. Students need to have body mechanization functions (aware of self-space) so that students do not feel alien to their body parts such as feet, hands, head, and joints. The body has the ability to appreciate or appreciate various things that are happening around it. By recognizing this biological condition, students can consciously understand their body and at the same time will appreciate their physical condition. The bending movement in sodoran dance and the 'sungkeman' procession allow students to feel physically or empathically sense the movement to appreciate its meaning. These cultural values is easier to understand through practice rather than from theory (Daryono 2010). Furthermore, Sodoran dance essence could develop students' character and mind. By understanding the art of Sodoran dance, students can appreciate the message inside the dance and strengthen ethnocultural awareness.

4. Conclusion

Dance education has a significant function in the learning process. One of them is as a medium for strengthening culture and social norms. The art of dance contains a rich cultural and philosophical depth of the community's traditions and beliefs. Sodoran dance as the opening performance in the Karo ceremony has a deep philosophical meaning about human existence on earth. Through the components and attributes that exist in this dance, the noble cultural values of the Tengger people are clearly portrayed. Before Sodoran Dance is performed, the mantra is recited first. The dancer lowers his body twice by bending his knees in each movement. This movement represented reverence to Sang Hyang Widi as Wong Tengger (Tenggerese) must acted on sabar (indulgent), nrima (amenable), bening (pure in heart and mind), and eling (religious). The other tradition and cultural values are also portrayed in the dancers attribute such as yellow slempang and udheng that symbolize 'mind binder' and 'sulinggih'. Sodoran dance performance in Ngadisari village is more than just artistic display; it also has deep religious and philosophical meanings. This dance depicts the origin of humans, respect for the universe, and gratitude for the blessings bestowed by God. Through this dance, students learn the art of dance moves and experience the philosophical essence of the Sodoran dance. Students will be able to appreciate the message contained within the dance as well as strengthen their ethno cultural awareness as members of the community. Through the learning process of Sodoran dance, students experience the cultural values that embodied in the dance and become part of dancers' physicality.

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