

Action Research of Critical Reflection Case Study of Soreng Warga Setuju Dance Group



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ABSTRACT: This research was motivated by the need to create a model for handling folk art so that it continues to survive and be sustainable. This research aimed to examine the creative process that underlies their innovation. The Soreng Warga Setuju (SAWS) dance group in a village in Magelang Regency been the object of study. The research questions raised were: 1) what innovations have been applied to the Soreng Dance performance so that it survives until today; 2) what style they applied to their creativity responding the social, cultural and economic situation of today's society. McIntosh's action research scheme became a theoretical and methodological framework to analyze the creative process of folk art. This research data needed both visual and aural performances was obtained through direct observation of their performances. Meanwhile, data in the form of statements related to their socio-cultural attitudes was obtained through ethnographic interviews. This research found reflective critical responses in the form of social orientation, artistic orientation, philosophical orientation and instrumentalist orientation. Their creative innovation can be seen in visual-aural and organizational changes. Hermeneutically, old values and beliefs are still reflectively believed by rural communities and even become the basis of their existence socially, culturally and economically.

KEYWORDS: hermeneutic meaning, creative innovation, transmissible parts

1. INTRODUCTION

Traditional art, including folk art, has been proven to be self-resilient. All predicaments of time and space for traditional arts in some cases could not weakened them, on the contrary they strengthened their resilience to this day. This resilience is not solely determined by the alignment of the Government and society to maintain it. Edward Shils appreciates traditional art as a vehicle for transmission between generations, not only in the form of knowledge but also in kinds of action. The potential for transmissible parts of a traditional art entity apparently become a pattern or image of action by those supporting folk art. Furthermore, their implementation or presentation requires, recommends, regulates, permits, or prohibits actions against these patterns (Shils, 1981: 13). Shils' statement reflects the need for two things at once, namely attention to folk art as an object and of an action.

This article approaches traditional art from the discipline of Cultural Studies. Since this discipline requires the role of agency in a political cultural practice – and vice versa: political practice has a cultural pattern – then looking at traditional art from the perspective of the perpetrator is no less important than paying attention to the artistic entity itself. This perspective allows the study of traditional arts practitioners as agencies to open up new paradigms and methodologies which are expected to further enrich and deepen the view of traditional arts. Favoring traditional art as something marginalized by the times will be the starting point towards awareness of the richness of global culture.

The case investigated through careful research was the creative action of the Soreng Dance group in an organization called SWS located in Bandungrejo Village, Ngablak District, Magelang Regency. What the West might imagine as the Soreng dance is similar to the Polonaise dance, a traditional Polish dance genre that originally came from France. Like the Soreng dance, Polonaise is a folk dance that depicts peasant life (Polish peasant dance). Polonaise was also danced in public in everyday life, then gradually became widely recognized as a stately dance (Kaznacheieva, 2020:26).

The SWS group has an academic appeal because it has succeeded in maintaining the continuity of the Soreng Dance performance. The SWS group even received the nickname Presidential Soreng Dance because they performed at the State Palace on August 17 2019. Not only that, the frequency or demand for SWS dance performances is quite spectacular. Complete data on this matter is presented in full in the research results. It should be noted in this research that the central theme of creativity is not intended as a test of grounded theory but rather as the result of analysis of data findings regarding the existence of an action in the field that could possibly be used as a model. Action research requires the role of the researcher, perhaps as a teacher or consultant, who is active and participates in all stages of the research process (Fountzoulas, 2023:32).

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The basic assumption of the usefulness of this research is that the creative process by SWS is suitable for use as a model for the development of folk art, which is very numerous in Indonesia. As is common knowledge, most traditional arts experience the same problems, including the pressure of changing times. It is hoped that the value findings through this research will contribute to thinking about what values underlie their reflective attitudes in the creative process. The prediction of appreciative usefulness first begins with an ethnographic study with the aim of discovering their creative patterns. As a comparison, action research in the case of appreciative research results in the conclusion that there must be a reciprocal relationship between critical awareness, participant expertise, and commitment to respect an organization (Gebhard, 2023: 12).

In order to find a hermeneutical finding of the creative style of the SWS group, the research problems proposed are as follows: 1) what innovations have been applied to the Soreng Dance performance so that it can survive until the present; 2) what is the style of their creativity when seen from the response to the social, cultural and economic situation of today's society.

Concept of innovation and creativity are urgently raised by this research. Resilience in any concept (resiliency, endurance, security) depends on these two concepts. Once again the hope is that there is a model for preserving folk art that can be applied to other groups and types of folk dance. It is noted in this section that the hermeneutical approach provides efficient communication in society in general (Chang, 2022:5), also opening up views on the socio-historical context (Stejskal, 2021:221).

2. METHODS

This research focused to classify the data types: 1) a comparative study between the repertoire of Soreng dance performances before and after the new production; 2) study of the creative process of SWS actors. The first type of classification data was obtained through direct observation of the performance and their rehearsal process. The creative process in various exercises was the result of interaction between researchers and SWS group members within an action research framework related to creative behavior.

Meanwhile, the data used as material for analyzing the creative process was obtained through ethnographic interviews which placed Soreng artists as agencies. Ethnographic interviews conducted over a long period of time allow for conceptual interaction. This means that researchers are trying to provide comments and consultations that has been useful in forming new views about the attitude of folk art practitioners in facing the pressures of changing views. Thus, the object of research was not only evidence (the process of practicing and performing Soreng dance) but also the attitudes and creative practices of participants through a series of explorations.

All data used as material for analyzing the creative process was obtained through ethnographic interviews which placed Soreng artists as agents. Ethnographic interviews conducted over a long period of time allow for conceptual interaction. This means that researchers are trying to provide comments and consultations that are useful in forming new views about the attitude of folk art practitioners in facing the pressures of changing views. Thus, the object of research is not only evidence (the process of practicing and performing Soreng dance) but also the attitudes and creative practices of participants through a series of explorations.

Action research is defined through 8 key elements: 1) integration of research and action; 2) the existence of a collaborative partnership of participants and researchers; 3) involves developing knowledge and understanding of the unique species; 4) starting from a vision of social transformation and aspirations for greater social justice; 5) involves a high level of reflexivity; 6) involves exploration with various knowledge; 7) produce strong learning for participants; 8) situate the inquiry within an understanding of the broader historical, political and ideological context.

These eight methodological frameworks can be summarized into the following 4 categories: 1) social orientation: collaborative partnership, starting from a vision of social transformation and aspirations for greater social justice; 2) artistic orientation; development of knowledge and understanding of unique species, involving exploration with a variety of knowledge; 3) philosophical orientation: situates the inquiry within an understanding of the historical, political and ideological context, involving a high degree of reflexivity; 4) Instrumentalist orientation: integration of research and action (subject set), resulting in strong learning for participants.

It has been stated previously that the specific aim of this research is to obtain themes about the values and beliefs that generally underlie the observance of supporters of traditional arts. Research with objectives like this is called exploratory research. Basic assumptions as a basis for understanding these themes include the nature of Soreng dance as folk art, collective art, traditional art, festival art, direct audience participation, non-profit, and participation of various parties. Some of these characteristics, as stated by the agency, can be reduced and some need to be elaborated or developed. Furthermore, the key concepts developed are: 1) reinventing the selves, namely redefining what Soreng is and who Soreng dancers are along with other performance elements; 2) art as a subsistence livelihood which has the potential for development towards a profession in the cultural industry. The theoretical basis is that the application of action research methods will not be useful without thinking reflectively, so that reflective practice becomes a fundamental skill (McIntosh, 2010: 31-32). The keyword for reflective practice is self-discovery both in the organizational and personal domains (McIntosh, 2010: 85).

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The application of methods of action and reflective thinking is useful to help think in terms of defining oneself, from the anthropological aspect of understanding the self, guiding towards human wholeness and the realization of the existence of individual life, not only biologically but also as a field of fulfillment related to spirituality, art and the depth of the soul (inner life of soul) (McIntosh, 2010:70).

An important thematic aspect that will also receive special attention in this research is the existence of democratic practices (Edwards-Groves & Rönnerman, 2022: 116) stating:

Action research can be defined as “an approach in which the action researcher and a client collaborate in the diagnosis of the problem and in the development of a solution based on the diagnosis”. In other words, one of the main characteristic traits of action research relates to collaboration between researcher and member of organisation in order to solve organizational problems.

In this way, this research also aims to involve and see the creative process of oneself and the organization in responding to changing times which have an impact on the existence of the organization and itself. Ethically, action research is useful for discovering what ethical values underlie the creative process.

3. RESULTS

3.1 General Situation of Bandungrejo Society

Bandungrejo Village, has an area of 375 ha, includes 9 hamlets, namely: Noyogaten Hamlet, Bakalan Hamlet, Bandungrejo Hamlet, Pendem Hamlet, Citrogaten Hamlet, Brongkol Hamlet, Kayuases Hamlet, Kenangan Hamlet, and Soromayan Hamlet. Bandungrejo Village is one of 16 villages in Ngablak District, Magelang Regency. The total land area of Bandungrejo Village is ± 52 ha, of which is yards/buildings, the rest is agricultural fields. The height of the land is 1,293 meters above sea level. The village population is 3,452 residents, consisting of 1,841 men and 1,861 women (Bandungrejo Village Monograph, 2023).

The distance from the city of Magelang to Bandungrejo Village is approximately 20 km to the North East. The road to Bandungrejo Village can be reached via an alternative paved road, located on the Magelang-Salatiga road. Population density is relatively low, population mobility is moderate. Most of the land owned by residents is vegetable farming land, pennisetum grass and tobacco (Maryoso, September 7 2023).

The majority of Bandungrejo residents are Muslim. Worship activities in Bandungrejo Village are carried out regularly in the form of religious worship, social worship, and a combination of both. Religious and social services that are practiced include *tahlilan* which is carried out alternately from house to house and in the mosque, *haul* or commemoration of the death day of a religious figure, and recitations on Islamic holidays.

Most of the residents of Bandungrejo Village earn their living as farmers (1,770 residents), agricultural laborers (392 people), industrial workers (12), construction workers (105), traders (20), civil servants (4), and retirees (4) (Pujiono, 4 August 2023). Superior potential in developing the economy includes agricultural businesses in the form of horticultural crops, food processing industry businesses, livestock businesses, and trading businesses. Horticultural crops produced by Bandungrejo Village include vegetables (cabbage, tomatoes, mustard greens, corn, chilies), and agricultural products in the form of cloves, coffee and tobacco. The livestock businesses in Bandungrejo Village are cows, goats and chickens (Wargo, July 29 2023).

3.2 Their Arts Life

Bandungrejo Village has various arts and culture that still exist to this day. In fact, each hamlet has its own various arts such as Topeng Ireng, Soreng, Warokan, Srien, Jaranan, Kethoprak, and Campursari. Most of the population work as farmers, a small portion are traders. Several members of the community became public and private employees. In certain months according to the Javanese calendar, such as the months of Sapar, Rejeb, Ruwah, it is still seen that people organize various performing arts attractions. Soreng performing arts are performed by almost all groups from children, teenagers, to adults, both women and men (Slamet Santoso, 45 years old, interview September 7 2023).

Residents of Bandungrejo Village are seen still carrying out social ritual practices related to village purification. Opportunities for carrying out village rituals include the village purifying event which is held every Friday Paing in the month of Suro. In general, the people of Bandungrejo Village believe that carrying out ritual ceremonies in the form of art can maintain the balance of nature, because rituals are a tool for environmental conservation (Prasetyo, 2023:68). The art in Bandungrejo Village is simple and contains local wisdom. Apart from functioning as a ritual practice, the arts and culture that develop in society also have other functions, including as a means of socializing, entertainment and social communication. Folk art in the form of Soreng Bandungrejo performances is unique compared to what is found in other villages. His uniqueness can be seen in working on stories, dance moves, make-up, fashion and music. The continuity of the implementation of folk arts performances is maintained through a regeneration process. Folk art has been introduced to early childhood and elementary school age children (Slamet Santoso, 45 years old, interview 29 July 2023).



Image 1. SWS seconds before action.

3.3 Innovations on The Stage

The results of SWS's creative actions can be seen from the comparison summarized in Table 1 below. Comparison of performances was made based on observations of videos of Soreng dance performances: a) by the old Soreng Warga Seju (SWS) group (link <https://www.youtube.com/watch?v=sHoDmDCJJeas>); and b) Soreng Residents Agree (SWS) (link <https://youtu.be/Z96tgEOj8N0?si=yOR8K3ltp7Lk08X>). The creative process results in changes to the presentation as shown in Table 1. right column. Soreng dance is a folk dance in the form of a group of dancers (Malarsih, 2022:140), so that individual and group performances both receive attention in observation.

Table 1. Comparison of General vs The New Soreng Dance

Tari Soreng Generally	The New Soreng SWS
Theme/personification	
A squad of soldiers is conducting war training in the Duchy of Jipang Panolan. Led by a duke named Arya Penangsang, acting as bodyguards are Patih Matahun and the Soreng soldiers (Soreng Rana, Soreng Rangkud, and Sorengpati).	Arya Penangsang's attitude, disposition, spirit and character are a representation of farmers in the daily life of the Bandungrejo people.
Dance Moves	
Names of movement in Soreng dance: <ul style="list-style-type: none"> • <i>ngejeng/hands on hips</i> 8x8 times • <i>gedruk/pounding the ground</i> 8x8 • <i>jangkahan/strapping steps</i> 8x8 • <i>tandur/sonder/planting the seed</i> 8x8 • <i>jangkahan/ strapping steps</i> 8x8 • <i>jurus tangkis/ repel attacks</i> • <i>sembahan, mars/ march-worship</i> 8x8 • <i>kupu tarung/fighting butterfly</i> 8x8 • <i>ngundhuh/ harvesting</i> 8x8, • <i>sonder/ planting the seed</i> 8x8 • <i>nyawang muka/ straight ahead view</i> 8x8 	<ul style="list-style-type: none"> • same name but 8x3 times • same name but 8x1 times • same name but 8x3 times • same name but 8x2 times • same name but 8x2 times • same name • same name but 8x3 times • same name but 8x2 times • same name but 8x2 times • same name but 8x1 times • nyawang muka 8x3 times

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<ul style="list-style-type: none"> • <i>rebut karya</i>/job scrambling 8x8 • <i>garudha nglayang</i>/ sliding eagle 8x8 • <i>gedruk</i>/ pounding the ground 8x8 • <i>ngejeng</i>/ hands on hips 8x8 • <i>nyawang muka</i>/ straight ahead view 8x8 • <i>gilemi</i>/ 8x8 • <i>jurus, ngejeng</i>/ stance, hands-hips 8x8 • <i>tari alus</i>/ tender moves 8x8 • <i>standen</i>/ stand firmly • <i>tangan ngejeng</i> 8x8 • <i>gedruk</i> 8x8 • <i>jangkahan</i> 8x8 • <i>jogetan dagelan</i>/ clown-like moves • <i>jangkahan delemi</i> 8x8 <p>At the end of the performance, all the dancers performed the movements ngejeng 8x8, strapping steps 8x8, <i>dilemi</i>, and ngejeng 8x3, leaving the performance arena excitedly. Motion design tends to be monotonous.</p>	<ul style="list-style-type: none"> • same name but 8x3 times • same name but 8x1 times • same name but 8x1 times • same name but 8x3 times • same name but 8x2 times • same name but 8x2 times • same name but 8x3 times • same name but 8x2 times • same name but 8x1 times • same name but 8x3 times • same name but 8x2 times • same name • same name but 8x1 times <p>At the end of the performance, the dancers performed 8x3 <i>ngejeng</i>, 8x1 strapping steps, <i>dilemi</i> and 8x2 <i>ngejeng</i>, leaving the performance arena excitedly. Work on more energetic, dynamic movements, with a faster tempo.</p>
<p>Floor-Line Design</p>	
<p>The floor line designs in Soreng dance generally look simple and include: straight lines, circles, X patterns, and V patterns.</p>	<p>Floor patterns are more varied, work horizontally: zigzags, diagonals, curves, circles, parallelograms, airplanes, sliding eagle, and half circles. Work on verticals: low, medium and high levels.</p>
<p>Make Up</p>	
<p>The make-up depicts a rough character, a reddish facial color using rouge on the cheeks, thickening the eyebrow lines, eyelids, sideburns and jet black mustache.</p>	<p>Makeup depicts a more heroic character, achieved through firm lines on the eyes, nose and lips.</p>
<p>Costume Design</p>	
<p>The costume design includes:</p> <ul style="list-style-type: none"> • a ruffled headband, <i>sumping</i> (ear accessory), and a thick fake mustache • neck accessory called <i>kalung kace</i> • accessories for hands called <i>poles</i> • long-sleeved shirt, red vest in the style of a squad leader (Senapati), yellow beads accessory, a piece of cloth worn in <i>cancutan</i> style, stomach bandage (<i>sabuk</i>), and a kind of belt called <i>epek-kamus-timang</i> • trousers made of velvet • foot bracelet accessory called <i>binggel</i> • a keris 	<p>The clothing code consists of 2 types: resembling fine warrior clothing and special soldier (rough) clothing.</p> <p>Fine warrior fashion:</p> <ul style="list-style-type: none"> • head accessories using hairpieces and fake mustaches • a neck accessory called a calendar necklace • the upper arm accessory is called <i>kelat bau</i>, the lower arm accessory is called <i>polish</i> • trousers made of velvet, 2 pieces of red and blue cloth worn with the <i>timpahi</i> technique, a stomach bandage accessory (belt), and a special belt called <i>epek-timang-kamus</i> • foot accessory called <i>binggel</i> bracelet • a keris. <p>Dress code for special soldiers:</p> <ul style="list-style-type: none"> • a headband worn in a special warrior style, wig, and fake mustache • the body part is wearing Javanese clothes (<i>surjan</i>), trousers, cloth, stomach-band, <i>epek-kamus-timang</i>, predominantly black.

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Properties	
The props consist of a bamboo piggyback (jaran kepang) and a fake sword.	Same properties.
Music Instruments	
The musical instruments used: 4 <i>bende</i> (s), 1 wooden drum (<i>bedhug</i>), and 1 small tambourine (<i>truntung</i>).	The same instruments except 8 <i>bende</i> (s)
Performance Place and Time	
Home yard, meadow	Same place
The duration of the performance is approximately 25-30 minutes	The duration of the performance is approximately 7-9 minutes
Source: direct presentation and video observations, statements by Slamet Santoso and Eko Haryanto (SWS Creative Team).	

4. DISCUSSION

Looking at the differences in the presentation of the SWS Soreng dance and the Soreng dance in general, plus the statements of the creative team leader and several dancers, we can see 4 unique things in the SWS creative process, namely: 1) there is a principle of democratization: recognition of anyone's creative ideas, not necessarily from the chairman, choreographer, or advisor only; 2) there is a principle of equality: all dancers are given the opportunity to explore movements in the creative process, provided that the various movements as much as possible refer to patterns that reflect agricultural practices; 3) there is an attitude of concern (mindfulness): not all the results of each individual's exploration process are not used, what is prioritized is the spirit of togetherness and mutual cooperation; and 4) there is a principle of creative spirit (vividness): the duration of the movement is relatively shorter, the harmonization of the movements makes the impression more dashing, skilled, powerful (energetic), dynamic, the floor pattern is more varied, and the work on music supports the overall work (powerful). As a strategic approach, this research seeks to advocate for communities that actively seek change through a learning process. The learning process is expected to be effective in obtaining learning outcomes (in the form of creativity in Soreng dance performances), changes in attitudes, and concrete actions (including in the organizational field) (Idawati, 2022:3668).

This creative process shows maturity in thinking, attitude and action to create a more energetic performance - in accordance with the spirit of village farmers. If we look at the orientation of their movements in managing SWS, there are several orientations that are interesting to observe. Some of these orientations – according to the methodological framework outlined previously – are described below. This orientation was concluded based on the statements of the sources with whom in-depth and unstructured interviews were conducted.

4.1 Philological Orientation

This research has been carried out since 2005 and is still ongoing today. Various forms of stimulation were provided by researchers and this did not always go smoothly at first. Traditional societies usually tend to be static, whereas modern societies tend to be dynamic in culture, meaning they are oriented towards change and innovation (Eisenstadt, 1973:1). The stimulation given by researchers to stimulate the emergence of creativity in the Soreng dance group in Bandungharjo (later developing into SWS), is as follows.

1. Researchers have for a long time since 2005 regularly visited the SWS studio. On the other hand, several SWS members were invited to ISI Surakarta several times to hold workshops (2008), perform folk dance works (2009), perform in the context of inauguration of professors, perform in celebration of World Dance Day, and collaborate on Borobudur masterpiece dance works. Apart from that, they had the opportunity to see a dance performance which was a course exam and final exam at the Indonesian Arts Institute (ISI) Surakarta. In several of these meetings there were discussions that focused on the development of Soreng dance. The main thing proposed as an illustration to spark several discussions is folk art in Bali with the case study of the Kecak dance. Kecak dance is a folk dance which later developed in Karangasem, Bali. In fact, the Kecak dance is a dance created in collaboration with Balinese and foreigners (Walter Spies) (Pickard, 2006:228). The central topic that is of equal concern is why the Kecak dance – like folk dance – has developed so much that it has become the world's attention. This topic was outlined in several discussions, the aim was to trigger creative action by SWS itself. SWS is expected to look back - perhaps in a reflective or self-evaluative manner - on the journey of Soreng dance's existence up to that point (at the time of the initial discussions). The results of this reflection or self-evaluation will be useful for defining themselves, the existence of the Soreng dance, and their social attitudes.
2. Not only did it take the form of a discussion, no less important was the researcher's visit, carrying out a kind of joint exercise in the SWS studio. Group training has been carried out several times, since 2008 there have been frequent training sessions, especially to welcome traditional events such as Saparan, Ruwahan and studio birthdays. The last one will be on July 29 2023. It is meant to be the largest because the number of members attending is relatively large and accompanied by a simple

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ceremony as a statement of the emergence of the new Soreng dance production. Researchers and SWS participants both agreed that there was a new pattern in the Soreng performance. The new patterns include: a) more practical and varied segmentation; and b) the variety of movements is not too much but is more artistic, meaning that the quality of movements including facial expressions and also cohesiveness are further improved.

Stimulation point 1. (vision stimulation) succeeded in realizing innovative actions in terms of content, while stimulation point 2. (action stimulation) succeeded in realizing innovation in artistic form. These two groups of actions, plus creativity by SWS itself in a social interaction, are considered to have succeeded in popularizing the Soreng dance so that demand for SWS performances (responses) increases. The increase can be seen in terms of frequency of performances, territorial reach of responders, and the quality of the performances.

4.2 Social Transformation Orientation

One thing that needs attention regarding the mentoring activities by researchers regarding SWS activities is the minutes of the meeting on September 7 2014. The meeting is a flashback of the mentoring that has been carried out by ISI Surakarta researchers since 2014. The meeting repeated the 2014 statement which was their direct statement .

Firstly, Bandungrejo residents want to maintain the Soreng dance that they have and have known since birth. The dance has not changed in terms of choreography, sequence of performance, floor patterns, costumes and other aspects of the performance. The meeting also emphasized the importance of maintaining the original Soreng dance, in the form of regular Soreng dance performances at internal events or when the community wants it. Preserving the original Soreng dance is very important, not only for the sake of the validity of referrals for new works, but the shared cultural identity must remain.

Second, with assistance from researchers (2014), they dared to be creative. The studio chairman encouraged all dancers, elders, SWS advisors to do the same. If you don't immediately think creatively, perhaps in the next five years Soreng dance will be abandoned by its audience. People as spectators will view the Soreng dance negatively as a dance that is just like that, not interesting. The meeting then agreed on re-cultivation, then 4 to 5 alternatives for new cultivation were approved. The aim is so that the audience does not get bored with the same performances. The variety of Soreng dance presentations will make the audience feel curious and continue to want to watch other variations (Meeting Minutes, September 7 2014).

Third, the need for collaborative partnerships, namely synergy between researchers who have an interest in providing community service and participants (SWS groups) as folk dance practitioners in real life. Anthropologically, SWS members need the capacity to relate their lives to the Soreng dance. Competence as a Soreng dancer has the potential to become a professional choice both on a subsistence basis and as part of the tourism industry. Subsistence and industrial choices in the arts and culture have been part of their lives since birth. Sociologically, they are also expected to have a social role, which includes messages about preserving the Soreng dance from their parents and ancestors. This social message gave rise to a positive response in the form of approval for the preservation of Soreng dance while making Soreng dance a family income earner's job.

Fourth, discussion forums between researchers and SWS participants produce new views, attitudes and arrangements with the basic ideas of social transformation. Researchers bring aspirations for SWS to develop itself to stand as a working group supporting cultural tourism in the Mount Andong and surrounding Merbabu areas. Main issues: a) income generating, farmers or plantation workers have additional income which allows them to stand as a social group that has pride because they feel equal to other members of society who work or earn a family living; b) Soreng dance is a tool for self-actualization in the form of a lifestyle, namely the community has a role in the development and preservation of traditional arts.

4.3 Artistic Orientation

Telah dinyatakan sebelumnya, para pelaku SWS menghargai dorongan peneliti dalam suatu partisipasi kolaboratif. Penghargaan tersebut dinyatakan oleh Taryono (Penasihat) dan Slamet Santoso (Tim Kreatif) SWS.

Adanya evaluasi atau himbuan dari panjenengan tentang penggarapan atau perubahan tentang tari SWS, digarap yang baru, akan tetapi tidak meninggalkan jati diri Soreng. Teman-teman penari Soreng Bandungrejo, menerima dengan terbuka dan matur nuwun sudah mau memberikan pandangan atau wawasan tentang keberadaan tari Soreng Bandungrejo ke depan. Para penari menerima, miliki semangat, kemudian mencoba menggarap kembali. Selain itu juga menyemangati setiap dikabari dengan adanya kegiatan di Bandungrejo mesti datang dan selalu memberi motivasi untuk yang lebih baik. Ternyata Bandungrejo ini setelah di rawuhi jenengan, dibina lima kali terus tetep ada perkembangane.

Alhamdulillah kelompok tari Soreng semakin meningkat. Beliau merasakan dan memberikan contoh ternyata saya sendiri anu pak yang namanya pembinaan ada yang nunggoni dengan tidak itu hasilnya sangat berbeda. Kemudian mencontohkan pembinaan Mas Slamet dengan saya dulu di Selomeyan akan adanya lomba tari di Temanggung saya tunggu sampai tiga kali, hasilnya bisa masuk menjadi juara 1. Terus menceritakan yang baru-baru ini desa lain akan maju festival Mas Slamet sing ngakon...kog gak minta pembinaan ya masuk juara 3... dadi tetapi beda ditungguin dengan tidak....

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Bagi temen2 Bandungrejo dirawuhi jenengan wus beda pak....yakin iku Pak Harji rawuh tiga kali pun semangat nunggu wuwit mau....yo bener jenengan ora benek e ngene2 ...ternyata jenengan rawuh pengaruhi wus ana semangate. Temen-temen Soreng Bandungrejo sangat konsisten dalam melakukan pertunjukan ada penonton sedikit atau banyak tetap menampilkan tetep sama dan tetep baik...tidak ada istilah terus tidak semangat....mereka beranggapan kalau penonton sitik iku orang2 yang serius...tetapi kalau penonton banyak ada anggap banyak yang berhura-hura.....kalau group lain apabila penonton sitik pementasane terus seperti dolanan (Taryono dan Slamet Santoso, wawancara 29 Juli 2023).

(You call for or suggest improvements or changes to the SWS performance. A new work, but it does not abandon the authenticity of the Soreng dance. We [the Bandungrejo Soreng dancers] accept it openly and thank you for providing views or insight into the existence of the Bandungrejo Soreng dance for future development. The dancers accept it, have enthusiasm, then try to work on it again. Apart from that [we really appreciate] your enthusiastic response every time we inform you about a training process that requires your presence. You always attend our practices and that motivates us. It turns out that [the Soreng Bandungrejo dance] after you were tutored, you came, trained five times in a row and experienced significant development.

Thank God, the SWS dance group continues to improve in its abilities. You feel (what we feel), you give examples, and I also feel that in coaching it is very different between being accompanied or not accompanied by you [as a coach]. Then [Taryono quoted Slamet Santoso's statement] [you] and I were in Selomeyan when there was a dance competition in Temanggung: [you and] I waited for the competition [which was participated in by SWS] three times. As a result, he succeeded in becoming 1st place. [Slamet Santoso] continued to tell [another story], recently another village wanted to participate as a festival participant, Mas Slamet who ordered it, but did not ask for guidance, as a result he only managed to become 3rd place. In conclusion, there is a difference between being accompanied or not, the results will be different.

According to Bandungrejo friends, whether you are accompanied or not, the results will be different. [I] am sure of that, Mr Harji [researcher]. You came three times [still with] enthusiasm, even though you had been waiting for a long time. It's true that you just keep quiet, but just being present makes us enthusiastic about training. Friends of Soreng Bandungrejo [SWS] are very consistent in performing, whether the audience is small or large, we still show our best. There is no such thing as "not enthusiastic". In other places [apart from SWS] there are also those who think that if the number of spectators is only small then it is a serious audience. Then, if there are a lot of spectators, it's definitely just spectators who just want to have fun. Other groups [aside from SWS] think that if the audience is small they are not taking it seriously or are just playing around.)

The main activities in joint training are based on an agreement between researchers and SWS. An important agreement is the shared perception that Soreng dance is a unique creation so that exploration and exploitation of this dance requires a lot of knowledge. The participants' own exploration accompanied by researchers has convinced all participants that the breadth of knowledge of SWS members - as owners of traditional arts - is a prerequisite for the development of Soreng dance. Once again this is due to the unique nature of their art. The existence of dance presentation models provided by researchers in the form of movement, compression, accompaniment, general performance form, etc. will trigger creative action. The main issue being developed is the exploration of stage forms, movement forms, movement naming, compression and so on, which SWS embodies in the form of what can be seen in new era SWS performances.

One important innovation worth to attention is the fundamental aspect of work of art performance, namely the contents that underlie almost all that dance's aspects. The content or theme of the presentation in question is a change in the character of the representation, namely the character Harya Penangsang. It is also a consideration that dances similar to Soreng and several folk dances from Magelang have been widely studied, including the Kubrosiswo dance. Slightly different from the Soreng dance, the Kubrosiswo dance represents a mythological figure named Ki Ageng Serang (Wahyudiarto, 2022:2). Things related to Harya Penangsang representation, Taryono's (SWS Advisor) stated:

Kami senang gerak, watak, semangat Penangsang, karena Bandungrejo warga masyarakat petani kabeh. Petani niki yen gerake, semangate koyo penangsang niki nangani sawah, ladang, sing kanggo penguripan Bandungrejo. Sepisan gek rampung, napa-napa sing dikerjakan antuk berkahe Gusti Allah, mergo saking semangate. Dadi kita semangat niki wonten hikmah bagi masyarakat. Dengan demikian yang diambil jiwa semangate tokoh Harya Penangsang.

Tokoh Menak koncar dianggap tidak sesuai dengan jiwa semangat masyarakat Bandungrejo sebagai petani, yang terlihat dalam hal busana atau unsur lainnya. Secara pertunjukan tari Menak Koncar kanggone penonton tidak menarik, njur sirep, kajobo niku penamaan alih generasi tidak ada, bagi yang muda-muda tidak senang dan tertarik dengan tari Menak Koncar.

Warga masyarakat terus ganti tari Soreng dengan tokoh Penangsang... yang dicontoh gerak sikap semangat nya.... tetapi kalau untuk penangsang istilahnya kasar, tegelan, emosian itu tidak conto. Bagi masyarakat yang diconto adalah gerak

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atau semangatnya Penangsang. Kalau diambil atinya bahwa tokoh penangsang itu tidak baik seperti kasar brangasantetapi yang diconto bagi masyarakat semangatnya, memimpin prajuritnya dan keberanian.... akan tetapi semboyan masyarakat Bandungrejo 'keberanian menuju semangat yang baik; (Taryono, wawancara 7 September 2023).

(We like the movement, character, spirit of Penangsang, because the residents of Bandungrejo are all farmers. If the farmer's character is represented in motion, it represents a spirit like the character of Penangsang. This will be seen when working on paddy fields, which are the livelihood of the people of Bandungrejo. First of all, all the work can be completed quickly. Whatever is done will receive blessings from God, all because it is done with enthusiasm. So, we prioritize the spirit that has wisdom for society. That is why what is taken as representation is the soul and spirit of the character Harya Penangsang.

Menak's famous character was [temporarily] considered to be incompatible with the soul and spirit of the Bandungrejo farming community. This can be seen from the use of clothing or other elements. In terms of performance, the Menak Koncar dance is also considered less interesting and less exciting for the audience. Apart from that, there is no such thing as generational change, because young people are not suitable and interested in the Menak Koncar dance.

Furthermore, the community members chose to replace the Soreng dance characters with Penangsang figures... What we emulated were their enthusiastic movements and attitudes... As for the stereotype that Penangsang has a rude character, knows no mercy, is easily emotional, we certainly don't use that as a guidelines. People only imitate the movement or spirit of Penangsang. If you only look at the stigma, it's true that the Penangsang figure is not good, like being rude or brash... However, [once again] what the community emulates is only his spirit, leading soldiers with courage.... The motto of the Bandungrejo people is 'courage leads to a good spirit.' [Taryono, interview September 7 2023]).

Regarding the adoption of the character Harya Penangsang, Taryono stated that until 1963 the character he wanted to portray was Menak Koncar. Taryono doesn't know why Menak Koncar was chosen as the theme for Soreng's work, apart from the fact that the Soreng dance theme has been like that since its predecessors. Meanwhile, Harya Penangsang was chosen based on the following reasons: a) that the artistic description of the Soreng dance leads to a dynamic character and not melancholy like the Menak Koncar character as seen in the Menak Koncar dance and its historical background; b) dance elements such as movement and make-up lead to a "*sabrang*" (bad-like character) but require a definition of this concept; c) Taryono is actually not as sensitive to good and bad patterns in historical drama or what is known in folklore as seen in traditional drama; d) Arya Penangsang was used as a role model as a dynamic figure in accordance with the character of farmers - their daily work - who is enthusiastic in carrying out their daily lives (Taryono, interview September 7 2023).

According to them, Harya Penangsang is a mean for self-actualization. Before the innovation occurred in terms of the theme of the work, the researcher had provided an illustration of an investigation into the understanding of the historical, political and ideological context. The inquiry involved a high degree of reflexivity. This image triggered a redefinition of the character which, according to them, was more appropriate to the contemporary situation. There are explicit statements from informants (Taryono and Sotikto, 29 July 2023) which contain their descriptions of what they experienced, their attitudes, and the role of researchers in exploring movement and its meaning.

Geraknya tari soreng bersumber gerak-gerak petani di ladang. Sekarang sudah berubah-ubah ... mencontohkan mas Slamet gerak-gerak petani agak mengalami kesulitan.... gerak-gerak lama tanam tarine kepiye, gawa lemen tarine kepiye, panen tarine kepiye....yen wis ngono mikir awak dhewe nyawang muka mikir awak e dewe. Iku maknane nyawang awak dewe kudu kepiye apik ora aku, yen ngene disawang uwong apik ora dan seterusnya. Tidak sekilas untuk joget tapi sikap tingkah lakune apik apa ora.

(The Soreng dance movements originate from the movements of farmers in the fields. Now things have changed... [Sutikto] gave the example that Slamet experienced difficulties when carrying out farmer movements. Old movements: how to do dance movements as a symbol of planting a plant; carrying fertilizer, how to do the dance; do the harvest, how do the dance moves... After that, think about what the meaning of a movement like 'nyawang muka' [gazing own's face] means. Then we know that the movement of 'face to face' means we look inside ourselves, what should I do. If doing something is good or not, if people see it as appropriate or not, and so on. Not just for dancing purposes at first glance, but whether the behavior [in everyday life] is good or not).

All dancers explore movements by referring to the movements carried out by the community when work on farms. Examples include hoeing, mowing grass, harvesting tobacco, planting, lifting crops, and so on. The Soreng community's movement style conveys the Soreng style typical of the agricultural world. The inspiration and representation of this agrarian nuanced movement reflects the daily profession of the people of Bandungrejo Village, the majority of whom work as farmers on the slopes of Mount Andong and Mount Merbabu.

4.4 Instrumental Orientation

Integrative activities in the form of research and action (subject sets) actually produce strong learning for participants. This was acknowledged by Taryono as SWS's advisor who expressed his gratitude for the input in the form of new views brought by researchers (Taryono, interview September 7 2023). Apart from providing visionary views, discussion forums and joint training were also established which triggered independent training by SWS in realizing new projects as they desired.

One of the views discussed in discussions and joint exercises is how to behave in the phenomenon of widespread cultural tourism activities. Tourism is an industry, but their involvement in the tourism industry does not necessarily have to follow industrial needs. They have their own capacity to decide what is best for themselves. Their choice of participation so far is subsistence. They present the Soreng dance based on member agreement, not solely at the request of tourism.

5. CONCLUSIONS

Answering the research problems previously stated, SWS innovation lies in 5 things at once, namely: a) reformulation and implementation of social attitudes; b) artistic creative attitude towards the content and form of work; c) accommodation of a new philosophy regarding the main character of the Soreng dance; d) change in orientation towards acceptance by the audience; and e) organizational arrangements. These five innovations are interesting to use as models for the development of folk art in other places.

Seeing what is done as a creative act by SWS is not as simple as it seems. Soreng dance is a folk traditional art that is theoretically performed by traditional communities. However, what was found in the SWS case was unique. Traditional societies that tend to be static can change dynamically and show signs of the emergence of modernity, at least seen in innovation and changes in attitudes towards their own art. Changes and innovations as shown by SWS have clearly changed the view of themselves from community to society and show the existence of modernity. Within the framework of Eisenstadt's theory, spectacular changes have clearly occurred where in very small traditional communal ties modern practices have emerged. If a critical attitude underlies their self-change and how it is actualized into social practice, then perhaps this is the strength of the SWS group. On the one hand, they tend to be reflective because they agree with the policy (sensitivity) in maintaining popular traditional culture, and on the other hand, they critically position traditional culture as a tool (instrument) for self-actualization both socially and anthropologically. It is called an anthropological attitude because they consider dance as a profession as well as an actualization of the values they believe in. If you have to formulate what style of creativity is appropriate to what they show, then the answer is critically reflective.

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