

Chronology and Causing Factors of Opak Abang Dance's Development in Kendal, Central Java

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ABSTRACT:- Opak Abang is one of the traditional dance Kendal, Indonesia which is developed from kethoprak that accompanied by terbang instruments. The dance was created by Aris Salamun which was then developed by one of the dance artist named Susi Handayani in 2007. Since it was created until now, Opak Abang dance has developed which is influenced by several factors. This paper tries to analyze main issues surrounding the factors that influence the development of the dance.

This study uses qualitative research methods that are presented analitical descriptively with the ethnochoreological approach to be able to answer the problem formulation comprehensively. As a conceptual base, this study uses the theory of change by Alvin Boskof as its analysis tools.

Based on the results of the study it can be concluded that the Opak Abang dance is a new form of dance work developed based on bedhayan in kethoprak terbang. Bedhayan in the Kendal community is known as the opening dance which is currently separated from the kethoprak show and is called the Opak Abang dance. Since the beginning the form of the dance has been developed for four times in 2007, 2013, 2014, and 2016. The most visible developments occurred in the elements of movement, and music. Development is caused by internal factors including, personal desires of artists, creativity, and forms of presentation, as well as external factors including political, social, economic, religious and tourism factors.

Keywords:- Development, Opak Abang, The factors.

I. INTRODUCTION

Opak Abang dance is a traditional dance from Kendal regency. When viewed visually or surface structure, this dance is performed by a group of female dancers, using beautiful makeup with the clothes that almost cover all parts of the dancer's body. The clothes which uses by are a white cuff, white socks along the knees, scarf or head cover, and also black glasses. This dance accompanied by music from terbang instruments which collaborated with gamelan instruments. Opak Abang dance is usually performed at various events especially in some formal events such as the Central Java Dance Festival, opening of government events, Kendal city anniversary event, and other entertainment events.

The name of Opak Abang dance is an acronym from the word Opak from Kethoprak and Abang which means to terbang, so the name Opak Abang is a description of Kethoprak art that accompanied by instruments that have membranophone or often referred to as terbang music instruments. This art is accompanied by music from terbang instruments followed by a number of songs, and the opening dance which is the origin of Opak Abang dance. The Opak Abang dance is the work of Aris Salamun which was developed by Susi Handayani. Susi Handayani is an employee and dance artist in Kendal who currently works in the Kendal District Culture Office. Not only that, she also teaches at school and has a dance studio named Langen Kridha Kusuma. Opak Abang dance by Susi Handayani work is expected to provide a new version for the life of Opak Abang dance, and Opak Abang dance can be better known and developed.

Chronologically, the Opak Abang was created in 1959 by Kusno in Siranti, Pasigitan Village, Boja District, Kendal Regency, Central Java. In the beginning, Opak Abang dance was a part of Kethoprak art, which there was a dance and played by male players. Over time, the dance contained in the Kethoprak art became more existent so Aris Salamun decided to separate the dance from the Kethoprak show in 1982. In addition, deciding to separate and make the dance become independent type of dance, there are a number of

things that have changed from Opak Abang dance, especially the most dominant is the players who were originally male become female.



Picture 1. Opak Abang Dance Performance

Behind the persistence and development of the Opak Abang dance performance, it cannot be denied that the Opak Abang dance has gone through quite a long journey, especially relating to the ups and downs of existence and the decline in public interest in the Opak Abang dance. The decline in public interest and the lack of publications about the Opak Abang dance that had occurred, this became a challenge for artists and activists of the Opak Abang dance to maintain its existence and preservation by carrying out various developments, especially in terms of choreography and forms of performance.

Some of the developments in the Opak Abang dance can be identified in terms of dancers, movements, clothing, and music which are now increasingly complex when compared to before. Based on the motion and movements, Opak Abang dance currently has more dynamic variations in motion such as variations in terms of motion, dynamics, group composition, top design, and floor design, for example there are silat movements, lifting, variation of fast tempo and slow motion, the more varied division of power in motion and floor patterns, etc. Bed on clothing, the most striking changes can be seen from the use of headscarves and the use of a more varied color of clothing and accessories. Furthermore, in terms of music, the music currently used are collaboration traditional instruments which are terbang instruments and gamelan.

The development and changes that occur as previously explained are the result of the development of the current sociolal life of the community which not only influences the mindset of the local community, but also contributes to the types of art in the Kendal region, one of which is dance . The word 'develop' according to Ben Soeharto in Sumaryono's statements is a technical effort in the form of revamping, refining the art elements so that their appearance is more attractive, more attractive, and more liked by the audience (Sumaryono, 2011: 143-144).

In line with the opinion above, Opak Abang dance based on its development has undergone several stages and the process of re-cultivating the dance elements in order to have a more attractive appearance, and more desirable by its community. This development was not leaving the original construction of the Opak Abang dance that had been created before. The development is focused on processing several aspects related to the social environment of the surrounding community. The most interesting things that cannot be separated from the developments made by the artists are certainly influenced by several factors. Relating to factors that influence the development of Opak Abang dance, it becomes an interesting thing to discuss. Therefore, the focus of the discussion in this paper is around the factors that influence the development and change of Opak Abang dance.

II. THEORY AND METHOD

A. Theory

Based on the description that has been explained before, the aims of this research is to answer the problems related to the factors that influence the development of Opak Abang dance. The factors that influence the development are analyzed using the sociology, history and dance anthropology approaches. The theory is used to reveal the background and reasons why the Opak Abang dance can still be alive and developing until now. The development in terms of the environmental and social conditions of the community, will indirectly have an impact on the existing art, especially the Opak Abang dance. Koentowijoyo in his book *Pengantar Ilmu Sejarah* revealed that:

.... Sejarah membicarakan masyarakat dari segi waktu. Jadi, sejarah ialah ilmu tentang waktu. Dalam waktu terjadi empat hal, yaitu 1 perkembangan, 2 kesinambungan, 3 pengulangan, dan 4 perubahan (Koentowijoyo, 2013:11).

... History discusses society in terms of time. So, history is the science of time. There are four things happened in time, 1 development, 2 continuity, 3 repetition, and 4 changes (Koentowijoyo, 2013: 11).

In line with Koentowijoyo's expression, Boskoff also stated that there are two theories of change, namely changes that occur due to external factors and internal factors. External factors, changes occur due to interactions from outside, such as interactions between different cultures, and internal factors are caused by the urge to change from the community itself (Boskoff, 1964: 147). Basically a culture is never static, but always grows with the development and change. This is related to the factors that influence it, for example time, next generation, as well as changes and advancements in science owned by the community in terms of political, social, economic, religious and tourism.

B. Method

Same as the types of scientific study in the arts and other humanities, this research using qualitative research methods that are presented descriptively with an ethnochoreological approach. The definition of qualitative research is research that intends to understand the phenomena about what is experienced by research subjects such as behavior, perception, motivation, actions and others holistically and by means of descriptions in the form of words and language, in a special natural context and by utilizing various scientific methods (Slamet, 2018: 5).

This study through several stages to get results that were in line with expectations. The steps as referred to are described as follows.

1. Collecting Data

a. Observation

Dance is an instant art form whose presence is limited by space and time, thus careful observation is required and documentation is needed to help with observations in the laboratory. The methodological reasons for observations are observations that optimize the ability of researchers in terms of motives, beliefs, attention, unconscious behavior, habits, and so on (Slamet, 2016: 93-94). Observation was carried out by watching Opak Abang dance performances directly and documenting videos and photographs that were used to help the analysis in the laboratory. Especially to provide clues from the changes and developments in terms of the form of performances with the factors that influence it. Observations were also made of video recordings of performances during Opak Abang during several events Observation of several video footage and photographs previously mentioned was carried out to be able to see how Opak Abang was and to analyze changes and developments that occurred.

b. Interview

An interview is a conversation with a specific purpose who was carried out by two parties which are the interviewer interviewee (Slamet, 2016: 104). Interviews were conducted by asking questions with people who understood about the Opak Abang dance. This process can be done in face to face or via e-mail and telephone. This stage is carried out to verify the data in order to get accurate results. In addition, interviews are also an effort to complete the search for more concrete data and can explore information that has never been written before.

The Interviews which relating to the object of the study were conducted with a number of primary and secondary sources such as: Aris Salamun as the fourth generation and leader of the art group Langen Sri Budoyo Bumi who until now still maintains the Opak Abang dance, Susi Handayani as a choreographer who develops the Opak Abang dance and the owner and dance trainer at Sanggar Langen Kridha Kusuma Kendal, Itos Budi Santoso as Kendal Culturalist.

c. Literature Review

Literature study is a investigation of references specifically relating to objects that have been carried out by others. This was done first with the aim of avoiding repetition, imitation, plagiarism, including subplagiarism (Ratna, 2010: 276). Literature study is conducted by collecting library sources in the form of text and non-text documents. Text documents or reading material, such as: research reports, journals, articles, data from the internet, and books that are directly related to the research topic. The non-text documents are data in the form of photos, audio and audio visual, such as: photos and videos of Opak Abang dance activities, some music used, as well as several video performances in a certain period of time

d. Analyze and Intertpretating Data

The analysis emphasizes the process of giving meaning and organizing it based on systems and patterns that have been determined in the study. The analysis is carried out through the *verstehen* method. *Verstehen* is a method to understand the object of research in order to capture and understand the meaning of culture, values, symbols, and human behavior. This understanding is used as a basic for going to the next stage, interpretation. Interpretation as an intermediary for messages explicitly and implicitly contained in reality. Such a *verstehen* process must be continued with interpretation so that the meaning captured on the object can be communicated by a subject who is none other than the researcher as an interpreter (Slamet, 2018: 45-46). This stage gives an understanding that the data obtained by linking data with other data, so as to improve understanding and find answers to research problems through the interpretation of data related to the factors that influence the development of Opak Abang dance.

e. Report Writing

This is the final stage of a series of stages of this research method based on the results of the merging of data that has passed the process of analysis and interpretation. The technical preparation of the compiled report is presented in the form of a scientific writing in the form of descriptive analysis and contains descriptions that answer the problem formulation comprehensively.

III. RESULT AND DISCUSSION

1. Opak Abang Dance Chronological Development

The chronology of the Opak Abang dance journey and life according to the results of research conducted by Purbiyanto began with the appearance of Gambus Pancaroba art. Furthermore, the name Opak Abang became known when the Gambus Pancaroba art, led by Kamisan, was staged in Semarang. In that event, so much people talk about this art was "sambung rapete kethoprak ditabuhi terbang", which meant "collaboration between dance which was sprinkled with terbang instruments", namely by the term Opak Abang or an acronym from Kethoprak art accompanied by terbang music, so the term Opak Abang was actually unknown in the community in the origin village of art itself (Purbiyanto, 1998: 17-18).

Since 1987, Opak Abang art began to be seriously considered by the government and had the opportunity to perform in various regions as a representative of the arts in the Kendal region. The number of offers aimed at this art has made the existence of Opak Abang increased in the community. Opak Abang's art is profane and functions as an expression of socialization, solidarity, and also entertainment. It can be seen that Opak Abang is usually displayed at events in the community such as circumcision parties, marriages, hauls, national holidays, incidental activities of local governments and others. The following is the structure of the presentation form of Opak Abang which consists of opening music, opening dance, and story presentation.

In line with this opinion, Aris Salamun also said that this art was created based on people's desire to find entertainment for themselves and as a venue for socializing (Interview, February 6th 2016). The following is an explanation of the structure of the performance in the art of Opak Abang according to Aris Salamun who said that this art consisted of opening music, opening dance and story presentation. The opening music was played at the beginning of the Opak Abang performance which served as a signal for the players to prepare that the show would start soon and to attract the interest of the audience who were around the performance area. The music played is in the form of a song entitled "Gayung Seribu Gayung" using three terbang *genjring* instruments, *ketipung* and violin (Interview, February 6th 2016).

Furthermore, the opening dance, this dance is called *Bedhayan* or dance that is staged at the beginning of the show. This dance is a depiction of an angel who was having fun. *Bedhayan* in the understanding of Opak Abang artists is to identify forms of female dance that are qualified as *alus* dance. Having the quality and depth of philosophical content that is not the same as the aesthetics of the court dance (Pudjaswara, 1993: 1). Pulled by four dancers in long skirts, long shirts or *kebayas*, the headband has accent at the top and gold lace, sash, white socks and black glasses. This dance has five movements with five repertoires of song changes, titled *Suwe Ora Jamu*, *Bunga rampai*, *Gayung*, *Es lilin*, dan *Opak-opak*. The amount of range of motion presented adjusts to the number of song repertoires that are delivered, so that each song has one range of motion and changes when there is a change of song. The following is a description of *bedhayan* dancers in the Opak Abang art performance,



Picture 2. Bedhayan Dancers of Opak Abang Art in Oktober 1997
(Sources: Purbiyanto, 1998)

The last part is the story performance, the story presented is usually adjusted to the request, or if the presentation of the story is submitted by the actors of art, then the story presented is usually based on a new story or a story favored by the majority of members of the kethoprak terbang. Stories originated from legends, tripe stories, carangan, mythological stories such as Sunan Kalijaga and Wali Songo, Nyi Dapu's stories, Boja-Kendal's land tripe stories, as well as history that have epic values. Performances are carried out for 4-5 hours, even overnight, but it can all be adjusted to demand.

Basically, the story presented in the art of Opak Abang always starts with a network at the beginning of the story and a random scene in the middle of the story. The following is a picture of one of the scenes in the Opak Abang show.



Picture 3. Actors of begalan Opak Abang art in Pasigitan Village in Desember 1997
(Foto: Purbiyanto, 1998)

Over the past four decades since the art of Opak Abang emerged, this art has stagnated. This can be identified from the existence of the arts groups and community that have survived to the present. Based on the search results of the surviving Opak Abang arts group is the Langen Sri Budhaya Bumi group led by Aris Salamun. In addition, this art was last performed in the form of kethoprak in 2004 at Taman Mini Indonesia Indah (TMII). This was revealed by main informants Aris Salamun and Itos Budi Santoso who had served as staff at the Kendal Culture Office

At the time of stagnation, Aris Salamun conducted an evaluation to find indications of reasons or factors that caused this art to not develop and began to be abandoned by the community owner. He considered that this was influenced by several factors, namely, the absence of the process of transmission and regeneration, the development and flow of globalization that continued to grow but the art of Opak Abang as a type of traditional art had not been able to adapt. In addition, Salamun also considered that in terms of funding and procurement of goods requires a lot of costs, because the art of Kethoprak is an art that involves a lot of people and also a lot of property or other needs that are used for performances (Interview, February 6th 2016).

Based on that problem, Aris Salamun then looked for ways to make this art still known by the next generation. He tried to show one part of the performance of kethoprak art which is bedhayan or Opak Abang opening dance only. According to his thoughts at the time, taking part in the Bedhayan show could minimize the use of funds which was one of the inhibiting factors of the development of Opak Abang's art for sometime. It cannot be denied, the results of Aris Salamun's thought at that time presented an ambivalent situation because on one side it decrease the origin of Opak Abang art, but on the other hand the art of Opak Abang as a kethoprak performance could not develop. But at that time, Aris Salamun still decided to made Opak Abang dance which take from bedhayan as opening of Opak Abang's art.

Furthermore, if we look from its form presentation, Opak Abang dance is included in the category of Sholawatan dance types. The sholawatan dance art in Indonesia is a religious art that has an Islamic style. Islamic characteristics of the performing arts in Java can be seen textually, visually, and instrumentally. (Sedyawati, 1991: 11, 19-20). This kind of art contains praise and blessings of the prophet Muhammad SAW as well as expressions of gratitude to Allah Subhanahu Wata'ala (Soetrisman, 2003: 3). In general, traditional shades of Islamic art can be observed in the accompaniment songs, both performed by the accompanist vocalist, or directly sung by the dancers. Clothing in traditional dances nuances of Islam also tends to be closed and closed genitalia in accordance with Islamic teachings (Sumaryono, 2011: 151). Here are some examples of Sholawatan dance in Central Java such as Kuntulan, Rodad, Dholalak, Angguk, Bangilun, Kubra Siswa and many more.

The development that led to the born of a new art that was motivated by the desire of humans for aesthetic, but there are other things that are more important which are the desire to maintain life, the desire to associate with fellow humans, the desire to investigate the natural surroundings, and the desire to communicate such as worship or associated with forces that are outside it (Soedarsono, 2006: 121-124).

IV. THE FACTORS OF OPAK ABANG DANCE'S CHANGE AND DEVELOPMENT

The development process is essentially a change in accordance with the level and social conditions that influence it (Sumaryono, 2017: 27). This understanding also gives an understanding that there will be a life and life in a culture which is an illustration of how the life and environment of the people in the region. This is supported by the opinion of Jacob Sumardjo who said that:

Setiap karya seni, sedikit-banyak mencerminkan setting masyarakat tempat seni itu diciptakan. Sebuah karya seni itu ada karena seorang seniman menciptakannya. Seniman itu selalu berasal dan hidup dari masyarakat tertentu. Kehidupan dalam masyarakat itu merupakan kenyataan yang langsung dihadapi sebagai rangsangan atau pemicu kreativitas kesenimanannya (Sumardjo, 2000: 233).

Every art work, more or less is reflecting the community setting in which the art was created. An Art work exists because an artist creates it. Artists always come from and live from certain communities. Life in society is a reality that is directly encountered as a stimulus or trigger for artistic creativity (Sumardjo, 2000: 233).

Art is something that is born, lives, and develops, or can even become extinct in a space or region. Similarly with a human life, which through various phases in life, including the development. This is supported by the theory of Barker who said that the social space is not static, but dynamic, built by changing social relations (Barker, 2013: 309). Opak Abang dance is also not static but has experienced several phases in its life journey. These phases are influenced by several factors, as Boskoff said that there are two factors that affect change and development are external factors and internal factors. External factors, is came from the existence of interaction from outside, and internal factors caused due to the drive for change from the community itself (Boskoff, 1964: 147). In more detail, the following internal and external factors that influence changes and developments in the Opak Abang dance:

A. Internal Factors

The following are internal factors that influence the development of Opak Abang dance, including personal desires, creativity, and forms of presentation that are realized in a choreography.

a. Awareness of Artist

Artist is an important figure in maintaining the existence of an art. Furthermore, to make a traditional art still alive in today's society, artist must make a change and development to be able to continue to maintain the identity and vitality of an artistic work in this era. As Humardani (1998: 64-65) argues in the thesis entitled "Perkembangan Bentuk Tari Zapin Arab Di Kota Palembang (1991-2014)", which states that:

Artists have an obligation to make changes and develop various forms of traditional art with the aim of preserving the identity and vitality of the art with a touch of more contemporary work, so that it can be accepted by today's society. The elements of art as a tradition culture should be adjusted to the life of today's society but the elements of tradition that are still relevant to current conditions are also expected to be maintained (Nurdin, 2014: 111).

This is related with Opak Abang dance. One of the figures who developed this dance is Susi Handayani, She developed elements such as motion, music and fashion make up to be more complex and dynamic. From the development of these elements, Susi Handayani hopes that Opak Abang dance can provide a special attraction for the audience so that Opak Abang dance can continue to live, develop, and not become extinct (Handayani, interview, March 23th 2019).

b. Creativity Factors

Creativity is an innovative mindset that exists in a person, it's just that the portion of abilities and fields occupied are different in each individual. Innovation is there because it was discovered by humans who live in society and are oriented to the interests of the community (Khayam, 1981: 47), as well as artists who have a creative mindset and create a new innovation for the benefit of the local community.

The creation of Opak Abang dance development is the result of the development of creative thinking by dance stylists, music stylists, and dancers. These three things are closely related to each other, have a portion and take over in their respective fields. Dance stylist, having creativity in the field of motion art concepts, dancers are in an important position to be able to realize and animate dance moves with certain expressions, as well as musicians and accompanists who have creativity in the field of the sound and instruments so that poetry or literary art can be created orally with a blend of terbang instruments and gamelan.

B. External Factors

The following external factors surrounding the development of dance are politic and social, economic, religious, and tourism factors.

a. Politic and Social Factors

The social conditions of the people are very much related to the existence and boundaries of their regions. Based on the territorial division of Kendal region, Santoso said that Kendal was divided into two regions are Monconegari and Negarigung (Interview, July 10th 2019). Monconegari is a region that is familiar with changes, namely Kendal bawah which is close to the Pantura line and familiar with coastal areas and also close to the palace or kingdom civilization whose cultural civilization is still bound by certain standards.

The Kendal Region is geographically located in a region which far from the center of the kingdom or the center of civilization. Nevertheless, the Kendal region known as Kendal Bawah, is culturally mixed with coastal culture, a culture that is mobile or moves, develops, changes, and is sometimes violent or classified as adaptive art (Santosa, Interview, July 10th 2019). On the other hand, there are still a number of Negarigung village areas as the upper Kendal which known as Kendal Atas region still maintains strong culture and traditions.

The social conditions in Kendal Regency as a region that had been chosen to fight against the Dutch in Batavia, as in the statement of the Babad Tanah Kendal book it made there was a silat movements like in the Bunga Rampai song section for example, it was related with the social and region background of Opak Abang's emergence. Furthermore, there were some of movements in Opak Abang dance that inspired by the activities of the people who are fighting against the invaders.

The relationship between culture and art, especially performance art, is also expressed as in the following statement.

Indonesian social changes and performance art prove that the presence of a class or class in a country will cause the birth of a form of performance art that matches the taste of that group. As told by W.F. Wertheim in his book Indonesia Society in Transition: A Study of Social Change in 1870, As a result of the promulgation of liberal economic policies by the Dutch Government, on Java emerged urban groups consisting of Chinese, Indian,

Arabic, Javanese, and various other professions that became residents cities along the main road. As an urban community, they want a performing art that suits their tastes (Soedarsono, 2003: 23-24).

In line with that statement, Opak Abang as a populist art tradition that was born, lived, and developed in the Kendal district which is located in the transportation route between Pantura, Semarang and Jakarta, allows it to become an open area that is easily adaptable to various cultures.

b. Economic Factor

Economic factors that have influenced the development of Opak Abang dance are the support of funds or the allocation of funds from the Kendal government for some of the Opak Abang dance performances. This happens because the performance of the Opak Abang dance is for introducing and preserving the arts in Kendal. Opak Abang dance is usually performed in governmental incidental events such as Kendal's anniversary, carnival, regional festivals, as a welcoming dance, and others. This is supported by the statement of Santoso, who once served as head of the Culture Office, said that, by making Opak Abang dance as one of the Kendal identity, when Opak Abang performs it will receive a budget from the government (Interview, July 10th 2019).

As Brandon's statement describing the production system and supporting production costs, it is grouped into three, namely government support, commercial support, and community support (Widyastutieningrum, 2007: 28). So far the staging that still dominates is when the dance is performed in the context of carrying a name or as a representative of the Kendal district which automatically costs of production will be borne by the government (government support). With the support of funds from the government, this is one of the reasons or factors that influence the development of Opak Abang dance by some artists.

In addition, the number of performers from the Opak Abang dance when compared to the previous Opak Abang original art is indeed smaller so it does not require a large fee for staging. This is also one of the factors that maintain the existence of this art and makes this art continue to still develop.

c. Religion Factor

Religious understanding related to dance in the book entitled *Dance Anthropology in the Indonesian Perspective* is written that,

Religion is a belief, a belief in something that "exists" outside the realm of real-life humans that affect their lives. So religion, besides relating to the principles of belief and belief, also relates to "God", spirits, nature, and supernatural powers (Soemaryono, 2017: 44).

The statement above is intended that religion is something outside of real life that affects human life. If it is associated with the world of dance, religion here is not merely understood as the context of religion that is currently known as Islam, Hinduism, Buddhism, Christianity, etc., but also with other things as mentioned above. If you trace some of the stories of the Babad land of Java, the Kendal area is also known as a transit area for sunan or saints who spread Islam on the island of Java. There are many tombs of saints, shaykhs, sunan, and the many boarding schools scattered in Kendal district to be an indication that Kendal Regency is one area that has a high level of Muslim religiosity. Just as the relationship between cultural elements that are interrelated, art and religion or religion are also two cultural elements that cannot be avoided from interrelating relations. Therefore, the high level of Muslim religiosity is one of the factors that directly influences the development of various types of art in Kendal, especially the Opak Abang dance. When viewed based on the motives of motion contained in the Opak Abang dance, in addition there are some motive motives that are inspired by community activities in worship, especially how to worship Muslims such as there are several prayer movements, dhikr and pray. In addition, the make up used by dancers is also one of the things that shows the influence of Islamic religion in the development of the dance. So, with the existence of religious elements that are in accordance with the religion of the community where the art lives is the reason the art is still alive and developing in the community.

d. Tourism Factor

In 2007 to represent the Kendal region in the event "Regeneration in Cultural Preservation" this dance was developed by Susi Handayani to be staged in certain performances with the aim of informing the public that Kendal has the art of Opak Abang namely the Kethoprak Terbang art. The development carried out by Susi Handayani in the dance of Opak Abang to such an extent is also driven by the existence of a goal or desire to attract the audience to be interested in attending Kendal Regency as a tourist visit.

Santoso also said that this dance is expected to be able to change the art of Opak Abang from theater to dance form (Interview, July 10th 2019). Theater requires a long training process, a lot of property, also a lot of people must be related, and many more must be considered. The transformation of the form of kethoprak presentation into a dance form by Susi Handayani is expected to be a solution that makes the presentation of the

show shorter by developing its bedhayan scenes. So that the costs, actors, property, and time required are not obstacles to the performance of the Opak Abang dance in various activities.

Therefore, the development of Opak Abang art, especially the forms transformation of performances that occur even deliberately done, is then made into an icon and identity of the Kendal city that is staged at a government event, it showed the relationship between the development and change of Opak Abang dance with tourism aspects.

V. CONCLUSION

The results of the study concluded that the appearance of the Opak Abang dance began with Bedhayan which is part of the Kethoprak art which is accompanied by terbang instruments. Bedhayan has now become a type of traditional dance that is presented independently. Bedhayan Opak Abang takes the form of a dance performance that is displayed at the beginning or as an opening dance in the Kethoprak Terbang show. At the beginning of its appearance, this dance was still very simple, this was in accordance with the function of traditional dance in the community which was used as personal entertainment and was created spontaneously.

Over time, the Opak Abang dance has developed by some artist. The occurrence of this development was carried out of course with certain intentions and objectives, namely to be able to continue to maintain the existence and preserve the Opak Abang dance within the scope of the Kendal community as the owner of culture and society outside Kendal.

Development and change occur because of two influencing factors are internal (active creative) factors such as personal desires of artists, creativity, and form of presentation, while external factors (active pragmatic) include politic and social, economic, religious, and tourism factors. These factors make Opak Abang dance still able to develop and survive until now. However, from the description above it can be concluded that external factors have a stronger influence than internal factors. This makes the Opak Abang dance still survive until nowadays.

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