

MASCULINITY STYLE AND CHARACTER DANCE OF SRI UTAMI REMO

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ABSTRACT

Cases of neither transgender identity disorder nor travesti have been caused by the rebellion against the place and function of women in dance. Women are beginning to replace men in dance-related roles. Instead of only playing the role of presenter in staging, they now elevate themselves to the rank of choreographer in an art. This study is aimed at describing the composition, aesthetic, and personality of Sri Utami's *remo* dance. To identify and analyze the data, this study employed the masculinity concept, style, and character. This descriptive qualitative research approach, which is focused on the masculinity concept and style, emphasizes data collection techniques through observation, interview, case study, and documentation based on triangulation techniques. Some aspects such as motivation, instinct, spontaneity, honesty, self-appreciation, as well as experience with cross-reflection in the arts, are important to form the masculinity in Sri Utami's *remo* dance.

Keywords: *Remo*, style, dance, Sri Utami.

INTRODUCTION

The iconic *remo* dance, which serves as the embodiment of East Java's dance tradition, has long been performed as the opening dance at a *Ludruk* performance. It was always performed on an individual basis with a unique style and demeanor. *Remo* dancers frequently take on the role of both dancer and choreographer at the same time, which is necessary to give each choreography the dancers' names. *Remo Munali Patah*, *Remo Bolet*, *Remo Tubi*, *Remo Ali Markasan*, *Remo Trisnawati* and so forth are a few examples. Each style and character has established as a very strong principle in the riches treasure diverse moves one same other as well as performance. According to Sumandiyo Hadi, the characteristic movements are personal, varied, well-known and become the strong principle (2017:53).

In the recent phenomena, the male-style *remo* dance has been performed more frequently than the female-style *remo* dance. Moreover, in studios, events, or activity shows, the male-style *remo* dance is performed by the female. The lack of male dancer interest led to institutional case farce in the presentation of dance *remo*. Additionally, the impact of

development exploiting power to persuade women in business to exhibit their work in public contributes to the solution of the issue. Transgender and travesty incidents are a result of women in dance rebelling against their traditional roles and functions. Dance has seen a gradual transition away from the male position. Women today play more than only the presenter in theatrical productions; they also elevate themselves to the position of choreographer in the arts.

The researcher's interest in Sri Utami's *remo* dance grows up from looking at the data collection to continuing to conduct this research. Sri Utami was chosen as the subject because she was a dancer at the time she created the choreography for *remo* dance, which has a unique style and personality. Sri Utami's work has developed a distinct style as well as features that set it apart from *remo* dancing in general in terms of structure, form, and function. When compared to the choreographic style of *remo* generally, her style is different due to his masculinity and temperament. "Masculinity Style and Character in Sri Utami's *remo* dance " is the title of the study that will serve as the emphasis. The goal of this study is to describe the

structure, style, and nature of masculinity.

This study was conducted by using a qualitative approach with Sri Utami's style in *remo* dance as the subject. As for the object, the masculinity style and character in Sri Utami's *remo* dance were used. The primary and secondary data were collected through observation, interview, and documentation. To acquire reliable data, the triangulation method in terms of the technique, source, and time was employed. Meanwhile, this study analyzed the data by reducing, presenting, and concluding them in a good manner..

METHODOLOGY

1. Masculinity

The concept of masculinity is usually about males, father, or matters of gender. The difficulty with gender identities that are based on sexual orientation is that they go beyond simple manifestations of biological essence in general. According to Chris Barker (2006: 87), the public assumption that masculinity is a social problem has made men an important component of society. Gender-based sexuality is actually not just perceived as separation-style sex, which is

binary. More from the way society is built, and how femininity and masculinity interact to develop discourse types of sex between boys and girls are also significant to be explored significantly. It is expected that researchers will be able to dissect with a wider and more thorough lens because of the breadth type scope.

2. Style

In terms of nature, particularly personal or individual, or in terms of the distinctive social culture whose background back presence form and technique motion, the definition of style is more lead in context characteristic typical or patterns included in the form and technique motion. Style has an "individual" aspect, is frequently well-known, and develops into a powerful principle. Geography is also related to characteristics typical or pattern style, for instance, a lot of dance develops according to the region (Y Sumandiyo Hadi. 2007: 33-34). Anya Peterson Royce claims that style is a collection of traits that people use to identify themselves and that these traits are organised using symbols, shapes, and underlying beliefs (1997:171). Based on that, dance styles can be considered as something that makes a dance form

unique, special, particular, or anything that differs from one another.

3. Character

Character in terms of development progress may refer to some definitions. Basically, it can be defined as follows:

(1) Typology or form, people who have varied personalities with harmonious body construction have different personalities with balanced body construction.

(2) A person's temperament is a set of mental characteristics brought on by the presence of a combination of chemicals in her body, which affect her behavior. The term "temperament" refers to a person's tendency to be emotionally stimulated, to act quickly and with strength, and to have a particular type of environment in his heart.

(3) Personality, or the soul, expresses him or herself in all words and deeds. It is the act of behavior or demand as a statement about one's own inner self.

Researchers used this draft character to better grasp several issues associated with Sri Utami's *remo* personality or character.

RESULTS AND DISCUSSIONS

Choreography Structure of Sri Utami *Remo* Style

Sri Utami's *remo* style has a clear choreography structure in terms of presenting the plots. Generally, the plots are divided into seven parts containing different movements, dramatic patterns, composition momentum, and the distinguished dancers' roles. Those seven parts are: 1) Beginning part, 2). *Gandhangan part*, 3) *Kiprahan part*, 4) *Geculan part*, 5) *Dolanan part*, 6) *Tembelan part*, and 7) Ending part.

1. Beginning Part

In this part, the dancers join the stage area and proceed with a variety of motion openers. Character tends to give the appearance of having a strong, nimble spirit at the beginning of this section. Dances are accompanied by quick rhythms (rhythm 1), and these rhythms are demonstrated by the assertive foot pounding that results in the *gongseng* sound. Since the last composition was set, Sri Utami has adopted the same composition with the performance of Puppet Mask *Kedungmonggo Malang*.

2. Gandhangan Part

In this part, each dancer gets a chance to shine as the vocalists alternate. The most distinctive and fascinating *gandhangan* with Madurese poetry and twists are ordered by taking

turns. This illustration of a *gandhangan* is creatively made by the dancers themselves. When chanting the *gandhangan*, the *remo* dancers get into the *mlaku* rhythm (rhythm with *kendang wiletan* so the toward movement is felt). This gives the idea that the environment has changed from being calm to joyful.

3. *Kiprahan* Part

This section contains more diversity in the movements. The movement's themes are related to the notion of how a soldier prepares for battle. *Wiletan-wiletan* or the movement details segment is more intricate than the movements at the beginning and the diverse motion flowing into the double-timed music (rhythm 2).

4. *Geculan* Part

While *Gandhangan* and *Kiprahan*, the beginning parts, have a standard pattern in *remo* dance, this section is in contrast. It means some of its movements are not found in other *remo* choreographies. This section uses a lot more movements, vocabulary-based dance moves, pop dance motions, puppet story fragments, and gymnastic actions. For instance, varied motion *Garengan*, *Cakilan*, *Jaipongan*, *Anoman Obong*, *Jeblosan* war, and

even the *Poco-Poco* exercise are all frequently shown by Sri Utami's group. *Geculan's* volatile parts are subject to modify at any time depending on inventiveness and presentation requirements. This part is more loose and relaxed with no restrictions on conventional pattern appearance choreography, in contrast to the prior.

5. *Dolanan* Part

This section was preceded by a single composition with an organized floor pattern. Besides creating some varieties of places, it also captures the audiences' and guests' interest. Dancers take turns highlighting their talents by alternately bringing tunes and choreography as they go. While a dancer sings a song, others perform different movements that are raised from other popular dance vocabularies, such as *Jaipongan*, *Tayuban*, *Campursarian*, *Dangdutan*, and exercise movement *Poco-Poco* at the very end of the choreography.

6. *Tembelan* Part

A dancer serves guests or the audience during the *Tembelan* part so that everyone can dance together (*ngibing*). Just like *Tayuban* in general, this section involves a host who regulates the scene. If the *waranggono* or female dancers (*sindir/tandhak*)

Tayub actually dressed in women and performed as such, Sri Utami's *remo* style and character dance would have a male-like, always-brave appearance. Before dancing together, guests and onlookers typically pay the skipper from IDR 20,000 to IDR 50,000 or those who rich will pay IDR 100,000 or even more. *Tembelan*, often known as tip money, is paid to group dancers. The money is naturally provided to the ensemble *pengrawit* when someone requests accompaniment or a song. Following the performance, the strata/status dancers in the group will receive their fair portion of the proceeds from the results patch. Similar to money requests, a player-shared song is *karawitan* (*pengrawit*).

The final composition of Sri Utami's *remo* dance is concluded with a *grebegan* scenario similar to what was included in the mask dance *Kedungmonggo Malangan*. The last section lifts a variety of *Bapang* dance routines known as *Kedungmonggo* in addition to the movements on the *grebeg* scene. These *Kedungmonggo* mask movements were purposefully incorporated into the choreography to add additional variety and show identity. Since Sri Utami's *remo* dance emerged specifically in the *tayuban*

communities in the local districts of Malang and its environs, the group dancers did this on purpose.

The choreographic structure of Sri Utami *remo*, which differs from *remo*'s overall framework, consists of the seven sections mentioned above. The inclusion of a *dolanan* section and a *tayuban* segment is the fundamental difference between *remo*'s structure and other structures. The other four sections are the typical ones found in every *remo* dance piece. The *dolanan* and *tayuban* parts typically occupy the majority of this group's performance time. The *dolanan* section, particularly the *tayuban* section, spends the remaining two hours if the four normal sections are just approximately 25 to 30 minutes long. This makes sense given that Sri Utami's *remo* appearance is meant to serve as *tayub*. Because of this, this kind of *remo* is also known as *remo Tembel*.

Style and Character

Besides the structure, Sri Utami's *remo* style has a very distinctive style and character. Some indicators of style and character in the performance of Sri Utami's *remo* style choreography are based on particular backgrounds. These indicators are

clearly visible, especially in several segments, among others, as described below:

1. Puppet Wong Stage Performance Style

The influence of the *wayang wong* background is very visible in the three aspects of Sri Utami's character, namely: *pacak* (basic attitude), *variety* (a form of movement), and *wilet* (innate variation). These three indicators of style and character are not only attached to the personal presentation of Sri Utami, but are also transmitted to other members of the dancer group.

2. The *Dolanan* Part in the Choreographic Structure

The inclusion of the *dolanan* part is because when she was a child, Sri Utami could not sing *gandhangan* songs as in a common *remo* dance.

3. *Gandhangan* Madura

The idea of *gandhangan* in Madurese song and language was inspired by songs from the performances of *Jaran Kencak* from Lumajang and *Jula-Juli Riting* from Surabaya. Additionally, *Gandhangan* Madura is inspired by the preferences of the predominantly Madurese fanbase in the eastward-facing South Malang and Lumajang regions.

4. Comical Movement

Personally, Sri Utami has a humorous, lighthearted personality that frequently deviates from the cohesiveness of the dancer group's movement form. This personality is represented in Sri Utami's look through hilarious motions.

5. Popular Movement

Sri Utami acknowledged that the heyday had its limitations. She incorporates current movements in an era of awareness to inspire the younger generation so as to not lose her following. Aside from this, she found the accepted norms and look to be unsettling.

6. *Silat* Movement

In Sri Utami's *remo* style composition, there is no particular variety that physically manifests as a *pencak silat* movement. However, certain variants have a *silat* movement flavor or quality that cannot be avoided because she has a masculine soul personally. A good example of this is the *ngedor* movement. Her fondness for the role of men in *wayang orang* or *ketoprak* is another indication of her masculine soul. Because of this, the precedent artists who are engrossed in their kinesthetic vibrations are used as

instances and references for the patterns of pencak silat movements.

7. *Ngedor*

The form of *ngedor* movement is one of the characteristics of *remo*'s choreography in Sri Utami's style. As described, this movement is inspired by the movements of the punches in *pencak silat*.

Stage puppet dance moves have a big influence on Sri Utami's *remo* dance style. This is extremely comprehensible given that the atmosphere of *ketoprak* and *wayang orang* arts was where Sri Utami and his companions' art grew and flourished. Along with drawing inspiration from the stage puppet genre, Sri Utami's *remo* choreography has incorporated popular dance movements and entertains, a term that emphasizes spectacle over nuanced character development. The relationship between Sri Utami and other popular dance and entertainment forms has not yet taken a purely unilateral turn. A tremendous devotion to both quality and consistency can be seen in Sri Utami and her friends' appearance. Technically speaking, the word "expressive" possesses the capacity of expression that is commensurate with

the notion of warrior bravery. While the spectacularity of his expression is apparent from the attempt at an emotional appeal in his appearance. Sri Utami's *remo* also serves as a *tandhakan* or *tayuban*, so it is not surprising that she has an innate vision of this splendor. Several groups also granted the title of *Remo Tembel* with the *tandhakan* function.

The goal of maintaining attraction is to ensure that Sri Utami's group is constantly engaged in *tandhakan* activities, and she and her friends are well aware of this. This drive stems from a desire to fight for survival as well as concerns about the sustainability of the group or the growth of the choreography. She must provide for her family with money earned from one stage to the next. The choreography of her *remo* style is also under pressure from other stages to be more receptive to the introduction of movements that are trendy or are seen as original and novel. Due to this flexibility, Sri Utami's *remo* choreography has undergone numerous alterations over the years. Thus, her group has been successful in creating a community that is a fan rather than merely a community of spectators.

The attitudes and expressions shown in Sri Utami's *remo* style can be used as an illustration that the stage puppet genre has become so deeply embedded in her kinesthetic vibe. It is not just a matter of position and form of motion, but rather shows the deposition of the style and character of a particular genre. If observed, the expressivity and movement in Sri Utami's style of *remo* dance depict masculinity as a characteristic that is difficult to find in professional common *remo* dancers.

The choreographed character of Sri Utami's *remo* is a dashing son's dance. However, Sri Utami's *remo* choreography is a combination of several characters overall. This combination of characters can be identified through the parts of the composition that come together and give color to the unity of the whole form.

1. The heroic warrior figure from the conventional choreographic form represents Sri

Utami's own masculine (male) soul. The idea of dexterity and joy, or the expression of excitement for a soldier or hero after successfully conquering other countries, are themes

that are abandoned by this brave warrior figure.

2. The composition structure has a diverse nature. The composition structure of Sri Utami's

remo is not on a single dynamic route due to the inclusion of a number of elements with distinct roles and objectives. To get to the completion of the concluding part, the composition's initial moment must travel through a number of dynamics.

3. The act and play of the presentation's character. The expressiveness of the presentation, which tends not to be in serious formal contexts, reflects the impression of acting and playing. Each dancer makes an effort to put up a likable front in hopes that this will influence how much personal money they receive in the *Tembelan* portion. Meanwhile, Sri Utami's frequently chatty demeanor has an unavoidable impact on the cohesiveness of the group. Similar to this, the subtleties of well-known dance moves that arise, particularly in the *dolanan* segment when the dancers playfully show, accentuate the presentation's playfulness.

4. The appearance character feels biased. The dancers of the Sri Utami group are unable to

disguise their gender in appearance, despite the fact that the basic element of the choreographic form is the male dance. The female temperament tends to be adaptable and the variations of the movement quality bruises are mixed with the motivations of the dashing son movement.

5. The 'Panggungan' technique and style of the stage puppet show dominate the character

qualities. When the dancers of the Sri Utami group performed the basic structure of the typical Sri Utami *remo* dance, it was clear that the "stage" character dominated the performance.

It takes time to include a variety of styles and personalities into the choreography. Every step of the long journey toward artistic integrity is a process. Especially in the movements of the arms and hands, Sri Utami's own movements have a tendency to never stop and are full of willetans or variations. Similarly, her style of playing on a rhythmic groove with incredibly

unique rhythm patterns exhibits a feeling of deposition that is both difficult to understand and simple to acquire.

CONCLUSION

In terms of the repertoire of arrangement and presentation of *remo* dance in general, the particular quality of Sri Utami's *remo* style dance is a rare phenomenon. Because of her arrangement, we have learned more about the motivational or impulse factors that underpin the qualities of the *Remo Putra* dance expression in addition to the description of the form of choreography and presentation. Numerous things may be used as examples of how the backdrop of the artist's vision and mission will not be separated from the birth of a choreography from the descriptions that have been mentioned in earlier chapters. The intellectual idea that inspired the *Remo Putra* dance choreography, as well as the freedom of interpretation and purpose of its presentation, have all been proved to be in contradiction by Sri Utami, who is a female choreographer.

In her behavior, Sri Utami has crossed the values and meanings of her nature as a woman. In principle,

this trajectory does not change the basic form of *remo*'s choreography, in fact, with the freedom of interpretation; it gives birth to *remo*'s very personal style and character. It is undeniable that the style and characteristics of Sri Utami's *remo* choreography have added to the repertoire of *remo* dance in East Java. In a broader study of performance issues, Sri Utami's *remo* choreographic phenomenon has shown multiple transitions. Some indications of the transition that can be observed are: (1) The masculinity of women's nature which gives birth to the style and quality of male choreography, (2) Transfunctional from stage spectacle performances of *terop* or *tandhakan*, (3) travesty that is the use of men's clothing by women even though in one part of the choreography it has the status of *Tandak*, (4) transgender which is from the stage puppet genre to the *remo* dance genre, (5) transcultural that the transition does not occur because of sporadic tastes but is an expression of the choreographer's cultural attitudes and behavior. Also, the phenomenon of collaboration and adaptation between formal

choreography and entertainment culture.

All of this is inextricably linked to Sri Utami's flexibility and sensitivity in interpreting popular needs, which have influenced the integrity of her work. On the other hand, she has demonstrated how art can support and grow daily necessities. Sri Utami's personality as an artist and household leader has been shaped by artistic experience rather than by convoluted diplomacy, intuition, honesty, and respect for human potential. In truth, Sri Utami's *remo* style is more than just a collection of erratic and fleeting artistic expressions. The character of the composition, the movement technique, the language of the motion, the purpose of the presentation, the performance style, the worth and significance of the performance, are all stories of an adventurer's journey.s

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