



## Performing Arts As A Medium For Social Integration Of Migrant With Local Community: Lesson From Indonesia

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### **Abstract**

*The migrants in Barito Kuala Regency developed the art of dance originating from their area. However, the art performances they show are one of the reinforcements for their social integration with the local community. This paper aims to: (1) describe the reasons for the migrants to develop their performing arts. (2) analyzing the role of performing arts as a medium for social integration of migrants with local communities. This research uses qualitative research methods and has been carried out in Sidomulyo Village and Dandan Jaya Village, Barito Kuala Regency, South Kalimantan Province. 10 Informants were interviewed. Data was carried out by observation, in-depth interviews, and diaries and was analyzed by ethnographic analysis. This study found that (1) the reason of migrants to develop art is to always remember their original identity. (2) Art becomes a medium for social integration through (a) adapting the art of the migrant community to the art of the local community (b) Performing arts As a means of public entertainment (c) social interactions that are developed among all residents during performing arts performances. Based on the research findings, this study suggests strengthening arts that adapt local arts to strengthen social integration, especially in multi-ethnic communities.*

**Keywords:** social integration, transmigration, performing arts.

**Paper type:** Research paper

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## **INTRODUCTION**

Indonesia is an archipelagic country that has various ethnicities so it has a variety of cultures. According to EB Tylor, culture is a complex whole that includes knowledge, belief, art, law, morals, customs, and various abilities and habits acquired by humans as members of society (Poerwanto 2008). From the various cultures they have, the Indonesian population has different religions, languages, customs, and arts in each region in Indonesia, including the uneven distribution of the population in Indonesia. Every his territory.

The population density in Indonesia, which is centered on the island of Java, caused the government during the new order to implement a population distribution program called the transmigration program. Transmigration is the movement of people from densely populated areas to areas where there are few or no inhabitants. The transmigration program was carried out at the beginning of Pelita I although historically this transmigration program had occurred during the Dutch colonial period in 1905 which was known as colonization (Muryati 2014).

The purpose of the transmigration program is to create a balance in the distribution of the population in Indonesia, expand employment opportunities, increase production and income, equal distribution of education, health, social security, accelerate changes in population grouping and classification, form new social networks to maintain integration between regions in Indonesia. consisting of multiple ethnic groups. In addition, the more important goal of the transmigration program is to build and realize national unity and integrity through a policy of inter-ethnic assimilation.

The transmigration program carried out by the government as a policy does not always bring convenience to migrants. Of the various obstacles faced by migrants in the destination area, one of them is social integration, namely harmony and harmony with the local community. Migrants have to deal with residents or indigenous people with different characters and cultures. To maintain harmony and harmony in the life of the transmigrants, they try to adapt to the culture of the local community. These efforts can be carried out through social, cultural, political, and economic aspects.

One of the destinations for the transmigration program in Indonesia is the province of South Kalimantan and one of the destinations transmigrant is Barito Kuala Regency. Barito Kuala Regency is one of the destinations migration from several areas of the island of Java such as Ciamis, Semarang, Lamongan, and others. In Barito Kuala Regency, there are two villages, namely Danda Jaya Village, Rantau Badauh Sub-district,

and Sidomulyo Village, Wanaraya District, which have been the destination for transmigration of residents from Java Island since 1980.

In these two villages, migrants from Javanese ethnicity have mingled with the Banjarese (ethnic) community as natives of the local area. To realize the social integration of the migrant community, they make adaptation efforts, one of which is through the arts, especially traditional performing arts. The village of Danda Jaya, where most of the residents live as farmers, has several traditional arts that have been developed. In one village there are 3 traditional dance groups from various regions on the island of Java. The three groups of traditional dance arts are from different regions of origin. For example, there is the “Jaranan” traditional dance group from Magelang, the “Jaran Kepang” traditional dance from Tulung Agung, the “Banteng Blambangan” from Banyuwangi, and many more.

Art that developed in Danda Jaya Village and Sidomulyo Village, although it is the art that comes from the area of origin migrant. However, the arts developed in the two villages can be a medium for strengthening social integration between the communities migrant who are ethnically Javanese with local people who are ethnically Banjar. So that art can become a unifying tool for a multi-ethnic society as conveyed by (Sedyawati 2006), one of the functions of performing arts is to strengthen social integration.

This paper seeks to examine: the reasons for Javanese ethnic migrants to develop their traditional arts in the regions transmigration and The role of art as a medium of social integration between the migrants with the local community.

## **METHOD**

This study uses a qualitative research method with an ethnographic approach. According to Geertz that in Anthropology, what researchers in the field do is ethnography. Ethnography is a variety of attempts to collect and analyze anthropological phenomena as a form of knowledge (Geertz 1992).

Ethnographic methods in social research according to Hammersley can also be used to examine certain issues that will be raised as themes so that they do not have to describe the culture of a particular society holistically (Hammersley, M., and Atkinson 1995). This study uses an ethnographic approach to describe the development of traditional dance arts in transmigration communities in Barito Kuala Regency as a medium of social integration.

This research was conducted in Danda Jaya Village, Rantau Badauh Subdistrict, Sidomulyo Village, Wanaraya District, Barito Kuala Regency, South Kalimantan. The reason the research was conducted in these areas is that the two villages are

transmigration areas where the migrant community develops traditional arts from their area of origin.

This study uses several ways to obtain the desired data such as observation, interviews, literature study, and documentation. In the data analysis stage, the researcher grouped the data according to the research problem. Based on these data, the researcher tries to reveal the results of the analysis by describing, as well as possible according to the themes and things studied in this study.

## **RESULTS AND DISCUSSION**

### **Art Development in Javanese Transmigrants**

According to Koentjaraningrat, art is included in the seven elements of culture that can be found in all nations in the world. The seven elements of culture are (1) language, (2) knowledge system, (3) social organization, (4) system of living equipment and technology, (5) system of livelihood, (6) religious system, (7) art. Each element of universal culture is of course also manifested in the three forms of culture, namely: the cultural system, the social system, and the physical culture. In the elements of artistic culture, there will be customs, social activities, and physical equipment regarding visual arts, sound arts, motion arts, literary arts, drama arts, and so on (Koentjaraningrat 2000).

Performing arts are artistic activities that are carried out collectively and are prepared to be displayed in front of an audience to get a meal and anesthetic (beauty) experience. Performing art at least requires the existence of (1) material for artistic activities (dance, music, theater), (2) artists or performers who perform artistic activities, (3) spectators who witness artistic activities, and (4) a place for performing arts. show their performances (Jazuli 2018).

Art activities are also carried out by migrant communities who develop arts originating from their areas of origin. Several studies have shown that access to artistic experiences including music from their home culture can help migrants feel more at home in their new environment (Jäncke 2008), (Phelan 2012). (Phelan, H., Hennesly, J., Chappell, D., & Roberts 2017) even states that music as a part of art can promote intercultural contact which is often more accessible, arouse curiosity and interest, and art also creates a social atmosphere. Art is also very powerful for evoking memories and emotions, allowing access to past experiences, as well as being an emotional and psychological space to integrate these into new environments.

The Javanese migrant community in the province of South Kalimantan, especially those in the villages of Danda Jaya Village and Sidamulya Village also developed traditional arts originating from their areas of origin, namely "Jaranan" dance etc. The

activities of the migrants who work hard to cultivate swampland with tidal conditions to change their fate, have not stopped them from developing traditional arts from their native areas in overseas lands. Initially, they developed the traditional arts of their area of origin from their solitude to gatherings between residents. This is as expressed by 60 years old Tulusno (artist and head of the Danda Jaya art group) using Javanese:

"Geh awalnya kita pas ngumpul ngaten bu, koq di roso sepi yak. Akhire sing iso nabuh gamelan gowo alate karo ngumpul. Sambi ngobrol gamelane diunikno,,lho koq enak yo, akhire keterusan. Suwe-suwe gadah ide piye yen diuripno kesenian kita." (Yes, at first, when we got together, ma'am, how did it feel lonely. Finally, those who could play the gamelan brought their instruments while they were together. While chatting, the gamelan was played, how come it's good, finally it goes on After a long time, we have an idea how if our art is brought to life).

The existence of an art group in Danda Jaya Village in 2011 started from their longing for art from their home region, namely the arts of the Javanese people. When they got together and felt lonely because they needed entertainment, the idea arose to form an art group.

The citizens who are talented and love the arts don't take long to train. Only a few times have the musicians been able to follow the rhythm and characteristics of the gamelan being played. Likewise for dancers and singers or Sinden. When the music is played, they automatically remember some songs from their hometown and automatically follow and adjust the music to dance and sing. When it was felt that harmony had been achieved, namely the completeness of the musical instruments and their musicians, dancers, and singers, they agreed to form a traditional Javanese art group. This is still revealed by Tulusno, as follows:

"The head of the group belongs to the union of several people who happen to like art and in 2011 or maybe 2012 we got together and established a "jaranan" group which I named "Bunga Jaya", which is oriented to "Jaranan Buto" who comes from the East Java of the Ponorogo area, Banyuwangi, but most of the musicians and performers are from Central Java, so we mix it up, so between the East Javanese dances, but the musicians and the musicians' styles, are combined in Central Java".

Based on the expression of Mr. Tulusno that the people who were invited to do art at that time were people who were indeed talented and liked art and had a commitment to growing the arts in their area. Therefore, an art group was formed after going through a successful process under the name Bunga Jaya with the type of art being Jaranan Buto. Jaran is a horse, and Buto is an evil giant depicted in Javanese wayang stories.

The qibla or standard for the art of Jaranan Buto is typical of East Java (Ponorogo and Banyuwangi), but because many of the music players are from Central Java, the

music is made typical of Central Java (Semarang, Wonogiri, and Magelang). So in this case they combine the Jaranan Buto dance in the style of East Java with the music in the style of Central Java. This combination is considered by the performers and the audience to be very entertaining and unique so until now this combination has been perpetuated by them.

The love of teenagers and children for a traditional art from this event can be raised by habit. The habit of seeing and hearing traditional arts from their parents' territory even though they were born and lived in overseas areas. This makes the process of transmitting culture to the next generation easier. Not only introducing them but also getting them used to seeing and hearing the arts. If you just introduce them, they won't necessarily be interested, let alone love. However, the unintentional habituation process by the performers of the arts in Danda Jaya Village has produced positive things for the next generation so that the local culture of origin that they developed in the transmigration area does not become extinct in time.

From the process of forming art carried out by the Bunga Jaya arts group, it has produced results. They received requests to perform at various celebrations such as weddings, circumcision, village independence day celebrations, village clean-up events, and people taking vows. Starting from a large number of requests for performances, an arts group in Danda Jaya Village also developed. The traditional art group Bunga Jaya owned by Danda Jaya Village with Jaranan Buto that they brought developed into four art groups, namely the Transi Muda art group, and the Turonggo Sejati Art Group, and the Turonggo Esti Art Group. These four arts groups are still of the traditional Jaranan art type. Especially for Turonggo Esti, the dancers are all female. This is as stated by Dinoyo 50 years (Village Head):

“In the village of Danda Jaya, at first, the Bunga Jaya art group, under the care of Mr. Tulusno, appeared. Over time, three more art groups emerged, so now they have developed into four art groups in our village. The development of this art group is easy because young children and young children are used to watching performances and also during rehearsals, so they join in and many are good at art, so forming an art group is not difficult anymore.”

As previously stated, teenagers and children in Danda Jaya Village are accustomed to their daily lives with traditional art performances so that their artistic skills grow and develop. This has led to the desire of teenagers in Danda Jaya Village to create traditional arts with their genre. Each of these four art groups in Danda Jaya Village also often receives requests for performances at certain events, even in neighboring villages and even in Banjarmasin City.

“Jaranan” traditional arts groups that emerged and developed in the transmigration community were not only in Danda Jaya Village but also in several villages in Barito Kuala Regency which were the target villages of the transmigration program, one of which was in Sidomulyo Village. There is one “Jaranan” art that still exists and often gets requests to perform its art at certain village events, namely the traditional art group "Tri Mudo Utomo." The Tri Mudo Utomo art group was initiated by Mbah Surip, 70 years old in 1980 from Banyumas Regency. Mbah Surip's goal to bring the Banyumasan-style “jaranan” art to life is to not forget the local arts of origin. This is as expressed by him:

"Initially, I wanted to revive the Banyumasan jaranan so they wouldn't forget the arts from my area. I want to be built it, because the name is so and so preserving the art of my ancestors from where I came from so I don't forget. Since I was little, I like to play gamelan and I can do it. My father taught me."

From his expression, it can be seen that it is his artistic spirit that calls him to keep preserving his native culture even though he is overseas. Art has become a part of his life, therefore apart from being entertainment to relieve fatigue, art can relieve fatigue at work. Mbah Surip also teaches this Banyumasan-style “jaranan” art to his children and grandchildren. His daughter and granddaughter are currently acting as dancers in Mbah Surip's “Jaranan” arts group.

Some of the things that have been described above are that the Migrants in Danda Jaya Village and Sido Mulyo Village, even though they are far from their original areas, still love their native arts by reviving the arts they learn from Java. They want to always remember and convey to the next generation that the ethnic core of their culture is Javanese. They introduce art to their children and grandchildren so they don't forget their ethnic origin from Java.

### **Performing Arts as Social Integration Media**

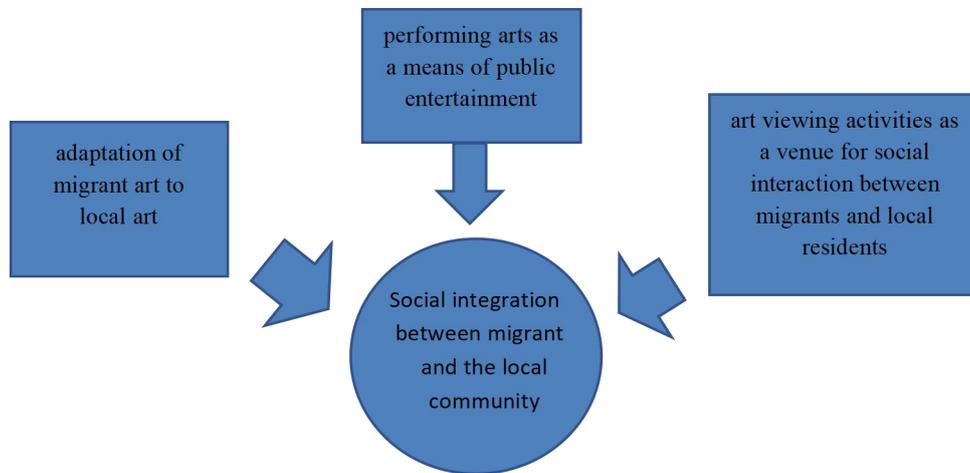
Many scientists who have studied social integration in Indonesia include (Al. 2013); (Ernas 2018) who argue that social integration in a multi-ethnic society can still run well and naturally. For Ernas, social integration can run naturally based on economic needs (Ernas 2018). Other research shows the importance of tradition (local wisdom) for social integration (Ernas, S., Nugroho H. 2014), (Hartono, Y., and Setiana 2012), (Mufidah 2017), (Jayadi 2018), (Suryawan 2017), (Eriyanti 2013), (Kalsum, AU, & Fauzan 2019). In line with them, (Alviawaty 2021) see religious culture as a reinforcer of social integration, but she also adds a sense of nationalism as a reinforcer of social integration.

Different studies on social integration were carried out by (Sirajuddin 2006) and (Hamzah and Cangara 2018) which examined social integration from aspects of social processes in the form of inter-ethnic marriage, assimilation, and social relations. And what is no less interesting is the study that links social integration with the arts as carried out by (Bahatmaka, A., & Lestari 2012), (Wirawan 2017), (Phelan, H., Hennelly, J., Chappell, D., & Roberts 2017).

Among the art studies related to social integration are those that examine singing and music as cultural activities to strengthen social integration (Ahlquist 2006), (Cohen, MS, & Coady 2009), (Phelan, H., Hennelly, J., Chappell, D., & Roberts 2017), (Welch, GF, Himonides, E., Saunders, J., Papageorgi, I., & Sarazin 2014). Much of this research has focused on how singing facilitates social bonding (Ford 2003), (Grape, C., Sandgren, M., Hansson, LO, Ericson 2003), (Phelan 2009), (Weinstein, D., Launay, J., Pearce, E., Dunbar, RIM, & Stewart 2016). For (Phelan, H., Hennelly, J., Chappell, D., & Roberts 2017) Making group music can increase feelings of social inclusion, connectivity, positive influence, and the release of endorphins and foster a sense of social closeness. Therefore, singing can create a sense of temporal inclusion even in an ambivalent political environment.

This study will add to the idea of the role of art as a medium to strengthen social integration, especially between migrant communities and local communities as shown in the Danda Jaya and Sido Mulyo villages as the two villages where this research was conducted.

The development of art by the Javanese transmigrant community in Dandan Jaya and Sidomulyo villages is “Jaranan Buto” art, namely art that combines dance and music originating from Magelang, Central Java, as the origin of Javanese migrants in the village. The art of “Jaranan Buto” contributes to the strengthening of social integration between Javanese transmigrants and the local community (Banjar). From the results of interviews with several informants, there are several roles of art as a medium of social integration between the Javanese transmigrant community and the local Banjar community, namely: adaptation of migrant art to local art, performing arts as a means of public entertainment, art viewing activities as a venue for social interaction between transmigrants and local residents as shown in Figure 1.

**Figure 1.****A Model of Art for Social Integration between migrants and local communities****Adaptation of Migrant Art to Local Art**

Humans are social creatures, so there must be intensive interaction between transmigrants and residents and there will be an adaptation by immigrant groups to the local culture in their new place of residence. In other words, cultural assimilation or acculturation occurs. Assimilation or acculturation, according to the opinion expressed by (Koentjaraningrat 2000) that acculturation is a mix process of two or more cultures and interpret acculturation or culture contact as a social process that arises when a group of people with a certain culture are confronted with elements of a foreign culture.

The people of Danda Jaya Village and Sidamulya Village by combining several aspects of art in them between their ethnicity, namely Javanese, and local ethnicities, namely Banjar and Dayak indirectly carry out cultural acculturation in the arts. In addition, the initiating artists in developing art groups in Danda Jaya Village and Sidamulya Village want their children and grandchildren to continue to preserve the art they developed in the transmigration land so that it becomes the property of the local community. But on the other hand, they also teach their children and grandchildren to still respect and respect the culture of the local community. One form of adaptation to the art of Jaranan Buto is a change in the art form of musical instruments that incorporates elements of Banjar art in the accompanying music for the Jaranan Buto dance.

**Performing arts as a means of public entertainment**

At every art performance by art groups from Danda Jaya Village and Sidamulya Village, the audience exploded. The enthusiasm of the audience is very high at every jaranan art performance. The audience is not only Javanese and Sundanese as

transmigrants, but also residents, namely the Banjar community. They like this art because the sounds are interesting and also not only perform music but also dance and sing. Before the jaranan session begins, there is usually music and campursari songs, namely Javanese music and songs with Sinden-Sinden with melodious voices. This is as expressed by Saifudin, a 40-year-old resident of Sidomulyo Village from the Banjar ethnic group:

"Aku tu katuju banar wan kesenian jaranan di sini. Seru..musiknya nyaman didengarkan, tarinya gerakannya lincah banar. Tarus ada kesurupannya. Itu nang maolah seru. Kemanakan ada kesenian itu aku pasti malihatnya tu pang." (I like the jaranan arts here. It's fun.. the music is good to hear, and the dance moves are very lively. Then there's the trance part. That's what makes it fun. Wherever there is art being held, I'll see it)

The audience's interest in the traditional art of Jaranan from the transmigration community was proven not only by the Javanese ethnicity but also by the local ethnic group, namely the Banjar ethnic group. Anywhere in Sidamulya Village, Saifuddin's jaranan performances are sure to come to be seen. Pak Yayat, a transmigrant from Sundanese ethnicity, namely Ciamis Regency, who has a wife from a Banjarese, also expressed the same expression as Saifudin:

"Every time there is a Jaranan performance here, Mbah Surip has a lot of audiences. They are from various ethnic groups who live in this village. Everyone likes it. The only entertainment that belongs to the residents here is the art of jaranan Tri Mudo Utomo, so we feel proud to also have an art group. Even though there are social media to seek entertainment, the live performances that we have are the art of jaranan, so it's also nice if we get together."

The existence of social media does not dampen the desire of the villagers every time there is a live show. Social media provides all kinds of entertainment from various corners of the world, but live performances can be watched in the village, only art groups in the local village. The pride in art that still exists in their village makes their enthusiasm appear every time there is a performance. Performances that are held at certain moments at the residents' celebrations are an arena for their enjoyment of watching and appreciating art so that the audience is never lonely.

### **Art viewing activities as a venue for social interaction between transmigrants and local residents**

The role of art in strengthening social integration also occurs during the Jaranan Buto art performance. Jaranan buto art performances are usually held at village thanksgiving events, celebrations of important national days such as the Independence

Day of the Republic of Indonesia, and at the circumcision of villagers. At every jaranan buto art performance event which is usually held at night, Javanese and local people flock to watch the jaranan buto art performance.

In the process of performing the Jaranan Buto art, the people who watch the activity, during the activity, they can interact intensively as fellow spectators. As spectators, they usually mingle between the Javanese transmigrant community and the local Banjar community, there are no barriers between them. During the show, all the residents who watched in groups were also able to watch sambal and chat with their group of friends on various topics according to their tastes. Not infrequently, watching activities are also an opportunity to find a mate for young people who often bring together Javanese transmigrants with residents of Banjar.

## CONCLUSION

The art that is formed by the migrant community is usually in the form of art that comes from the area of origin of the migrants. The presence of art from their home region strengthens their identity as Javanese overseas and at the same time medicine for their longing for their hometown. The art of Javanese migrants, although it is an art from their origin, can also be used as a medium to strengthen their social integration with the local community. The role of art as social integration can be formed in several ways: (a) adaptation of Javanese transmigrant art to local community art, both in the form of musical accompaniment instruments, dance movements, and costumes worn by art performers. (b) Performing arts as a means of entertainment for the community, both transmigrants and local communities amid the lack of entertainment facilities (c) social interactions that are developed among all members of the community during performing arts performances.

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