

ABSTRAK

Entin Suhartini. 17.05.211.00.059. Program Studi Sosiologi. PERGESERAN MAKNA TARI BEDHOYO KERATON SURAKARTA (Studi Kasus Tari Bedhoyo Sangghita Anjali Di Sanggar Greget Desa Bojongsalaman Kecamatan Semarang Barat Kota Semarang).

Tujuan dari penelitian ini adalah untuk mengetahui Bagaimana Pergeseran Makna Pada Tari Bedhoyo Keraton Surakarta. Tindakan dari Bapak Yoyok yang membawa Tari Bedhoyo Keraton ke Kebudayaan Pesisir mengakibatkan pergeseran makna. Dan ketika sudah berada di Kebudayaan Pesisir namanya berubah menjadi Tari Bedhoyo Sangghita Anjali. Subjek dari penelitian ini adalah Pencipta Tari, Pelatih, Penari, Pemain Alat Musik (Gending), Pengurus, Dan Masyarakat Desa Bojongsalaman.

Metode penelitian menggunakan kualitatif deskriptif dengan pendekatan studi kasus. Teknik pemilihan informan menggunakan purposive sampling. Teknik pengumpulan datanya menggunakan observasi, wawancara, dan dokumentasi. Teknik analisis data menggunakan teknik Miles dan Huberman. Teknik pemeriksaan keabsahan data menggunakan triangulasi sumber.

Hasil penelitian menunjukkan bahwa pergeseran makna bermula akibat perubahan khususnya yang di sebabkan oleh globalisasi, di mana seni tari rentan terhanyut oleh budaya global, yang kemudian oleh Pakubuwono XII Tari Bedhoyo yang awalnya hanya untuk wilayah Keraton Surakarta, akhirnya pada masa itu boleh ditarikan di luar keraton. Hal ini kemudian dimanfaatkan oleh seniman Semarang bernama Bapak Yoyok yang membawa Tari Bedhoyo Keraton Surakarta ke Kebudayaan Pesisir (Semarang) sehingga terbentuklah Tari Bedhoyo Sangghita Anjali dan kemudian mengalami pergeseran makna. Ketika Tari Bedhoyo Keraton dibawa ke Kebudayaan Pesisir yang bergeser diantaranya adalah fungsi pertunjukannya, waktu penyajian, penikmat tari, gerakan tari, iringan tembang, aransemen gamelan, tata rias dan busana sebagian dibuat sendiri oleh Bapak Yoyok.

Kata Kunci: Pergeseran, Makna, Tari Bedhoyo, Keraton Surakarta.

ABSTRACT

Entin Suhartini. 17.05.211.00.059. Sociology Studi Program. SHIFTING THE MEANING OF THE BEDHOYO DANCE IN THE SURAKARTA PALACE (Case Study of Bedhoyo Sangghita Anjali Dance in Greget Studio, Bojongsalaman Village, West Semarang District, Semarang City).

The purpose of this study was to find out how the meaning shift in the Bedhoyo Dance, Surakarta Palace. The action of Mr. Yoyok who brought the Bedhoyo palace dance to coastal culture resulted in a shift in meaning. And when he was in coastal culture his name changed to Bedhoyo Sangghita Anjali. The subjects of this research are Dance Creators, Trainer, Dancers, Musical Instrument Players (Gending), Administrators, And Bojongsalaman Village Community.

The research method uses descriptive qualitative with a case study approach. The informant selection technique used purposive sampling. Data collection techniques using observation, interviews, and documentation. The data analysis technique used the Miles and Huberman technique. The technique of checking the validity of the data uses source triangulation.

The result showed that the shift in meaning started as a result of changes, especially those caused by globalization, where the art of dance was vulnerable to being swept away by global culture, which was later by pakubuwono XII the Bedhoyo dance which was originally only for the Surakarta Palace area, finally at that time it was allowed to be danced outside the palace. This was then used by a Semarang artist named Mr Yoyok who brought the Bedhoyo Dance of the Surakarta Palace to coastal culture (Semarang) so that the Bedhoyo Sangghita Anjali dance was formed and then experienced a shift in meaning. When the Bedhoyo Keraton dance was brought to the coastal culture, the shifts included the function of the performance, the time of presentation, the audience for the dance, dance movements, song accompaniment, gamelan arrangements, make-up and cloting, some of which were made by Mr. Yoyok.

Keywords: Shift, Meaning, Bedhoyo Dance, Surakarta Palace.

