

# Palang Yudho Dance as A Representation of Identity and Cultural Negotiation of Madiun Society: A Sociology of art Study

Rahma Raffi Aristawati<sup>1</sup>, Retnayu Prasetyanti Sekti<sup>2</sup>, Arif Hidajad<sup>3</sup>

<sup>1,2,3</sup>Prodi S2 Pendidikan Seni Budaya, Universitas Negeri Surabaya, Indonesia

**ABSTRACT :** *This study examines Tari Palang Yudho from the perspective of sociology of art by focusing on cultural identity representation and social dynamics within Madiun society. Tari Palang Yudho is a contemporary dance work inspired by Dongkrek and pencak silat traditions that have become cultural symbols of Madiun. This research aims to analyze the social functions of the dance, the process of cultural representation, and the negotiation between tradition and modernity reflected in the performance. The study uses a qualitative descriptive approach with sociological analysis. Data were collected through observation, interviews with choreographer Pipin Dwi Pangesti, dancers, and cultural practitioners, as well as documentation studies. The results indicate that Tari Palang Yudho functions not only as an aesthetic performance but also as a medium for strengthening local identity, cultural legitimacy, and social solidarity. The transformation of Dongkrek and pencak silat into a modern stage performance reflects the adaptation of local culture to contemporary social conditions. The study confirms that dance performance can become a symbolic medium through which society negotiates identity, preserves tradition, and resists cultural homogenization in modern society.*

**KEYWORDS** - cultural identity, Dongkrek, Palang Yudho, pencak silat, sociology of art

## I. INTRODUCTION

Art cannot be separated from social life because artistic works are part of cultural expressions created through collective social experiences. In the perspective of sociology of art, art is not merely understood as an aesthetic object but also as a reflection of social structures, cultural identity, and social relations within society. Therefore, performing arts become an important medium for representing values, symbols, and collective meanings that develop in a community.

Madiun Regency is one of the regions in East Java that possesses strong cultural characteristics through Dongkrek and pencak silat traditions. Dongkrek originated as a traditional ritual performance associated with rejecting misfortune and protecting society from disaster. Meanwhile, pencak silat has become an important social identity of Madiun society, widely recognized through the image of Madiun as Kampung Pesilat Indonesia. These traditions function not only as cultural heritage but also as symbols of solidarity, courage, and collective pride.

The development of modern society has changed the social function of traditional arts. Globalization, technological development, and changing public preferences have encouraged artists to reinterpret traditional

culture into more communicative and contemporary forms. One of these cultural adaptations can be seen in Tari Palang Yudho created by Pipin Dwi Pangesti. This dance combines elements of Dongkrek and pencak silat into a contemporary choreography that represents Madiun cultural identity in modern performing arts.

From the perspective of sociology of art, Tari Palang Yudho can be understood as a social product shaped by interactions between artists, cultural values, and society. Pierre Bourdieu explains that artistic production emerges through relations between cultural agents, social structures, and cultural capital. In this context, the choreographer acts as a cultural agent who reconstructs traditional symbols into a modern artistic form.

In addition, Stuart Hall explains that cultural identity is formed through symbolic representation. Tari Palang Yudho represents the social image of Madiun society through strong pencak silat movements and symbolic conflicts inspired by Dongkrek traditions. These elements reflect collective values such as bravery, solidarity, and resistance embedded within local society.

Previous studies about Tari Palang Yudho mainly focused on dance form, aesthetics, and cultural transformation. Sociological studies examining the relationship between dance performance and social identity remain limited. Therefore, this study is important to understand how Tari Palang Yudho functions as a medium of social representation and cultural identity in contemporary society.

The purpose of this study is to analyze the sociological dimensions of Tari Palang Yudho, including its role in representing local identity, preserving culture, and negotiating tradition within modern society.

## II. RESEARCH METHOD

This study employed a qualitative descriptive approach with a sociology of art perspective. The approach was chosen to understand the relationship between Tari Palang Yudho and the social dynamics of Madiun society. Qualitative research enables researchers to interpret meanings, symbols, and social interactions contained in artistic performances.

The research was conducted in Madiun Regency, East Java, where Tari Palang Yudho and its supporting traditions developed. The subjects of the study included choreographer Pipin Dwi Pangesti, dancers, cultural practitioners, and local community members involved in the performance activities.

Data collection techniques consisted of observation, interviews, and documentation. Observation was conducted during rehearsals and stage performances of Tari Palang Yudho in festivals and cultural events. Interviews were carried out to obtain information regarding the creative process, social meanings, and community perceptions toward the dance. Documentation techniques were used to collect photographs, videos, and archival materials related to the performance.

Data analysis used the interactive model of Miles, Huberman, and Saldana consisting of data reduction, data presentation, and conclusion drawing. The findings were interpreted using sociology of art theories, cultural representation theory, and concepts of social identity.

To ensure data validity, triangulation techniques were applied through comparisons among interview results, observations, and documentation data.

## III. RESULTS AND DISCUSSION

### 3.1 Tari Palang Yudho as Cultural Representation

The findings show that Tari Palang Yudho emerged as a response to the social need for preserving local culture within contemporary society. The choreographer stated that the dance was created to introduce Madiun cultural identity to younger generations through a more modern performance approach.

Dongkrek and pencak silat become the main cultural symbols represented in the choreography. Dongkrek elements appear through symbolic conflicts between good and evil, while pencak silat movements represent courage, discipline, and social strength associated with Madiun society.

The use of pencak silat movements reflects the image of Madiun as Kampung Pesilat Indonesia. These movements are stylized into artistic forms while maintaining their symbolic meaning as representations of bravery and collective identity.

### 3.2 Social Function of Tari Palang Yudho

The study indicates that Tari Palang Yudho has important social functions within society. The dance is frequently performed in festivals, educational activities, and government events as a medium for promoting regional culture. Through public performances, Tari Palang Yudho contributes to strengthening local cultural identity.

In addition, the dance functions as a medium of social solidarity. Rehearsal and performance activities create interactions among dancers, artists, and communities, encouraging collective participation in cultural preservation.

The transformation of Dongkrek from ritual performance into contemporary dance also reflects changes in social function. Traditional rituals previously associated with communal beliefs are now adapted into modern artistic performances without removing their cultural essence.

### 3.3 Sociology of Art Perspective

According to Pierre Bourdieu's theory, artistic production occurs within cultural arenas where artists struggle for symbolic legitimacy. Pipin Dwi Pangesti, as the choreographer, acts as a cultural agent who reconstructs local cultural capital into contemporary dance performances.

The dance also demonstrates processes of cultural reproduction. Traditional values are reproduced into modern artistic forms to maintain their relevance in changing social contexts. This adaptation allows local culture to survive amid modernization and globalization.

From Stuart Hall's perspective, representation is a process through which meaning is produced through symbols and cultural practices. Tari Palang Yudho represents Madiun social identity through strong movement characteristics, dramatic conflict structures, and symbolic visual elements inspired by local traditions.

Furthermore, Tari Palang Yudho can be interpreted as a form of cultural resistance against global cultural homogenization. Through this dance, local society maintains and strengthens its cultural identity within contemporary performing arts.

## IV. CONCLUSION

Tari Palang Yudho is not only an aesthetic performance but also a social and cultural representation of Madiun society. The dance reflects collective values such as solidarity, bravery, and local pride through the integration of Dongkrek and pencak silat traditions into contemporary choreography.

From the sociology of art perspective, Tari Palang Yudho demonstrates the close relationship between artistic creation, social structure, and cultural identity. The transformation of traditional elements into modern stage performances reflects cultural negotiation between tradition and modernity.

The study confirms that performing arts can function as media for cultural preservation, identity construction, and symbolic communication within society. Tari Palang Yudho therefore contributes not only to artistic development but also to strengthening local cultural identity in contemporary society.

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