

The Emergence and Development of Jogi Dance in Batam

**Denny Eko Wibowo¹, Mega Lestari Silalahi²,
Jayanti M. Sagala³**

Faculty of Arts, Universitas Universal Batam
Kompleks Maha Vihara Duta Maitreya, Bukit Beruntung
Sungai Panas, Batam, Kepulauan Riau
denny.wibowo84@gmail.com, meyanari@yahoo.com,
jaysagala68@gmail.com

Abstract

This article is a representation of Jogi dance that is to the existence of the Malay community in Batam which encompasses its emergence and development until now. Jogi dance is facing extinction as there is no attempt to conserve. Therefore, this article discusses about Jogi dance in Batam based on the aspect of dance movement which focuses on the shoulder and waist shake which is different from the structure of Malay dance movement. Jogi dance known by society at present is a form of development (textual aspect) which is related to the contextual aspect. The choreography analysis and Sociology perspective are used to study the connection between Jogi dance and Batam society. The information is acquired through observation, interview, and literature review related to the object of study. The appearance of Jogi dance as a social dance refers to the entertainment performance context. The development of Jogi dance done in the choreography aspect that is structured as a dance performance for the festival. The mode of presentation had changed according to stage performance's necessity, to the extent that is now known as Jogi a distinctive dance of Batam. This article uses Raymond Williams' (1981) perspectives to an analysis the existence of Jogi that links some elements such as institutions, contents, and effects.

Keywords: Jogi dance, Batam, Appearance, Modification.

A. Introduction

The condition of Batam as one of the metropolitan urban areas in Indonesia has led to the emergence of diverse performing arts, ranging from the nuances of art from the archipelago, to the international. One of the performing arts that is still considered a typical Batam dance is Jogi. Most people in Batam and surrounding areas recognize Jogi as a form of local art performance, originating from Batam. However, Jogi is also found in Penang, Malaysia in the form of group dance accompanied by rhythmic music nuances of the Middle East, and is called the Joghe dance (youtube, 2015). This fact encourages research and studies on Jogi that appear and develop in Batam, Riau Islands.

The latest news about Jogi has been released in electronic media at the National PKK Movement Unity Day event, in Padang on July 26, 2019. Two media reported the same activity with reviews related to Jogi dance in two different definitions. Jogi is defined as a Malay dance that portrays the interactions of young people in the past (Esa, Tari Jogi Hipnotis Peserta Hari Kesatuan gerak Pemberdayaan dan Kesejahteraan Keluarga Nasional, 2019). Another media wrote Jogi as a picture of a fisherman's wife who was putting on makeup to welcome her husband home from the sea (M.Center, 2019). Such diverse information also contributed to the research and study of Jogi in Batam.

The form of presentation of Jogi includes music and dance which at the time of its emergence were considered social dance (interview with Muhammad Zein, on 4 July 2019 at LAM of Batam City). Its emergence in the 1980s came from a group of artists on Pulau Panjang who created dance with a dynamic and attractive crowd. Attractions of the Jogi dance show are on the shoulders and hips performed by dancers. Jogi in its early days was only performed by female dancers, dressed in Malay. The use of

rhymes as the contents of the Jogi dance typical of Pulau Panjang is conveyed in the form of songs in the range of hosts before they change to the ones of Jogi (interview with Dorani Basri, on 30 November 2019, in Batam).

The stretching tourism sector in Indonesia in the 1990s caused Jogi to be often displayed to represent the city of Batam and even Riau province. These impacts encourage the re-creation of Jogi which previously existed on Pulau Panjang. The new cultivation effort was carried out by the Head of the Batam Public Works Department, led by Wasnuri (interview with Syarifah Fauziah, on 4 July 2019, in Batam). The results of the new work from Jogi in the form of a choreography that takes some motives from Jogi created by Basri. The development that was carried out also included the presentation of Jogi which was carried out in the composition of paired duet dance (male and female). The presence of rhymes delivered before Jogi is not included.

The change in choreography by naming the form of performance that is still the same, namely Jogi is an interesting subject that leads to people's understanding and appreciation of Jogi itself. The reason is, the two forms of presentation are called Jogi, but the forms at the beginning of their appearance and development are not the same thing. In this regard, the context of Jogi in the Batam community continues to be interpreted as a traditional Batam dance. This condition raises research questions about how the existence of Jogi in society is related to the cultural sociology model by Raymond Williams (1981) which consists of three components, namely institutions, content, and effects (Hadi Y. , 2007, pp. 40-41). The purpose of this research is to provide representative information about Jogi as a typical performance art from Batam. This specialty also relates to the

social cultural context, and sees Jogi's journey from its emergence to its development.

B. Methodology

This study uses qualitative method which deals with data and information sources related to Jogi in Batam. Pertti Alusuutari explained that qualitative research with data is like a puzzle that leads to answers to the question 'why' (Soedarsono, *Metodologi Penelitian Seni Pertunjukan dan Seni Rupa*, 2001, p. 46). Research on Jogi is related to the sequence of events which then relates to the form of presentation. Data collection techniques were carried out through observation, literature study, and interviews with Jogi. Observations were made on two forms of presentation of the Jogi dance from Pulau Panjang, and the Jogi dance that is currently developing in Batam. Interviews were conducted with the creators of Jogi dance, Normah and the Basri extended family, the Head of the Batam City Culture Office, artists and artists in Batam.

C. Results and Discussion

The Emergence and Background of Jogi Dance Development in Batam Riau Islands is known as an archipelago that has a well-known type of dance performance in the areas of Tembeling, Moro, Mantang, Pulau Panjang and Batam (Tanjungpinang, 2012, pp. 54-55). The existence of dance type of dance has existed since the 15th century until the 17th century, and became a social dance played by dance groups. In the past, various types of dance, among others, Joget Dangkong, Joget Lambak, and Joget Tandak. Good dancing dancers at that time are often referred to as the 'princess of dancing', even the artistic activities of the dancing groups

are often used as livelihoods. (interview with Muhammad Zein, on 4 July 2019, at LAM of Batam City).

Jogi was first created and popularized by an artist named Basri, who lives with his family on the island of Panjang. Basri was instrumental in the existence of Malay performing arts in Batam. Basri died in 2000 and now his wife, Normah and all of her sons, continue to preserve the works that Basri once created, including Jogi. Before Basri passed away, Jogi often served as a representative of Batam in arts activities held both at the provincial and national levels. The incident occurred during the reign of Ir.H.R.Usman Draman (1983-1989). Wasnuri and Yuz Zamri carried out an initiative for the preparation of Jogi dance which could later be danced by all groups (interview with Syarifah Fauziah, on 4 July 2019, in Batam). This activity was assisted by several artists and dance teachers in Batam including Said Kasim Al-Qudhsi, Makmur Muhammad, Syarifah Fauziah, Raja Rumeli Diska, Kamaliah, Iskandar, Muhammad Zein. Efforts to cultivate the Jogi dance were carried out in 2000 which were then recorded in a book titled Theory and Variety of Jogi Dance. This new dance from Jogi adds the character of male dancers to the composition of the choreography. The dance composition using original dance movement of Jogi for the female dancer, and the male dancer have new movement like a fisherman when catching fish on the sea (Batam, 2000, pp. 1-5).

Along with this event, Oka Fauzi invited Pulau Panjang artists to re-develop Malay art in Batam (interview with Abdullah Basri, on 31 July 2019, in Bareleng). The difference in the form of presentation between Jogi since its inception, with Jogi during its development is in the composition of the choreography which is influenced by the socio-cultural context / conditions in Batam.

1. Forms of Presentation of Jogi Dance by Pantai Basri group of dances from Pulau Panjang.

Jogi, which was created by Basri in Warisan Pantai Basri Studio from Pulau Panjang, became popular on Batam island with its new choreography arrangement. The main elements in Jogi's presentation form from Pulau Panjang include, among others, rhymes, movements, music, and fashion.

a. Rhymes element

Jogi is derived from the Indian term 'hare duniya jogi'. This term includes the scope of rhymes that are cast on part of *rentak inang*. The verse is as follows:

- 1) “*tahukah tuan-tuan semua,
pulau Panjang tari bermula,
tari Jogi diberinama,
untuk menghibur tuan semua*”

- 2) “*pinggangya ramping, dadanya bidang,
hidungnya mancung mayang serodang,
pipinya licin bauh dirayang,
hidungnya manis setungkul bawang*”

The verse rhymes (1) conveys the announcement that Jogi dance will be presented soon, while the verse rhymes (2) conveys the charm of the beauty of Malay women in accordance with the culture of the Malay people. Both of these rhymes are sung in *rentak inang* before the actor who sings is calling for 'hare duniya jogi' as a sign of change in dance, and the presentation of Jogi dance.

b. Motion Element

Jogi Motion from Pulau Panjang is only presented by female dancers with seven kinds of movements called *rangkap*. The initial part of the *rentak inang* is carried out by moving with the position of both hands worshiping in front of the chest, before *rentak* turns into Jogi's *rentak*. These movements are carried out when the Jogi range is played which does not depend on the count of motion but on changes in the rhythm of the music. The seven *rangkap* of the motion in question do not have specific motive names but are carried out in sequence. The naming of the duplicate motion is adjusted to the manifestation of the motion itself which is associated with the presentation of the beauty of a Malay woman. *Rangkap* 1 to 7 are as follows the gesture of *sembah*, waist lungs, grabbing clothes, pointing cheeks, washing, look to the mirror/ powdering, and playing kites.



Fig. 1. 3rd *Rangkap* (motion like grabbing clothes / shoulders)
(Doc: Denny Eko Wibowo, 2019)

The typical movement of Jogi is the movement of the shoulders and hips which is carried out in accordance with Jogi. Shaken leg movements

such as the limping way affect the dancer's shoulder and hip movements (Denny Eko Wibowo, 2019, p. 229). Khazanah Malay dance according to Sheppard (1972) is divided into four terms relating to the use of body parts, including *tandak* that focuses on the movement of footsteps; *igal* which emphasizes body decay; contortion emphasizes the movement of lowering the body and swinging the body and hands; and dance that emphasizes the movement of hands, fingers are graceful. The term dance is often used to refer to Malay dance in general (Murgiyanto, *Seni Tari Melayu: Struktur dan Refleksi Keindahan*, 2016, pp. 359-375).

c. Music Element

The musical instrument played in Jogi's dance consists of two drums, namely the mother and child drum, gong, violin, and accordion. Jogi music consists of two forms of *rentak*, namely *rentak inang* and *rentak jogi*. *Rentak inang* is played in a slow tempo because it is presented by singing rhymes, while *rentak Jogi* is more attractive and dynamic. The term *rentak* underlies the form of dance rhythm, which in Malay has been known to several types of *rentak* namely *rentak zapin*, *rentak joget*, *rentak ghazal*, *rentak Malay*, *rentak mak inang*, and *rentak nobat*. All forms of *rentak* can still be divided into *rentak* fast, medium and fast (Murgiyanto, *Seni Tari Melayu: Struktur dan Refleksi Keindahan*, 2016, p. 363). Singers in Jogi also dance, especially in *rentak inang* who have a slower tempo than *rentak Jogi*. *Rentak jogi* based on *rentak joget* that have fast tempo and make nuance of happiness and more attractive between performers and audience (Rivaldi Ihsan, 2017, p. 81).



Fig. 2. *Kendang Anak* (left) and *Kendang Ibu* (right).
Two types of drum often played in Malay music.
(Doc: Andy Wijaya Tie, 2019)

d. Clothing Elements

Jogi dancers wear distinctive Malay outfits related to *joget* dance presenters. In ancient times, dancers wore *kebaya laboh* cut hip, curved, and long cloth (it could also be a bell/*saloma* skirt). The emergence of Jogi which originated from the dance type of dance then took the form of the appearance of jogging in the past, as in the *joget dangkong / joget lambak/joget tandak*. Normah often appears as a singer and dancer Jogi from Pantai Basri studio. Normah's appearance as a Jogi presenter with the initial format of Jogi's presentation retains Malay women's clothing consisting of *kebaya* and long cloth with simple jewelry.

Kebaya laboh is originated from long *kebaya* and have split pattern in the center of cloth. Basic pattern of *kebaya laboh* related with pattern of clothes from Arab-Parsy, India Gujarat, and China (Ismail, 2006, p. 190).



Fig. 3. Joget dancer with distinctive clothing Joget dancers consisting of short pumpkin kebaya, cloth (*saloma* skirt) and a curve (a kind of belt) (left); nowadays, the dancers just wore *kebaya laboh* and long skirt (right)
 (Doc: Of Tanjungpinang City Culture and Tourism Office, 2012 & Denny Eko Wibowo, 2019)

2. The Transition Period and the Development of Jogi Dance in Batam.

The period of change in the status of Batam as a municipality as stipulated by PP No.34 of 1983 at the same time the appointment of Ir.H.Usman Draman as the first mayor of Batam, marked the development and development of all aspects (Achmad Dahlan, 2014, p. 75) . The spreading and development of Malay art in Batam also began at this time. Jogi which started from the dance type of *joget* (15-17 century) until the 1980s is still often displayed influencing the appearance of Jogi typical of Basri from Pulau Panjang. After the year 2000, after the death of Basri there was a development of Jogi dance which was marked by the preparation of Jogi dance composition by the team of choreographers from the Department of Education and Culture of Batam.

This development occurred in the choreography aspect in the form of changes in the composition of the dancers who were originally single, into a paired duet composition. The dance movement, which originally

amounted to 7 copies, has now become 5 copies with the development of movements that are adjusted based on the character of male and female dancers. The use of live music generally can present Jogi in 2 parts namely *rentak inang* and *rentak Jogi*, with singers who convey poetry or the Basri family often refer to the early part of Jogi as 'hare duniya jogi'. However, now replaced with digital music that depends on a fixed count, and based on the choreography of duet pairs of men and women. Jogi even developed in the community based on the results of the composition of the team's choreography from the Department of Education and Culture of the city of Batam in 2000. The fashion elements experienced development in accordance with the presentation, including the number of dancers. Some elements that have not changed are the use of Jogi races even though in digital form, the use of shoulder and hip movements to adjust the races being played, and the use of clothing that remains in the typical Malay form of clothing, even though the fashion material uses different materials.

Strengthening the existence of Jogi dance as a typical art scene of Batam was carried out during the reign of the mayor of Batam, Drs. H. Nyat Kadir (2001-2005). The reason is, Jogi dance is socialized to students through the Jogi gymnastics program in schools throughout Batam every weekend (interviews with Syarifah Fauziah and Aziah on July 4, 2019, in Batam). This program is an important form of education as well as socialization that is noted as an effort to maintain the typical performing arts of Batam through Jogi dance, although the next mayor's administration, the program is no longer implemented.

3. The existence of Jogi in Batam in the Perspective of Cultural Sociology by Raymond Williams.

The cultural sociology perspective presents three important interconnected components namely *institutions*, *contents*, and *effects*. Institutions related to matters of the production and controlling of Jogi dance; contents related to values contained in Jogi dance; and effects related to the effects of the existence of Jogi from emerging to developing as it is today. Jogi first performed by Basri from Pulau Panjang which was then re-worked on in the development of dancers and dance movements in 2000 by the team of choreographers from the Department of Education and Culture of Batam. However, to this day, Jogi has not been considered to have standardization because not all dance instructors and performers know anything related to the basic movements of Jogi dance, both Pantai Basri studio version and the Department of Education and Culture of Batam.

Creativity is the basis of the development of many Jogi shows. The appearance of Jogi in Pantai Basri studio version is rarely done because its presentation is related to the host's rhyme and the rhymes in it can now only be done by Normah. Nevertheless, Jogi dance creations are carried out freely by art performers/general dance stylists while maintaining the main essence of Jogi dance in music, movement and fashion. Many schools or art galleries nowadays present Jogi dance with compositions in pairs of duets, as well as mass forms performed by just one female dancer character. This is based on the Jogi dance that was once socialized through an educational program during the government of the mayor of Nyat Kadir.

The Jogi dance was first presented by Pantai Basri studio, but later on new inventions created by studios in the city of Batam relating to Jogi were also found. Jogi's new work compiled based on learning needs and

arts missions is the work of the Department of Education and Culture in 2000. The spread of Jogi is inseparable from the participation of the Jogi dance composition team from the Department of Culture and Tourism of Batam, because through a book entitled 'Theory and Motion of Dance Jogi', is still a reference for learning Jogi dance in schools and for dance teachers in the city of Batam. This condition is showing the *institution* effect that influence the existence of Jogi dance.

The *contents* aspect in Jogi's existence is related to attitude and personality values for most Malays. The type of symbol presented is in the presence of rhymes that are sung in the 'hare duniya jogi' section. The poetry is a hallmark of Malay culture that is close to literature and rhymes. Furthermore, the contents of the rhyme illustrate the beauty of Malay women compared to typical things. The Jogi function at the beginning of its appearance was a social dance that led to a round of dance to earn a living. The initial part of the Jogi dance by the Pantai Basri studio presents the 'worship' movement which is always interpreted as a tribute to the fellow or connoisseurs of offerings. This motion is a symbol of the value of politeness that is still being done. Malay's people know about the function of rhymes. Rhymes used to express the tend of performers with the smooth language to audience. It is also used for the scared ceremony for the Malay people, like in traditional wedding procession on Inai dance (Fadlin, 2000, pp. 113-114).

Jogi in subsequent developments was associated with the socio-cultural conditions of Batam community, the majority of which were fishermen in ancient times. Therefore, Jogi as a performance that involves male and female dancers in a new choreography in 2000 as an illustration of the condition. Female dancers as fishermen wives who welcome their husband home from fishing, so that the movements of male dances tend to

be in the form of activities such as rowing canoes and such. The function inherent in Jogi as entertainment and solidarity reinforcement may not take the form as before, but the value of solidarity arises from among dancers, dancers with connoisseurs or dance groups with people whose orientation now also leads to economics.

The aspect of *effects* that can be studied in Jogi dance at the present time is Jogi's new creation that can be presented at any type of event. Jogi came to be known as Batam's distinctive dance that began with the creation of the Basri artist dance to its development by the Department of Education and Culture of Batam. The tourism sector in this case is assisted by Jogi dance as one of the performing arts assets that emerged in Batam and was developed through various efforts by studios, schools, and city governments. The *effects* of Jogi preservation also affect the strengthening of positive values such as solidarity and courtesy.

D. Conclusion

The existence of Jogi in Batam by Basri is not disappeared, because the government involves Jogi for presenting cultural potential of Batam through the new choreography of Jogi and sometimes re-invite Normah as a Jogi dancer in that time. Jogi has focused on the shaking shoulder and waist, because that dance is called in and has developed from *Joget* dance genre. In the definition of the type with the mark (movement use steps of foot) and that motivating the specific shoulder and waist movement. Jogi was performed by female dancers, but Jogi is also performed by female and male dancers or just female dancers but use the new choreography.

The Major of Batam like Nyat Kadir was contributed to make Jogi well-known by the community, but after that Jogi is just popular being a

recreational dance. Now, Jogi is often used to raise the tourism enhancement in Batam.

Thus, the emergence and development of Jogi dance becomes an important event in marking the existence of Jogi in the form of performance that are developed according to specific needs and activities.

Acknowledgement

This research was funded by the Directorate of Research and Community Service, Directorate General of Research and Development Strengthening. Support was obtained from Universal University. Thanks to Normah and her family as the successors of the Pantai Basri studio, Muhammad Zein as the Jogi dance performer as well as the Head of the Department of Culture of Batam, Syarifah Fauziah as the Jogi dance performer, and Aziah.

References

- Achmad Dahlan, A. S. (2014). *Nong Isa, Tonggak Awal Pemerintahan Batam*. Batam: Dinas Pariwisata dan Kebudayaan Kota Batam.
- Batam, T. P. (2000). *Teori dan Ragam Tari Jogi*. Batam: Dinas Pendidikan dan Kebudayaan.
- Center, M. (2019, July Saturday). *tari-jogi-meriahkan-hkg-pkk-nasional-di-padang*. Retrieved November Saturday, 2019, from <https://mediacenter.batam.go.id/>
- Denny Eko Wibowo, M. L. (2019). Studi Laban Tari Jogi. *Jurnal Seni Tari*, 229.
- Esa. (2019, July Saturday). *tari-jogi-hipnotis-peserta-hari-kesatuan-gerak-pemberdayaan-dan-kesejahteraan-keluarga-nasional*. Retrieved November Saturday, 2019, from <https://batampos.co.id/>
- Fadlin. (2000). Peranan Pantun, Tari dan Muzik dalam Berkomunikasi pada Upacara Perkahwinan Melayu di Sumatera Timur. In A. L. Bakar, *Media dan Seni Warisan Melayu Serumpun dalam Gendang*

- Nusantara* (pp. 113-125). Kuala Lumpur : Majlis Perbandaran Melaka Bandaraya Bersejarah.
- Hadi, S. (2007). *Sosiologi Tari*. Yogyakarta: Penerbit Pustaka.
- Ismail, S. Z. (2006). *Pakaian Cara Melayu* . Bangi : Penerbit Universiti Kebangsaan Malaysia.
- Murgiyanto, S. (2016). Seni Tari Melayu: Struktur dan Refleksi Keindahan. In Koenjtaraningrat, *Msayarakat melayu dan Budaya Melayu dalam Perubahan* (pp. 359-375). Yogyakarta: Balai Pengkajian dan Pengembangan Budaya Melayu.
- Pinang, D. K. (2012). *Alam Melayu, Dari Ingatan ke Kenyataan, Esai Foto Revitalisasi Budaya Melayu 2012*. Tanjung Pinang : Dinas Kebudayaan dan Pariwisata Kota Tanjung Pinang, Provinsi Kepulauan Riau.
- Rivaldi Ihsan, A. W. (2017). Estetika Eewahh dalam Rentak Joget. *Resital* , 81.
- Soedarsono. (2001). *Metodologi Penelitian Seni Pertunjukan dan Seni Rupa*. Bandung: Masyarakat Seni Pertunjukan Indonesia.
- Tanjungpinang, D. K. (2012). *Alam Melayu, Dari Ingatan ke Kenyataan, Esai Foto Revitalisasi Budaya Melayu 2012*. Tanjungpinang: Dinas Kebudayaan dan Pariwisata Kota Tanjungpinang.
- (<https://www.youtube.com/watch?v=I9d4EQAZDBE> "Joghe dance-Collection of JKKN-2012 Ramadhan Festival, published July 5, 2012).