

Pluriculturalism Strategy as Maintaining the Existence of Kedidi Dance in West Bangka

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Abstract

Nowadays, technology is increasingly demonstrating its role and influence so high in many aspects of life. This study aims to analyze the strategy is done and the impact that resulted in maintaining the existence of the Kedidi dance in the era of modernization and technological developments. One strategy that is done is through a pluriculturalism strategy. Through the ethnographic research method, this research demonstrates the fact that a pluricultural strategy is conducted through a social compromise road conducted by the local government with the Pencak Silat Mawar Putih institute. The strategy was reinforced by the social roles of dancers, society, culture, and historians. In its development, a pluriculturalism strategy produces functional and dysfunctional impacts. From the results of this research, it can be concluded that a pluriculturalism strategy can maintain the existence of the Kedidi dance. This success is demonstrated through the fact that the Kedidi dance is increasingly known in society. Success is also reinforced by the fact that a pluriculturalism strategy is accepted by the majority of society. This is evident from the advent of conformity adaptation.

Keywords: Pluriculturalism, Kedidi Dance, Functional, Dysfunctional, Adaptation.

1. Introduction

Modernization continues to develop and increasingly shows its influence in various aspects of life in Indonesia today. The presence of modernization affects the changing society of traditional living settings. The term modern or modernization shows something new or changes that occur in the patterns and settings of human life. This term emerged from the Western society that contains the meaning of mind, flow, movement, and effort to change the customs, old institutions, and so on, to adapt to the new atmosphere posed by the advancement of modern science and technology (Syahminan, 2014) [1]. Moore (1965) suggests that modernization is a total transformation of a traditional or pre-modern joint life in the sense of technology and social organization, towards economic and political patterns that characterize a stable western state [2].

The presence of modernization is also not separated from technological developments. This signals that modernization and technology are two things that are inseparable in the lives of today's society. The presence of modernization is the result of growing science and technology that has a big impact on the progress of society, both in education, social, economics, politics, and the influence of the cultural development of society.

In the field of culture, technological developments like two sides of the currency. On the one hand technology developments provide a lot of development for culture, especially making technology as a media development and media promotion in introducing traditional Indonesian culture to various countries in the world. This means that the presence of technology becomes a bridge of information, whether to know the culture of other countries and to introduce Indonesian culture throughout the world.

On the other hand, the presence of technology can change the authenticity of culture until it can eliminate its existence in public life. Culture is an important thing for human life. From culture can be reflected in the philosophy of life in community life. This life philosophy is fundamental, and pervasive in all the joints of life, such as art, behavior, human relations, economics, and other things (Latif, 2013) [3]. E.B. Taylor (1832-1917) in his well-known book *Primitive Cultures* defines the culture as a whole complex of things including knowledge, beliefs, art, morals, law, customs, and other abilities and habits that human beings have gained as community members (Rustiyanti, 2010) [4].

Therefore, in the era of modernization and the rapid development of today's technology, culture, including the art of dance must be able to maintain the existence and authenticity of the movement. Dance is one of the complex performing arts forms. It is not only understood as a mere form of motion but the whole event that strays the presence of that existence in the community (Martiarra and Wijaya, 2012) [5]. Dance is a beautiful form of motion, born from a moving body, rhythmic, and soulful according to the intent and purpose of dance (Jazuli, 2008) [6]. According to Soedarsono (2012), dance is the expression of the human soul through beautiful rhythmic movements [7]. This is because art is not as limited to the creation of art objects but rather the emergence of value as an aesthetic response from the public through the art experience (Kartika dan Perwira, 2007) [8]. From the dance definitions, it can be said that dance is the rhythmic motion of the limbs as expression and the disclosure of the feelings of the dancer, followed by musical strains that have certain intentions and meanings for those who see.

Kedidi Dance is a traditional one that is currently judged to be able to maintain its existence in society. Traditionally, traditional dances are a dance that grows and develops in a particular area, inherited hereditary, as well as broad guidelines and rest on local customs. Abdurachman and Rusliana (1979) claim that the dance has long evolved to date as a hereditary cultural heritage of his ancestors called traditional dances [9].

According to its type, the Kedidi dance is categorized into traditional dances. Traditional art is the arts that grow and thrive in a rural community. The dance of the most vibrant ritual of life in the pattern of constitutional institutionalization (Hadi, 2000) [10]. The folk dance itself is a piece of dance art created and born from the culture of local people. Life and growth since primitive times and preserved hereditary to the present. At this stage can be seen as the significance of a work of art. This is related to one side of the artwork itself that must be in the social dimension so that the existence must be maintained, even though the society is currently in modernization life and contact with technology.

Some studies also place the role and existence of traditional dances in the development of today's society. As with Sofian Research (2018) titled *Lariangi and the Identity of Kaledupa* [11]. The research conducted by Sofian focuses on Lariangi which is a traditional ritual of the Kaledupa community in Wakatobi Regency, South East Sulawesi. At first, Lariangi was an offering the performances of the dance in the presence of the Sultan as well as the Sultan's guests or allocated to soldiers who would depart or return from the war. In its development, Lariangi underwent a shift into a performing art. The results showed that the shift of Lariangi occurred after the inclusion of Islam and influenced the Hindu traditions that originally existed in Lariangi, the transition of

language that occurred as time went on, and the shifting function of Lariangi and its designation. The results form a conclusion that the shift has an impact on omitting traces of ancient life in the Kaledupa community. Therefore, at this point, Lariangi can no longer be a representation of the identity of the whole Kaledupa society.

Romarak (2018) also conducted a study titled *Snap Mor* (The Biak Society Fishing Tradition) [12]. This study focuses on preserving the *Snap Mor* tradition in Biak, Papua. The results of this study indicate the fact that the *Snap Mor* tradition has a social value, as it starts from the beginning of planning to share the catch involving everyone without any restrictions. Besides, *Snap Mor* also has a cooperative function that can be seen especially is between women and men, between the young and the old. Therefore, the preservation of the Snap Mor tradition was made by the Biak community and the local government so that this tradition is not lost. Preservation is done through the implementation of *Biak Munara Wampasi* Festival. In this festival, traditional dance performances are performed.

In line with the research, Utami, and Utina (2019) also conducted a study titled AnggukRodat Dance As The Cultural Identity of Seboto village in Ampel of Boyolali District [13]. This study discusses the characteristics of the community (values and norms, the community tradition of Seboto village). The results suggest that the cultural identity of Seboto village community is reflected in the theme of religion. This symbolizes the life of Seboto where the Angguk Rodat dance always accentuates togetherness, family, and religion does not accentuate the ego but understands the meanings of the teachings to find the point of harmony among religious believers.

If you look at the Sofian, Utami, and Utina research, there are similarities with the researchers do this, namely the occurrence of a function shift in traditional dance. But the difference is fundamental if Lariangi and Angguk Rodat dance are shifting from ritual traditions dance into a performing art (a dance that is exclusively transformed into a more open). The shift in the Lariangi function was limited only to the dance adaptation with the presence of Islamic teachings previously influenced by Hindu traditions. While the shift of the Angguk Rodat dance is only limited to the adjustment of dances of the dance that serves as the media spread of Islam religion, transformed into a dance depicting the togetherness, family, and harmony between religious people in Seboto village.

This shifting function does not touch directly on the development of communities that are heavily influenced by modernization and technological developments. So the research done by Romarak focuses much on the development of the *Snap Mor* tradition, without explaining more detail the role and important position of traditional dance. In fact for Papuans, ceremonies, dances, and hymns are a unity that cannot be separated. Dance is part of *Wor* (traditional ceremony). The Biak refers to two terms that have the same meaning, *Imas* and *Ifyer*. *Imas* is a dance movement performed by men, while *Ifyer* is a dance movement performed by women. *Imas* (male dance movement) has 4 types of dance moves that are often sung in a whole dance.

While Kedidi dance underwent a shifting function of the performing arts into a welcome dance of the great guests or state officials who were present to the West Bangka reserve. This shifting function as a pluricultural strategy in maintaining the existence of Kedidi dance in the era of modernization and technology today. Despite the shift of the social function of the Kedidi dance, it did not change its original motion. Pluriculturalism is a form of multiculturalism that occurs as a result of technological influence. pluriculturalism appreciates and enjoys diversity. In a pluriculturalism phenomenon, culture has also transformed. No culture is stiff and has no transformation. In the phenomenon of pluriculturalism, culture flows steadily, changes, and adapts (Lim, 2008) [14].

Socio-cultural transformation is understood as a major and thorough change in the form and characteristics of a society, from a state to another so that it becomes better or more advanced. Russian socio-cultural scientist Alexei N. Tarasov (2016, Kistanto, 2018) saw a socio-cultural transformation as a cultural dynamics; Along with other Russian socio-cultural scientists, N. V. Shishova (2009), Tarasov emphasized that "Dynamics is an attribute characteristic of culture, which includes the entire set of changes that occur in it under the influence of internal and external factors; its analysis provides research funds, mechanisms and processes that describe the changes" (Tarasov, 2016; Shishova, 2009) [15]. While the adaptation process continues to be done so that every culture can survive in technological advancement. This is very reasonable because the self-image of modernism is the image of preoccupation, the promise of technological advances, and the astronaut tradition that was replaced with the new (Barker, 2004) [16].

From this view, we need to rethink the cultural position as a model for human actions. As a model, culture becomes something that is not only able to describe the reality of life but also – as confirmed by Alfian (1982; Abdullah, 2002) – culture becomes a key element in the process of human self-development and society [17]. Based on this, researchers are very interested in conducting analysis related to the efforts to maintain the cultural traditions that exist in Bangka Belitung Islands, through a pluriculturalism strategy.

2. Study Area and History of Kedidi Dance

This research was conducted in the Benteng Kota village Tempilang Subdistrict, West Bangka. The Benteng Kota village is taken from the old fortress name of ancient relics that still stands and is a site of history that is preserved and protected as a cultural heritage area (Purnomo, 2014) [18]. The city-fortress itself was built by Captain Niko who originated from the Portuguese in the mid-17th century to protect the public from pirates or pirates. In the Benteng Kota village, the Kedidi dance was developed by the school of Pencak Silat Mawar Putih led by Keman who is also a shaman.

Seeing the history, the presence of Kedidi dance was first in the village Permis Simpang Rimba subdistrict, South Bangka. This dance was created by two swordsmen Bangka Island called *Akek* (grandfather) Mis and *Mak* (in Malay first, meaning a man) Miak who lived around the 15th century. The creation of Kedidi dance was inspired by the movements of the Kedidi bird in a fight. His second attraction lies in the agility and dynamism of the motion shown by the Kedidi birds while fighting. The two swordsmen are danced imitating the Kedidi bird movement while backward and forward. The head was stretched left and right, while the two hands were twitching as the Kedidi bird (Suryadin and Rostini, 2014) [19]. The Kedidi itself is in Latin called *Actitis Hypoleucos* or the better-known kind of the Kedidi sand bird. The emulated movements of *Akek* Mis and *Mak* Miak are not entirely of the Kedidi bird movements but are combined with the martial arts moves. This merger is very basic because *Akek* Mis and *Mak* Miak are skilled swordsmen in martial arts.

The creation of the Kedidi dance itself as an entertainer dance for the community also aims to keep the community remembering the ancestors, the work of the ancestors, and preserving the customs of their traditions that have existed in their lives. Djelantik (1999) argues that creation is a gradual process that begins with the emergence of an encouragement experienced by an artist [20] and in its final destination, all art including dance, intends to be communicated to society (Hadi, 1983) [21].

3. Method

To perform the analysis of the pluriculturalism strategy carried out in the effort to maintain the existence of Kedidi dance, researchers use qualitative research methods are descriptive. This method is perfect for research on dance in a particular society or ethnic group (Kurath; Heddy, 2007; Aprilina, 2014) [22]. One of them is the research on Kedidi dance which is still able to survive despite the changes in social function in society.

According to Sukmadinata (2003; Tiba, 2016), a qualitative approach is "research that is given to the description and analysis of phenomena, events, social activities, attitudes, beliefs, perceptions, individual or group thoughts of individuals and groups" [23]. Creswell (Hardiansyah, 2010), qualitative research is an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem. The researcher builds a complex, holistic picture, analyzes words, Report detailed views of information, and conducts the study in a natural setting [24].

Furthermore, data analysis is carried out with the ethnographic model Spradley, which is determining to determine the research object, performing field observations, conducting domain analysis, performing focused observation, conducting a component of the culture (Indrayuda, 2015) [25]. Observation is done to observe in depth the pluriculturalism strategy carried out in maintaining the existence of the Kedidi dance. Meanwhile, the interview is conducted to know deeply the impact of the pluricultural strategy and succeed or not this strategy is executed. Through practice, the ethnography itself is used to examine human behavior relating to the development of communication technology in certain social and cultural settings. Ethnography means to establish a systemic understanding of all human cultures from the perspective of people who have learned the culture (Spradley, 2006) [26].

4. Result and Discussion

Association dances of the community itself as a form of expression of happiness, gratitude to the Creator for the grace of the blessings of various crops (rice, pepper, etc.) and tranquility in the life of the village community. This is also performed in celebration of Islamic festivities, traditional ritual activities, and the celebration of the youth during the full moon. The dancers are teenagers, both men and women of the village who are trained through the white Rose Pencak Silat institute. Along with the strong current modernization and technological developments, and the role of local governments since 2003, Kedidi dance has undergone a shift in function as a form of adjustment so that the dance persists and plays an important role in the social life of society.

4. 1. The pluriculturalism Strategy of The Kedidi Dance

The word ' pluriculturalism ' is used Don Ihde because pluriculturalism is a lifeform that is born from the use of imaging technology and not because Ihde is about to follow the flow of contemporary thinking, namely postmodernism – there is still imagery such as photographs and there is a moving image like video. Every image technology consists of television, cinema, computer, graphics, photographs, etc. (Lim, 2008) [27]. In the context of this research, the use of imaging technology in the community has a direct impact on the public interest in the Kedidi dance. People prefer and focus on imagery technology in everyday life. This condition eventually threatened the existence of the Kedidi dance. Therefore, a pluricultural

strategy is carried out by the local government, through the Department of Culture and Tourism of the Bangka Belitung Islands with the Pencak Silat Mawar Putih institute.

First, through the path of social compromise. Social compromise is a form of communication (deliberation) conducted through a socio-cultural approach to obtain mutually beneficial agreements in each of these parties. Social compromise in preserving the existence and existence of the Kedidi dance part of the cultural transformation efforts to make art and cultural adjustments amid technological developments. This shows that every social life of society must experience a change over time.

Norbert Elias sees people's lives dynamic and is characterized by ongoing social processes. Society has the power of doing the social transformation. The community is not silent, but continually develops new social relationships with the previous (Usman, 2013) [28]. Similarly, culture is very closely related to society. The close relationship between the two will certainly continue to develop dynamically. This development gives the condition to the community to be able to always adapt to the existing situation. While the development process is essentially a change under the social levels and conditions that affect it (Sumaryono, 2017) [29]. Including the influence of social and technological conditions in society.

The imagery technology said by Ihde, resulting in a popular culture that is sometimes contrary to the value system in society. However, the community especially the young people still love it, so it starts to abandon traditional art and culture that is rich in values and has been present for a long time in society. According to Sachari and Sunarya (2001), the process of cultural transformation is also closely related to the transformation of the Kedidi dance [30].

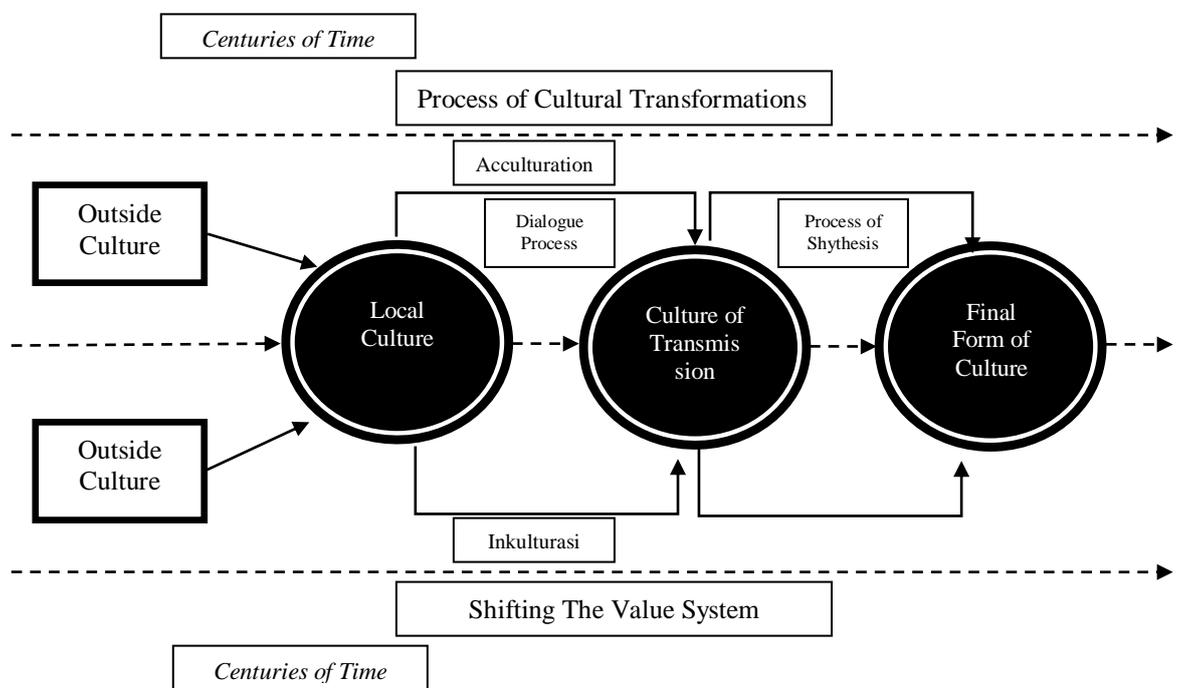


Figure 1 Transforming Cultures and Related Processes with a Final Form of Cultural Shape

Seeing this, it can be explained that the presence of outside culture or popular culture which is a product of imagery technology has a big influence on local culture. Therefore, to preserve the existence and existence of the Kedidi dance, the process of acculturation (mixing process) and Inkulturasi (adaptation process) through the dialogue process. At this stage of the dialogue process is hereinafter referred to as social compromise. After a successful social compromise, there will be a cultural transition that presents the process of synthesis or unification of two cultures, resulting in a new outcome which is the final form of the Kedidi dance. This final form is a change of social function in the dance that ultimately has a functional and dysfunctional impact. Functionally, this final form can impact the strengthening of the dance existence. Yet dysfunctional, this dance underwent a shift-shifting value system that existed in the dance.

If you look at the progress of the Kedidi and Lariangi dance, both dances are the show dance. However, Kedidi's dance was performed in welcoming the great guests or state officials, while Lariangi became a dance for the show. Also, the implementation of a pluriculturalism strategy without changing the dance style and the impact is without changing the identity and peculiarities of the dance, so it remains a culture of Malay identity in Bangka Belitung Islands. While the shift happened to Lariangi impacted the loss of the original traces of the Keledupa community. The impact, Lariangi is no longer the identity of the whole Kaledupa community.

The identity of the dance is also an important key for a dance, as well as in the Angguk Rodat dance which became a cultural identity for the people of Seboto, Boyolali. But as traditional dance, the research conducted by Utami and Utina does not analyze challenges and strategies that can be done in maintaining the existence of Angguk Rodat dance in the face of the modernization era and the rapid pace of technological developments in society.

Secondly, through social roles, both internally and externally. Internally, social roles are performed against the dancers and the surrounding community. Dancers became an important key in the Kedidi dance show. To that end, the head of Pencak Silat Mawar Putih institute should be able to sharpen and explore the potential of the dancers through the motion to the cultural values contained in the Kedidi dance. This teaching serves to foster love, flavor, and practice the values embodied in the Kedidi dance. Social roles are also important for creating professional dancers and the regeneration of dancers.

Meanwhile, the social role of the community, in addition to providing information about the existence of the Kedidi dance, also serves to provide an understanding of the efforts to maintain the existence of the Kedidi dance. Society becomes the defining point of support and acceptance of social function change of Kedidi dance. Culture is reviewed from the corner of society, hence the form of thought (logic), norms (ethics), and feelings (aesthetics). The community needs to study the thoughts developed by the previous generation, and the results of the thought illustrate how the work is done to go towards the perfect outcome of the mind. Norma describes the goal you want to go to or pictures and rules to accomplish. While the aesthetic to be able to dive in and realize the position of the generation in conjunction with the results that have been fought and with the values expected (Salam, 2011) [31].

Externally, social roles are conducted against culture and historians. This became very valuable as a form of support and legitimacy towards efforts made in maintaining the existence of the Kedidi dance. The social roles are the openness of

dances and cultural roles and historians through the traditional procession of the Ketupat War. The Ketupat War is a traditional procession, i.e. war (throwing) using Ketupat performed by two different camps. In this war, the sorcerer acted as the leader of the two strongholds that would do the war. The Ketupat war itself is held every Ruwah month or the month of Sha'baan in the Hijri calendar. The essence of the Ketupat War is a form of gratitude as well as an appeal to God to protect the village from all disasters and calamities.

The openness of the dance allows Kedidi dance to be developed into a dance creation. It aims to make the Pencak Silat Mawar Putih institute clear from view as an exclusive group by culture and historians. Not only that, but the openness of the dance is also a strategy to make the Kedidi dance more and continue to be rushed in various corners of the Bangka Belitung Islands. Thus, more and more people will know the Kedidi dance. At this stage can be seen in the presence of human capital. According to Usman (2018), human capital is often associated with the effort to manage, improve and empower the intelligence, skills, levels, and diversity of education and experience as a human resource invested to obtain a profit or social benefits through productive activities [32]. The following model of social role in the development of Kedidi dance.



Figure 2. The Role Model Social Development of Kedidi Dance

4.2. Functionally And Dysfunctional of Kedidi Dance

The pluriculturalism strategy carried out in a functional and dysfunctional effect. Functional impacts can be interpreted as positive impacts. Further in the development of theorization, the positive impact by Merton is referred to as the manifest function. Simply put, the manifest function is the one you want (Ritzer & Goodman, 2010) [33]. While a dysfunctional impact is an unwilling impact. That is, every attendance and development of various social structures, customs, ideas, beliefs that exist in society also has dysfunctional implications. Hence, the concept of dysfunction was observed and it appears at risk, unit, activity, arrangement, or organization is described as dysfunctional (Bachtiar, 2006) [34].

Functionally, the pluriculturalism strategy resulted in the admission of Kedidi dance to the local dance in Bangka Belitung Islands. Not only that, in 2014, but Kedidi's dance was also established by the Indonesian Ministry of Education and Culture as an intangible cultural heritage. Intangible cultural Heritage is a cultural relic of a society in which it has the value of history, art, and science, and develop from time to time. For this achievement, Kedidi Dance became the main dance in

the traditional feast of Ketupat war so that it could be introduced to guests, both from domestic and foreign.

This achievement is also a strong social capital so that Kedidi dance can benefit the community. Discussion of social capital is often associated with the efforts to manage, improve, and empower social relations as a resource invested in obtaining economic gains or social benefits (Usman, 2018) [35]. Economic advantages are obtained by making Kedidi dance as a great front-desk dance and as a supporting dance in developing the tourism sector. In line with the research conducted by Romarak about the preservation of *Snap Mor* tradition in the Biak Papua community which is also used as a supporter of the tourism sector through the *Biak Munara Wampasi* Festival.

But in this tradition it is not explained in detail the role or position of traditional dance in the Biak community as an important part of the implementation of *Snap Mor*. The preservation of the *Snap Mor* tradition is also carried out without involving the social and cultural role of historians. Different from the Kedidi dance which became the main dance in the implementation of the traditional feast of Ketupat war. To further strengthen the existence of its dance, involved roles of various stakeholders, not only society and government, but also involve the dancers, culture, and historians.

Also, the social benefit can maintain and preserve the art of traditional dance that has cultural values so that it can become the identity of Malay culture in Bangka Belitung Islands. The preservation of Kedidi dance art also has a direct impact on the conservation of nature and the environment. Therefore, the central idea of social capital is that social networking is a very valuable asset. Networking provides a basis for social cohesion because it encourages people to work with each other – and not just the people they know in person – to get mutual benefits (Field, 2011) [36]. The reciprocal is in the form of economic gains and social benefits.

The presence of a pluriculturalism strategy also has an institutional functional impact, namely the improvement of the existence of Pencak Silat Putih Mawar Putih institute. Very reasoned, because of the increasingly familiar Kedidi dance, it will automatically be increasingly familiar to the school martial art Pencak Silat Mawar Putih institute as a group of traditional dance arts. According to Bagus (2005), existence or existence should be interpreted dynamically. Existence means to create himself actively. Existence means to do, be plan [37].

Seeing the impact, it is closely related to the functional concept. The word "function" always shows the influence of something else. What we call "functional" does not stand alone, but precisely in a certain relationship gets its meaning and meaning (Peursen, 2018) [38]. It can be said that the functional impact of Kedidi dance is closely related to the relationship and relations conducted by the local government together with the Pencak Silat Mawar Putih institute to its new relationships. This new relationship is all elements of society, local, national, and international people to maintain the existence of Kedidi dance to align with the foreign culture brought by the technology of imagery. Imagery technology is a means to socialize and convey foreign cultures. What is introduced is Pluriculture, which is a description of the other multiple others through the medium of imagery technology (Lim, 2008) [39].

Dysfunctional, a pluricultural strategy is precisely trapped in the blurring of the original identity of this traditional dance. The exclusivity became the main factor of the identity of the original of the Kedidi dance as a traditional dance in the Bangka

Belitung Island community. How not, the dance is open and serves as an entertainer dance for the community changed the function exclusively used as a dance to greet the state officials through the traditional party of Ketupat war on the coast of yellow sand. Changes in the function of the Kedidi dance, of course, show the politicization of art. The politicization of art begins with the process of aesthetics. Aesthetics is the work that embellishes the look and stage of self-performance (Sutrisno, 2014) [40].

With this, it can be explained as follows: First, the occurrence of the social functioning of the Kedidi dance causes the occurrence of 'double face'. On the one hand, presenting local government care for the existence of cultural art. But on the other hand, there are substantially some problems that until now have not been resolved. The problem is potentially eliminating *Ngancak* customary ritual which became the core ritual before the implementation of the traditional feast of the Ketupat war, and the lack of transparency of the use of budget activities. *Ngancak* is a ritual of feeding to the delicate creatures that people believe reside or reside on land and at sea. The leader of Pencak Silat Mawar Putih institute first calls and communicate with the delicate creatures of the village guard to ask for the permission of ritual implementation, as well as invite the *bedincak* (dance) of Kedidi dance.

Secondly, the change of social function of Kedidi dance makes this dance a symbolic dance alone. Kedidi dance, which is open, as a social dance, and the dance of Community Entertainment transformed into an exclusive and become a symbol dance, the welcome dance of the great guests or state officials who come to the Tempilang. The social function of this dance also symbolized that the officials of the country are the chosen people with a high level of religiosity so that when it comes must be welcomed by the local people. In short, it can be mentioned that the politicization of cultural art is also part of the self-imaging for the authority of the power in which it has a symbolic power relation stream. According to Bourdieu (Fashri, 2007), symbolical power is the power to construct reality through the gnoseological order, which is the closest means of the social world of a group or person [41]. The power that is run is not seen, even very subtle so that it is outside the consciousness of the public who watches the procession of the customary party ceremony.

4.3. Conformity and Retreatism of The Kedidi Dance

The pluriculturalism strategy of the Kedidi dance, which has a major influence on the development of art and culture in Bangka Belitung Islands, resulted in two adaptations as stated by Robert K. Merton, namely conformity and retreatism. Conformities according to Merton (Soekanto, 1987; Sugiharti, 2017) is a pattern of adaptation conducted by someone in the community by accepting the social values of culture and norms that exist in the community [42]. They feel the ways made by the Agency are already in accordance with the needs of the community to achieve the social values of the culture that they aspire.

This adaptation is done on two factors. The first factor, the majority of people receive well. If all accept, then there is no reason to reject the thing that is judged well for the social life of society. Second, the social function change of the Kedidi dance was judged positively on the development of society, even benefiting society. Materially, bringing about material or money. This is because, through the implementation of traditional parties, people can sell food and drinks around the show area. While non-material, it can increase the interwoven of gathering because friends, relatives will come to visit his family in the Tempilang.

Meanwhile, according to Merton (Sugiharti, 2017) in the form of retreats adaptation, one rejects the values of socio-cultural as well as institutions that have been established [43]. They feel the prevailing social-cultural values cannot be achieved even if they follow the ways that the community has made. This adaptation saw an opposition in the pluriculturalism of the Kedidi dance. The traditional Ritual of *Ngancak* and the traditional feast of the *Ketupat* war is disputed with religion by small community groups.

The Community considers that the indigenous ritual of *Ngancak* and the customary feast of the *Ketupa* war contradicts the values of Islamic teachings, as they lead to the validity and waste of food. Currently, the community that is conducting retreats adaptation no longer disputed the pluriculturalism of the Kedidi dance. They participated in receiving together with the majority of society. It is only that the group prefers to withdraw or do not want to engage in ritual activities and customary parties that are carried out. Apathy or uncaring attitudes become the choice to not be polemic and tear down unity in a society that has been well developed.

5. Conclusion

The presence of pluriculturalism is a result of a social compromise among local governments with the Pencak Silat Mawar Putih institute. This plurality is a cultural transformation effort aimed at adapting the arts and culture amid the modern culture cast presented by the imagery technology. This cultural transformation is done through the process of acculturation and *Inkulturasi*. Besides, a pluriculturalism strategy is strengthened through social roles both internally and externally. Internally, social roles are conducted against dancers and the surrounding community. This aims as the teaching of cultural values that can foster love, sense of possessing, practice the values contained in the Kedidi dance, and the understanding of the efforts to maintain existence through a pluriculturalism strategy. While externally, it is strengthened by the social roles of culture and historians through the traditional feast of the *Ketupat* War and allows Kedidi dance to be developed into a dance creation.

The application of pluriculturalism results in functional and dysfunctional impacts. Functionally, the Kedidi dance as a typical regional dance became the main dance in the traditional feast of the *Ketupat* War, designated as intangible cultural heritage, strengthening the formal legality of dance positions, preservation of cultural values, becoming a counterbalance between humans and nature, as well as having an impact on improving the existence of Pencak Silat Mawar Putih institute. Dysfunctionally, the occurrence of the original identity of the dance, the occurrence of art politicization because it was used as a dance, as well as a part of self-imaging for power authorities, potentially strong eliminate the traditional ritual *Ngancak*, lack of budget transparency, to make this dance only as symbol dance merely

Despite the presence of the impact, a pluricity strategy was considered successful. This success is demonstrated through the fact that the Kedidi dance is increasingly known in society. To further introduce it nationally and internationally, the Kedidi dance was performed in a tourism event. Not only that, to be more familiarized with the community, some artists in creating the song area that some of the words say Kedidi dance. Success is also reinforced by the fact that a pluriculturalism strategy is accepted by the majority of society. This is evident through the adaptation of conformities. Although there is also a retreat adaptation, it does not create social conflicts in society.

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