

The Aesthetic Communication: Representation of *Gandrung Bangun Urip* Dance in Batukandik Village

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ABSTRACT

The Gandrung Bangun Urip dance is one of the tarekat's sacred traditions from Banjar Bangun Urip, Batukandik Village, Nusa Penida, which is still performed in several manusa nyadnya events. This research aims to describe representation rates based on communication aesthetics. This qualitative research uses an ethnographic communication approach based on the results of participatory observation, in-depth interviews and documentation. The data obtained were analyzed using data triangulation techniques. The results obtained from the research conducted on the Banjar Batukandik krama are the Gandrung Bangun Urip dance, which represents the expression of gratitude for Krama Banjar and a symbol of repelling reinforcements or disasters. The representation of this dance is a cultural agreement in a social context as the embodiment of philosophy in society, namely Tri Hitakarana, Rwa Bhineda so that apart from having a religious function, it also has a social function, namely forming harmonious community relations within the community.

KEYWORDS

*Traditional Dance
Gandrung Bangun
Urip Dance
Communication
Aesthetics*

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INTRODUCTION

The digitization process in the mass media marks the development of information and communication technology. The presence of internet technology has changed the order of production and distribution of information to society to become faster. In addition, technological developments and the digitalization of mass media can combine several media into one broadly integrated and multi-platform entity. More than that, globalization in the communication field also challenges the development of traditional culture because many foreign cultures can shift Indonesian cultural values and traditions.

Assimilation and acculturation are forms of adapting foreign cultures to the local Indonesian culture. Mulyana (2006) in (Romli, 2015) states that acculturation is a form of cultural change that emphasizes the acceptance of a new culture by the local community, while Soekanto (1998) (Romli, 2015) defines assimilation as a cultural change that adapts to the local culture. Furthermore (Maryani & Nainggolan, 2019) states that assimilation is a social process that is present in people with different cultural backgrounds. Of the two forms of cultural change, information, and communication technology has also become a pioneer of cultural change in Indonesia. However, many local cultures in Indonesia are carried out traditionally, namely religious rituals in Bali.

Bali is one of the islands in Indonesia which has its charm. Apart from natural tourism, there are many culture-based tourist attractions. Undoubtedly, this culture is the main attraction, so many foreign tourists from various parts of the world come and enjoy cultural performing arts. Balinese people carry out performing arts such as dances in the tradition of Hindu ritual ceremonies. These dances are an art passed down from generation to generation,

so they are a cultural heritage created by the works of their ancestors. Yulianti (2014) in (Haes, 2021) is divided into three categories: *Bebalian* dance, *Balih-balihan* dance and *Wali* dance. *Balih-balihan* dance is an art that aims as entertainment, and dance is an art performance that results from artistic creativity. While the *bebalian* dance is a dance category performed as an accompaniment to a ceremony and has a story. Compare to the third dance is *wali* dance, which random people cannot dance because the sellers must meet several conditions; because of the nature of this *wali* dance, it is a sacred dance that is only performed in ritual ceremonies at the temple or danced in the *Manusa Yadnya* ceremony.

The *manusa yadnya* ceremony is an activity related to *Catur Purusa Arta*, namely the four levels of living life in Hinduism. The four sections of *Catur Purusa Arta* include *Brahmacari*, *Grehasta*, *Wanaprasta* and *Bhiksuka*. (Sukiada, 2019) says that the *manusa yadnya* ceremony is a prayer or ritual aimed at human welfare, adding that understanding. (Renawati, 2019) interprets the *Manusa yadnya* ceremony as a sacred sacrifice ceremony performed on humans. Some forms of the ritual included in the *manusa yadnya* ceremony include *Magedong-gedongan* (*Garbhadhana Samskara*), birth ceremony (*Jatakarma Samskara*), *Puser-puser* ceremony, 12-day old baby ceremony (*Ngerelease Hawon Ceremony*), Recurrence ceremony (42 days old), *Nelu Bulanin Ceremony* (*Niskramana Samskara*), One Oton Ceremony – (*Otonan*), Teething Ceremony (*Ngempugin*), First Teeth Removal Ceremony (*Makupak*), *Menek Deha Ceremony* (*Rajaswala*), Tooth Cutting Ceremony (*Mepandes* or *Metatah*), Marriage Ceremony (*Pawiwahan / Wiwaha*). (Sugiman, 2017) explains that the *manusa yadnya* ceremony has the goal of cleansing humans physically and spiritually. Clean humans will prevent these humans from going astray so that humans can think, say and do the right thing, which will eventually lead humans to an excellent standard of living. The *manusa yadnya* ceremony is carried out in every region in Bali, which is adapted to local customs so that the implementation of the activity has its characteristics, one of which is in *Batukandik Village, Nusa Penida District*, namely the *Gandrung Bangun Urip* dance.

Gandrung Bangun Urip is one of the sacred dance traditions from *Banjar Bangun Urip, Batukandik Village, Nusa Penida*. This ritual is a ritual of begging for healing, which has now become a hereditary tradition for residents. This sacred dance tradition originates from the folklore of *Nusa Penida* about the discovery of a spring that cures all diseases. Talking about *gandrung* dance, in *Banyuwangi, East Java*, there is a dance with the same name but a different function. *Gandrung Banyuwangi Dance* comes from the culture of the *Osing Tribe*. This dance is a form of gratitude for the harvest of agricultural products. The *Gandrung Dance* is performed by male and female dancers, each of whom has a name. The female dancers are called *Gandrung Dancers*, while the male dancers are called *Pemaju* or *Paju*. Meanwhile, the *Gandrung Bangun Urip* dance is symbolized by two male dancers (not yet teenagers) who wear white shirts, *Kamben cepuk*, *Slendang (wastra)* and various complementary costumes such as *Gelung*, *ampok-ampok*, *bapang* and *kepet/fan*. The performance is supported by multiple elements, namely dancers, musicians, musical instruments, dance moves, and facilities. Each element has its duties and roles in forming a local culture and arts.

Talking about dance, it will discuss symbols that have meaning. Cassier (1990) in (Yunus, 2020) mentions humans as animal symbolism so that art created by humans acts as a medium of expression. Art is a combination of external elements that can be observed and spiritual elements, which are the value of feelings. The artist's creative process in producing a work of art is a sensory form that evokes certain emotions in people enjoying the work of art. Furthermore (Mahali & Gansau, 2020) also reveals that meaning is related to

communication behavior, so it can be said that a work of art is a dialogue between artists (communicators), works of art (messages) and art connoisseurs (communicants). (Mirka & Agawu, 2008) said that communication contains a statement. Communication is caused by the actions encoded by the sender and receiver of the message. Meanwhile (Kapoyos et al., 2021) adds that a communication message will experience obstacles in the transmission process, so it can be said that a work of art may experience obstacles because the meaning symbolized by the artist is not processed correctly by the person who sees the artwork. This study aims to interpret the symbols in the Gandrung Bangun Urip dance from the perspective of artistic communication.

METHOD

This research is qualitative research using an ethnographic approach. (Carbaugh, 2007) states that the ethnography of communication provides a concept that can be used to conceptualize the basic phenomena of study. The focus of the communication ethnography is the use of the means and meaning of communication in a particular socio-cultural life so that the locus of study is in the practice of communication in context. The study was conducted in Banjar Bangun Urip, Batukandik Village, Nusa Penida. Data sources include the using three data collection techniques: participatory observation, in-depth interview and documentation. Data were collected as follows a voice recorder, a photo recorder, a video recorder, and a notepad.

The depth-interview technique was conducted with informants who were considered to have information to obtain in-depth results. It was selected based on several criteria related to the Gandrung Bangun Urip dance, or the method of determining purposive sampling of informants. (Ames et al., 2019) purposive sampling is one way to achieve the amount of data researchers can manage. The primary informants in this study were dance artists, local traditional elders and several community leaders. The data obtained were validated using the following two techniques: data source triangulation and informant validation.

Meanwhile, data analysis techniques in qualitative research, according to Miles and Huberman (1992) in (Rijali, 2018), describe the data analysis process carried out by first collecting data in the field, then carrying out data reduction by reducing data it will provide a clear picture about the subject and object of research. After reducing the data, the next step is to present the data through narrative text, and the last step is to conclude from the research results, so this analysis technique is determined by the ethnographic approach.

RESULT AND DISCUSSION

The History of Batukandik Village

Based on stories passed down from generations of predecessors in the village, the name Batukandik comes from an event. In ancient times there was a place that did not have a name that was attacked by a mighty boat (Jong Boat) so that everything that was hit by the ship, be it a mountain or anything else, would all be destroyed. Many people wanted to destroy Jong's boat but could not beat him. Then came a knight armed with an ax from Batu, which in ancient times the word for ax was called kandik. It was this knight who tried to fight the boat, a fight took place between the knight and the jong boat, and finally, the knight won the battle. Jong's mighty ship was destroyed, and since this incident, the place where it happened was named Batukandik.

Batukandik village, Nusa Penida sub-district, is in Klungkung district. The geographical position of Batukandik village is located in the southern part of Nusa Penida Island, with beautiful natural scenery and sunsets. The natural potential developed in the Batukandik

Village area is based on tourism potential, which leads to religious tourism because the Batukandik area is perfect for culture.

Demographics of Batukandik Village

Every villager who lives in Batukandik Village is referred to as krama of Batukandik Village; they are classified as krama desa are every married couple of Batukandik village residents living in their respective banjars. According to the awig-awig of Batukandik village, the Krama of the village is divided into five, namely Krama of Murwa Village, Krama of Gumi Village, Krama of Tamiu Village, Krama of Pengele Village, and Krama of Balu Village. Krama of Murwa Village are the original residents of Batukandik Village, while Krama of Gumi Village are native residents of Batukandik Village, plus residents from outside the village. The Krama of Tamiu Village are villagers who come from outside the village but live in the Batukandik Village area. At the same time, the Krama of Pengele Village are residents of Batukandik Village but do not follow the village fathers. Krama Balu Village refers to the head of the family who no longer has a wife for men and a husband for women.

Batukandik Village has written customs and rules that have grown and developed within the society called awig-awig. All Krama Batukandik Village must obey every law contained in the awig-awig. Communities who quit village do not receive protection from the village or banjar, and those concerned are allowed to return to village krama if it follows the agreement. However, some villagers are dismissed improperly for making mistakes and will be fined if the person concerned wants to return to being village manners. Batukandik Village already has a leadership system passed down from generation to generation appointed by the community called village prajuru, and this village prajuru has the task of managing and carrying out religious activities in the village. At the same time, the village head carries out administrative leadership.

The History of Gandrung Bangun Urip Dance

This sacred dance tradition originates from the folklore of Nusa Penida about the discovery of a spring that cures all diseases. A watermelon farmer in Nusa Penida previously wondered why his watermelons were spoiled. After spending the night on his farm, it turns out that a giant bird ate his watermelons. The farmer then tied himself to the big bird's feet. He was taken flying somewhere in the middle of nowhere. There is a clear pool. The farmer then took the pool of water with him as provisions for the trip. The next day, he tied himself to the big bird's feet and entered his field. When the farmer landed, the water in his jug accidentally spilled and hit a dead tree branch. The twig is alive, and the leaves are back. The farmer then tried to heal people by giving them the magic water. Many sick people can be cured. The place where the farmer lived became known as Banyu Urip. News of the greatness of this magical water reached the Klungkung Palace. At that time, the capital of the Balinese kingdom was in Klungkung and was ruled by a king with the title 'dalem.' Dalem then asked for the magic water. The farmer performs a dance ritual known as Gandrung Bangun Urip as a substitute for the magic water. The two dancing boys will chew betel leaves, betel lime, areca nut and other spices in this ritual. Later, the chewed water will be rubbed on a sick person's body by a joker (comedian).

This betel water is a substitute for the magic water of Banyu Urip, which the king took. Until now, this tradition is believed by the people of Batukandik as a sacred tradition that must be preserved because it contains the local community's wisdom. From this tradition, people can learn how society has developed and created a unique traditional knowledge and art system.

Gandrung Bangun Urip Dance Performance

In the Gandrung Bangun Urip dance arrangement, two male dancers dance, and the movements are the same and in unison. They are always accompanied from the beginning to the end of the performance. The arrangement of the actions is simple, and the movements are effortless and carried out with full appreciation. The range of motion found in the Gandrung Bangun Urip Dance includes the following: Ngukel Kepet, Nyingklak, Ngenjet Ngukel Kepet, Metimpuh Mapah Nyakil.

Agem Ngenjet Nenglok. Based on the results of observations, interviews, and documentation that had been carried out, it was revealed that the preparations for the Gandrung Bangun Urip dance performance were carried out a week because Kelian Banjar carried out several stages in preparing for the Gandrung Bangun Urip dance performance, namely; (1) determine the dancers who will dance the gandrung dance on condition that they are not yet mature (still children) under 10 years old (2) prepare the gandrung dance clothes to be purified by using tirta or holy water. (3) train the dancers who will dance the gandrung dance. The selection of Gandrung Bangun Urip dance dancers has its requirements.

The selection process starts with collecting boys aged approximately six years capable of dancing. For prospective dancers, two dancers were selected. After selecting two dancers, then they were taught to dance together by the previous senior dancers. The place where the process of choosing potential dancers is located is at Puseh Temple, because, as a sacred dance, the process of selecting dancers should not be placed anywhere. Before carrying out village residents' activities, they prayed with Matur Piuning offering Banten Pejati. In addition to providing this joint prayer to launch all the activities that will start, it is also to ask for convenience and to be given instructions by Him so that two attractive men are chosen. Wayan Cedang, the elder as well as the gong artist, said that the Gandrung Bangun Urip dance, which is owned by the Banjar in Batukandik village is a dance that is danced by children who have not yet grown up and is dance by the children of the local indigenous community of Banjar Btukandik. The dancers who are still children are chosen because it is believed that children are still pure, chosen or appointed by the krama banjar, and cannot be refused.









Figure 1. Photo of the Gandrung Bangun Urip Dance Costume

Fashion and Makeup in Gandrung Bagun Urip Dance Performance

The costumes in the staging of the Gandrung Bangun Urip dance are headdresses or what is called *Gelungan*, ornaments on the body, namely the red *cepuk* cloth typical of Nusa Penida worn on the lower part of the dancers, a blue *stagen* belt tied from above the hips to cover the chest, colored clothes white with long sleeves, shoulder ornaments namely *sesamping* and *lamak*, which are sheets of cloth in the shape of a rectangle to cover the dancer's chest to the abdomen, *oncer* or shawl that is attached to the left side of the dancer's waist, *ampok-ampok* is attached to the dancer's waist, triangular leather *badong* on the dancer's neck decoration, decorative *kana* bracelets on the dancer's arms and wrists and fans as the property carried by the dancers. The music that accompanies the Gandrung Bangun Urip Dance is a set of gamelan consisting of *Rindik Gandrung*, *Plenting/Timbang*, *Kendang*, *Flute*, *Cengceng Kecek*, *Kempur*, *Jublag*, *Laughter*, and *Klenang*.

Table 1. Dancer Accessories





No.	Documentation	Explanation
1		<i>Gelungan</i> which is use to symbolize the dancer's readiness to <i>ngayah</i> , moreover this <i>Gelungan</i> represent the purity of the dancers. <i>Gelungan</i> is decorated with flowers.
2		<i>Badong</i> decoration on the neck.
3		The <i>kamen</i> in the <i>gandrung</i> dance folds the <i>kamen</i> in a circle from right to left like a female <i>kamen</i> .

4		Cepuk cloth used as lamak
5		Selendang the boundary between the sacred part of man (head up) and that which is not (hip down)
6		Ampok – ampok is a belt.

The Movements in The Gandrung Bangun Urip Dance

At his residence, dance artist Ni Nyoman Manik Fajarwati explains the gandrung bangun urip dance movements, as illustrated in the following table:

No	Documentation	Explanation
1		Ngukel Kepet is a hand movement performed by rotating the wrist, holding the fan counterclockwise, and ending with the hand-holding position.

2		<p>Nyengklak is a movement in which the dancers swing their arms and fans. They also have the position of the left leg straight to the left, the left leg angled to the right as the body's foundation.</p>
3		<p>Metimpuh Mapah Nyangkil is a movement where the dancer is positioned below by making movements with wrist movements carried out in rotation, carried out during the metimpuh movement.</p>
4		<p>Agem Ngenjet Nengklok is a positioning movement <i>agem sirang madya</i> followed by body movement <i>ngenjet</i> the position of the right foot in front of the left foot and the movement <i>ngotak</i> in the head.</p>
5		<p>Ngenjel Ngukel Kepet is the movement that positions the hands in front of the face with a circular motion of both hands and the fan, gerakan <i>ngotak</i> on the head and followed by body movements <i>ngenjet</i>.</p>

The Gandrung Bangun Urip dance performance which is staged in several religious or traditional ceremonies is a religious tool that aims to express the gratitude of krama banjar to God. Jazuli (1994) in (Ratih, 2001) reveals that the function of dance as a means of ceremony is to gain safety or happiness. As a sacred dance, this dance is bound by local norms, religion, or beliefs. The Gandrung Bangun Urip dance reflects a belief in concepts such as Tri Hitakarana, Rwa Bineda. Tri Hita Karana comes from three words: Tri means

three, Hita means happiness, and Karana means the cause. Tri hita karana can be interpreted as the three harmonious relationships that bring joy. The three relationships are (1) **The relationship between people and Ida Sang Hyang Widi Wasa.** (2) The harmonious relationship between **people**, and (3) the relationship with the **environment** (Wastika 2005; Dwijendra & Suyoga, 2020; Nurjani & Dwijendra, 2020). Meanwhile, (Sunarya, 2020) said that Rwa Bhineda is a concept to lead to harmony and the balance of life on the principle of devotional service.

The Aesthetic Communication

Aesthetic communication is a guide of two words, namely communication and aesthetics. The word aesthetics emerged and developed in the 18th century during the era of Alexander Gottlieb Baumgarten (1714 - 1762) when the science of beauty emerged. This concept was strengthened by the concept of aesthetics from Kant (1724-1804), which says that beauty is not found in objects (works of art) but in connoisseurs of these works of art. Meanwhile, communication is an essential part of human life, as revealed by (Morisa, 2021) that the most vital thing in human life is communication. Communication and art are based on experience that can create meaning for works of art that are appreciated. So like (Jaeni, 2012) said that the communication of aesthetic is talks more than just the unique meaning of art. Aesthetic communication is also talks about the ethics and values of the local community, which are embodied in a work of art. Meanwhile Eco (1979) in (Yunus, 2020) reveals that meaning in artistic communication can create new discourses, namely when the content communication is expressed and cannot be formulated through existing codes. It can be said that the aesthetic communication is a relationship between individual experiences (artists) and the surrounding environment, so the art of Western and Eastern countries is very different.

In aesthetic communication, Gandrung Bangun Urip is a dance that gives religious and social meanings. The religious meaning comes from the clothing worn by the dancers, which conveys certain messages, such as the meaning of the Kamen, which is placed in a circle from right to left like a female Kamen. The Kamen is described as keeping men from deviating from the teachings of goodness. In addition, the shawl tied around the waist is symbolized as a barrier between the sacred (head up) and those not (hips down) parts that do not think about negative things. This meaning is passed down from generation to generation and is agreed upon by the local community.

The Representation of Gandrung Bangun Urip

Based on the results of an interview with one of the artists in the village, an artist needs recognition from the surrounding environment about the works of art that the artists made, and vice versa. (Supriatna, 2020) said that for an artist, the art process will feel perfect if the work of art can be published to the public. The aim is to create an attachment between artists and art connoisseurs. From this, artists and society need each other. Meanwhile, the community needs art as a medium to develop its potential. In addition, a work of art relieves stress because art provides energy and beauty. More than that, by looking at a work of art, one will feel and understand the experience of a character so that it will increase the ability to empathize with the social environment of society. The concept of the Gandrung Bangun Urip dance movement has the same movements in unison and always accompanies it from the beginning to the end of the performance. The arrangement of the movements is simple, but the movements are very simple and full of feeling. Before dancing, the dancers also make a lot of religious preparations, so it can be said that the Gandrung Bangun Urip Dance does

not only represent the religious side but also the values, norms, ethics, and cultural systems implemented by the krama banjar Batukandik, Nusa Penida.

CONCLUSIONS

In a digitalization era, it is a challenge for the residents of Batu Kendik hamlet, Nusa Penida, to stick with customs and culture amidst the domination of modernization. From the presentation of the results of the Gandrung Bangun Urip dance, it can be concluded that this dance functions as a symbol of repelling reinforcements or disaster and an expression of gratitude to God. The meaning of this dish is a cultural agreement and social context in the Batukandik Banjar community. This dance is a form of philosophy in society, namely Trihitakarana, Rwa Bhineda. The Gandrung Bangun Urip dance, in the realm of aesthetic communication, depicts ideas. Dance artists work on these ideas, while the meaning created from these arrangements varies depending on the concept of the audience who sees and feels the order.

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