

## Bubuka Lawang Dance in Nyiar Lumar as a Media for Cultural Communication in Ciamis

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### ABSTRACT

Dance performance is not merely a sequence of artistically arranged movements. Instead, a dance performance serves as a cultural communication medium between the creator and the audience. In the presentation of dance, expressed through each movement, there is meaning that goes beyond the physical aspects alone. Whether through harmonious movement or the selection of specific themes, a dance performance acts as a window that opens the audience's view into the world of emotions, values, and stories intended by the creator. The Bubuka Lawang Dance during Nyiar Lumar in Kawali, Ciamis Regency, West Java, showcases a community that continues to preserve and uphold its culture through Nyiar Lumar activities held every two years. Since 1998, Nyiar Lumar has been organized with the aim of building social solidarity through artistic activities in public spaces. This article aims to describe the research findings on the presentation of the Bubuka Lawang Dance during Nyiar Lumar in Kawali, Ciamis Regency. The research method employed is descriptive with a qualitative approach. The results reveal three stages in Nyiar Lumar: *ngawalan* (Opening ceremony), *lalampahan* (Journey), and *magelaran* (Performance). Additionally, there is a distinctive dance always featured during Nyiar Lumar titled "Tari Bubuka Lawang," with a different concept each year. Nyiar Lumar is closely related to the historical event of the Bubak War, which serves as the theme for Nyiar Lumar. The stage concept utilized is an outdoor stage with lighting relying on torches and candles. The movements are categorized into locomotion, pure movement, and symbolic gestures. Nyiar Lumar has become a biennial event to commemorate the history of West Java, Indonesia.

### KEYWORDS

Presentation  
Bubuka Lawang  
Nyiar Lumar  
Cultural  
Communication

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### INTRODUCTION

Humans are social beings who engage with others through communication. The fundamental requirement for communication is the existence of a sender and a receiver of messages. Besides utilizing advanced media in the present era, communication can also be expressed through signs, signals, movements, and more (Cangara, 2011). Similarly, dance performances can serve as a medium of communication as they incorporate meaningful movements and storylines, conveying the choreographer's messages to the audience. A case in point is the Bubuka Lawang Dance during Nyiar Lumar in Ciamis, West Java, Indonesia, which will be further explored in this research.

Nyiar Lumar was first held in 1998, born during a political crisis. Artists expressed their concerns through artistic works as a channel to convey their feelings, ideas, or anxieties. Dance serves as a medium of actualization for artists in the societal reality, acting as a means of soulful expression to interact with the public, reaching for aspirations, and fulfilling life's necessities (Maryono, 2023). Through art, such as painting, sculpture, literature, music, dance, and various other forms of creativity, artists can transfer their emotions to the audience. In the context of anxiety, art can be a

way to express feelings of dissatisfaction, uncertainty, or the changes they are experiencing. For example, in painting, artists can use color, composition, and other visual elements to create an atmosphere that depicts anxiety. In music, tones, rhythms, and lyrics can emotionally communicate feelings of anxiety. Similarly, dance can express anxiety through body movements, facial expressions, and the choice of props or costumes. Art created from this anxiety becomes not only a form of personal expression but also a tool to convey messages or touch the feelings of others who may experience similar emotions. Art has the power to embrace, inspire, or change perspectives, making these works therapeutic, advocative, or catalysts for social change.

Goda Suwarna and his friends express their anxieties through a performance called Nyiar Lumar. Nyiar Lumar consists of two meaningful words, where *nyiar* means seeking and *lumar* refers to luminescent mushrooms that grow in the forest. These mushrooms emit light, illuminating the darkness of the night in the forest. The philosophical meaning behind Nyiar Lumar is that every person experiencing darkness in their life must find light to emerge from it. Nyiar Lumar narrates the events of the *Bubat* War that occurred in the year 1357 AD between the Majapahit Kingdom and the Sunda Kingdom. This narrative unfolds through artistic performances from various regions. Several factors contributing to the background of the Bubat War include power competition, political crisis, failed political marriages, differing interpretations, and cultural conflicts. The Bubat War had significant repercussions on the relationship between Majapahit and Sunda, standing as a crucial event in the history of the archipelago. This conflict reflects the complexity of political and cultural relations in the past, influencing the subsequent development of the region.

Nyiar Lumar takes place from morning until night, featuring numerous authentic artistic performances that captivate spectators from outside the city, drawing them to the Ciamis Regency solely to witness the Nyiar Lumar show. Consequently, Nyiar Lumar serves as an enticing tourism attraction, attracting tourists from beyond the city. Moreover, the event serves as a gathering place for artists to appreciate traditional arts. Through this appreciation, artists gain new ideas, resulting in the creation of authentic and innovative works.

The stage concept employed is an outdoor stage, allowing the audience to view the performances from any direction. The outdoor stage contributes to creating a unique and special atmosphere for the show. The use of natural surroundings provides a different ambiance compared to indoor stages. The spacious area allows for a large audience capacity. Outdoor stages often offer a unique and mesmerizing experience for both performers and spectators. The choice of location, stage design, lighting, and other visual elements can create a distinct atmosphere compared to indoor stages, bringing a deeper sensation to the artistic performance.

Analyze dance movements, the researcher utilizes Soedarsono's theory (1998). Broadly, movements can be categorized into everyday movements and dance movements. Everyday movements are pure (natural) movements performed in daily life, serving as indicators of human behavior. Dance movements, on the other hand, undergo distortion or stylization from natural and everyday movements. In dramatari (dance-drama), dance movements can be categorized into symbolic movements (gesture), pure movements (pure movement), expressive reinforcement movements (baton signal), and specific movements for changing locations (locomotion) (Soedarsono, 1998:160). Based on the aforementioned perspective, the fundamental element of a dance or dance-drama is movement, further emphasized by expressive movements involving facial expressions such as wrinkling, widening the eyes, smiling, etc.

The research by Tati Narawati (2012), on the development of dance in society, titled "From Ritual to Stage Performance: The Development of Dance in Community Life," explores three main functions of dance: ritual, personal entertainment, and aesthetic presentation. Published in the journal *Humaniora*, Volume 16 No. 3, October 2012, the study reveals that dance plays a crucial role in ceremonies such as birth, marriage, death, war, and other spiritual activities. Bali is recognized as Indonesia's richest island in terms of dance, with ritual dances dedicated to gods, ancestral spirits, and supernatural beings. In Indonesia, various personal entertainment dances exist, such as *tayuban*, *jaipongan*, *gandrung*, *joget*, and *ronggeng Melayu*. Urban development and the need for aesthetic

entertainment influence the evolution of dance as an artistic presentation, with the United States and New York known as rapidly developing centers for performing arts.

Neneng Yanti, et. al (2020), in their article on the same topic, Nyiar Lumar titled "Art Festival and the Revival of Tradition in the Post-reform Era of Indonesia," discusses the Nyiar Lumar festival in West Java. Initiated by artists and poets in 1998 as a response to political crisis, the festival has become one of the largest in West Java, creating extraordinary artworks and symbolizing the glory of Sundanese history, politics, and culture. Held at the historical site of Astana Gede, Ciamis, Nyiar Lumar incorporates traditional and natural artistic elements representing old symbols to celebrate Sundanese cultural glory. The festival also serves as a platform for the younger generation to learn about their traditions.

The final piece of literature, "Kajian Struktur Penyajian Tari Gandhong di Desa Bangun Kecamatan Munjungan Kabupaten Trenggalek," by Femilia, et. Al (2020), dengan judul "Kajian Struktur Penyajian Tari Gandhong di Desa Bangun Kecamatan Munjungan Kabupaten Trenggalek". published in the journal *Gondang Seni dan Budaya*, Volume 4 No. 2, December 2020, explores the presentation structure of the Gandhong dance in Bangun Village, Munjungan District, Trenggalek Regency. The study concludes that within the performance of the Gandhong dance, there are four sub-themes: the opening, core, climax, and closing, each containing smaller themes shaping the sub-themes.

In the Nyiar Lumar performance in Kawali District, Ciamis Regency, various stages are present. The ngawalan stage marks the beginning, including the opening by local dignitaries, held in the courtyard of the Kawali District office. The lalampahan stage involves processions and more, while the pinnacle event, magelaran, takes place at night at the Astana Gede Site in Kawali District. During the Nyiar Lumar's climax, the dance titled "Tari Bubuka Lawang" is performed. This dance exhibits a distinct structure of movements, lighting arrangements, and the characteristic outdoor stage. The research's objective is to analyze the dance's movement structure, distinguishing between symbolic movements, pure movements, expressive reinforcement movements, and movements for changing locations, along with an artistic evaluation of the stage and lighting.

## METHOD

The method used in this research is the descriptive method. Descriptive method is a technique employed to explain the research findings by providing descriptions, explanations, and validation regarding the topic under investigation (Ramdhan, 2021). According to John W Creswell (2014), qualitative data refers to information obtained through open sources such as interviews, observations, and documents. Generally, this type of data does not offer definite answers and can be interpreted differently by researchers. The subjects targeted in this study come from various sources, including Godi Suwarna, the artist who initiated Nyiar Lumar, and Rachmayati Nilakoesoemah, the coach of Titik Dua dance studio, who trains the dances performed in Nyiar Lumar. These key informants have been very helpful in providing information that will be further analyzed by the researcher. The research was conducted at the Titik Dua Dance Studio in Ciamis Regency, West Java, as well as at Astana Gede in Kawali. The researcher chose to investigate in this area because Astana Gede is a historical site of the Sundanese Kingdom and is connected to this research as it still hosts the Nyiar Lumar every two years.

The data collection techniques employed in this research include observation, interviews, documentation, and literature review other than that it is needed directed discussions. Discussions and workshops need to be held more frequently to evaluate and find the root of the problem and the solution (Astriddana, 2022: 29). The researcher conducted observation to understand the structure of the presentation of the Bubuka Lawang Dance by directly observing the participants in the field. Interviews were conducted with the participants in the dance studio, and documentation, in the form of documents or photos, was used for the data collection process. To address the research problems,

the researcher conducted a literature review by reading reference books, internet sources, research findings, journals, articles, and other relevant materials related to the research problems.

Data analysis is a subsequent process after data processing. The processed data is then analyzed and categorized into specific groups according to its type, so that the data is systematically organized. Noeng Muhadjir (1998) defines data analysis as an effort to systematically search for and organize records from observations, interviews, and others to enhance the researcher's understanding of the researched case and present it as findings for others.

## RESULTS AND DISCUSSION

Nyiar Lumar was first held in 1998, precisely on May 20th. The term *Nyiar Lumar* consists of two meaningful words, where "nyiar" means searching, and "lumar" refers to luminescent mushrooms that grow in the forest. These mushrooms emit light, illuminating the darkness of the night in the forest. The philosophical meaning behind Nyiar Lumar is that every person experiencing darkness in their life must find light to emerge from it. Nyiar Lumar serves as an aspiration for positive changes in politics and society, symbolizing hope for a brighter and better future for Indonesia. The tradition of Nyiar Lumar narrates the events of the Bubat War that occurred in the year 1357 AD between the Majapahit Kingdom and the Sunda Kingdom. This narrative is expressed through artistic performances from various regions, portraying a historical event with cultural significance.

### A. Nyiar Lumar and the light of Indonesia

*Cahaya Indonesia* is a term or metaphor commonly used in the Indonesian language to refer to a bright future or positive hope for the country of Indonesia and its people. In 1998, for the first time, the Nyiar Lumar arts event was held, coinciding with the peak of demonstrations that led to the resignation of Soeharto from the New Order government. This reflects that Nyiar Lumar is not just an artistic performance but also a cultural product born in the context of a highly significant political situation. The simultaneous occurrence with this crucial political change indicates that the event emerged as an expression of the aspirations of the Indonesian people seeking change after a long period of authoritarian rule. Thus, Nyiar Lumar becomes a symbol of change and the search for a better political light in Indonesian history.

Nyiar Lumar, now transformed into a biennial tradition, has extended into the realm of ritual means. This event is not only an annual celebration but has also become an integral part of religious practices and blessing ceremonies. Participants come not only from the local community but also attract interest from various regions, demonstrating its increasingly widespread appeal. By combining cultural aspects and spiritual values, Nyiar Lumar becomes a symbol of togetherness and respect for ancestral heritage. Its presence now goes beyond just an annual event, conveying messages of peace and unity in every moment.

The functions of traditional art encompass three main areas: ritual means, personal entertainment, and aesthetic presentation (Soedarsono, 1998). Firstly, in its function as a ritual means, traditional art often participates in religious or customary ceremonies as an integral part of community rituals and is performed repeatedly. Secondly, traditional art also serves the function of personal entertainment, where individuals can enjoy art as a form of diversion and personal satisfaction. Finally, in the dimension of aesthetic presentation, traditional art provides a space for the expression of beauty through the arrangement of movements, costume makeup, and the combination of other visual elements. By combining these three dimensions, traditional art not only enriches and preserves cultural heritage but also contributes diversely to fulfilling spiritual needs, recreation, and aesthetic appreciation in society.





**Figure 1.** Nyiar Lumar

Through Nyiar Lumar, artists depict their anxiety during times of political crisis through artistic works. This illustrates the ability of art as a means to convey profound political messages and enlighten the public. These artists utilize their artistic expression to reflect their feelings and perspectives on the political situation at that time, which, in turn, can influence the public's perception and thoughts on relevant political issues. Nyiar Lumar was revived in 2022 after a temporary hiatus due to the COVID-19 pandemic. This can be interpreted as a recovery action and hope for a better future after the difficult times caused by the pandemic. It can also be connected to political aspects, where the Indonesian society seeks new hope after the political and economic impacts of the pandemic.

The tradition of Nyiar Lumar is not just an art celebration but also integrates important historical elements, such as the Bubat War between the Majapahit Kingdom and the Sunda Kingdom in 1357 AD. Through the artistic performances included in this tradition, the community can understand and celebrate Indonesia's national history. This is a concrete example of how art and culture can be tools to deepen understanding of history and foster nationalism. The importance of conveying these historical events also illustrates the political relevance in building national identity. In the context of Indonesia, understanding history and important events like the Bubat War is part of the process of forming a strong national identity. This can evoke a sense of unity and national pride, reminding the community of deep-rooted historical origins. Thus, the Tradition of Nyiar Lumar is not only for entertainment but also an effort to enrich historical understanding and raise awareness of the cultural and political heritage that is an integral part of Indonesia.

The performance in the Nyiar Lumar tradition is divided into several stages. According to Narawati (2012) there are three stages in a performance: the beginning, the core, and the conclusion. The Nyiar Lumar tradition begins with the "ngawalan" stage, which takes place from noon to evening and consists of two sessions. The first session is held in the courtyard of the Kawali Sub-district office in Ciamis Regency, starting with speeches from officials and a helaran procession. Helaran, or parade, is a tradition where a group of people moves together in a lively journey or parade. Once the ngawalan stage is completed, there is a break for Maghrib and Isha prayers, followed by the next stage, "lalampahan." After various formal events, the lalampahan stage involves a journey by all participants and spectators from the Kawali Sub-district office to the Astana Gede Site. The *lalampahan* stage takes place after Isha prayers, approximately from 19:15 to 20:30. Participants cover a distance of about one kilometer in a torchlight parade. The lalampahan stage concludes with a dance drama performance, and then participants and spectators walk from the Kawali Sub-district office courtyard to the Astana Gede Site.

Along the journey through Astana Gede, occasional art performance stages are encountered. Due to the nomadic nature of the event, these art performances are set up at several points. The

Astana Gede Site is where the Nyiar Lumar event reaches its climax or peak. The dance to be analyzed in this research is the "Tari Bubuka Lawang," a dance that is always featured in every Nyiar Lumar event. As mentioned earlier, the event's decoration relies on *oncor* (bamboo torches) and *damar sewu* (a series of bamboo torches). Similarly, the Tari Bubuka Lawang uses *oncor* as a prop. This dance is part of the opening stage of the magelaran and consists of two words, "bubuka" meaning "opening," and "lawang" meaning "door" - indicating an opening dance performed in front of the door. The Tari Bubuka Lawang is initiated by Rachmayati Nilakoesoemah, from Studio Titik Dua Ciamis, who is the wife of Godi Suwarna and plays a pivotal role in initiating Nyiar Lumar.

## B. Structure of the Bubuka Lawang Dance Presentation

The dance "Tari Bubuka Lawang," consistently performed in every Nyiar Lumar event, plays a central role in this tradition. This dance is not merely a performing art; it is also a symbol rich in meaning. Literally, "Bubuka Lawang" depicts an opening or a door, but beneath its graceful movements lies a deeper message. This dance reflects the collective desire to open the door to positive change in Indonesian politics and society.

Bubuka Lawang dance has become a powerful symbol in the cultural and political context of Indonesia. Amid political crises and authoritarianism, the Indonesian people use this dance as a visual expression of their aspirations to end authoritarian rule. Through Bubuka Lawang, they convey the message that it is time to open the door to a brighter, fairer, and more democratic future. In many ways, this dance represents the spirit of change sweeping across Indonesia at that time, where people sought new light to guide them towards a better path. Thus, Tari Bubuka Lawang is not only a crucial part of traditional performing arts but also a symbolic expression of the hopes and determination of the Indonesian people to achieve political change and social progress. In every movement of this dance, there is a powerful message about the spirit of change that continues to burn in the hearts of the Indonesian people, and this dance remains an integral part of the cultural identity and political history of the country.



**Figure 2.** Bubuka Lawang Dance

The performance takes place on an outdoor stage, blending with nature, near the Situs Astana Gede in the Kawali District of Ciamis Regency. The Tari Bubuka Lawang is showcased at the beginning of the event at 7:15 PM, followed by other performances until midnight, concluding with the Ronggeng Kaleran performance. The implementation of Nyiar Lumar in the Astana Gede Kawali site has several significant relationship aspects. First, the Astana Gede Kawali site is a historical location with cultural and historical significance in Indonesia. Through its involvement in the Nyiar Lumar event, this site becomes a space to celebrate and commemorate important historical events, such as the Bubab War between the Majapahit and Sunda Kingdoms in 1357 AD. Therefore, this place has a strong connection to Indonesia's history and culture conveyed through Nyiar Lumar.

Furthermore, the implementation of Nyiar Lumar in the Astana Gede Kawali site also shows how art and culture can serve as a bridge between the past, present, and future. By holding artistic performances in such a historical location, this tradition helps unite the community in understanding and respecting their national history. This creates a strong social and cultural bond among participants and audiences, allowing them to feel a sense of solidarity and shared identity as part of the Indonesian nation. Lastly, the implementation of Nyiar Lumar in the Astana Gede Kawali site can also be considered a symbol of efforts to achieve positive changes in Indonesian politics and society. In the context of the history commemorated and conveyed through this tradition, messages of change and aspirations for a better future are reflected in each stage. By presenting Nyiar Lumar in this historical site, its implementation becomes more meaningful as it links cultural celebration with the dream of better political and social changes in Indonesia.

The use of torches for lighting in the performance, as seen in the picture above, carries rich literal and symbolic meanings. Literally, a torch is a crucial source of physical light in dark situations, such as nighttime performances or scenes with minimal lighting. In this context, the torch is not only a practical tool to enable audiences and performers to see what is happening but also serves as a metaphorical light that brings knowledge, truth, or guidance in the midst of darkness. On the other hand, torches in artistic performances often hold profound symbolic meanings. These meanings can vary depending on the context of the performance and the messages the artists intend to convey. Torches can be a symbol of the light of wisdom or enlightenment in terms of education or knowledge. As an artistic element, torches can be used to create a specific atmosphere in the performance, highlighting crucial aspects of the story or artistic expression, or even evoking a sense of mystery and magic. Thus, torches in artistic performances are a vital element that combines practical and artistic functions, enhancing the audience's experience through the symbolism contained in the light they emit.



**Figure 3.** The torch is the main source of light at the Nyiar Lumar event

The function of lighting in a performance, aside from illuminating the stage, can also serve as a means of creating an atmosphere. According to Pramana Pradmodarmaya (1988) in his book "Tata dan Teknik Pentas," he states that lighting design is divided into five functions: 1) Making choices for everything that is displayed. 2) Revealing forms. 3) Creating a realistic depiction. 4) Creating composition. 5) Evoking a mood. Lighting in the Nyiar Lumar performance, which relies on torches, has the strong ability to create a mood in the artistic performance. By manipulating the intensity, direction, and color of the torchlight, artists can produce various emotional nuances that influence the audience's feelings. For example, soft and subdued torchlight can create a romantic or sentimental mood, while bright and sharp lighting can generate tension or drama. Moreover, the use of torches can also add an artistic touch, depicting characters or concepts in the performance uniquely.

Therefore, torch lighting is not just a practical tool but also a crucial creative element in creating an atmosphere and stimulating emotional responses from the audience.

In a performance, the form of decoration significantly influences the outcome, and the decoration must align with the chosen theme. Theme-appropriate decoration is beneficial in performances, events, or specific environments. It maintains consistency and harmony, conveys messages, enhances immersion, creates an atmosphere, improves aesthetics, and introduces brands. Identifying areas, creating impressive experiences, and maximizing visual and emotional impact are crucial. Overall, thematic decoration achieves the goals of an event successfully. In Nyiar Lumar, symbols are placed in the background of the gate decoration. A symbol is an object, image, or word that represents or symbolizes an idea, concept, value, or information more complex than its physical appearance. Symbols have specific meanings understood by particular individuals or groups and often carry deep emotional or connotative meanings. The Cakra Rahayu Kencana symbol is believed to be a symbol in the Kawali 1 inscription displayed on the right and left gates. This symbol is used as decoration in Nyiar Lumar because the location of Nyiar Lumar is where the inscription is exhibited at the Situs Astana Gede, Kecamatan Kawali, Kabupaten Ciamis.

### **C. Analysis Bubuka Lawang Dance**

According to Mastra dan Pancawati (2022) in their article titled "Aesthetic Elements of Dance Composition," they mention that the compositional elements of dance include movement, music, and floor patterns. These fundamentals serve as the primary foundation for analyzing a dance, including Tari Bubuka Lawang, which will be further elucidated. This dance is chosen as the object of analysis due to its profound cultural values and intriguing aspects awaiting exploration. Throughout the analysis process, we will delve into the symbolic meanings behind the dance movements and explore the history and cultural context that surrounds it. Through a deeper understanding of Tari Bubuka Lawang, the aim is to appreciate the richness of local values and respond with a more profound appreciation for art and culture. Therefore, this analysis seeks not only to understand the dance technically but also to absorb the meaning and beauty inherent in it.

#### **1. Motion**

The fundamental element in dance is movement, where the art of dance serves as a means of communication with the audience through the expression of everyday movements that have undergone an aesthetic process, creating an impressive execution of dance movements. The elements of movement in a choreography can be divided into at least four categories: head movements, hand movements, body movements, and foot movements (Permata et al., 2020). However, in responding to the need to present research data, of course a comprehensive effort is needed to describe the process or sequence in presenting the performance.

To explain the sequence of presentation of the Bubuka Lawang dance, the author traces the performance theory proposed by Milton Singer which includes: presence of performers, audience, place and occasion of performance, beginning and end, limited and organized time. (Rifandi, 2021: 220). However, in this paper the author only limits his discussion to the order of presentation.

##### **a. Beginning**

The dancers enter between the gateways to the center of the stage with initial movements involving steps, hand movements holding candles, and forward, bent, sideways, and backward foot movements repeated about 7 times. The subsequent movements include opening and closing of hands while playing with candles, similar to the Tari Piring (Plate Dance), followed by changes in floor pattern and variations in movement levels (high, medium, low). The initial movements in Tari Bubuka Lawang are more focused on candle play. There is not much movement in the head position as bamboo props are placed above it. The body position aligns with the direction facing the dancer. Approximately 1 minute of the performance involves candle play with a rotating floor pattern. In this early part, the dominant movements fall into the categories of locomotion (movement) and gesture

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(symbolic). The meaning behind these initial movements is both for protection and opening the ceremony, as well as serving as a ritual to pray to the ancestral spirits for the smooth progress of the event. The rotating movement symbolizes the historical event of the Bubat War, where the Galuh Kingdom was surrounded clockwise by the Majapahit Kingdom.

#### b. Middle

In the middle part of the dance, movements do not involve props. The candle props and the bamboo structure above the head are lowered and arranged, some in front near the audience, some in the middle among the dancers. Most movements incorporate contemporary dance. In this middle part of Tari Bubuka Lawang, the predominant categories of movement are pure movement and gesture. The climax of the dance occurs in the middle, where several dancers lying underneath represent the fall of the Galuh Kingdom during the Bubat War.

#### c. Final Part

In the final part of the dance, all the dancers carry their offerings on their heads and present them to the audience (usually some give money, while others offer prayers). In the concluding section of Tari Bubuka Lawang, the movements fall into the category of gesture, specifically conveying meaning. Afterward, the dancers place the candles they were holding into the offerings on their heads and walk through the entrance of Situs Astana Gede, concluding the dance.

From the above movement analysis, the majority of the movements are meaningful or are referred to as symbolic movements (gesture). Consistent with the Nyiar Lumar theme, which is always associated with the Bubat War, the dance is performed with variations in movements. However, the symbols and meanings remain unchanged, consistently linked to the essence of Nyiar Lumar.

## 2. Music

Music serves as a language that can be used for communication, bringing satisfaction and specific feelings towards cultural values (Samosir et al., 2019). In dance, music should harmonize with the dance's theme, evoking specific feelings in alignment with the intended theme. In Tari Bubuka Lawang, with the outdoor stage theme set in the forest, the music predominantly features bamboo-based instruments, accompanied by karinding and kenong. The musical composition lacks specific and flat notes, maintaining a consistent tone from the beginning to the end.

## 3. Floor Pattern

The floor pattern plays a crucial role in organizing dance movements, creating artistic arrangements in performances, and establishing harmony among the dancers. The floor pattern is essential in dance as it is one of the fundamental elements. Basic dance elements such as space, energy, and time also involve the manipulation of floor patterns (Setiawan & Jatnika, 2021). The existence of floor patterns adds beauty and additional allure to the dance performance. Since Tari Bubuka Lawang involves 12 dancers, the floor pattern used tends to be abstract. The concept of the outdoor stage also influences the floor pattern, and the facing direction is considered, ensuring that the audience is not only from the front but also from both sides.

## 4. Make-up, Costume and Props

Corrective makeup, also known as "makeup correction," refers to a facial makeup technique designed to enhance one's beauty using cosmetic products. This technique is intended to conceal or reduce any imperfections that may exist on the face and facial features while highlighting existing strengths, creating a more flawless appearance through visual correction on the face (Yosimeida, 2015). The goal is to create a more balanced and harmonious look, correct specific flaws or imperfections, and accentuate the natural beauty of the face. The corrective makeup technique generally involves the use of various makeup products, including foundation, concealer, bronzer,

highlighter, and loose powder. The makeup used in Tari Bubuka Lawang is not overly bold, sticking to a sufficient amount of corrective makeup without excess. Blush, lipstick colors, and eye makeup use soft tones, while bright colors are not used. This is done because the makeup is not intended for lighting purposes.



**Figure 4.** Costume Bubuka Lawang Dance

Costumes play a crucial role in dance performances and have specific functions that support artistic expression, convey character, and enrich the message or theme of the dance, as mentioned by (Kurniyawan & Utina, 2019), Dance costumes are integral apparel worn by dancers that can depict characters and serve functions in each part. Overall, costumes in dance not only function as regular clothing but also as important artistic tools to express ideas, characters, and emotions in dance performances. The costumes worn in the Tari Bubuka Lawang performance are predominantly white to be clearly visible in the darkness. Additionally, white symbolizes purity, as the dance is performed in a sacred place. The use of black cuffs adds a touch of formality to keep the attire modest and not revealing.

Props in dance refer to objects or items used by dancers in performances to create visual effects, support narratives, or add artistic dimensions, as stated by (Ismayanti et al., 2013), Dance props encompass all the accessories and equipment used in a dance performance or presentation. Props in dance can help depict characters, themes, or stories and provide a distinctive atmosphere to the performance. The props used in the Tari Bubuka Lawang performance are candles and headrests. The candles align with the meaning of Nyiar Lumar, which is the search for light. With candles, bright light can be produced in the darkness of the night. The headrests are made of bamboo, reflecting the local wisdom of Sundanese culture, as bamboo is a versatile plant in their culture.

## CONCLUSION

Bubuka Lawang Dance is an art performance within the Nyiar Lumar tradition, held every two years in Ciamis, West Java. It serves as a means of communication through dance movements. Despite the non-verbal nature of the communication, this performance carries philosophical meanings and depicts historical events to strengthen the understanding of Indonesia. The Nyiar Lumar tradition involves various stages, starting from ngawalan to magelaran, with props like oncor in Tari Bubuka Lawang. The performance takes place on an outdoor stage near Situs Astana Gede in the Kawali District of Ciamis Regency. Tari Bubuka Lawang, as part of Nyiar Lumar, is a new creation based on the theme of the Bubat War. Motion analysis of this dance is divided into pure movement, symbolic movement, and locomotion, with symbolic movements dominating.

Tari Bubuka Lawang serves as the opening act, and its movement structure is divided into three parts: the beginning, middle, and end. The motion categories are dominated by

symbolic gestures that convey meaningful messages. With the outdoor stage, the performance creates a more profound and contextual experience. Overall, Nyiar Lumar and Tari Bubuka Lawang represent rich artistic expressions, not just as performances but also as a means to introduce and honor the history and culture of Indonesia.

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