



The Representation of *Janger Gotra I Mecaling* Dance of Klungkung Regency towards Bali Arts Festival XXXVII in 2015



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Abstract

Janger dance was a type of social dance that was done by *muda-mudi* (young people) who did while singing blared rejoice. Unlike one of the cultural heritage, *Janger* dance consist of cultural values that can be imparted to the next generation as the improvement character therefore, they had a foundation and a high identity. The entry of globalization through a tourism networking and modern technology brought a great influence to tradition; the local culture of Balinese traditional seems narrow movement. However, the issue could be minimized by giving the traditional of art and culture for performing to each regencies in Bali at the Bali Arts Festival that was initiated by the Government of Bali Province. The good opportunities utilized by the Government of Klungkung allowed young artists creativity, innovative; compete with sportively in realizing an art production. Through the art could express and represent a performance i.e. *Janger Gotra I Mecaling* dance Klungkung regency in 2015 Bali Arts Festival XXXVII. Unlike a new culture production, *Janger* dance performances coupled with the dance that told the story of *Gotra I Mecaling*. The audience could be amazed on who had come for watching, through the new artists design in arts performing was expected to compete without leaving their authenticity, and could be a tourist attraction, in order to remember that Bali was a tourist destination.

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1. Introduction

The influence of globalization is not only related to the technology and economics but also the different aspects of life. Recently, the high technology in communications and information technology as if the world is getting narrower no have a distance limitation. On the one hand, globalization brings the ease of movement in

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different aspects of life, but on the other hand, brings significant negative influence on the cultural aspects. If it continuously lets will be imparted to the local cultural values decline and possibly threatening the extinction of some cultural aspects, such as traditional dance, oral traditions of the past alive in the present marginalized. The globalization process that characterized of economic reference to the amount of economic activity as the economic practices of capitalism and it is linked by issues of cultural meanings and processes global culture (Barker, 2005: 133). Cultural globalization of capitalism took direct and indirect clash with the traditional local culture. Traditional local cultures have values that need to be maintained, developed, and actualized in order to compete and not be alienated and lost. The art and culture, which serve to smooth the life, spirituality, and mythology serves to direct life so that traditional dance deserves appreciation from all parties.

Bali Arts Festival as an arena for the meeting of the local culture of each county and city in Bali. It opens for cultural performances outside Bali from several districts in Indonesia included from East Java, West Java, as well as from abroad i.e. American, Japanese, Thailand as a participant. Convergence of various local cultures, national, and international owned by displaying the culture of each area in the art performance. Unlike the name implies that the Bali Arts Festival (abbreviated by PKB) the domain is art as a culture.

Koentjaraningrat (1985), defines the culture is the whole idea and human works, which must do in learning, with the whole of the cultivated and the work. Thus, the culture is an overall total of any ever produced by human since born on until now. PKB has held annually from June to July. The enthusiastic residents welcoming, watching, enjoying a variety of art envoy for each region. One of the local art performed at the Bali Arts Festival is an envoy of Klungkung, Bali Province, namely the Dance of *Janger Melampahan* i.e. *Gotra I Mecaling*. *Janger* dance has a *lumpang* (story) with the theme of *Gotra I Mecaling*. This story is taken from mythology that lives and thrives in Klungkung regency. The themes and plots as well as dancers from the youth (boys and girls) of Klungkung regency. The story consists a sense and moral values have deliberately raised on appeal *Janger* dance as a representation of the regional culture of Klungkung. In regarding these issues, the problem exploration is solved through this research is *Janger Dance of Gotra I Mecaling* is not *Janger* dance as usual, however, *Janger* dance that telling story. It is a new work that there are elements of the story and tells something of life drawn from myths or chronicle is a Bali culture. There is a new model work of traditional as creativity, teenager's productivity so that audience felt a new novelty. *Janger* dance envoy told Klungkung actualized in the form of a claim on performing in the arena of Bali Arts Festival XXXVII in 2015. *Janger* dance on telling is a new cultural product should be researched and disclosed, that element of culture is not lost or disappear.

On regarding above, the problem formulation of this study is as follows. (1) What is the creation of a foundation representation *Janger Gotra I Mecaling* dance Klungkung in Bali Arts Festival XXXVII in 2015? (2) How the process of representation of *Janger Gotra I Mecaling* dance Klungkung in Bali Arts Festival XXXVII in 2015? (3) How is the meaning representation of *Janger Gotra I Mecaling* dance Klungkung in Bali Arts Festival XXXVII in 2015? Three questions have been intended further understood through a field research.

Literature review

The studies were considered as relevant to this study include: Firstly, Lestawi (2012), the research dissertation entitled, "Representasi Simbol Agama *Liyan* Di Pura Penataran Agung Desa Pakraman Bunutin Kecamatan Bangli Kabupaten Bangli Provinsi Bali". This study was to examine the representation of otherness religious symbol was an act of *liyan* presenting religious symbol that was used as a media to realize and express religious community's belief systems in Pakraman Bunutin. The implication improves the religious quality and interfaith harmony quality conducting religious activities at the temple.

Secondly, Marajaya (2014), the research dissertation entitled, "Pertunjukan Wayang Kulit *Cenk Blonk* dalam Konteks Budaya Populer." This study contributed an overview in creating a new phenomenon in Balinese Wayang Kulit performances, namely the emergence of different innovative Wayang Kulit with traditional performances. Wayang Kulit performances of new innovation revive the society culture, attractive and consumed by society.

Thirdly, the Nil Ikhwan (2014), the study was entitled "Spirituality Musik *Saluang Sirompak* dalam Masyarakat Taeh Baruah Minangkabau." This study examines *Saluang Sirompak* is a culture of *Nagari Taeh Baruah* derived from the word *rompak* means smashed, robbed, looted or forcibly takes. It is a magical ritual performed done by *sirompak* charmer with aims to conquer the woman heart who had insulted the man. Minangkabau society is based on the kindness and love tends to the desire in moral living, feeling related with beauty, and agreement on eager.

Unlike the three studies above, this article describes more clearly about the foundation creation of *Janger Gotra I Mecaling* dance representation, the plot as well as the representation meaning *Janger Gotra I Mecaling* dance Klungkung in Bali Arts Festival XXXVII in 2015 particularly for Balinese society. Its relevance to the first study about the representation, it discussed the difference between them is a religious symbol in a sacred place (temple). As well, it towards the third study shows telling the story the teenage social life. The difference lies in the kinds of performances and cultural background. Meanwhile, a second study on the puppets as contemporary performances out of the original grip.

2. Research Method

The research location in Denpasar Taman Budaya (Art Centre) Bali Province in dance performance *Janger Gotra I Mecaling* envoy Klungkung regency in Bali Arts Festival XXXVII in 2015. This article is designed in qualitative method due to the analysis is done by paraphrase descriptively. The data were taken from Bali Arts Festival performance of *Janger Gotra I Mecaling* dance in 2015. The *Janger* dance was performed by an envoy of Klungkung regency. The primary data was obtained directly from key informants is Ida Ayu Agung Yuliaswathi Manuaba, as a dance instructor. Secondary data through document review, literature according to the subject matter. The research instrument is the researchers themselves as the main instrument supported by some of the utensil, the picture recorder considering the data collected qualitative data derived from the words; utterances require researchers responsive to the situation and environmental conditions as well as is able to process the data as soon as possible. The technique of collecting the data has applied an observation, interviews, and documents method. The analyzing of the data analysis is done since data collection taken, reduction of data, presentation of data and finally a conclusion.

Analytical framework

In regarding a concept provided an overview and direction to be able understand. According to Kutha (2010), the concept is defined, abstraction of an event, a mental description an object. According to Koentjaraningrat, Budisantoso, et al., (2003:127) in *Kamus Istilah Antropologi* (Dictionary of Anthropology Terms) stated that the concept is an overview that is abstracted in mind principally, issue, event, or objects collection. The concept of representation stated by Piliang (2006), representation is presenting or performing the action of something through another way by itself. It usually uses a sign or symbol. In term of this, it emphasizes more about performing in symbols in accordance with simulation. Ratna (2008:122), stated that the representation is understood as representative. Therefore, the representation is not different with symbols, signs, symbols definitively meant to represent something as a substitution for the factual object.

According to Barker (2005:10) provided cultural representations explanation and meanings have material properties, they are embedded in the sounds, objects, pictures, books, and television programs they produced, embodied, used, and understood in social context. Barker stated further representations containing inclusion and exclusion and both of them consist in the power issue. The context representation in this article is as a representative of the arts and culture to the dance of *Janger* wrapped tells the story of *Gotra I Mecaling* as performing arts bring new meaning. It was presented in Bali Arts Festival XXXVII in 2015.

3. Result and Analysis

3.1 The philosophy of creating the Representation of *Janger I Gotra Mecaling* dance

Gotra I Mecaling dance rests on the myth that developed among Klungkung society that *I Gotra Mecaling* is folklore that is believed by locals society implies religious values and it is urgent to perform in Bali Arts Festival XXXVII. Unlike the media's development of art and culture of Bali as well as each district in Bali can express their art in accordance with the theme and performance type. It is a space to express creativity and innovative works of art in the traditional context, modern or contemporary. PKB is not only related to art issues but also relates to the trust values, social, economic, political, and information technology. In addition to displaying art and culture both tangible (visible) as well as shows intangible values derived from the Hindu doctrine faiths live of Balinese culture. In respect to it, Picard (2006: 208) stated in Bali the performances are not only dedicated to the *sekala* (real life) audience but also, the audience from *Niskala* (magic life), the attendees of the unseen world (noetic). That is why in Bali the dance is regarded as an offering to the gods as well as for human entertainment.

The government of Klungkung regency policies facilitates the implementation of these activities. It was supported by local artists from Sanggar Ratu Kinasih Klungkung. It is a media and is a personal way

development as well as to improve the horizon and increase scholarship and integrity to achieve the preserving goal Bali arts and culture. This studio fostered and founded to charity intends participates in the development and preservation of the ancestral arts while developing young creative and responsible. The task of creating and determination artists claim themes.

The ideas were put together so that raises the themes agreed upon by all parties. The representation *Janger I Gotra Mecaling* dance is a theme that was agreed to looking after the arts. The performance is conceived and produced a framework of Bali Arts Festival XXXVI in 2015 at Taman Budaya Denpasar. As a builder of dance is Ida Ayu Agung Yuliaswathi Manuaba and I Nyoman Suwindia. The dance instructor is Ida Ayu Agung Yuliaswathi Manuaba dan I Nyoman Suwindia. The performing arts can be said succeed if its performance is able to communicate well with the spectators or audience (Sударsono, 1999: 124). The dance and percussion instructor trying to work on showing that they entailed as possible in order to get a lively response from the audience at Taman Budaya Denpasar. This hope is not only at the discourse level but also earnestly implemented through the ability and determination of the artists at a meeting or conference event. Creating a work plan that is scheduled for the final exercise, designing dancer's clothes and *penabuh* (drummers) as well as other equipment.

Janger Gotra I Mecaling dance categorized in the three namely: (1) Dancers of *Janger*, (2) Dancers of *Kecak*, and (3) Dancers of *Melampahan* (story). The Dancer of *Janger* names are Luh Ade Verra Krisita, Ayu Oktatini, Ni Luh Sumantri, Krisna Diah Rani, Paramitha Mega Widya Dewi, Ni Luh Puspita, Kadek Sukrayeni Pujianti, Aris Lesmana Rita, Diah Astriningsih, Putu Windasari, Letsu Pryartini, Noviyantini, Ni Made Luh Apriyani.

The dancers of *Kecak* are supported by: I Gede Tuda Pranada, I Gusti Made Suarjana, Wayan Sujana, Komang Suartana Arya Pering, Kadek Adi Gunawan, Yoga Jaya Wardana, Ngurah wisnu Pramana, Candra Adi Negara, Pande Surabawa, Suta Bayu Bagas Karyana, Ambara Jaya Keswara, Krisna Satya, Kadek Pande Jaya Putra, Putu Yunantara. The performance of *Janger* dance has story element, therefore, the dancers names are A.A. Dalem Segara Putra, Sang Nyoman Gede Adhi Santika, Wayan Gede Deddy Mertha, I Kadek Oka Arda Wiputra, I Pande Putu Rama Wijaya, I Made Widi Artha, I Gusti Ngurah Made Dwi Anggara Kusuma, I Made Rai Angga Dwi Valguna, I Gede Kardiana, I Komang Adi Astawa, I Made Darpito, Ketut Murtana, I Wayan Adi Martana.

The formation filmed dance performances as further foundation step intensify the artists does the exercises. At the time of the exercise to all components meet and do activities, adjusting feels when there is surplus or a shortage so that the interaction and intensive communication. The interaction among artists and other components involved are necessary to remind each other, raise awareness to each person, or individual as a unity.

3.2 The Representation process of *Janger Gotra I Mecaling* dance

Discussing the performance dance process of *Janger Gotra I Mecaling* divided into two chapters. The first round is *Janger* that is danced by women's groups and *Kecak* are danced of men group, both dancers are called *Janger dance*. The second half dance with elements to telling a story that of the fight *I Gotra Mecaling* with *Dalem Bungkut* is the ruler of Nusa Penida, Klungkung regency. These figures both are as a central figure. The existence of *I Gede Mecaling* to the supernatural (magic living) has an important position in society. The first and second round are covered in one whole story.

It begins with *Janger* dance (female dancers) while dancing, singing and moving to left and right forwarded with a movement nimble. Then, the *Kecak* dancers came (male dancers) are also with motion movements while dancing, singing while moving to left and right then take up a behind the *Janger* dancers. *Janger* dance is a kind of social dance of the young people carried out by sixteen (16) couples of young people. Dancing and singing sing a Balinese song are excited in accordance with the nature of life. The atmosphere at the venue to be crowded and festive supported *gambelan* (Balinese music instruments) half aloud invited many excited spectators came for watching. The situation lively and festive utilized by dancers to show their expertizes, singing, speech action or *gambelan* element integrating. The theme is a very clear storied by the dancers make the audience directly feel very excited.

The dancer's lively motion dancing and singing alternates between the female dancers (*Janger*) and the male dancers (*Kecak*). Bandem (1996: 30), confirmed that the Balinese dance is closely related to the environment, it looked at the motion expression. The natural environment inspires and imitated adjusted therefore the dance creators can produce a rich glossary of arts in moving. The representation of *Janger I Gotra Mecaling* dance at hands and feet of dynamic movements are produced to venue held in accordance with a predetermined time and consumed by spectators from various regions.

Although, youth groups involve in *Janger* dance, however, who enjoyed not only among young people but also from various society. There was no limitation of age, everything is crammed take a seat at the arena that has

provided the Bali Arts Festival committee in 2015, and there are story elements of *I Gotra Mecaling*. The interesting of *Janger* dance refers to the theme of couple youth with motion movements, based on the local cultural value system in which there is a story dance element was initiated.

The dancers' clothes colorful dominated with yellow sparkling golden and bright. While, the dancers who *I Gotra Mecaling* costumes are red, white and black, long hair, fangs and long fingernails. Holt (2000: 121), stated that Balinese dancer commonly luxury clothes worn over a white shirt and pants worn tightly, and tied under the armpits, is a stunning impression as well as wonderful. The luxury clothes worn was chosen without neglecting harmony elements (esthetics) as an attraction.



The figure of *Janger Gotra I Mecaling* dance

After the first half end then continued to the second dance round that tells about the *I Gotra Mecaling*. It is narrated *I Gotra* lunge is *mahapatih* (Vice Kings) of *Dalem Sawang* King who has high magical going to Bali as well as planned to attack Agung Mount heard by *Sang Hyang Giri Tolangkir*. Then, *Sang Hyang Giri Tolangkir* asks *Dalem Bungkut* that was created by *Sang Hyang Giri Tolangkir* from *Bunga Padang Kasna* (name of a flower) to thwart *Patih I Gotra* plan. The fight happened then *I Gotra* can be conquered by *Dalem Bungkut* become the ruler of Nusa Penida. *I Gotra* is finally called *I Gede Mecaling* (title). Wrapping with *Janger* dance that shows the unity of the integrating a dance performance.

The performance of *Janger Gotra I Mecaling* is design for a short duration needed about 2 hours. The performance gets lively audience appreciation, applause without any command until the dance is over. The audience was delighted, entertained, not feel bored due to there is still next performance after the show finished. The representation of *Janger Gotra I Mecaling* dance is presented to the society without having to pay.

3.3 The representation meaning of *Janger Gotra I Mecaling* dance

The representation meaning of *Janger Gotra I Mecaling* dance of Klungkung at the Bali Arts Festival XXXVII in 2015 has meaning, namely; entertain meaning, solidarity meaning, and cultural preservation meaning are described as follows. The entertain meaning; is an art of work function in entertaining performances. It is able to provide fresh entertainment to the audience and the audience can satisfy for that. There is a vague sense. This is able to be watched by audiences who came to show in Taman Budaya Denpasar. The new cultural products in attractive design can attract and give satisfaction so *Janger* dance has a value. The succeed of a dance performance when getting a response is an expression to desire/human needs (audience) due to they feel satisfied and entertained, otherwise dancers (artists) are also satisfied and proud of that role are performed successfully. The successfully achieved based on together, the envoy of Klungkung arts in Bali Arts Festival XXXVII in 2015. The solidarity meaning has intended a sense of unity among the citizens in matters of opinion, concerns, and goals (Koentjaraningrat, Budhisantoso et, al 2003: 29-30). The emotion together to achieve the goals expressed in activity realizing the claim in the form of performance dance. The committee and the dancers (artists) always communicating interlocked with each other to make unity braid that difficult to disentangle logically. In order to

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complement each other to achieve the goal, United emotion personally, eliminating selfish with no egoism. Prioritizing cultivated the art production in the venue and consumed by the public with full dedication and hard work.

There is hold the trust due to that comes only once, when is done sincerely without waiting for instructions and direction the trust will be attached. Their concern with compassion all the components i.e. the government, committee, artists, and society in the work certainly satisfactory results as a basis for creativity. The solidarity can be interpreted as well as in the implications solidity success performing at the venue and watched by the society.

The culture preservation meaning that arts are a cultural domain. The art created conceptually by a system in the local culture. In the Bali arts that cultural values are a unity that can not be separated. The continuity of creativity, artists, and cultural innovation can preserve their culture, the culture both region and/or others in Bali. The representation *Janger Gotra I Mecaling* dance expressed through the story consist of elements of a claim in the performances at the Bali Arts Festival XXXVII in 2015 is a culture in a new performance.

The real action of preserving culture through the arts that look after, managed and responsibility can bequeath to future generations. In relating to the cultural preservation, [Poerwanto \(2006: 87-88\)](#), stated human cultural inheritance not only to their children and grandchildren but also the humans can do learn more other culture. Therefore, it is very important to know, understand our culture and other cultures. The culture developing can exist if it is supported by the culture has.

4. Conclusion

The creation philosophy of *Janger Gotra I Mecaling* representation dance Klungkung rests on the myth alive on *Gotra I Mecaling*. This dance is a regional culture designed as new cultural products that performed at the Bali Arts Festival XXXVII in Denpasar. This dance is performed at the venue and watched by audiences from all society living. When the audience watched that begins with the *gamelan* sounds as a sign of the opening. Then, it appears the *Janger* dance performed by a woman and subsequently appeared *Kecak* dance is performed by the man. Once considered quite completely the dancers performs next telling about *Gotra I Mecaling* story. The exciting performance in fighting scenes to make the audience like experiences and the occasional smile, laughter, and applause cheerful and happy. The dance has meaning, i.e. in order to entertain due to the short duration, it makes the audience not amused. The good cooperation to all components as an expression of solidarity strengthen the goodwill produce a best quality innovative work. In order to create a dance performances meaning of solidarity. *Janger* dance performing has meaning for cultural preservation with story elements *Gotra I Mecaling*, can be as a new culture performing at the Bali Arts Festival in Denpasar XXXVII.

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