



## Dance *Bedana Olok Gading*: Religious Meaning and Semiotic Studies of Roland Barthes

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### **Abstract**

This study describes the religious meaning of the Olok Gading Bedana dance in Lampung Province. This research uses a qualitative approach with reference to Roland Barthes' semiotic analysis method. This research was carried out by going directly to the field to find out the Olok Gading Bedana dance, and emphasizing the religious meaning that exists in the Olok Gading Bedana dance, this dance was also used in its day as a medium of association and conveying messages (da'wah) to young people in order to practice their religious teachings. This study describes the religious meaning of the Olok Gading Bedana dance in Lampung Province. This research uses a qualitative approach with reference to Roland Barthes' semiotic analysis method. This research was carried out by going directly to the field to find out the Olok Gading Bedana dance, and emphasizing the religious meaning that exists in the Olok Gading Bedana dance, this dance was also used in its day as a medium of association and conveying messages (da'wah) to young people in order to practice their religious teachings.

**Keywords:** *Religious Meaning; Dance Bedana Olok Gading; Seimotika*

### **Introduction**

Lampung is one of the provinces in Sumatra that has cultural diversity in it, these cultures develop in the community and become the characteristics of the community. Art development in the community is a conservation of traditional arts, namely arts that are present in the community with social life (Pamadhi in Noviyanti, 2017). Culture itself has mutually agreed values and embedded in a society, which are rooted in a habit, belief (believe), symbols, with certain characteristics that can be distinguished from one another as a reference for behavior and responses to what will happen or are happening (Kartika, 2013). One of these cultures is dance culture, many dances that develop can then be found in Lampung, one of which is the Traditional *Bedana* dance. *Bedana* dance is a traditional dance of the Lampung region with religious nuances that reflect the life system of the people of Lampung as a symbolic manifestation of religious customs and other values that have been integrated with community life (religion and social culture). The origin of the traditional *Bedana* dance, which is a dance brought by the Arabs around 1930 which was then taught to three people namely Makruf, Amang Kuta, and Abdullah as a strategy in approaching the indigenous people of Lampung at that time. Furthermore, traditional *Bedana* dance spread widely throughout the Lampung region (Hasan, et al., 1992). Traditional *Bedana* Dance is a dance danced in pairs by the mekhanai-mekhanai (youth) of Lampung to strengthen the friendship between people.

Traditional *Bedana* Dance is a manifestation of the overflow of joy towards God Almighty and on wiraga (gestures) to achieve ecstasy, within certain limits when dancing accompanied by its distinctive accompaniment, our soul is like wandering green valleys under the foot of Mount Rajabasa, everything turns beautiful and carefree. In this dance, the value of acculturation is illustrated between the procedures and socio-cultural institutions of indigenous religious commitment. Joost Smiers (in Sutyono, 2012) revealed that art presents the best times in our lives moments of harmony, fun, entertaining, or moments that offer unique opportunities for reflection. Art is seen as contributing to the lives of the surrounding community, because it relieves, entertains, supports daily activities, legitimizes events, and romanticizes humans.

Along with the times and many influencing factors, nowadays, this religious-nuanced dance has shifted, for example, a shift in the form of presentation. The dance that was originally only danced by men, now this dance can be danced by women, as a result is the religious values contained in the dance slowly fade. Based on these problems, this paper is made to provide an overview of how the religious value of *Bedana Olok Gading* Dance is more deeply.

## **Research Methods**

The research model used in this study uses descriptive qualitative research methods. The data used in this study is a traditional dance typical of Lampung, namely the *Bedana Olok Gading* dance. This research uses research tools or techniques in the form of interpretation related to the content of religious values, history, function, variety of movements, accompaniment music and clothing in *Bedana Olok Gading* dance using Roland Barthes' semiotic analysis.

In the semiotic analysis process, Roland Barthes will examine gradually related to the content of religious values, history, function, variety of movements, accompaniment music and clothing in *the Bedana Olok Gading* dance. In summary, Roland Barthes' semiotic analysis in this study was used to analyze and give meanings to symbols contained in a package of symbols of messages or texts related to the *Bedana Olok Gading* dance. An interesting thing about Roland Barthes' semiotics is that in addition to the use of denotative and connotative meanings, he also used the term myth, which is a cultural reference (derived from existing culture) used to explain culture or reality designated by symbols which explanation in fact is the connotative meaning of existing symbols with reference to history (in addition to culture). Thus, researchers use this analysis as a research tool because it is very related in this research study.

## **Discussion and Results**

### **1. Religious Value Content of *Bedana Olok Gading* Dance**

*Bedana Olok Gading* dance is a traditional folk dance that is rooted and felt as a result of a culture that breathes Islamic religion owned by the community and as a symbol of polite and polite tradition. This is due to several factors, namely, the origin of dance believed to be from Yemen, the Arabian Peninsula in 1430, then because the vocal singing of poetic singers characterizes religious elements, in this case Islamic nuances. It is said that religion is a behavior towards religion in the form of appreciation of religious values that can be marked not only through obedience in carrying out ritual worship but also by the existence of beliefs, practices, and knowledge about the religion they follow.

In this dance, people live religious values which are marked by using music containing Islamic lafadz, these lafadz if analyzed using semiotic theory are as signs that indicate Islamic religious elements and can be interpreted with denotation. In addition, the things or rules used also follow Islamic law, namely the dancer is only one muhkrim, using closed clothes and Islamic nuances, this indicates that religious practice is believed by the people involved in it. The variety of movements in the dance used

also has symbols related to the rules of how morals a person must have in Islam. From the things mentioned above (signs), it can be seen that the religious meaning of the *Bedana Olok Gading* dance is as a manifestation of the practice of religious values and belief in God Almighty; Allah SWT is believed by some people of Lampung (marker), which is understood with a connotative meaning.



Fig.1. Mansyur Thaib Period 1968-1994 AD

## 2. History of *Bedana Olok Gading* Dance

*Bedana Olok Gading* dance is a traditional folk dance that is rooted and felt as a result of a culture that breathes Islam owned by the community and as a symbol of polite and polite tradition. *Bedana Olok Gading* dance is a folk art that is intimate and united and contains philosophical values about life advice from birth to the world until later death to the grave. *Bedana Olok Gading* dance is a dance that contains cultural values that can be used as a way to interpret association, friendship, sincere affection and can be accepted by heirs from generation to generation (Firmansyah, 2003). *Bedana Olok Gading* dance in ancient times is estimated to have originated in Yemen, Arabian Peninsula in 1430. In the past, traders from Arabia introduced Islam, at that time, these traders brought dance culture, namely the Traditional *Bedana* Dance. However, it is estimated that this Traditional *Bedana* Dance was only known in the archipelago around the 1960-1970s.

*Bedana Olok Gading* Dance is different from the *Bedana* Dance creations that we often see these days which have nine types of movements in the dance. This Traditional *Bedana* Dance has very traditional movements, and nowadays, this dance is very rarely performed, even at large events, this dance has never been performed. This dance in ancient times was allowed only men who had reached puberty and could read the Qur'an (recitation) and usually this dance was danced in mosques or in surau-surau. The number of dancers was not a definite number, because in ancient times only people who danced this dance were people who were pleased during the association in studying Islamic teachings. However, over time, nowadays this dance can also be danced by women and even danced in pairs between men and women.

## 3. Variety of *Bedana Olok Gading* Dance Movements

There are 15 movements of this *Bedana* dance and each movement of the *Bedana* dance has a meaning or message conveyed. The following are the names of movements and meanings of *Bedana* dance as follows.

Table.1. Variety of *Bedana Olok Gading* Dance Movement

Number	Motion name	Meaning of Motion
1.	Takzim/ Tahtim	Greetings to the audience and musicians that we want to dance.
2.	Kesekh Injing	Maintain distance from partners to provide a limit that in daily association in society has legal norms that must be obeyed (mutual respect).
3.	Kesekh Gantung	In the course of everyday life man does not escape from wrong and forgetting.
4.	Jimpang dan Belitut	The journey of human life should not be excessive, we must be tawadhu (always humble) in accordance with the ethics taught in the Qur'an and every time we step foot to work, must already have careful preparation and have a clear concept to go to the next step.
5.	Pecoh	After traveling in everyday life, if we walk around to the right (good), it must not be left (bad). Must prioritize akhlaqulkaromah with Islamic nature.
6.	Susun Sikkh	Lessons in everyday life should be made into an experience.
7.	Mutokh Mejong	Pay respect, greetings for mutual respect.
8.	Mutokh Moloh	Do not forget the obligations in the rules of the Islamic religion.
9.	Mutokh Laju	Pledge and return to work every day.
10.	Sakhah	In everyday life, as small as good and bad must have a benefit.
11.	Langkah Arab: Kesekh & Jimpang	Do something using the right foot or right hand because a good thing starts with the right. It means always thinking positively.
12.	Takzim Akhir	The final tribute gives thanks to the creator.
13.	Tahto	All who live on earth will return again to the creator.
14.	Selimpat	Symbolizes association.
15.	Selingkang Gunting	Symbolizes effort or effort to achieve a goal.

#### 4. Music Accompaniment to *Bedana Olok Gading* Dance

The music that accompanies the *Bedana Olok Gading* Dance is nuanced music and comes from the Arabian Peninsula, because this dance is a dance originating from the area. The accompaniment consists of Gambus lunak, Ketipung, Karenceng (flying), and additional musical instruments such as

accordions. In Traditional *Bedana* Dance too, it has verses that have Islamic nuances, usually these poems are in the form of praises and sholawats in which there are messages of Islamic teachings.

The wasps in this dance have rules that are used, these wasps include:

- a. Early wasps are called Tazwir
- b. After Tazwir has finished playing, then enter the tambourine; There are three tambourine wasps, namely:
  - 1) The first wasp is Takzim or commonly called Tahtim (the mention of tahtim because people find it difficult to pronounce the term Takzim).
  - 2) The second wasp is a wasp that accompanies the singing of song verses, the punch is TD TTT D T D.
  - 3) The third wasp is the Tahto wasp, this wasp is the closing wasp that indicates the dance is over.

After acculturation between Arab and Lampung cultures, the drums and verses that accompany this dance have characterized Lampung, but do not monetize the Islamic meaning contained in this Traditional *Bedana* Dance.

### 5. *Bedana Olok Gading* Dance Clothing

*Bedana Olok Gading* dance is a dance rooted in Islamic teachings, so, the clothes worn by the dancers must also cover the aurat. For clothes worn by male dancers, usually is a dress that characterizes Muslims, namely bay belanga clothes and uses a kikat on his head. While the clothes worn by female dancers, among others: Baju Kurung, cloth used as a skirt, on the head wearing a hood (kumbut) as a female head covering instead of hijab, in addition, female dancers wear socks that function as a cover when the cloth used as a skirt is lifted when dancing.

In addition to the clothes worn, the dancers also wear accessories that characterize Lampung, such as, thorn bracelets, jajar boards, and sertei feathers (belts). But sertei feathers are sometimes not used, because usually the brackets worn by female dancers cover the belt. The meaning of the clothes on the *Bedana Olok Gading* dance clothing symbolizes the Olok Gading community who adhere to Islam with closed clothes.



Fig.2. Syarippudin Period 1995-2015 AD

### Conclusion and Suggestions

*Bedana Olok Gading* dance is a traditional Lampung dance that has religious meaning in it, this dance was also used in its day as a medium of association and conveying messages (da'wah) to young

people in order to practice their religious teachings, such as having to be kind to anything and anyone, and many other things; as a manifestation of man's belief in Allah Almighty.

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