



## Representation of Purih Bakih (Kinship System) Through the Gamal Dance

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### **Abstract**

This study aims to analyze and reveal the local cultural representation of the Gamal dance in the Dayak Krio community through symbols and meanings so that it becomes a medium of local cultural expression that represents the form of cultural values, namely Purih Bakih or kinship system. Sutaragi's role also plays an influence, not only as a traditional practitioner but also as a symbol of balance that determines the action of determining and selecting Gamal dance dancers. The findings of this study indicate that the Gamal dance is a nonverbal communication medium to show the important role of Purih Bakih or kinship system related to cultural values in it, such as forming awareness of a sense of togetherness, brotherhood, mutual respect, and mutual appreciation. This study uses descriptive qualitative research with a symbolic interactionism approach. The conclusion that can be drawn from this study is that the Gamal dance as a medium of expression of local cultural content as well as a form of nonverbal communication for the Dayak Krio community emphasizes that cultural values are an important aspect and play a meaningful role in the balance of life in the life of the Dayak Krio community, especially in terms of attitude, to God (Duwata), fellow human beings and the surrounding environment.

**Keywords:** *Representation; Kinship System; Gamal Dance*

### **Introduction**

Indonesia as a country rich in culture, shows a close relationship between culture, customs, and traditions that live in every aspect of its people's lives. Traditions and customs are part of the color that accompanies a culture. Customs can be said to be norms and rules while traditions are practices or activities that are carried out continuously. And both of these things are part of forming a culture. Quoting Tylor's statement in (Putri et al., 2021) culture is a collection of all complex things consisting of knowledge, beliefs, art, morals, science, law, customs, and habits that everyone has as a member of society. Culture can be interpreted as part of local wisdom and becomes a habit that was previously a decision and an agreement that continues to be carried out continuously and from generation to generation (Indah Mar'atus Sholichah et al., 2023) . Therefore, indigenous peoples uphold the values of tradition and culture that are passed down from generation to generation and still exist and live in society. This is the basis for the formation of community identity so that it becomes a local culture (Putri et al., 2021) .

Representation is a form of understanding how meaning is formed in such a way and then communicated in society through various media and how society communicates (Indah Mar'atus Sholichah et al., 2023) . Representation can be said to be a form of effort to convey the substance of symbols and the meanings in them. Of course, this involves how the code process, people involved in choosing, managing, packaging meanings into symbols or signs. As a form of culture, dance as a symbol has an important role as a medium to convey cultural values. Dance not only functions as an aesthetic medium, but also functions as a representation of the traditions, beliefs, and customs of society. According to Tylor, it was previously said that the moral and spiritual values upheld by indigenous peoples are transmitted from generation to generation, keeping complex cultures alive. Broadly speaking, representation theory is a theoretical structure used to understand the meaning and understanding of culture in the world. Symbols, images, or signs are the way these meanings and understandings are created, communicated, and maintained. In other words, the representations created can shape perceptions, identities, and social relationships (Indah Mar'atus Sholichah et al., 2023) .

Dance is generally known as a dance art that has a purely practical function, but also contains content that contains social facts in society so that dance is a medium for conveying ideas/ideologies (Fatonah et al., 2024) . In other words, dance functions as a representation of collective identity, maintaining the preservation and sustainability of local culture amidst changing times. This is reflected in the definition of traditional dance which usually describes the perspectives and experiences of society in the past (Fatonah et al., 2024) . Thus, dance in the past functioned as a means to attract attention and strengthen community togetherness. Inseparable from the symbols inherent in it, the symbols in the dance reflect community values and are interpreted collectively by the community (Tadurissya, 2023) . As stated by (Zendrat et al., 2024) that dance is a symbol of the philosophy of life and ritual for its people.

Dance has a great influence on human life, because its existence is always connected to the values that exist in society. Through dance, a person can channel ideas and concepts to express and convey various social conditions that are happening in the community (Lestari et al., 2023) . In other words, dance works are greatly influenced by events that occur in everyday human life, both from history, social relations, and even the inhabitants of nature. Dance as an expression of the soul that is linked to body language, namely a language without words, where every movement expresses feelings and even a reflection of the journey of life itself, namely there are layers of deeper meaning.

Traditional dance is a concrete form of cultural expression that is not only limited to the meaning in its unique movements, but also layers outside the movements that are full of cultural values that serve as reminders and guides to return to the roots of culture. For the Dayak Krio community, dance is not just a means of performance, but an integral part of the belief system and social structure that is part of their lives. Gamal Dance in the Dayak Krio community in 2 Districts of Ketapang Regency, West Kalimantan, is one of the representations of culture and becomes a symbol that is a reflection of cultural identity, which is not only limited to being a form of spirituality but also represents cultural values that are reflected in the kinship system adopted by the Dayak Krio community in order to respect, appreciate, and maintain the continuity of tradition as the cultural identity of the Dayak Krio community.

The kinship system adopted by the Dayak Krio community is the ambilinear system where both the father and mother are considered equal. The kinship system of the Dayak Krio community has a very important position. As explained by (Putra, 2020, p. 18) that the social life of the Dayak Krio community is familial in nature, so that each individual has a kinship relationship that is bound by a kinship system called *Purih Bakih* which determines the position of an individual in society. Kinship does not only function as an expression of social relations, but also contributes to the foundation of the Gamal dance, namely making it the basis for selecting individuals so that the Gamal dance can be danced by dancers.

Based on this, the Dayak Krio community consciously instills social values that are also involved in it. According to Aisyah in (Precillia, 2023) Social values refer to good actions that should be emulated by every individual in society, because they function as a guide in interacting in groups. This is reflected

in the context of the selection of dancers carried out by Sutaragi, which is a central aspect that reflects and strengthens the kinship system. Sutaragi, who acts as the determinant in dancing the Gamal dance, does not choose dancers carelessly, but based on kinship relationships recognized by the community. Thus, although the Gamal dance movement itself does not explicitly depict kinship, the act of selecting dancers by Sutaragi is also a strong symbolic form in emphasizing the social structure that emphasizes the kinship relations of the Dayak Krio community.

The existence of sutaragi as an important figure in the Gamal dance shows that the selection of dancers is not merely part of an artistic process, but rather a social mechanism that symbolizes the position and role of the family in the social order. The selection reflects the depth of the Dayak Krio community's understanding of kinship, where only certain individuals from genealogically recognized families can be selected to dance. Thus, the Gamal dance functions as a means to represent and strengthen the kinship system in society.

The purpose of this study is to analyze the symbols and meanings of the Gamal dance in the Dayak Krio community which is a medium of cultural expression and as a form of representation of the kinship system so that it plays a role in maintaining cultural values and becoming a community tradition. In addition, this study will analyze the role of sutaragi in the selection of dancers and how this action functions as a symbol that strengthens the collective identity of the community so that it becomes the continuity of the cultural traditions of the Dayak Krio community. Through this study, it is also hoped that it can raise public awareness of the importance of dance as a means to realize the meaning and cultural values that exist in everyday life. By highlighting the role of sutaragi in the selection of dancers, this study attempts to show how the process not only reflects the kinship system in the Dayak Krio community, but also functions as a medium to strengthen local cultural identity and the continuity of cultural traditions. Thus, it is hoped that this study can inspire the community to actively preserve their traditions and culture, and make dance an integral part of cultural social life.

Based on the explanation above, this study is structured into several questions as follows: 1) How is the implementation of *Purih Bakih* or the kinship system of the Dayak Krio community represented through the Gamal dance? 2) What is the role of sutaragi in selecting Gamal dance dancers based on *Purih Bakih* or the kinship system as a tradition and culture of the Dayak Krio community?

## **Research Methods**

To explore more deeply about the Gamal dance in the Dayak Krio community, especially in terms of the kinship system and the role of sutaragi, this study uses a descriptive qualitative research type. According to Moleong in (Nasution, 2023, p. 34) qualitative research intends to understand the phenomenon of what is experienced by the subject, for example perception, behavior, motivation, actions holistically by means of description in the form of words and language in a natural context and with scientific methods. The approach in this study is symbolic interactionism, where this approach emphasizes meaning and interpretation. Quoting a statement from Muhadjir in (Nasution, 2023, p. 62) symbolic interactionism is human behavior and interaction that is displayed through symbols and their meanings. Qualitative research is a type of research that collects information using observational data collection techniques. This approach intends to explore the meaning and symbolism in the Gamal dance. In addition, it reveals how social interactions, cultural values and understanding of the Dayak Krio community towards the kinship system. Thus, it will be clear how through this Gamal dance can reflect the kinship system resulting from the dancer selection process by Sutaragi. Participatory observation and documentation such as photos can provide answers in the form of explanations related to this Gamal dance phenomenon.

## **Results and Discussion**

### **1. Implementation of Purih Bakih or the Kinship System of the Krio Dayak Community Which Is Represented Through the Gamal Dance**

The Dayak Krio community has a unique and diverse cultural background, of course influenced by history, geographical conditions, environment, belief systems, kinship systems, socialization processes, and even traditional arts. In fact, this has been going on for years until now it has become the cultural identity of its people. As one of the Dayak sub-tribes that inhabits tropical forest areas in Kalimantan, which provides access to abundant natural resources so that the lives of its people are very much tied to nature. The results of nature obtained are not merely to fulfill daily life but also have deep cultural and symbolic values in the lives of the Dayak Krio community.

The natural resources obtained are not only seen as material fulfillment, but also as an integral part of both traditional rituals and beliefs and culture. Based on Farhaeni's statement in (Fatonah et al., 2024) that in order to survive and relate to the natural environment around them, humans create an adaptation system known as "culture". This concept is a basic understanding that there is a close relationship between nature, culture, and humans, which is often referred to as a cultural triangulation relationship. In this case, humans create their culture in response to the conditions in their natural environment, and vice versa, the natural environment also plays a role in shaping and influencing the development of human culture that lives in it. Nature and humans influence each other and need each other so that they form each other in dynamic interactions (Fatonah et al., 2024).

As one example of a form of integration between forest products and rituals held, namely the *Mahalu Buah ritual* where the meaning of holding this ritual is a means to thank God ( *Duata* ) for the abundance of forest fruits that have been received, then returned to God ( *Duata* ) who gave (Putra, 2020, p. 25) . This explains that the Dayak Krio people when they are going to practice customs, all traditional equipment (including offerings) come from natural products, be it rice, chicken, pork, rattan, etc. In practice, offerings are used as a way to communicate or relate to invisible powers, such as gods, spirits, or guardians of places (Syam, 2023) . This shows that in various traditional rituals, whatever is part of a form of communication through means, namely from the forest products used, so that it can be said to be a symbol of respect for God ( *Duata* ), ancestral spirits and guardians of nature. In addition, every use of natural resources is regulated by customary values that have been mutually agreed upon and based on experiences so that it aims to maintain sustainability and harmony.

The Krio Dayak community believes that if they violate customary rules or do not respect nature, disasters or imbalances will occur, both in their social and spiritual lives. The Krio Dayak community itself realizes that their daily lives also coexist with nature (other inhabitants of nature). One way to balance all of this is by carrying out traditional rituals because this is important as a society that lives in a traditional way. So that it becomes part of the cultural values that are maintained by the Krio Dayak community to this day. The results of considerations that have been agreed upon together, planted, taught, and practiced in everyday life so that they become a habit are values of cultural values (Roseadi & Kandiraras, 2021) . According to Fajriani in (Solehah et al., 2022) said that local wisdom can only last a lifetime if it is applied in everyday life and is able to adapt to changes in the times. So that cultural values in which there are morals and ethics that are important to be inherited and implemented so that they continue to exist in everyday life in the form of local wisdom.

Cultural values are born in the emotional soul in the sense that they are felt and are already ingrained (rooted) in the lives of the Dayak Krio people. This is done by the Dayak Krio people as a form of awareness as humans who have been given reason and conscience so that they have the principle to maintain balance and harmony in everyday life. According to Clyde Kluckhohn in (Rahmawati, 2021) defining cultural values is a general description that is systematically arranged and influences human behavior related to nature, position or role as humans in nature, relationships with things that are desired

and vice versa, both with people towards fellow humans and the environment. The close bond between humans and nature is reflected in their rituals, where natural materials are used as meaningful symbols that represent the harmonious relationship between nature and humans and values that are passed down from generation to generation.

The Dayak Krio community views nature as an entity that must be protected and respected. This principle reflects a deep awareness that all elements of life, both nature and humans, have an important role in contributing to maintaining balance. As an indigenous community, they have full awareness of forming a tradition which is a custom or habit that is preserved from generation to generation as a balance. Like the relationship with the surrounding environment which is manifested through rituals and choosing to use natural materials as a means and as a symbol of respect and spiritual elements, relationships between humans in the Dayak Krio community are also regulated through *purih bakih* which regulates social interactions based on customary rules that emphasize the importance of balance and respect.

The Dayak Krio community consciously and consistently treats the surrounding environment consistently with respect, so too with fellow human beings, through the principle of the kinship system which in the Dayak Krio language is " *Purih Bakih* ". As we know that in a family, there is a lineage, also known as a kinship system. Kinship is closely related to blood relations, lineages and customary ties or ties known as genealogical kinship (Solehah et al., 2022).

The term "kinship" refers to a system used in various languages around the world with various cultural backgrounds. These kinship terms seem to be the same in all languages. However, if observed further, these terms differ in each language, especially in certain cultures (Kumala et al., 2023) . Nanda in (Kumala et al., 2023) said that kinship in the language in question is a way of speaking to greet or call other people, as well as to bind the individual (ego) with other people in a kinship relationship. In kinship terms, words describe positions with parents, such as grandfathers, grandmothers, uncles, aunts, cousins, nephews, and siblings. In addition, the existence of a hereditary system adopted by certain ethnic groups based on the lineage of the father, mother, or both is known as the kinship system. Each family member has a different role, responsibility, and position from each other (Santika & Eva, 2023) . The Dayak Krio community adheres to the ambilinear system (a collaboration between the patrilineal and matrilineal systems). To be more precise, this system in general, especially the life activities of the Dayak Krio community, such as how to behave, the existence of opportunities and chances when they want to express opinions, carry out certain rituals, and so on, the point is the balance of the roles of both men and women except in terms of work which is the nature of each (Putra, 2020, p. 19).

The principle of *Purih Bakih* or the kinship system in the Dayak Krio community is not just a rule, but a symbol of respect and appreciation for a person's position in society, especially in the context of the family. This is important because it determines the position of an individual in society. This has an impact on the various customs that are carried out (Putra, 2020, p. 18) . Kinship or *Purih Bakih* , acts as a foundation in their social structure, where each individual has a moral responsibility to respect the position and role of their relatives. The kinship system in the Dayak Krio community is difficult to dispute because it is ingrained in their lives. These values form an inherent cultural framework so that it can maintain harmony between humans and their environment, as well as between members of the Dayak Krio community.

In relation to that, gamal dance is present and presented in various life cycle rituals except in death rituals. Gamal dance as a form of traditional dance that is sacred and also functions as entertainment dance for both the dancers who dance it and those who watch it. Not only that, gamal dance is also a means to show how the relationship between family members, between members of society is very strong.

In addition to being a medium of communication with God, ancestral spirits and the inhabitants of nature (spirits of nature), the gamal dance is also a medium of non-verbal communication to those present that when the gamal dance can begin, it means in other words that the dancers have been determined by the sutaragi based on the kinship system or *Purih Bakih*. Here, the Gamal dance as a medium that is part of the meaning represented is part of the identity of the Dayak Krio community. Not only that, it explains that there is social interaction that is woven which is wrapped in cultural values. Cultural values are a very valuable potential for establishing social interaction in society to keep groups and individuals united (Firmando, 2021).

The substance of cultural values is formed through communication consisting of verbal communication and nonverbal communication. This means that these two basic things are the foundation for communication of cultural practices (Dinda et al., 2023). In non-verbal communication involving touch, gestures, and other non-verbal cues are used as a substitute for sound or words. This is mainly because vocal quality, facial emotions, and body language are all considered important (Winarni et al., 2024).

Gamal Dance is a means or can be called a traditional media non-verbally Dayak Krio community as a form of verbal expression that wants to be conveyed to the wider audience, both Dayak Krio community itself and outside the Dayak Krio community that Gamal Dance is presented not only as a ritual dance and entertainment that even has its own meaning in its dance movements, but also wants to inform that there are special rules when you want to dance Gamal dance, namely it must go through a selection process based on *purih bakih* carried out by sutaragi so that Gamal dance can be danced. In addition, it is clear that there is a process of social interaction that is created that is in the form of meaning.

Budiyatna and Ganiem in (Ruswantara, 2023) stated that nonverbal communication is part of nonverbal behavior in social interaction and occurs when nonverbal behavior can be interpreted in the context of the dominant social language. Not limited to interaction alone but also symbolic interaction that occurs, namely emphasizing nonverbal communication in the form of Gamal dance. According to Sri Fatmaning and Hernisdewi in (Tegar Aulia, Rahmawansyah Sahib, Erfin Wijayanti, 2024) said that nonverbal communication can strengthen relationships between humans and can accommodate social, ritual, expressive, and instrumental communication functions. This can improve communication and intimacy between individuals or groups.

Gamal Dance can be said to be the result of a symbolic interaction of the Dayak Krio community. In addition, to give meaning to a symbol or symbol in the form of Gamal dance, namely through communication is the symbolic process. Gamal Dance, although not explicitly in terms of its dance movements depicts the kinship system, but functions as a tool or media representation of the kinship system of the Dayak Krio community. Below is a form of presentation of the Gamal dance in one of the traditional rituals in the Dayak Krio community, namely the *Bajadi* (Marriage) traditional ritual, where the Gamal dance is danced after the *Bajadi traditional ritual* has been completed.



Figure 1. Nyembah movement  
(Source: personal documentation, 2024)



Figure 2. Movement of the eagle  
(Source: personal documentation, 2024)

Gamal Dance has 2 characteristics in its dance movements, namely the nyembah movement and the eagle movement. These two empirical things will be studied in more depth through the lens of a symbolic interactionism approach regarding the background of how the kinship system (*purih bakalh*) can be distributed through symbols in the Gamal dance so that meaning is created, in addition to the meaning of the dance itself. Basic ideas as meaning-makers originate from human thoughts (Mind) about themselves (Self) and their relationship to social interaction. The ultimate goal of symbolic interaction is to mediate and interpret meaning in the society (Society) in which people live (Mayangsari & Firdaus, 2022). Society realizes that respect is something sacred both vertically and horizontally so that the nyembah movement is interpreted as a form of respect. Respect here means a sense of mutual respect and appreciation for each other. Respect is done first of all to honor the creator of *Duwata* as a form of gratitude and thanks for all the grace and blessings that have been given. Second, this form of respect is also addressed to the spirits of ancestors and the spirits of nature. And finally, it is interpreted as a form of respect for fellow human beings.

The symbol of respect for the Dayak Krio community is very crucial and important because it affects the scope of daily life, such as a real example in the context of traditional rituals, it is undeniable that in it there are a series of activities, offerings or traditional equipment such as rice, plain white plates, chicken blood, chicken, pork, palm wine, and others. This is held with full awareness and based on the experiences that have been passed down by the traditional actors in addition to being a tradition that has been carried out from generation to generation.

It is not something that is held without a reason and meaning. Therefore, as a form of Dayak Krio society respecting and appreciating the first, it is directed at nature (using materials from nature indirectly states that our lives will always coexist with other creatures, whether it is plants and crops from fields/forests and animals). On the other hand, the Dayak Krio society indirectly wants to say that we humans need a living environment such as a forest that is maintained and sustainable, meaning that without the contribution of nature there is no meaning and significance in life. The second, it is directed at people who have activities. This is inseparable from the existence of conditions and rules so that matters concerning customary material materials are the result of a joint decision including how much and the dosage are adjusted to the circumstances of those who have activities without reducing the meaning or message in it. This also shows that there is a relationship between customary actors/customary implementers and people who have activities. It can be said that the people who contribute to it mutually respect and appreciate the decisions that have been made together. The myth of respect for the Dayak Krio community is that they believe that if it is not carried out and executed properly, then something undesirable will happen both during the traditional ritual and in the long term.

The symbol of respect is considered by the Dayak Krio community to be something that is highly respected until now. In terms of respect, it means upholding moral and ethical living both in community life and in everyday life. Including the meaning of the kinship system in the Dayak Krio community known as *Purih Bakih* so that when you want to greet or give a greeting to anyone you meet, the first thing you need to realize is *the purih bakih* between the two without eliminating the physical aspect and age of the younger or older, meaning that both from *the purih bakih* and in terms of age in terms of ethics are still respected with full awareness. If it is not practiced or applied, it will be hit by *a curse* or something bad will happen to those who deliberately violate it.

For the Dayak Krio community, respect means a form of appreciating what is in them and what is in front of them. In addition to being a deep-rooted tradition so that as the identity of its people, it is an indirect dedication to generation to generation as a form of education and empowerment so that it is not interrupted until now. Wherever the generation is, *purih bakih* is still carried out, which means a habit that cannot be removed. One of the many ways and ways to learn to behave which is part of moral responsibility for the Dayak Krio community starts from simple things.

In the eagle movement, the meaning of balance in life lies in the male and female dancers both moving towards the right and left sides like an eagle flying flapping its wings as wide as possible bravely and bravely facing anything in front of it. The left and right directions are interpreted as a form of prayer. If the dancer moves towards the right side, it means asking for protection, safety and blessings from the creator (God) while the left side means being protected from all forms of disaster. This meaning is realized and based on *Purih Bakih* or the kinship system, so the balance of *Purih Bakih status* between dancers here is very much considered.

When viewed from the meaning of the presentation structure of the Gamal dance, it depicts the impression of togetherness, unity, brotherhood through the Nyembah movements and eagle movements that are interconnected and the position of the dancers in a circle pattern symbolizes unity and being connected to each other in the sense of togetherness. The hand movements and the left and right side steps that seem slow and rather agile in male dancers mean calmness and agility and are also interpreted as caution in acting both in thought and action. The kinesthetic language, namely the dancers' body gestures facing each other, is interpreted in terms of nonverbal communication, namely a sense of mutual respect, respect for each other. The form of the dancer's formation pattern also has the meaning of solidarity, mutual support, mutual balance, and sensitivity to responding to each other (not indifferent).

## **2. The Role of Sutaragi in Selecting the Dancers of the Gamal Dance is Based on Purih Bakih or the Kinship System as a Tradition and Culture of the Dayak Krio Community**

Sutaragi in the Dayak Krio community is the result of a previous joint decision where there was social interaction that had undergone a historical process and long experiences related to cultural values that wanted to be applied in community life so that it became an ancestral heritage. It can be said that social interaction has great potential and value in forming cultural values (Firmando, 2021). According to Zanki in (Fatonah et al., 2024) the existence of a common understanding of the intent and purpose of each party in a social relationship causes social interaction of policies and wisdom in making decisions which of course include considerations related to the experience and understanding of the customs of the traditional administrators. Here, Sutaragi is given full trust in choosing the Gamal dancer who is part of the traditional structure that is considered to have knowledge and understand the Dayak Krio cultural traditions.

The role of Sutaragi in the Gamal dance is not just a person who has the task of selecting the Gamal dancers but a husband and wife as important figures whose decisions in choosing dancers are respected for the Dayak Krio community. In addition, Sutaragi is seen as having a deep understanding of the *Purih Bakih tradition*, so the determination to choose Sutaragi is not arbitrary. A husband and wife who are crowned as Sutaragi receive official recognition from the Dayak Krio community, namely on the basis of their ability to make decisions in assessing specifically, namely assessing based on *Purih Bakih* or in other words, Sutaragi has the authority to choose who will dance in the Gamal dance.

*Purih Bakih* is a concept of Dayak Krio community tradition, especially in kinship, the meaning of which is none other than a form of respect both to the ancestors who have inherited this tradition and to others and also as a form of recognition of the existence of blood relations or known as family ties with each other so that *Purih Bakih* or kinship relations/systems are formed in Dayak Krio society. This traditional concept is also a philosophical foundation for the Dayak Krio community in particular. In addition, *Purih Bakih* which is represented through the Gamal dance emphasizes the importance of maintaining good relations between each other.

The main guideline of sutaragi in selecting dancers of Gamal dance is based on *Purih Bakih* so that the result is that the dancers who are selected are considered to have fulfilled the rules of tradition in *Purih Bakih*. The dancers who have been selected by sutaragi also become a real example in implementing the meaning of togetherness, building a sense of brotherhood with one another and as a form of respect for ancestors and traditional communities.



The selection process for Gamal dancers is based on kinship, where sutaragi considers blood relations and lineage. This aims to ensure that any dancer who is selected will be in accordance with *the purih bakih*, which is a cultural symbol of the Dayak Krio community. Based on this, in this case sutaragi manifests *the purih bakih* of the Dayak Krio community as well as its cultural values symbolically through the selection of Gamal dancers. That way, the Gamal dance can be danced because it has gone through the previous dancer selection process according to *the purih Bakih* or based on the kinship system. This is indicated by when sutaragi distributes the dancer's cloth as a sign that the dancer who receives the cloth will dance the Gamal dance. Here the Gamal dancer is not required to be able to dance, because the priority is the meaning behind it. Thus, this becomes the basis for the value that the role of sutaragi is considered a symbolic value by the Dayak Krio community in order to realize the cultural values that are the cultural traditions of the Dayak Krio community so that they are represented through the Gamal dance.

The basic principle of *Purih Bakih* is to teach us how to be respectful to others and teach us to have full awareness that in living this life we will continue to relate to others, especially regarding how we live socially in society. Departing from the context of that understanding, so that the function of *Purih Bakih* in the Gamal dance is as a sign and the basis of the philosophical foundation of how the Dayak Krio community is to be ethical and committed to maintaining tradition.

Sutaragi can also be said as a symbol of togetherness and justice in the Gamal dance, because when Sutaragi chooses a dancer, it is witnessed by the people present so that when Sutaragi chooses, he needs to consider things related to the rules before dancing the Gamal dance. Sutaragi, who is a living symbol, indirectly teaches and emphasizes how the role of *purih bakalh* is both in the Gamal dance and in everyday life when greeting anyone, this *purih bakalh* is lived by continuing to be applied and carried out.

The form of nonverbal communication in the implementation of the Gamal dance becomes a means of dialogue between generations, both those who are directly involved as dancers and those who watch the Gamal dance can learn directly about the tradition that is packaged in the form of a kinship system or *Purih Bakih*. They can see how the dancer selection process by sutaragi by giving a dancer's cloth. The dancer's cloth here is a marker while the sign is that the person who is given the dancer's cloth accepts and then dances the Gamal dance.

Gamal Dance as something unique that is part of the culture of the Dayak Krio community where the community as the owner of the cultural product uses dance as a medium to express the important role of the kinship system or *Purih Bakih* which is usually used to relate to others such as greetings when wanting to communicate with the person they are talking to apart from the meaning that is indeed owned by the dance itself. It can be realized that the Dayak Krio community is very consistent and committed to preserving the traditions that have been carried out even until now.

Traditional society in general when they want to convey the intent and purpose or even make the meaning more meaningful and relevant can be done in various forms, either in the form of material objects or their own unique ways that become a means of a container containing cultural values. Especially for the Dayak Krio community, the Gamal dance is a container to convey traditional values. The basic concept of the creation of the Gamal dance apart from the meaning of the dance itself is to focus on mutual respect, respect for each other, build brotherhood and a sense of togetherness so that a harmonious relationship is created, not only when dancing the Gamal dance but apart from dancing, those values continue and are carried out and implemented in everyday life wherever they are.

A deep reflection related to the cultural values specifically *Purih Bakih* owned by the Dayak Krio community which is reflected through a ritual dance, namely the Gamal dance. The emotional bond in the dance itself is very strong because it is not only intended for fellow humans horizontally but also vertically to the creator (God) and as a symbol of respect for the ancestors which is packaged in the

procedures of this Gamal dance. The presence of the Gamal dance in traditional rituals can function as a means of non-formal education that is nonverbal so that people from old to young, especially teenagers and children, learn to study their local culture with a different version in the sense that it does not have to be verbal. The Gamal dance indirectly teaches to realize the meaning of the value of the importance of togetherness, mutual respect and appreciation and have an awareness to live in balance.

### **Conclusion and Suggestions**

"Hidup Dikandung Adat, Mati Dikandung Tanah" is the motto of the philosophy of life as the foundation of the Dayak Krio community culture which is expressed through various sacred symbolic forms. The reflection of the results of this culture is not just a part of the necessities of life, but also concerns how the concept of belief they have focuses on the balance between the Creator (God), the spirits of ancestors & nature, and fellow human beings.

One form of the concept of balance according to the beliefs of the Dayak Krio community is the kinship system or *Purih Bakih*, which is a crucial basis in the social structure of its society. On the other hand, it functions as a model to determine the position and role of individuals in the family and society. It does not stop there, through nonverbal communication as a medium for conveying meaning in the form of traditional dance which is a ritual dance, namely the Gamal Dance.

Gamal Dance as a form of cultural expression and media symbolizes *Purih Bakih* or kinship system, where the selection and determination of dancers are carried out based on customary rules by sutaragi. It can be said that the role of sutaragi is very important in Gamal dance. Although Gamal dance has its own meaning in each dance movement, such as Nyembah movement and Gerak burung elang, it does not escape other meanings that are the purpose as a reminder of cultural values, namely the representation of *Purih Bakih* or kinship system.

The priority of the existence of Gamal dance in every traditional ritual, in addition to being a ritual medium that has deep spiritual symbols and meanings, also emphasizes cultural values such as respect, togetherness, and brotherhood in the Dayak Krio community. In other words, the Dayak Krio community wants to convey how important it is to maintain harmony and balance in everyday life. The younger generation who are the next holders of the baton are considered necessary to play an active role in promoting their own culture. In other words, as young people, they must have awareness and understand their own cultural context first as an initial reflection and provision as a companion to the potential that exists in themselves.

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