

Jurung Rahayu Dance in Fish Seeds Ceremony in Cianjur, Indonesia

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Abstract—Jurung Rahayu dance is a dance that accompanies people who carry fish seeds to be sown in the Jangari Cianjur dam, West Java, Indonesia. This dance is intended to foster public awareness in order to preserve and protect the environment. The purpose of this article is to describe the way of presentation, movement, clothing, and dance music of Jurung Rahayu and the meanings contained therein. The method used is descriptive analytical. The results showed that the Jurung Rahayu dance was presented by female dancers at the fish sowing ceremony in Cianjur Indonesia. The hallmark of his movements is *ngajurung*, raising both hands by holding a shawl, then feet back and forth and making a circular floor pattern around traditional figures who are doing *Rajah* while carrying incense. The property used by a shawl that is as a mark of respect to the creator. The dancers wear traditional clothing in a simple manner, using a long cloth, head dressing using a veil with accessories.

Keywords: ceremony, Jurung Rahayu dance, Cianjur, Indonesia

I. INTRODUCTION

Jurung Rahayu dance is a dance that accompanies people who carry fish seeds to be sown in the Jangari dam in Mande District, Cianjur Regency, West Java Indonesia. This dance is a part of the fish seed percussion ceremony at the Jangari dam. The community uses this dam as their livelihood field. Initially the community's livelihood was farming, but now it is a fish farmer because some agricultural areas are submerged by Citarum river water. The Jangari region is still unorganized, even though there are a lot of local tourists who come to just tour the water, take a fishing boat and go around to the floating house to see various types of fish farms. In addition, the community provides a place for fishing, and usually a lot of them come from outside the district of Cianjur.

The ceremony for sowing fish seeds in the Jangari dam is intended to build public awareness in order to preserve and protect the environment. The initial idea of this ceremony came from the Cianjur artist, Tatang Setiadi, the owner of the Perceka Art Centre studio on April 11, 2010. Setiadi has a concern for the environment around the dam which is dirty because of the garbage dumped by the local community and local tourists who come to the dam site. Sometimes it often fails to harvest because the water begins to be polluted by garbage, and the environment around the dam becomes slum.

This is the background of the artists, although at first they did not have the support of the local government, but could be realized because there was a lot of support from sponsors of large companies, communities and governments in the environment.

This fish seed sowing ceremony at Jangari Cianjur Dam aims to clean up dirty water, both from environmental pollution or negative behaviour in the Jangari dam. In addition, this activity invites the public to be aware of the environment, not only to maintain its cleanliness, but must be able to maintain the preservation of the dam ecosystem from environmental pollution. There are so many series of ceremonies, there are several processions, social activities, art performances and closed with entertainment programs. The art has now been established as a local wisdom of the local culture.

Koentjaraningrat explains that culture is a whole system of ideas, actions and results of human work in people's lives that make them the property of humans by learning [1]. From these statements it can be interpreted that every human action is a culture, because humans live learning from the experiences that have been done in order to become better. During the learning process, humans always believe that they are better on the basis of help from God, therefore the ceremony is performed as a manifestation of gratitude. There are so many meanings and symbols in the ceremony to sow fish seeds in the Jangari dam, one of them is in the *Jurung Rahayu* dance. Soedarsono said there are two groupings of art functions, namely primary and secondary functions. The primary function is divided into three categories based on the audience, namely rituals, personal entertainment and aesthetic presentations. The secondary functions such as education, therapy, industry and so on [2].

Jurung Rahayu dance in the seed sowing ceremony at the Jangari Cianjur dam has a ritual function. This dance is interesting to study in terms of presentation in ceremonies, movements, clothing, music, symbols and meanings contained therein. The purpose of the study was to gain an understanding and describe the *Jurung Rahayu* Dance in the Fish Seed Sowing Ceremony in Cianjur Indonesia.

II. LITERATURE REVIEWS

James R. Brandon revealed that the development of the performing arts can be seen from who is the production funder [3]. Some forms of performing arts that function to fund the

ritual are the community (communal support). There are performing arts whose production costs are borne by the state (government support). Developed countries produce costs from the audience who buy tickets (commercial support) [4]. A dance performance of ritual will attract the attention of audience [5]. *Jurung Rahayu* dance in the ceremony of sowing fish seeds in Cianjur Indonesia is one of the performing arts, to finance this activity involving several large corporate sponsors.

Traditional art can appear every time in a new form or in other words the tradition is alive, always growing, moving and developing [6]. This research focuses more on the dance at the fish seed sowing ceremony. Iyus Rusliana revealed that dance is an embodiment of active forces, a dynamic image. Dance has a function in the order of life (including in the area of West Java) revolves around two great characteristics namely there is a sacred that is intended for the benefit of something that is considered sacred, worship associated with the occult. While profane dance is intended for the benefit of humans or the community directly, both entertainment and art communication [7]. *Jurung Rahayu* dance is a profane dance category.

The *Jurung Rahayu* dance functions as a means of communication in which in its movements there are meanings and symbols of the depiction of the fish seed sowing ceremony at the Jangari dam. When dance functions as a means of communication in the implementation of traditional ceremonies or communication tools with a power that is considered sacred, and continues or develops its function as a channel of joy or joy that results in a closer association in the social order, it also grows through cultivation in a way planned, processed and artistically packaged to be performed or enjoyed by a unique group of people called the audience [7]. Discussing the development of Indonesian performing arts from the past until now requires a multi-disciplinary approach [4].

III. METHODOLOGY

Jurung Rahayu dance research in the ceremony of sowing fish seeds in Cianjur Indonesia uses a qualitative paradigm with descriptive analytical methods. This research uses ethnochoreology approach. Ethnochoreology approach is a multidisciplinary approach, because the combination of several approaches including historical, anthropological, sociological, ethnic, archaeological and others [8]. Ethnochoreology examines all aspects of the discussion seen within the framework of the cultural system that frames it [9]. Through ethnochoreology, this study will examine textual and contextual aspects. The research location was carried out in Cianjur, especially the Perceka studio located at Jl. Suroso No.58, Solokpandan, Cianjur District, Cianjur Regency, West Java Province. This studio belongs to the Cianjur artist, Mr. Tatang Setiadi and the dancers and musicians.

There are several techniques for collecting data in this study, namely how to directly see the ceremony, or hear from the surrounding environment and analyse the structure of *Jurung Rahayu* dance presentation in the fish seed sowing ceremony, so that researchers can find answers from the presentation, motion, clothing and music. In addition, the researchers observed the procession of the ceremony for sowing fish seeds in the Jangari dam during the event and how

the local community played a role in the ceremony. Then interviewing art creators, local traditional leaders, communities around the Jangari dam and local government. For the documentation study the tools used at the time of observation were (1) photography, (2) video, (3) audio recording. These recording techniques are used because they are considered more precise, fast, accurate, and realistic with respect to the observed phenomenon, when compared to writing it down in writing [10].

IV. DISCUSSION

Jurung Rahayu dance is part of the ceremony for sowing fish seeds in the Jangari Cianjur dam. The series of ceremonies consists of several activities, ranging from social activities, such as hiking, mass circumcision, mass painting, fish grilling contest, which ended with a meal together. These social activities are mostly as opening events and others are carried out simultaneously in several places around the Jangari dam site.



Fig. 1. Perceka art center (a procession to the dam).

Art activities are carried out in a centralized place, namely on the ground as a centre for artistic activities. Opened with the art of the *Kuda Renggong*, then the *Kuda Kosong* and ends with the ceremony of sowing fish seeds into the dam Jangari. Lots of art from outside Cianjur were involved, because they were deliberately invited by artists to participate in the event. The activity of sowing fish seeds or its regional term is called *Ngarak Burayak* begins with *Ngarajah* which is a ritual of reading prayers led by local traditional leaders by bringing incense or offerings. Accompanied by music with *Kacapi Indung*. Then eight dancers entered the field making a circular formation around a traditional figure who was praying, then the *Jurung Rahayu* dance performance began.



Fig. 2. Perceka art center (procession of fish seeds to be released at the dam).

As for some of the movements carried out in the dance including having a substitute motion from the main motion one to the other main movements, including: *ukel*, *mincid*, *sirig*,

open and close the scarf. The main movement consists of *ngajurung*, namely the movement of both hands holding the shawl, swinging hands back and forth with back and forth footwork. Symbolizing gives a prayer to always bring blessings and benefits to many people. Then the dance *reundek* or *dongser* dance, which is a depiction of motion like running water. Besides that there is *ngocepat* motion, depiction of the motion of fish fins when swimming. Next *nyirib* is the depiction of taking fish with a net. The clothing that dancers wear is simple enough in red to illustrate the fun. Consists of *apok* (sleeveless shirt, chest cover) and red *kebaya* (Sundanese traditional dress), *batik* cloth in the form of a skirt. Hairdressing is hooded and equipped with accessories because it depicts Cianjur is the city of *Santri*, using the shawl property as a symbol of respect. The property that was brought at the time the dancers deliver the fishermen who carry fish seeds is a container that functions to release fish seeds called *ayakan* (round, has a fairly large diameter, is woven, has a cavity and is made from bamboo). Music that is used without songs, but traditional instruments use *gamelan* instruments. The *macan ucul kering* music pattern, then the *jurung rahayu* music pattern is continued to the *bardin* song.

After the dance performance is finished, then make a formation to walk to the dam. Not only dancers, but the whole community either bears the seeds or the audience, the local government, invited guests, arts groups such as *Kuda Kosong*, *Kuda Renggong* and *pencak silat* led by traditional leaders in the area. This trip was accompanied by a drum pattern *paleredan* and *golempang* then closed with *padungdung*. The main activity is the release of fish seeds, some people, local government and traditional leaders ride a boat to release fish seeds in the middle of the dam begins with the call to prayer by local religious leaders and then the fish seeds are released.



Fig. 3. Perceka art center (the closing ceremony prays before releasing fish seeds into the dam).

Love for the state is a way of thinking, acting and doing that shows loyalty, pride, care and high respect for the language, physical environment, social, cultural, economic and political aspects of the nation. Preserving culture, especially

Jurung Rahayu dance, is an attitude of love towards the country. Showing a sense of unity means respecting the cultural customs and without consider the social status to anyone, anytime and anywhere. Appreciating achievement is an attitude and action that encourages person to produce something useful for the community, and recognizes and respects the success of others [11]. The *Jurung Rahayu* dance in the fish seed sowing ceremony at the Jangari Indonesia dam aims to make local residents aware of the importance of preserving and protecting the environment. Not only take the results of the wealth that lives in the dam alone, but the community participates in preserving life in the dam by sowing fish seeds which is done once a year. Because the main goal in this series of ceremonies is to purify (clean) dirty water both from the surrounding environment or from negative community behaviour.

V. CONCLUSION

The *Jurung Rahayu* dance is a part of the fish seed sowing ceremony at the Jangari dam. This dance serves as a conduit for people who will sow fish seeds with a dance duration of two to three minutes. Each main movement of the dance has the symbol and meaning of the depiction of the activities of sowing the seeds and depicting fish when released at the dam. In addition there are dance movements that illustrate respect and thank God for giving grace to human life.

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