

# The Meaning of Non-Verbal Sampur Motion in Gandrung Dance Banyuwangi East Java

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**Abstract**— Gandrung Dance is one of the leading cultural tourism destinations in the Banyuwangi Regency, East Java. Now the dance is getting very broad attention from the government and from the Banyuwangi community. Held on Boom Beach which was joined by thousands of dancers with very charming clothes and movements. Set forth in the Banyuwangi Tourism Kalendar that was held every year under the name Gandrung Sewu. Local and foreign tourists welcomed him enthusiastically. Because it is feasible to examine the problem of nonverbal meaning in the dance, especially in sampur motion. While the theory used is nonverbal communication theory, which is the process of sending and receiving messages without using words, which can be in the form of body language, expressions, faces, gestures, touch, distance, eye contact and so on. The method used is qualitative descriptive. The result is that there are six sampur movements, namely: challenged motion, violent motion, ngumbul motion, nglebyar motion, nirwir motion and abundant motion, each of which has nonverbal meaning. In conclusion, each sampu movement in the Banyuwangi Gandung Dance has a nonverbal meaning.

**Keywords**— meaning, sampur motion, gandrung dance

## I. INTRODUCTION

Gandrung dance is one of the cultural tourism destinations in Banyuwangi Regency. The local government is paying great attention so that it develops throughout the region and becomes an increasingly public dance. Gandrung Sewu is an annual event that is held on Boom beach with very attractive decoration and packaging. Becoming one of the best-selling cultural destinations for sale.

Gandrung dance is a typical dance that is owned by the people of Banyuwangi Regency, East Java. Said to be unique because this dance is different from the dance that exists in Java in general. Gandrung is different from *tayup* dance in Central Java and East Java or with the west side of Java. The music is distinctive, the rhythm of drums, fiddle (violin) to different punches.

Gandrung dance when seen its movements are very interesting and dynamic. Some female dancers who continue to be hunted by several men who want to make it as an attractive partner. There is a unique style that is owned by infatuated dancers who symbolize how they invite, refuse to be willing to dance together. Sampur is a long cloth that is usually red that is moved to provide code or symbols to fellow dancers and also how to communicate with men who want to invite to dance together. So *sampur* motion in Gandrung dance has many meanings.

## II. LITERATURE REVIEW

"Symbols are words, movements, images, or objects that contain certain meanings and are known only by people who share that culture"[1]. People outside the community need to learn if you want to understand. Analysis of the symbols used in nonverbal communication is a very important thing. If the symbolic language is carried out with the body or referred to as body language, then there are eleven namely: head movements, hand gestures, body posture and leg position, facial expressions and eye gaze, physical appearance, touch, *parabahasa*, color, artifact, physical characteristics and smells[2].

The symbol is also found in one element of culture, namely art. At least according to Kluckhohn and Harsojo "Art is one of the universal elements of culture. Every individual always strives to express aesthetic values. That expression, which he later called art value [3]. Gandrung Banyuwangi dance as a *taeri* has a very deep and diverse nonverbal meaning. Sampur attached to the self-infatuated dancers is not just a complement and sweetener in a dance but has a function as a means of communication. Moreover, Banyuwangi is a meeting of at least three cultures *Osing*, Java and Madura. Intercultural communication occurs at least two cultures meet.

## III. METHOD

This research uses a qualitative descriptive approach. Describe about how the motion *sampur* in the Gandrung dance as a communication tool. The method of determining informants using snow ball and asking for his name to be disguised and using interviews in exploiting data and is equipped with observation and literature study. Analysis of data using qualitative data analysis.

## IV. RESULT

*Sampur* is a wendang shawl, the ends of which are given yellow gold tassels that are worn around the neck and dangling down, which function as a means of communication, to decorate the movements of the dance. Gandrung dancers when staged must be able to regulate the flow of dance, *gending*, and also with whom to dance, then the *sampur* motion becomes the main means of communication.

### 1) Nantang Motion

*Nantang* Motion is a *sampur* game that is loved by lovers of passion because it is a challenge for men to dance together. This challenging movement starts from the sound of the first gong. SN explained: "The *sampur* movement is challenging, the movement by throwing *sampur* towards the dancer's

meaning which is drawn to attract gives charm to the opponent so that it is interested to approach it.". Furthermore, TM is the oldest *gandrung* dancer explained that: "*Sampur Nantang* movement, a movement that throws *sampur* in the direction of the dancer in the first gong and so on which has the meaning to attract or attract attention so that he is complacent and after that chases him.". So the challenge is challenging movement to dance together by throwing *sampur* towards dancers who are then invited to dance together.

### 2) *Ngiplas Motion*

This type of motion means movement to resist attacks from the direction and to divert the attention of the enemy so that it is easier to be anchored, therefore the movement is by throwing the *sampur* from the right direction and then throwing the *sampur* to the left. In the opinion of SH an artist explained that: "*Ngiplas sampur* movement, *sampur* or shawl that is shaken to the right and left which has the meaning to reject the opponent by distracting attention". So in the opinion of SH it can be concluded that the motion of *sampur ngiplas* has the meaning to reject the opponent by diverting attention because at that time many men wanted to dance.

### 3) *Ngumbul Motion*

*Ngumbul Motion*, which is the movement of *sampur* which is done by throwing the tip of the *sampur* upward in or out alternately which means an invitation to make a formation. In the opinion of SH an artist explained that: "*Ngumbul sampur* motion, moving the *sampur* by throwing the tip of the *sampur* up, in, and out which has meaning to form a formation in dancing". So in SH's opinion it can be concluded that *sampur ngumbul* has a meaning to form a dance formation. Usually the formation formed is a straight formation and lined up.

Lastly explained by RR a coach who is crazy that: "*Ngumbul sampur* motion is made with the intention of the dancer will soon be in a circle". So in RR's opinion it can be concluded that the *sampur ngumbul* movement has a meaning that the dancer will immediately form an adjusted formation

### 4) *Ngebyar Motion*

*Ngebyar sampur* motion is different from the *ngumbul sampur* movement, if the *ngumbyar sampur* movement is done by throwing the *sampur* but the *ngebyar* motion is carried out by flicking the *sampur*, ie both ends of the *sampur* are flicked in or out. TM is the oldest *gandrung* dancer that: "*Ngebyar sampur* motion, the motion of both ends of the *sampur* is flicked in and outward direction which has the meaning of re-forming formation with a battle fortress that unites forces such as straight lines and slash formations". RR RR, a mentor, explained: "This *sampur* motion is carried out to maintain strength with different formations, namely straight line formation and slash formation. This is always done by *Gandrung* dancers.

From the explanation of the figures above the researcher can conclude that the motion of the *sampur sampur* which is done by flicking the *sampur* both inwardly and outwardly has the meaning to arrange the new formation, namely the formation of straight lines and slashes.

### 5) *Ngiwir Motion*

*Ngirwir sampur* is a form of moving the *sampur* by squeezing the tip of the *sampur* after it is vibrated slowly. In SH's opinion, an artist explained that: "Nirwir *sampur*, the end

of the *sampur* is vibrated which has the meaning to block the enemy with all forces". So in the opinion of SH it can be concluded that the motion of *sampur nirir* has the meaning to confront the enemy with all power. The same thing was explained by SN a crazy dancer that: "*Ngiwir's sampur* motion, only by pinching the end of the *sampur* then being shaken for a few moments with the intention of blocking the enemy by stretching out both hands".

From the explanations of the figures above the researcher can conclude that this *sampur ngirwir's* motion is indeed a strong defensive motion to block his enemy by stretching out both hands and by puffing out his chest.

### 6) *Nimpah Motion*

The last of the *sampur's* movements is *nimpah* motion. The motion is carried out by attaching *sampur* to the right and left arms, especially in the *sagah* and *ngalang* movements. In the opinion of SH, an artist explained that: "Abundant *sampur* movement, *sampur* that is passed to the right arm or left arm with the intention or meaning has to strengthen the kinship with all the victories that can be obtained ... .. So in SH's opinion it can be concluded that the abundance of *sampur* movement has meaning strengthens the kinship with all the victories that are gained. The same thing was explained by SN a *gandrung* dancer that: "Abundant *sampur* movements, movements that attach *sampur* to the left arm or right arm with the intention of tightening the kinship to receive victory" .. Furthermore, TM is the oldest *gandrung* dancer explained that: "Abundant *sampur* motion, ie the tip of the *sampur* is attached to the right arm and to the left arm which has the meaning to accept victory and strengthen brotherhood and be ready to jointly establish brotherhood with love and with love". RR, a coach of the Governor, explained that: "This *sampur* motion is carried out in the sense that everything is finished and ready to receive victory, with brothers in arms".

## V. CONCLUSION

*Sampur* motion is a symbolic movement in the Banyuwangi *gandrung* dance to communicate when on stage. First of all. this *sampur nantang* movement is done to seek attention from the opponent so that they are interested in dancing with him by throwing *sampur*. Second, the movement of sandpaper by throwing *sampur* towards the right and left to fool against those who have been fascinated. Third is *ngumbul* motion carried out by moving the *sampur* upward, outside and in a meaningful gathering immediately. Fourth, the motion of *sampur ngebyar* gives meaning to the *Gandrung* dancer immediately to form a line formation according to instructions, by flicking the *sampur* both inwardly and outwardly. Fifth, it is a *ngiwir* motion, a strong defensive motion to block the enemy by stretching out both hands and puffing out his chest.

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