

## **Empowerment of Ratu Kinasih Studio as a Media for Introducing *Gulma Penida* Dance for Tourists in Lembongan Village Nusa Penida Klungkung**

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The empowerment of the Ratu Kinasih studio through the *Gulma Penida* dance training is expected to be able to enrich the types of dance that previously existed in Nusa Penida and can also be presented as entertainment to tourists visiting Nusa Penida. The benefit of this program is that it can channel creativity; increase knowledge and skills of dance art; promote more interesting traditional dances with meaningful movements from the potential of local wisdom that has never been published; and be an attraction for foreign and local tourists. Empowerment of the *Gulma Penida* dance was carried out in Lembongan Village, a coastal area with the local wisdom of cultivating seaweed that has been practiced for a long time. Besides that, Nusa Penida is also known for its woven cloth crafts made by residents in Karang Ampel Village. The two potentials in Nusa Penida, namely the potential for seaweed farming and the craft of woven cloth, have been used as a source of ideas in the creation of the *Gulma Penida* dance. The implementation of this empowerment was carried out from April to August 2022. The empowerment program participants totaled 12 people. From this empowerment program, the result shows that students are skilled at dancing the *Gulma Penida* dance and can promote the *Gulma Penida* dance.

*Keywords: Empowerment of studio, gulma penida dance*

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## INTRODUCTION

The people of Lembongan Village, as residents of the coastal area, have cultivated seaweed for a long time. According to the story of the local community, seaweed cultivation, especially in Lembongan Village, was pioneered by the late I Made Kawijaya (a.k.a. Pan Tarsin, who died in 2008), who received an award from the State Ministry of Population and Environment on June 5, 1986, and the Satya Lancana Development award from President Megawati Sukarnoputri in 2003.



Figure 1. Potential Seaweed in Lembongan Village

(Source: Author's Document, 2020)

Apart from that, Nusa Penida is also known for its woven cloth crafts made by residents in Karang Ampel Village. This is an ancestral woven fabric of the people of Nusa Penida, previously used as a tool for religious ceremonies. This rangrang weaving has the characteristic that the woven fabric sheets have small holes. Some of the colored materials used for this rangrang cloth are chemicals that can be purchased in stores or materials made from natural ingredients such as leaves, fruit, and certain roots (Sukerti, 2016).



Figure 2. Some of the Nusa Penida Rangrang Cloth Motifs

(Source: Author's Document, 2020)

The two potentials that exist in Nusa Penida, namely the potential for seaweed farming and the craft of rangrang woven cloth, have been used as a source of ideas in creating the Gulma Penida dance. The purpose of creating this dance art is to develop

artistic potential in Nusa Penida, which so far has not been worked on in the form of dance works. Art exploration supporting tourism must continue to be encouraged and developed while considering environmental sustainability. Damayanti (2017), in research at Nusa Penida, stated that tourism development strategies could be carried out by structuring and maintaining environmental sustainability and involving the community in tourism development, one of which involves art galleries.

## PROGRAM IMPLEMENTATION METHOD

To achieve the objectives of this program, several stages were carried out: (1) submitting a permit and request for cooperation with the Ratu Kenasih Studio. This was carried out in an effort to train the Gulma Penida dance and promote the Gulma Penida dance as an introduction medium for tourists in the village of Lembongan, Nusa Penida; (2) training in the Gulma Penida dance at Ratu Kenasih Studio; (3) promoting the Gulma Penida dance. The method used in this program is the qualitative method, and data collection was done through literature, observation, interviews, and documentation techniques. The data analysis technique used descriptive analysis. The training methods used in this activity are presentations, demonstrations, and individual and group practice. This method is complemented by a dance training strategy, Component Display Theory (CDT), which contains three learning phases: presentation, practice, and performance testing. The training material refers to the elaboration model, which describes the use of a sequence of learning prerequisites and parts of the sequence from simple to complex.

## RESULTS AND DISCUSSION

### Overview of Lembongan Village and Ratu Kinasih Studio

Lembongan Island, or Nusa Lembongan, is a small island with a length of 4.6 km and a width of 1-1.5 km, located approximately 11 km to the southeast of Bali. This island is administratively included in the Nusa Penida District, Klungkung Regency, Bali Province. Most of the main livelihoods of the people of Nusa Lembongan are seaweed farmers and traditional fishermen. Some of them work in the tourism sector and tourism supporting sectors. Nusa Lembongan is divided into two villages: Lembongan Village and Jungutbatu Village. Lembongan Village oversees 6 hamlets and 12 customary neighborhoods, which are located on two islands: most of Nusa Lembongan and Nusa Ceningan. The six hamlets owned by Lembongan

Village are; Dusun Kawan, Kaja, Kelod, and Kangin. Two hamlets are located in Ceningan Nusa, namely Ceningan Kawan and Ceningan Kangin.

Lembongan Village has many interesting tourist places, such as the beautiful white sandy beach with the natural beauty around the swallow's nest in Ceningan, mangrove forests, natural caves, stunning and challenging sea cliffs, swamps full of mystery as the village's attractions. Interesting and famous beaches in Lembongan Village are as follows: Tanjung Sanghyang Beach, Dream Beach, Selagimpak, Selambung, Sunset Beach, Pemalikan, Lebaoh (seaweed center beach), etc. Other places that are crowded with tourists are as follows: Galagala Underground House, Batu Melawang Swallow's Nest Cave, Buanyaran Art Shop Center, Pegadungan Swamps, Romantic Place Kolong Pandan Sunset Park, etc.



Figure 3. Map of Nusa Lembongan Island (internet source)

Nusa Lembongan has traditions, customs, and cultural life that are still strong, one of which is the Sanghyang Grodog ritual, which is a ritual of religious worship by making a holy sacrifice. The implementation of the Sanghyang Grodog ritual as a sacred offering ceremony raises the view that the construction of Hinduism and art have a very close relationship. Hinduism and art are two elements that reinforce and complement each other in the worship of God, where all elements of art are given space and a place that is realized in ritual performance. Various kinds of cultural activities integrate with various aspects of life in the social environment of the Hindu community in Bali (Sukrawati et al., 2022). Thus, each region has its own cultural characteristics in accordance with the natural potential and human resource potential of each region concerned.

The Sanghyang Grodog is a *pengaci desa* ritual performed every two years for 11 days on the anniversary of Tilem Sasih Karo. The function of the Sanghyang Grodog Ritual as the guardian of the village, namely the ceremony to neutralize negative elements so that they become positive, is believed to

have an overall good impact on the environment and the people of Lembongan Village and the universe. The term "Grodog" arises from the sound generated when the wooden wheel where the property of Sanghyang is placed is moved and comes into contact with the ground where the Sanghyang procession is taking place. The tighter the wooden wheel is moved, the louder the sound of "grodog...grodog...". Therefore, the residents of Lembongan Village call the Sanghyang as Sanghyang Grodog.

The performance of Sanghyang Grodog begins with a prayer together, then the performance of Sanghyang Sampat, which has meaning as a means of self-cleaning, spiritual cleansing of the soul, and cleansing of nature and its contents. Furthermore, 22 (twenty-two) Sanghyang were staged again, as follows: Sanghyang Bumbung, Sanghyang Penyalin, Sanghyang Lingga, Sanghyang Joged, Sanghyang Dukuh Ngaba Cicing, Sanghyang Jaran, Sanghyang Dukuh Masang Bubu, Sanghyang Sampi, Sanghyang Bangu-Bangu, Sanghyang Kebo, Sanghyang Tiling-Tiling, Sanghyang Enjo-Enjo, Sanghyang Manjangan, Sanghyang Tutut, Sanghyang Jangolan Dukuh Ngaba Peny, Sanghyang Barong, Sanghyang Kelor, Sanghyang Capah, Sanghyang Perahu, Sanghyang Sumbul, Sanghyang Payung, and Sanghyang Bunga. The series of Sanghyang Grodog Ceremonies ends with Sanghyang Bunga accompanied by *gendeng* (song) as an expression of joy for the blessing of the Gods through the symbols of Angels who spread fragrance in the universe.



Figure 04. Sanghyang Sampat

(Author's Document, 2022)

### EMPOWERMENT OF RATU KINASIH STUDIO AS A MEDIA FOR INTRODUCING THE GULMA PENIDA DANCE

Community empowerment in a narrow sense is often identified with a process of social activity in which

the process is addressed to the community as an object. At the same time, as subjects (people who carry out) the activities in the empowerment process, with other things aiming to train and make the community an agent of change in the future with various special trainings in their respective fields. While broadly speaking, empowerment comes from the basic word "power," which means an individual's strength or potential ability to be empowered. Empowerment activities are activities to train the abilities or skills of individuals who are not empowered to become more empowered (Febriyanah et al., 2020).

The Gulma Penida dance lasts 8.14 minutes, danced by 2 (two) men and 2 (two) women as a depiction of seaweed farmers in Nusa Penida Village, Klungkung Regency, Bali. The name "Gulma Penida" comes from the words *gulma* and *penida*. The *gulma* referred to in this paper are seaweeds which are equated with the term *gangang laut*, which is one of the biological resources found in coastal and marine areas (<https://id.m.wikipedia.org>). In comparison, *Penida* is taken from the name Nusa Penida, the name of one of the coasts on the island of Bali. Thus "Gulma Penida" can be interpreted as *Gulma* that grows or is cultivated on the coast of Nusa Penida (Arshiniwati et al., 2021). The object displayed in this dance work is the daily story of seaweed farmers carrying out their activities, starting from getting up early, going to the sea, planting, caring for, harvesting, bringing home their crops, and enjoying the joy of the blessings bestowed by God Almighty. The *rangrang* cloth in the creation of this dance is used as a costume to describe the potential of the resources that exist in Nusa Penida.

The Gulma Penida dance describes the activities of seaweed farmers in the form of abstract dance movements obtained from direct observation of the activities of seaweed farmers in Lembongan Village, Nusa Penida. These abstraction movements are then combined into a complete dance form which is worked on in Balinese nuances, characterized by the use of Balinese gamelan instruments. The objects of seaweed cultivation activity which became the inspiration for the creation of this dance are *ngepik* (picking or splitting), *negul* (tying), *nyemuh* (drying), *ngedeng* (pulling), and *mentang* (stretching), *negen* (shouldering), and *ngorot* (cleaning). The structure of the Gulma Penida dance can be described as follows:

### The first part depicts seaweed farmers getting ready to work (*Pepeson* Section)

Variety of Movements of the Female Dancer: *Nyerigsig* right and left in opposite directions, *agem* main position, turning, *nyalud* backwards, *nanjek*, *nyerigsig* while walking straight, right *piles agem*, *kipek*, *ulap-ulap*, left *rebah ngelung*, right *piles* with a vibrating hand movement (seaweed symbol), *leftangget*, lying down and *ngelung kanan*, double *ngepik* motion, rotate to the left, *ngukel* hands, stretch, *agem*, *nyregseg* with diagonal position, *nyalud*, *ngagem*, lying down with *ngelung kanan*, lying down with *ngelung kiri*, right *ngangget*, lying down with *ngelung kiri*, rotating with the male dancer. Variety of Male Dancer Movements: in this first part, the movements of the male dancers begin with *nyeregseg* from the right and left sides of the stage, which are directed towards the center of the stage, approaching the position of the female dancers. In this movement, the male dancer's right hand is on the right shoulder, as in the depiction of a seaweed farmer carrying equipment for seaweed cultivation. The left hand is below, parallel to the hips depicting the same thing. Furthermore, the male dancer makes a transition to rotating forward and then moves his left leg, which is crossed towards the back, and continues with the body rotated to the left towards the position behind the female dancer. It is then continued with the *rampak* movement with the female dancers in the right *agem* position where the male dancer's right and left hands remain parallel to the shoulders and waist, accompanied by a *nyeletedet* to the right at the end of this movement. After finishing the *nyeletedet*, it is followed by an *ulap-ulap* accompanied by a sad expression depicting the downturn of the people affected by the disaster. The next movement is a falling movement towards the left with the knee of the right foot and the *ulap-ulap* with an opposite direction with a low body position followed by the *ngiket* and *ngepik* with a sad expression.



Figure 05. Depiction of seaweed farmers getting ready to work. (Source: Author's Document, 2021)



**The second part of this dance depicts the activities of seaweed farmers working (Pengawak Section)**

Variety of Movements of the Female Dancer: position facing backward, *agem* lying down (opposite to the right and left) holding the shawl, turning low *agem*, *ngepik*, *ngukel*, *negul*, stretching (performed with a fast and broken tempo) *kipek*, *nyrigsig* to the front position, *ulap-ulap* to the right, turning *nyerigsig*, *nayung* walking for nine steps, movements holding the shawl stretching and *ngedeng*, *nyrigsig*, stretching and *ngedeng*, *nayung* walking holding the *kamen*, facing each other face to face with partners, *ulap-ulap*, stretching holding the shawl moving slowly up and down with low *nyregreg*, stretching to form a boat, *ngelo* right, *ngelo* left. Male Dancer's Variety of Movements: in the second part, the male dancers make a floor pattern transition, namely making communication movements with the female dancers so that the floor pattern is formed diagonally. The dancers then moves to point toward the right corner and performs *ulap-ulap* movement with one hand, followed by a *malpal* looking for the next floor pattern. Afterward, they returned to interacting with the female dancers by *ulap-ulap* accompanied by head movements, namely *ngotag* and *ngedeng* hand movements towards the female dancers. Then the dancers would make the transition with the *nyeregseg* by spreading the shawl to form a horizontal floor pattern, and the dancers performs the *nyeregseg* at high and low levels alternately, accompanied by hand movements that move like the movement of the waves in the sea.



Figure 06. Description of the activities of working seaweed farmers (Source: Author's Document, 2021.)

**The third part of this dance depicts several movements of harvesting seaweed (Pengawak Section).**

Variety of Princess Dancer Movements: shaking hands twice as an abstraction of seaweed, taking a shawl, then turning around in a circle and facing backwards. Turning to face forward, the female dancer performs *ngepik* motion while walking to the front right corner, *nyemuh* while turning right, *ngedeng* movements, *nyemuh* while turning left, followed with harvesting seaweed movements at a different level from the other dancer, changing the position of the skirt containing *wellcro* by

improvising with dance while wiping off sweat. Male Dancer's Variety of Movements: the two hands stretch/*mentang*, and the two fingers vibrate as a seaweed symbol. This movement is done by changing the composition or shifting using *cancer* footwork because one of the male dancers symbolizes a fisherman pulling seaweed. This symbolizes the motion of drying the seaweed (*nyemuh*), picking (*ngepik*), exposing (*nyemuh*), and *mematok*. The two dancers change their costumes between these moves to prepare for the final part.



Figure 07. Depiction of several movements of harvesting seaweed products (Source: Author's Document, 2021)

**The fourth part of this dance describes the joy of the seaweed farmers when they finish harvesting and return home (Pengecet and Closing)**

The Movements of Female and Male Dancers. The female dancers do the *ulap-ulap* to the male dancers, look for male dancers, then dance in pairs. *Ngepik* movement with a rotating floor pattern between male and female dancers. *Nyemuh* movement by rotating in pairs, *ngedeng* movements are done together 4 times, turning to face the other partner, followed by the *metindak-tindak* with zig-zag floor patterns and rotating with a pattern on the floor of the fountain forming a vertical position, then poses with two movements and levels, then rotating fountain movements, swapping positions and followed by forming a horizontal position, rotating movements, *ulap-ulap*, *parama santih* posture on the right/left as a symbol of gratitude, then facing the partner, and the dancers would then leave the stage as the final form of this dance has been completed.



Figure 08. Depiction of the joy of seaweed farmers when they finish harvesting and return home. (Source: Author's Document, 2021)

The Gulma Penida dance training stages at Ratu Kinasih studio started with coordination with the Head of the Studio. The opening of the training was held and attended by the District Head of the Nusa Penida, representatives of the Village Headman, representatives of Jero Bendesa, Heads of Hamlets throughout Lembongan, Babinsa, Head of the Ratu Kinasih Studio, students of the Ratu Kinasih studio and a team of trainers from ISI Denpasar. The presentation of the material was carried out through several stages, namely: (1) the preliminary stage (presenting the content), namely explaining the characteristics of the Gulma Penida dance and the various movements of the Gulma Penida dance; (2) the presentation stage (presenting the content, and providing practice), namely demonstrating the various movements of the Gulma Penida dance, practicing the dance as a whole according to the tempo and rhythm with dance accompaniment; (3) the assessment/evaluation stage for the training participants through the performance of the full Gulma Penida dance with dance accompaniment music. Documentation of the training process can be seen in the images below.



Figure 09. Opening of the Training by the District Head of Nusa Penida (Mr. I Komang Widyasa Putra, SSTP., MAP)



Figure 10. Presentation of material on the characteristics of the Gulma Penida dance and *pepeson* movements



Figure 11. Practicing the *pengawak* movements

Figure 12. Practicing the *pengecet* and *pekaad* movements



Figure 13. Gulma Penida Dance Performance

Figure 14. Closing of the Training Program by the District Head of Nusa Penida



As a tourist destination, Bali developed its tourism industry based on Regional Regulation number 3 of 1974, which was revised to become Regional Regulation number 3 of 1991. This policy confirms that Bali is a tourist destination expected to develop its regions based on a cultural development vision (Ruastiti, 2017). Furthermore, it was said that the flow of tourists who continued to increase to Bali was the main driver for the growth of the tourism industry on the Island of the Gods. This tourism growth has encouraged art, and cultural figures in Bali to entertain guests who come with dance and music (Dibia, 2017:1). Performing arts as one of the packages for organizing the tourism industry is one of the supporters of the success of tourism, acting as the most progressive cultural force affecting the socio-economic system. As part of the performing arts, dance has flexibility in entering any space and discipline, one of which is tourism (Wulan & Handayaningrum, 2020).

Supporting tourism development through performing arts can be done through the empowerment of studios. Art studios have an important task in preserving, developing, and disseminating art that supports tourism. This empowerment was carried out at the Ratu Kinasih studio, which Ida Ayu Agung Yuliaswati Manuaba, SH, chaired. Ratu Kinasih Studio is one of the studios in Klungkung Regency located on the small island of Nusa Lembongan, established on July 13, 2011, and inaugurated in Lembongan Village on Bukit Sari Street, Kelod Lembongan Hamlet, Nusa Penida, Klungkung Regency. This studio was chosen because (1) it has the vision to create a young generation of Balinese who are cultured, independent, creative, innovative, and have expertise in traditional dance, especially Balinese dance; (2) it has produced many accomplished dancers; (3) it plays an active role in artistic activities. Based on this, this studio is considered worthy of being an object of empowerment. Information regarding this studio was obtained through an interview with the Head of Ratu Kinasih Studio on August 10, 2022.



Figure 03. The author's interview with the Head of Ratu Kinasih Studio (Sustiawati Documentation, August 10, 2022)

As a follow-up to this empowerment program, the Gulma Penida dance will be performed at several hotels in the Lembongan village, Nusa Penida.

## CONCLUSION

Ratu Kinasih studio in Lembongan Village is very potential as a training location for the Gulma Penida dance because this studio has a vision of creating a young generation of Balinese who are cultured, independent, creative, innovative, and have expertise in traditional dance, especially Balinese dance. As part of the performing arts, dance has flexibility in entering any space and discipline, one of which is tourism. Thus, Ratu Kinasih Studio has an important task in preserving, developing, and disseminating art that supports tourism. The Gulma Penida dance depicts the activities of seaweed farmers in Lembongan village, starting from getting up early, going to the sea, planting, caring for, harvesting, and bringing home their crops, and enjoying the joy of the blessings bestowed by God Almighty. Rangrang cloth is used as a costume to describe the potential resources in Nusa Penida. The dance movements include *ngepik* (picking or splitting), *negul* (tying), *nyemuh* (sun-drying), *ngedeng* (pulling), *mentang* (stretching), *negen* (shouldering), and *ngorot* (cleaning).

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