



THE FORM OF THE DYNAMICS OF CIVILIZATION CHANGES IN GIG BEBEGIG 'S DANCE WORK: A STUDY OF DANCE THROUGH CHARLES SEMIOTICS. S. PEIRCE

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Abstract

Globalization has positive implications with ease through the development of technology. In line with technological developments, this also has an impact on the regeneration of farmers where young people no longer choose farming jobs. This problem was communicated by Farhan Apriadhi Ghazaly through the dance work of Gig Bebegig. This study uses a qualitative method that is described descriptively through the semiotic analysis of Charles S. Peirce and a socio-cultural perspective. The results of this study reveal the Representament-Object-Interpretant from wardrobe, music, property, and dance scenes, as well as see through a socio-cultural perspective.

Keywords: Semiotics, Charles Sanders Peirce, Dance Works, Regeneration of Farmers, Socio-Cultural

1. INTRODUCTION

Globalization is a phenomenon that occurs in the world. Every corner of the country can not be separated from and avoid globalization. Robertson in Riwanto (2016) argues, globalization is a concept that shows the shrinking of the world and increasing our awareness of the world. Emmanuel Richer in Riwanto (2016) also states that globalization is a *global network* that unites people who were previously dispersed, then united in a symbiotic dependence of mutualism and world unity (Suhanadji and Waspodo TS, 2004: 93).

Globalization gives us an idea that the development of the world has entered a more advanced era. The phenomenon of globalization that we feel is growing in line with the rapid development of technology. Various types of technology are able to quickly spread information around the world with various social, economic, and cultural news discourses that are presented.

Today the development of technology is an absolute thing that can not be avoided. Technological developments run simultaneously with the development of science. The development of technology is influenced by the progress of culture and civilization. The development of culture will be in line with the development of technology, because technology is the development of a culture that is advancing rapidly (Adib, 2011: 254). Manifestations of technological and scientific developments have an effect on changes in civilization.

In recent decades, changes in civilization from the effects of technological developments have had positive implications for mankind. The innovations found through science and technology make it easier for humans to carry out their activities. Mastery of technology is an indicator of the progress of civilization. Science and technology merge and transform into products in the form of goods and services so that humans indirectly adapt to

this change in civilization. Things that are considered difficult can be done easily through new inventions. Examples of products of scientific and technological progress are computer devices that have functions almost equivalent to the work performance of the human brain, the use of motorized tools to lighten the workload, and gadget products that make it easier for humans to communicate remotely with their advanced features. Dwi Ningrum (2012: 171) argues, technological advances have really been recognized and felt to provide a lot of convenience and comfort for human life. In addition, with the development of technology, various options for being creative through performing arts are also wide open, whether choosing on the basis of tradition or on development based on global influences (Nursilah, 2018:338).

On the other hand, positive technological advances also have negative implications. Amazing technological advances do bring convenience to humans, but the implications of technological products have an apathetic effect in people's social interactions. Humans are indirectly imprinted by technology products, such as *mobile phones*. Cellphones that were originally used to communicate long distances now have the nickname *smart phones*, because of the advanced features that exist. If not used wisely, this can make people bond with the sophistication of the *smart phone* so that the sense of togetherness and friendship fades.

The implications of technological progress also spread to the villagers. What is of concern is that technological developments provide some promising things. According to Martono (2012: 289-291) technology promises include (1) promising change, (2) progress, (3) convenience, (4) increasing productivity, (5) speed, and (6) popularity. These things make people tempted by the greatness of technology.

The implications of technological advances are felt in village youths who prefer to migrate rather than work to manage gardens or rice fields in their villages. The wheels of this development worry that in the future there will be no regeneration. According to data obtained from the link disbun.jabarprov.go.id the number of farmers nationally based on the current age group, as many as 17.29% are less than 30 years old; around 29.15% aged 30-44 years; around 32.39% aged between 45-59 years; and about 21.7% are over 60 years old. Ironically, 65.23% of farm workers have an education equivalent to elementary school and below (<https://disbun.jabarprov.go.id/post/view/692-id-tantangan-dan-harapan-regeneration-petani-via-program-pengembangan-farmer-millennial> (accessed April 14, 2022)). This shows the youth's lack of interest in working as farmers.

According to Leli in Satria (2021), there are at least 5 factors that make Indonesian youth less interested in working in this sector, including (1) land problems; (2) social prestige; (3) at risk of crop failure due to natural factors; (4) risk in terms of price; and finally (4) little incentives from the government. The problem of farmer regeneration that arises along with technological advances due to globalization needs to be communicated so that there are no gaps that occur due to this mismatched.

The background above provides inspiration to examine a work of art that has similarities with a similar case. The artwork that will be studied is a dance entitled *Gig*



Bebegig through a socio-cultural perspective. The dance work not only displays the beauty of the form, but is also full of meanings that the choreographer wants to communicate to the audience. Semiosis activities refer to Peirce's theory (1966), he argues that semiotics can be applied in all variations of signs and one field of science is not considered more important than the other.

Peirce has 3 classifications of signs called trichotomy; *icons*, *indexes*, and *symbols*.

Icon – It resembles a sign. A photograph of a person can be described as an iconic sign that physically resembles the thing it represents. It can also have iconic words, where the sound resembles the thing they represent. Onomatopoeic words like 'bang' or 'woof' can be described as iconic language.

Index – There is a direct relationship between the sign and its object. In this category, smoke is the index of fire and tail is the index of dogs. Traffic signs on roads are index signs: they have a direct relationship to the physical reality in which they are placed, such as at an intersection or at the top of a hill.

Symbol – These signs have no logical relationship between the sign and what it means. They only rely on the reader after studying the relationship between the sign and its meaning. The red cross is a symbol that we recognize means help. A flag is a symbol that represents a region or organization. The letters of the alphabet are symbolic signs which mean we have learned. (Crow, 2010: 12)

In summary, Peirce's trichotomy is: *Icon*, a sign that has resemblance in form (*resemblance*) and is known by the subject or the wearer. *Index* is a sign between a representative or representamen and its object that has a phenomenal or existential relationship, *Symbol* is a conventional and arbitrary sign.

2. RESEARCH METHOD

The approach used to study this dance work is an ethnochoreological approach and analyzed using Charles S. Peirce's triadic semiosis. The results of this discussion are then presented descriptively. The data obtained in the form of literature and forms of dance works. The focus of this study examines the dance work of *Gig Bebegig* analyzed using *triadic semiosis* Charles S. Peirce in the form of *Representament*, *Object*, and *Interpretant*, then correlated through a socio-cultural perspective. The source of the data was obtained from the performance of *Gig Bebegig* 's dance work which was watched again through the documentation of the Resource Person.

3. RESULTS AND DISCUSSION

3.1 *Gig Bebegig*. Dance Works

July 11 2018, it has been 4 years since the dance work of *Gig Bebegig* created by Farhan was displayed at the Jakarta Arts Building. 4 years have passed, but the memories come back to mind to be discussed again. There are anxieties that want to be expressed in this dance work. *Gig Bebegig* 's dance works are performed for approximately 30 minutes. During the 30 minutes the work lasted, there were several points to be conveyed, including

the form of *Gig Bebegig 's dance work*, signs in dance work, and wanting to reveal dance works with a socio-cultural perspective.

A dance work is a presentation of a visual form that can be captured by the senses. The form of a dance work consists of supporting elements that make the dance work beautiful and enjoyable. The supporting elements of dance work include movement, dancers, dance music, stage technique, make-up and clothing, dance properties, to the type and mode of presentation used. The form of *Gig Bebegig 's dance work* cannot be separated from the above, like a complete motorcycle consisting of supporting components, even this dance work is formed from these elements.

Farhan Apriadhi Ghazaly (25), is an alumnus of Dance Education, State University of Jakarta, now he works as a teacher of arts and culture at a high school in DKI Jakarta. The creation of *Gig Bebegig 's dance work* is one of the requirements for his Bachelor of Education graduation. However, not only that, by taking a deeper look at Farhan's critical personality, he was able to read the context of his environment so that he was inspired to create dance works with this theme. His ideas are manifested in a dance work which is then successfully communicated to the audience.

Gig Bebegig comes from the Sundanese language, *Gig-* in front is an anamatopea; does not contain meaning but symbolizes a characteristic sound. The word *Bebegig* (Sundanese) in Indonesian means scarecrow.

In line with the title of the dance work, the movements that are processed are also inseparable from local traditions. The motions used in *Gig Bebegig 's dance work* are the basic movements of Sundanese dance, which appear to include the *capang*, *ukel*, *mincid*, *overlapping rope*, and movement processing from exploration results using dance properties. The movements that have been processed and arranged by him are then communicated through the dancers.

Dancers do not only move to dance, but also media in conveying expression and communication to the audience. The number of dancers in *Gig Bebegig 's dance work* is 13 people. The number of dancers identified was 13 dancers, from 13 dancers, 1 dancer played the role of an old farmer and 12 others played a young farmer. From a personal point of view, the selection of dancers in Farhan's work is quite slick. The dancers can receive the choreography without feeling a few seconds of zero comma. That is, the harmony of motion, rhythm, and taste of the dancers is almost equal.

The supporting element that can be captured by the other senses is music. Music is sound that can be heard. Music in dance serves as a giver of atmosphere, binding rhythm or melody, and so on. The music in *Gig Bebegig 's dance work* uses traditional musical instruments which add to the atmosphere of the stage, which has a *Sundanese spirit*. Not only through the instrumental sounds of the West Javanese tradition, the dance music is filled with vocals sung by *singers* and dancers. The song that is sung is a song reminiscent of childhood. During elementary school, this song was often sung at school in Sundanese subjects. The title of the song is Pak Tani, composed by Mang Koko and Iik Setiawan.



Gig Bebegig 's dance music echoed throughout the Jakarta Arts Building. Talking about Gedung Kesenian Jakarta, or people often shorten it to GKJ, is where this dance work is displayed. The type of stage provided at GKJ is a proscenium stage. This type of stage when viewed from above is in the form of a trapezoid and the audience only sees the show from one point of view, namely from the front angle. *Gig Bebegig* 's work uses a proscenium stage with additional traps to provide an upper level. This trap is used to display *Bebegig* rice fields and provide a level for the dancers, so that the compositional designs that appear on the stage vary. Lighting also plays a role in stage technique. The lighting used by Farhan is predominantly yellow, this color is captured as a warm rural atmosphere, there is also blue when the dancers are in the *bale* , and finally the red color which he uses as the climax of this dance work.

After talking about stage issues, what can be seen on stage are the fashion, make-up, and the properties used. Farhan designed the dance outfit in such a way that it was dynamic when moved. The color chosen is a brown color, similar to earth, which means this work is grounded. The clothes worn by female dancers are kebaya and komprang batik pants, while male dancers wear traditional pangsi clothes.

The beautiful clothes designed by Farhan look even more beautiful when they are supported by the use of make-up. The dance makeup used for dancers is natural makeup that emphasizes the shape of the face. Dancers are like village flowers dancing on the performance stage. The smile on the dazzling red lips captivated the onlookers who saw it. There is only one different make-up in the dance work, namely the make-up of the grandparents on the dancer who plays the role of an old farmer.




The last thing identified is the use of the property. Properties in a dance work can strengthen the idea of a dance work. In *Gig Bebegig* 's dance work , the properties used are *caping* , hoe, *boboko* , *bebegig* , *bale*, and long cloth . The five properties used by Farhan strengthen his work in conveying ideas.

3.2 Semiotic Analysis of *Gig Bebegig* .'s Dance Works

Dance is a tangible form and can be perceived by the senses visually. Dance works not only present motion, but also symbols that are part of the communication of the work. In communication there is interaction and is full of meaning, whether it is connotative, denotative, or vague. To analyze the text, semiosis process is used. The process of semiosis refers to Peirce 's theory by using a triadic relationship trichotomy or *triadic semiosis* .

Charles Trichotomy. S. Peirce is useful in analyzing elements in dance works such as fashion, music, props and dance scenes. Three basic elements that can also help in analyzing semiotics based on Peirce's theory are triadic relationships or *triadic semiosis* (semiotic triangles), namely the representation of [sign = T; something], object [O = something in human cognition], and interpretation [I = process of interpretation]. The following describes the sign (T), object (O), and interpretation (I) of the dance elements.

Table 1 Analysis of Signs, Objects, and Interpreters

No.	Sign (T)	Object (O)	Interpreter (I)
1.	<p>fashion</p>  <p>(Farhan Apriadhi Documentation, 2018)</p>  <p>(Documentation of Farhan Apriadhi, 2018)</p>  <p>(Documentation of Farhan Apriadhi, 2018)</p> <p>Music (Vocals)</p> <p><i>Walk fast, work fast, The peasant walks, The hoe is on his hips, while the smoke is blowing, The road is paved, Come and go, Cultivate the land to cultivate.</i></p> <p><i>The farmer's father worked, cultivating the fields, Kneeling to work, Strong rains, strong winds, Take care of your wealth, The father is a devotee, Turn to low water.</i></p>	<ul style="list-style-type: none"> • Gunny sack • <i>hat</i> • A touch of dry grass <ul style="list-style-type: none"> • Men: 1. <i>Mask</i> 2. <i>Totopong</i> as a <i>Pivot</i> shirt • Woman: Kebaya • PDH shirt <ul style="list-style-type: none"> • Lagu Pak Tani, cipt. Mang Koko 	<p>Camouflage becomes <i>bebegig</i></p> <p><i>the pivot</i> and kebaya are a representation of local traditional clothing.</p> <p>Representation of workers</p> <p>A source of encouragement to farmers</p>



PROPERTY

- *hat*

Cover the farmer's head to prevent heat.



(Documentation of Farhan Apriadhi, 2018)

- hoe

Farmer's tools for digging or leveling the land



(Documentation of Farhan Apriadhi, 2018)

- Basket

Goods storage container



(Documentation of Farhan Apriadhi, 2018)

- *Bebegig*
(scarecrow)

Objects to repel pests in rice fields resemble people



(Farhan Apriadhi Documentation, 2018)



(Farhan Apriadhi Documentation, 2018)

- *Bale*

Where farmers rest



(Farhan Apriadhi Documentation, 2018)

- Long cloth

Strap

: Scene

- Introduction

bebegig depiction



(Farhan Apriadhi Documentation, 2018)

- Scene 1

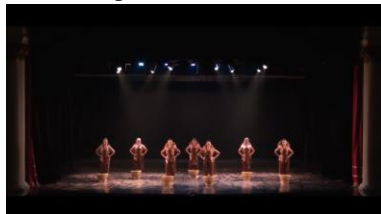
Young farmers playing and accompanied by old farmers



(Farhan Apriadhi Documentation, 2018)

- Scene 2

Young farmers doing agricultural activities in the fields



(Farhan Apriadhi Documentation, 2018)



(Farhan Apriadhi Documentation, 2018)



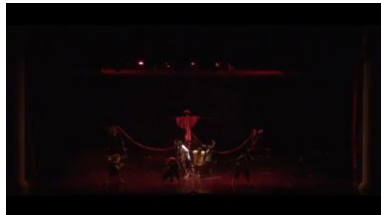
(Farhan Apriadhi Documentation, 2018)



(Farhan Apriadhi Documentation, 2018)



(Farhan Apriadhi Documentation, 2018)



(Farhan Apriadhi Documentation, 2018)

• Scene 3

The anxiety of young farmers because of pests and solutions makes *bebegig*

• Scene 4

Captivated by the times, left the farm life, and regretted being bound by the rules.

Visual	Verbal	Cognition
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Gig Bebegig 's dance outfit uses *pangsi* suits for men and *kebaya* for women. This suit represents local residents in traditional clothes that are often used, in addition to identifying the colors used in the dance clothes, which is brown, which is interpreted as a form of unification with the earth. The dance attire that appears in addition to the main dress is the use of burlap and *caping* with dry grass ornaments in the introduction scene depicting a scarecrow. Furthermore, the Daily Service Clothes (PDH) shirt that is used reflects a laborer, this outfit appears in the last scene when the young farmers leave the fields.

The vocal music identified is a song taken from a Sundanese song composed by Mang Koko and Iik Setiawan with the title Pak Tani. This song has a major diatonic tone which gives a cheerful effect. This song is sung as a form of the enthusiasm of the farmers in farming in the fields.

Gig Bebegig 's dance work are *caping*, hoe, basket, *bebegig*, and *bale* . These five properties represent a farmer who everyday uses a *hat* as a head covering so as not to overheat, uses a hoe to plow the fields, a basket used by female farmers to carry supplies or supplies in the fields, *bebegig* as a form of solution to farmers' anxiety due to disturbances from rice field pests and *bale* . as a place for farmers to rest. One other identified property is

the long cloth at the end of the scene. This long cloth is interpreted as a symbol of the rope that binds and restrains the farmers who are transformed into laborers.

The dance scene which consists of the introduction to scene 4 tells the story of the start of the journey of young farmers who are still happy to play, the agricultural activities that are arranged starting from plowing the fields, preparing seeds, to the installation of *bebegig* fields which are carried out after the rice bears fruit. The activities in the fields that they do make them bored and they see something new, interesting and makes them interested in another world. The entry of young farmers into the flow of the times makes them busy with work to the point of forgetting themselves, bound by existing regulations makes their hearts restless. The incident made them regret leaving the farm.

3.3 Gig Bebegig's Dance From a Socio-Cultural Perspective

This dance work which consists of an introduction and 4 scenes is a manifestation of changes in civilization. The dynamics appear when people are no longer interested in traditional activities. The dance scene presented is in line with Lirner (1983). He argues that farming communities in rural areas switch jobs as farmers into a foreign job in a bustling city and has characteristics that are far from the dynamics of rural community life. This statement is very clear in the storyline of *Gig Bebegig 's dance work*.

Furthermore, referring to Soerjono Soekanto's definition of socio-cultural change (1990), socio-cultural changes are all changes that occur in social institutions in a society, which affect the social system. In the dance work, it can be seen that the socio-cultural changes in the community arise due to boredom with the monotonous social order, so they choose to go looking for a new job. This is a picture of the problems that occur in rural areas, where in his dance work, *Gig Bebegig* tells the problem of farmers' regeneration whose interest is decreasing and they choose other fields that are more practical.

4. CONCLUSION

Gig Bebegig's dance work is inspired by social changes in society where the regeneration of young farmers is reduced and there are very few devotees. This dance work raises signs that can be identified as reinforcing dance ideas through clothing, music, and props. The idea of dance depicted in the plot of the scene represents the dynamics of civilization change in accordance with the definition of socio-cultural change.

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