

Symbolic Meaning Relationship between the Condong Character and the Putri in the Gambuh Batuan Dance Drama

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Gambuh is the oldest Balinese theatrical dance drama, with a rich repertoire of dance movements, music, dramaturgy, and costume design, making it the source of Balinese performing arts that emerged later. The main story is about the journey of Prince Panji to find his lover, Princess Candra Kirana. There are two important female characters, namely Condong (servant) and Putri (Princess), who have different social statuses but have a close relationship and play a key role at the beginning of the drama, making them the determinant of the success of the performance. The research aims to reinterpret the meanings contained in the Gambuh dance drama, especially the relationship between Condong and Putri, to offer a living interpretation of local wisdom, pass them on to the next generations, and contribute to building the character of the nation that has nobility and refinement of character. The research was conducted using a qualitative research method, including a literature review, participatory observation, and in-depth interviews in Batuan Village, Gianyar Regency, Bali. The research process begins with a formal description of the characters, dance movements, costumes, and *antawacana* (dialogue), then the symbolic meaning analysis is carried out using Aesthetic Theory and HG Gadamer and Paul Ricoeur's Hermeneutics approach. The results of the study show that the relationship between the two characters, Condong and Putri, carries the meanings of dedication, sincerity, ethics, and the strength of women - values that are local wisdom but very relevant to women today. The elements of *Rwa Bhineda*, which are two opposing forces, *Trihita Karana*, which is harmony with nature, God, and humans, and the Hindu concept of *Satyam Sivam Shundaram*, which embodies ethical and pure values wrapped in beauty in the Gambuh dance drama - are the essence of Gambuh that is relevant to the present day, making it universal, transcending time and distance.

Keywords: gambuh, condong, putri, symbolic meaning, dance drama

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INTRODUCTION

The history of Gambuh drama began as entertainment in the Majapahit palace environment, which was then called *Raket* with an opera drama format, then transformed in the Bali royal environment as Gambuh with a total theater format that was rich in complete dramatic structure, complicated choreography with a complete repertoire of dance movements, complete musical accompaniment with strict rules, vocal (*tembang*/songs and dialogues), luxurious costumes and makeup, as well as stage design. Gambuh drama is a beautiful harmony of various elements, namely the dominant dance art element, and other art elements such as percussion, literature, dialogue, visual arts, and makeup art. Gambuh drama is estimated to have existed in Bali in the 15th century or later (Bandem, 1975:5). Gambuh is the oldest Bali drama, thus becoming a source of creation for Bali traditional dance and drama that emerged later (Ariyanto, 1985:222 and Bandem, 2012:3) and a source of inspiration for performing arts in Bali (Arini, 2011:2-3).

The palace became the patron for the development and sustainability of this drama. During the reign of Dalem Watu Renggong (1460-1550) in Bali, Gambuh developed rapidly, in line with Bali's religious cultural society (Widjaja, 2007:152). Gambuh drama was performed in the palace environment both during royal rituals and as offerings by the king during religious ceremonies in *kahyangan jagat* temples, accompanying religious rituals. Gambuh as a *bebali* dance, which is a means/complement to religious ceremonies, is not only viewed as a complement to *yadnya* rituals but also has theological, aesthetic, and philosophical meanings related to Hindu religious practices in Bali that are inseparable from the concepts of *satyam*, *siwam*, and *sundaram* (Indra Wirawan, 2021:230). In performing Gambuh, the performers go through prayer rituals, including being equipped with mantras, some of which are included in the *Dharma Pagambuhan*, which essentially unites the elements that exist in the *bhuwana alit* with the elements that exist in the *bhuwana agung*, namely by inviting certain gods and goddesses to come down and give spiritual power to artists who pray to be able to play the characters well and stir the audience's emotions while watching the performance (Bandem, 2012:30).

As a palace dance, Gambuh is considered a high-art and politically becomes part of the kingdom's legitimacy (Widjaja, 2007:270-274). The source of the story of this performing art includes the kingdom

and moral values, as found in Gambuh, Wayang Wong, Parwa, Arja, and Legong Keraton (Sugiartha, 2019: iii). Therefore, it has a formal, respectful, grand, and luxurious character with a story of the kingdom's life. The social and cultural life of Bali's agrarian and religious society influenced the creation of this drama, namely the inspiration of nature and religious elements. Bali dance themes represent cultural conceptions that guide Balinese people's lives (Arshiniwati, 2017:51). Gambuh dancers and percussionists are village people who live as farmers, painters, traders, etc. Gambuh dancers are people who have broad knowledge, not only good dancers but also must master philosophy, history, literature, folklore, mythology, and others (Bandem, 1975:21-22). Religious activity for Bali society especially of Hindu religion, is inseparable from ethics or etiquette itself (Linggih dkk, 2021:92). Dancer as *pengayah* (volunteer) and entertainer dedicate her dance skill to the society and to God (Dana, 2022:265). Dance as a ritual means, indirectly functioned as personal entertainment, as well as an aesthetic presentation. The secondary function is as a solidarity bonding and communication tool (Gunarta dkk, 2020:172).

In the early development of this dance drama in Bali, only males may dance all the play including female's role. This is likely due to the ruling King forbidding women to dance as it was perceived to degrade their honor as a woman (Sudana dkk, 1992:12-13). According to I Made Djimat (80 y.o., interview of June 25th, 2022), female dancers were allowed to dance Gambuh after the Indonesian independence in 1945. The same thing was stated in (Yuliadi, 2013:112) that in 1945 emerge a *sekeha* (community) of *Arja* dance that consists of a mix of male and female dancers, in the Batuan Village, Gianyar, which marks the recognition of gender equality publicly.

Palace/ Puri as the patron of Gambuh were quite protective of the refined roles such as princes and princesses; those were reserved for the real royalty. Thus, the talented non-royal artists were forced to steal by learning without formal study and without performing these roles in public (Susilo, 1997:49). During the 15th century up to 19th century when The Netherlands conquered Bali (Sudarsana, 2019:109), the influence of the palace start to reduce, and the society quickly took over and continue the Gambuh life in the village (Bandem, 1975:19). This dramatic performance is no longer exclusively performed and displayed among the palace circles by descendants of nobility, but also developed and preserved among ordinary people, while still carrying the values of dignity and refinement of the classical art.

The standard story of the Gambuh dance-drama is the story of Panji (*Malat*), during the Majapahit era its political symbolism was an effort to unify two historic kingdoms - the Jenggala/ Kuripan Kingdom (Prince Panji) and the Daha/ Kediri Kingdom (Princess Candrakirana) - which was an important aspect of peace and harmony in the kingdom. The portrayal of the Panji story was used as a religious symbol and political emblem (Kieven, 2018:1-2). The important female character is Condong, who is the attendant of the kingdom and narrator-commentator who appears at the beginning of the performance, therefore playing a key role in determining the success of the performance (Wiratini, 1991:43-57). Meanwhile, the central female character in this story is Putri (Princess), who is the core of the storyline. These two female characters, Condong and Princess, who have different social statuses but have a close relationship, carry the values of loyalty, work ethic, and ethics, which in modern times certainly have a different context compared to when this dance-drama was created.

The research aims to reinterpret the meanings contained in the Gambuh dance-drama, especially the relationship between Condong and Putri (Princess); so that local wisdom can live on and be conveyed to future generations and contribute to building the character of the nation with nobility and refinement of character.

RESEARCH METHODS

The research was conducted using qualitative research methods, including literature review, participatory observation, and in-depth interviews in the village of Batuan, Gianyar Regency, Bali. The main approach of the research was through the perspective of Hermeneutics. In the Hermeneutic perspective, art is a hermeneutic phenomenon that can be treated as a text - a form of human work that "says something" to its audience. This form of art is not only a written text, but everything that has meaning, such as symbols, movements, facial expressions, behavior, language, and so on. According to HG Gadamer, the original meaning cannot be fully captured, but is always captured according to the perspective/context of the listener/reader (Zimmermann, 2015:22-29). As for the process of interpreting a text, according to Paul

Ricoeur's Hermeneutic approach, the main task of Hermeneutics is to understand the text, where the text is always related to the society, tradition, and group that arises from various ideas/thoughts/habits that are the same (Kusuma et al., 2022:284). The approach was carried out using the triadic text-context-contextualization.

The research process was carried out through a formal description of the research object, including character variables, dance movements, makeup and costumes, and dialogues between the two characters, Condong and Putri. This in-depth description presents the raw data without any manipulation or other treatment, describing the research object in depth/detail, and is inherent/covering the essential attributes of the research object. Then, the meaning analysis was carried out by considering its context and using the foundation of Aesthetics theory, namely Western Aesthetics theory such as the classical theory of Plato, who believed that beauty can be divided into simple beauty, which includes unity, order, and harmony, and complex beauty, which shows the presence of size, proportion, and elements that form a larger unity. Aristotle, who was Plato's student, had the same view, but he further believed that artists choose a number of realities to construct a picture that has meaning. Immanuel Kant, specifically his theory of form and purpose, believed that the object of beauty is a form, a form that has a purpose (Djelantik, 1999:136-140). Clive Bell's theory, which is a modern theory of beauty, believes that a work of art is an object that has significant form, which is the name of a set of certain relationships within the elements of a work of art, or a non-natural character that accompanies a particular form at a particular time (Suryajaya, 2016:447-452). Aesthetic values must be returned to their purity and idealism, so that they still have a contemplative function, such as aesthetic values in the East (Sachari, 2002:31). Therefore, the interpretation of meaning is sharpened with Hindu Bali concepts, including *Rwa Bhineda*, *Trihita Karana*, and *Satyam Sivam Shundaram* (Wardizal, 2017(1):6, 2017(2):5-8).

DATA ANALYSIS AND INTERPRETATION

The first part is the character variable, which will present the description and analysis of the characters of Condong and Putri.



Picture 1. The figure of Condong and Putri

(source: survey, 2022)

The character of Condong includes the literal meaning of the word, which is a tilted position, its figurative meaning is directed towards someone/something, and the character's profile is based on interviews with I Ketut Wirtawan (interview, July 2, 2022) and Ni Wayan Sekariani (interview, July 9, 2022). The profile of Condong is female gender, a mature woman (with older age than Putri and Kakan-Kakan), who is physically dense, petite (shorter than Putri and Kakan-Kakan), has round eyes, and agile movements. Basic requirements for dancers usually include a height of 150 cm, weight of 50 kg, round face (not long), big, sharp eyes, and a loud voice. Condong's roles include serving as Putri's attendant, opening the story, advising Putri, conveying messages, translating Kawi language speeches into Balinese, commenting, accompanying Putri, leading Kakan-Kakan. Along with this role, Condong has a polite, formal, dedicated, loyal and devoted personality to Putri, firm, prompt, dynamic, intelligent, wise, serious, and never an object of humor. She admires Putri's power and beauty and is respected by Putri and Kakan-Kakan (referred to as '*kaka Ni Condong*' by Putri, and '*kakang mbok*' by Kakan-Kakan). The dance character of the Condong character is categorized as *Putri Keras* (tough female) (Formaggia, 2000:11). The level of Condong is as a *panyeroan* (attendant) - a servant but has the highest rank among other palace attendants (this is seen from the authority she has, such as when she stops the accompanying music because Putri will come with a single clap, or when she arranges Kakan-Kakan to prepare to welcome Putri), subordinate, and ordinary people. In terms of voice, Condong has a lower (not high-pitched) voice, loud, and somewhat fast tempo. The quality of Condong's

dance movements is hard and tense – also called *kenyang* (*keras* and *tegang*), although sometimes gentle.

The character of Putri includes the literal meaning of the word *Candra Kirana*, which is a moonbeam, which has the figurative meaning of beauty and women's power, and the character's profile is based on interviews with I Ketut Wirtawan (interview, July 2, 2022) and Ni Wayan Sekariani (interview, July 9, 2022). The profile of Putri is a woman, aged 20-35 years (younger than Condong, older than Kakan-Kakan), with a slender and tall physique (taller than Condong) – also called *lanjar*, small and sweet eyes, and graceful, feminine movements. Basic requirements for dancers usually include a height of 160 cm, weight of 50 kg, an oval face, small, sweet eyes, and a high-pitched, melodious voice. The role of this character in the Gambuh dance drama is as the royal princess, usually from the Daha/ Kediri kingdom, such as Diah Langkesari/ Galuh Candra Kirana, the betrothed of Prince/ Panji Inu Kertapati, but it can also refer to other princesses according to the story of Gambuh, such as Diah Ratnaningrat/ Diah Nawang Wulan, the daughter of King Gagelang.

The character of Putri embodies grace, femininity, refinement, authority, and leadership qualities. She is dedicated to her partner and the kingdom, is respected, has a strong personality, is highly cultured, values others, and is compassionate (as seen when Putri speaks with Condong with a polite demeanor and sometimes pats his shoulder, also as a central figure in the romance story as Panji's lover). Her character is categorized as *Putri Manis/ Halus* (sweet/ gentle female) (Formaggia, 2000:11). This character is at the level of Queen, main character, royal family, and has a high caste. She is believed to be the incarnation of Dewi Sri, symbolizing fertility, with the color green and yellow as her symbolic colors. Putri's voice is high-pitched and has a slow, gentle tempo of speech, with simple (not complicated) and graceful dance movements, floating and flowing.

Based on this formal description, it can be seen that this character represents a noble and graceful princess. Meanwhile, Condong, who is humble and small but strong, symbolizes agility in work. Both of them possess different aspects of beauty and character, but share the same strong, diligent, kind and polite personality traits.

The following section is the second variable, namely the Dance Movement Repertory, which will explain various dance movements, as well as the structure of dance movements, expressions, and accompanying music for the characters of Condong and Putri.

In the following review, various dance movements are described, which are the standardized movements in dance called variety (*ragam*), motif, or sentence, based on the quality of movement. The description includes related aspects such as the structure of the main dance movements, dance expressions, and accompanying music. The analyzed dance movements are only in the *pepeson/ penglembar* section, usually in the beginning part of the performance where the story has not yet begun, so the analysis is more focused on each character's role.

Here is an explanation based on participatory interviews with I Ketut Wirtawan (interview on July 2, 2022), Ni Wayan Sekariani (interview on July 9, 2022), and I Wayan Budiarsa (interview on March 27, 2022), as well as referring to several references (Bandem, 1983), (Dibia, 2013:36-62), and (Formaggia, 2000:28-314).



Picture 2. *Agem* Condong and Putri

(source : survey, 2022)

In the "*agem*," which is the basic posture/ movement in Balinese dance, there is a difference between the characters of Condong and Putri. The first detail is seen when bending the knee (*mendak*), where the posture of the dancers is *ajeg* (steady). Condong's knee is more bent, making him lower than Putri. In the *agem tengen/ right* movement, Condong's right hand is placed horizontally/parallel (*sirang*) to the chest, making it lower, while Putri's right hand is placed horizontally/parallel (*sirang*) to the eye level, making it more majestic. In the *agem kiwa/ left*

movement, Condong's left finger stands firmly (*ngeruji*), making it look strong and powerful, while Putri's left finger bends (*ngelung*), making it look more graceful. Note that there are slight differences in the *agem* posture in the Satriya Lelana studio, where in the *agem tengen/ right*, the left hand is opened to the side with only slight bending (*mapah biu*), and vice versa.

This *agem* dance movements variety emphasizes the differences between the characters, where Condong appears to be harder, at a lower level, and vigilant, while Putri appears more graceful, at a higher level, and majestic.



Picture 3. *Matur* Condong and Putri

(source : survey, 2022)

In the dance movement variety of *matur* (speaking), the differences between the two characters, Condong and Putri, are clearly seen. Condong is in a *metimpuh* (kneeling) position, while Putri stands. Condong's gaze is directed downwards (not towards Putri), while Putri looks at Condong. Condong's hand movements involve *nyakup tangan* (clasping his hands together), and *manganjali* (placing both palms together facing upwards, with both thumbs meeting on top). Putri's dance movements include *matur* (speaking), *ngukel* (rotating the wrists) with *jari ngepik* (the middle finger touching the thumb, like a *mudra* gesture), sometimes while patting Condong's shoulder. This dance movement variety emphasizes the hierarchy between the two characters, with Condong being the servant, showing humility, a dedicated servant, and maintaining harmony. Meanwhile, Putri is the great queen, allowed to perform the *mudra* movement, a high caste, but still respectful, having leadership authority and respect.



Picture 4. Nabdab Condong and Putri

(source : survey, 2022)

In the *nabdab* dance movement variety, which involves touching/ handling body parts or costumes, Condong performs *nabdab lamak* while Putri performs *nabdab gelungan* and *nabdab oncer*. This dance movement variety implies social status and appropriate attitudes for each character. Condong is the servant with a work ethic (holding the *lamak*, a work tool), while Putri is the great queen, beautiful, graceful, and elegant (holding the *gelungan* – the crown/ headpiece as a symbol of majesty, and the *oncer*, an accessory to complete the costume's beauty).

The special dance movement structure for the character of Condong includes *ngotes*, *mungkah lawang*, *gelatik nuut papah*, and *metimpuh*. *Ngotes* is a fast forward/ sideways movement. *Mungkah lawang* is a movement that begins with both palms facing forward, close to the face, then both palms move away as if opening a door. *Gelatik nuut papah* is a mimicry of the jumping movements of a *gelatik* bird on a palm tree's fronds. *Metimpuh* is the sitting posture on the floor. Overall, in Condong's dance movement structure, the movements are complicated, powerful, with clear accents, faster, decisive, responsive, interspersed with staccatos, and have a respectful and humble attitude towards the queen's grandeur. The movements are tightly bound to the orchestra. The dance space almost covers the entire stage area, implying readiness and mastery of the situation. There is regularity in the floor pattern, with a tendency towards balance, such as taking positions in the front and back, left and right, or the left rear corner and the right front corner in one series of movements.

The characteristic dance movement structure for Putri includes *metanganan* and *nyeleog*. In *metanganan*, there is a gesture of *ngletik* hand

gesture, like the *shunya mudra* (a symbol of emptiness, self-control, openness, and regulation). *Nyeleog* is a dance movement inspired by the movement of wind blowing through the paddy fields. Overall, the structure of Putri's dance movements portrays a dignified image, with a leadership attitude, simplicity (not complicated), a firm and organized stance, smooth, flowing, and rhythmic.

Facial expressions of the two characters, Condong and Putri, are different. Condong's expressions are more dynamic, consisting of smiles, *seledet* (hard and fast glancing eyes sideways) – *cegut* (hard and fast glancing eyes downward with eyebrows pulled closer), *mekipekan* (slight surprise), while Putri always has a subtle smile (*makenyem*). This contrast emphasizes Condong's responsiveness and quick reflexes and Putri's elegance and composure.

The accompanying music is an essential element of the dance, as the dance movement is bound to the music. During Condong's solo dance in the *penglembar* section, which is the longest duration of all the characters, the music has a faster tempo and more dynamic rhythm with the *gending Perong Condong* in the *Selisir patet*, reflecting Condong's strong female character. (Note that there's a slight different term of *gending* for Condong – called *Perong Condong* in studio Kakulmas, and *gending Subandar* in studio Tri Pusaka Sakti). On the other hand, Putri's solo dance in the *penglembar* section lasts for 10 minutes with slower tempo music, accompanied by the *gending tabuh Sumambang* in the *Lebeng patet*, reflecting Putri's gentle and soft character. The music helps to distinguish the two characters' personalities, as well, as their respective roles in the performance. Condong has a more prominent role in the beginning, not only as one of the characters but also as the one who opens the story with the *mungkah lawang* dance movement variety.

The choreography of Gambuh dance is meticulously crafted to produce beauty by paying attention to aesthetic details with the measurement elements (such as fast/ slow tempo, distance), proportion (dance movements variety that show body balance so it appears aesthetically steady, the balance of dance movements variety of left-right, the balanced composition of front-back / left-right, etc), and interaction between characters to create harmony and unity. This is in line with Plato's classical aesthetic theory. The dance movements also incorporate stylized animal and plant movements, creating a harmonious representation of nature. Some of the dance movements, such as the

metanganan movement of Putri, have ritualistic significance, while the *mungkah lawang* movement of Condong is a metaphor of the opening of the story, which aligns with Aristotle's view of objects that have meaning. Additionally, the theories of Immanuel Kant and Clive Bell regarding the art piece with significant form also apply to Gambuh dance.

Using the Hermeneutic approach, the choreography aspect as a whole including the dance movements' variety, structure, expression, and accompanying music of Gambuh dance - which are formally refined - showcase not only the distinct characters of Putri and Condong, but also their unique relationship. The dance reflects the ethics of the different roles, including respect, dedication, and devotion. The relationship between Putri and Condong also highlights the different social standings of the high and low castes and the ethics of politeness, respect, and mutual appreciation.

The third section describes the costumes of the characters Condong and Putri, which will describe the main differences between the costumes and their explanations.



Picture 5. Kostum Condong and Putri

(source : survey, 2022)

The *gelungan* (headpiece/ crown) on Condong is of the *caplakan* type, with 2 *bancangan* (branches of a series of frangipani flowers), while the *gelungan* on Putri is of the *pepudakan* type, with 3 *bancangan*, and a *garuda mungkur* at the back of the headpiece. The gold-plated *prada* headpiece symbolizes the grandeur of the palace. The shape of the Putri headpiece with the *pepudakan* at the back, which is shaped like a *gunungan* (mountain/ triangle), 3 *bancangan*, and a gold *prada petitis* (on the forehead), emphasizes her grandeur and higher status compared to Condong (*abdi/ subordinate*). At the back of *gelungan*, there is a *garuda mungkur* which is an imitation of the *garuda* bird. In Bali, the *garuda* bird is also called the sun bird or *rajawali* (eagle) bird, a symbol of the upper world (Bandem, 1983:78). The *garuda* bird itself in Balinese Hindu belief is the vehicle of *Bhatara Wisnu*, and in the Panji story, it is believed that Panji is the incarnation of the god *Wisnu* and Putri is the incarnation of the goddess *Sri*, Wisnu's wife.

The *lamak* worn by Condong is in the form of *lamak pecah* (broken *lamak*), a functional property (used for cleaning, *sun/ carrying offerings/ objects on the head, etc.*). Meanwhile, the *lamak* on Putri is a ritual symbol as a base for offerings, as well as decoration.

The cloth worn by Condong is red/purple with a *prada* (gold) color motif; the red color suggests the power of *agni* (fire) which connotes strength, agility, and courage. The cloth worn by Putri is green with *prada* motif, with a yellow *prada kancut /tapih lelancangan* (in the form of extended cloth); the green and yellow colors symbolize *Dewi Sri* – the goddess of fertility, and the *lelancangan* implies grace and grandeur.

The *Bapang/ Badong* (lower neck ornament) worn by Condong is round, made of cloth, and dominated by black, making it look simpler. The *Badong* on Putri is also round and made of cloth, and has a black base color but looks more luxurious because it has a yellow pom circle in the middle of the round *badong* and denser decoration.

The *oncer* (waist ornament) on Putri is an aesthetic accessory that adds grace and luxury. Meanwhile, Condong does not wear an *oncer*.

Referring to Plato's theory, the form of the costume contains simple aesthetic values with the existence of order and harmony (the costume has been arranged and standardized, there is a harmony of costumes and colors between Putri and Condong even though they are different but have many similarities), as well as complex beauty shown by

the presence of size (the clothing, fabric, and *kamen/* cloth tightly wrapping the dancer's body - fitting the dancer's body size, the length of Putri's hair reaching her waist, the length of the *kancut* forming a 'tail' that gives a continuing effect when kicked by Putri's feet), balanced proportion (e.g. costume accessories/properties always balanced left-right such as *bancangan*, *lenteran*, *subeng*, *gelang kana/* bracelets, *oncer*). Meanwhile, parts of the costume that are single in number are positioned in the middle, such as *cundang* which is part of the makeup, *badong*, and *lamak*, and costume elements form a larger unity (e.g. both characters use a *gelungan* that is decorated with *bancangan* of flowers, the costume structure is similar with the differentiation on colors and other details such as with *kancut* - without *kancut*, *lamak tunggal* (single) - *lamak pecah* (broken), with *oncer* - without *oncer*, and differences in other ornamental details).

If related to Aristotle's theory, the costume is arranged in such a way as to build an image that has meaning, in this case displaying both characters with costumes that are equally luxurious and rich in detail, to represent the grandeur of palace life and the high aesthetic value of this artwork. This is in line with Immanuel Kant's view on form and purpose theory, where the costumes of the Condong and Putri characters are forms of beauty that have a purpose as conveyed above. The form of the costume is not just an aesthetic element but according to Clive Bell is a significant form, for example, the *lamak pecah* on the Condong which represents a work ethic, Putri's *kancut* which shows gracefulness, the number of Putri's *bancangan* which is 3 (more than the Condong which only has 2 *bancangan*) indicating luxury and grandeur.

Overall, with a hermeneutic approach, the form of the costume is a symbol of the grandeur of palace art, high artistic beauty, and the presence of distinguishing symbols between two different hierarchies, namely Putri and Condong.

The fourth description is *Antawacana* (Dialogue).

The Gambuh dance drama uses *antawacana* (dialogue) between its characters to convey the narrative and storyline, adapted to the character played including the language used which includes the language of *Kawi* and Balinese (*singgih/* refined, *madya/* intermediate, *sor/* rough), speech structure, intonation, and speech tempo. Below is a snippet of the conversation between Putri and Condong, and its analysis.

Putri's speech: "*Dadianta' Kakang: Ni Bayan, Ni Sangit, Pasiran, Pangunengan, ya ta kakang. Sira*

aja wali-wali ta ngadega, ingsun kertha lugrana." ("Oh, dear sister, Ni Bayan, Ni Sangit, Pasiran, Pangunengan, all of you. Don't wait for me, go ahead and stand up, you have my permission").

The language used by Putri is *Kawi*. The Putri character uses a soft intonation, a feminine high-pitched tone, and a slow and gentle speech tempo/extended syllable pronunciation.

Condong's speech: "*Wih to nyai luh-luh ajak makejang, Bayan, Sangit, Pasiran, Pangunengan. Eda suba nyai nganti ngantosang, bangunang ragan nyaine, suba kalugra antuk Ida Dewagung Istri.*" ("Wih, my dear siblings Bayan, Sangit, Pasiran, Pangunengan, don't wait for our Princess! Please stand up, she gives permission.") "*Dong dewa ratu, mas betaran tityang palungguh cokor I Dewa. Ainggih mungguing mangkin, sapunapi pikayun palungguh cokor I Dewa. Patut durus-durus nikain tityang, mangda tityang uning.*" ("Oh, noble Princess, I, my lord's servant, humbly request your command. What is your wish at this moment? Please tell me, so that I may know.")

The language used by Condong to give directions to Kakan-Kakan is Balinese *madya/* intermediate language, while the language used to address the Princess is Balinese *singgih/* refined language. Condong uses a loud intonation, high tone, and a somewhat fast tempo.

The use of *Kawi* language by Putri shows the beauty of high art, considering that *Kawi* language is a literary language, which in the era of the kingdom was only mastered by the upper caste of Brahmins and royal nobles. Meanwhile, Condong uses Balinese language, but the choice of words used shows the beauty of language, a beautiful arrangement of words.

From the conversation between the two characters, it is evident that they obey the etiquette according to their position - Putri uses *Kawi* language according to her status as a noble/ high caste, but still polite and respects her servant as seen from her grammar and calling her servant '*kakak*' (older sibling). Meanwhile, Condong, according to his position as a servant, uses Balinese language, speaks to Putri using refined Balinese language, and uses Balinese intermediate language when speaking to Kakan-Kakan. The grammar used by Condong and her intonation implies work readiness and respect and devotion to Putri. The processing of words/sentences by both also has aesthetics directly related to intonation, tempo, *ngunda bayu* (energy regulation), hardness-softness, and so on, so that the

combination of these elements makes the dialogue of *pagambuhan* evoke a sense of *lango/* beauty (Budiarsa, 2002:150).

CONCLUSION

Based on the above explanation, the symbolic meaning of the relationship between Condong and Putri in the Gambuh Batuan dance drama can be seen as follows. The first is to show the ethics between two different social statuses, where the higher status character behaves politely, respectfully, and nurturing, while the lower status character behaves respectfully, humbly, and has a work/ commitment ethic. The second meaning is the difference in context, where Putri contains ritual context (such as costume that is *lamak*, movements of *pengaksama* and *metanganan*), while Condong does not contain any ritual context. The next meaning comes from movement inspiration, which is inspired by nature, considering that society is very intimate with its environment and generally lives in the agricultural sector - they greatly respect nature. Then, the inspiration of *mudra* movements related to awareness of the universe; and the inspiration of ritual related to offerings to the gods (such as the *lamak* costume, various dance movements of *pengaksama*, etc.). The luxurious costumes in the Gambuh dance drama (not only on Condong and Putri characters) carry the value of the grandeur of royal life. Overall, both Condong and Putri characters portray the image of a woman who holds steadfast to the values of dedication, sincerity, ethical nobility, and women's strength.

These two characters also represent *Rwa Bhineda*, namely the two different forces that always exist and coexist, such as high caste and low caste, master and servant, gentle and tough characters. This is also reflected in the form of this artwork, such as the left and right dance movements, front and back formation, dynamic and gentle tempo, high and low dance postures, etc. The *Tri Hita Karana* principle, which is harmony in the three human relationships with God, nature, and humans, is very strong in the Gambuh dance drama, which contains the meaning of ethical values, nature inspiration, and religious ritual values. The Hindu concept of *Satyam Sivam Shundaram*, which embodies the values of truth, purity, and beauty, is also embodied in the entire Gambuh dance drama performance. The relationship between Condong and Putri shows symbols of ethics and purity, which are wrapped in aesthetics. These values are still very relevant in today's life, therefore the essence contained in the Gambuh dance drama is a universal value that will always live beyond time and distance.

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