

Art and Philosophy: Harmony of *Giring-Giring* Dance, *Manganjan* Dance, *Tambun Bungai* Dance of Kalimantan Tengah

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ABSTRACT: The possibility of tradition collaborating with dance, music and performance art is an amazing art. However, it becomes problematic if the space to perform one of the parts of tradition, namely dance as an art or work in certain regions or localities, is still minimal. Either from the history of dances from certain regions, for example Central Kalimantan, especially the *Ma'anyan* Dayak community, or the method of usage or meaningful values in the form of ribut rukun, togetherness, care and exploration space. This research method uses a literature review that examines the results of previous studies as secondary sources, online media, and accompanying photos of dances originating from Central Kalimantan. The findings show that the Dayak *Giring-Giring* dance, *Manganjan* Dance and *Tambun Bungai* Dance have a variety of cultural richness, the meaning of friendship, as well as a rich history that must get space from generation to generation to the global community as a cultured, dignified, valuable and communal dance.

Keywords: Art and Philosophy, Harmony, *Giring-Giring* Dance, *Manganjan* Dance, *Tambun Bungai* Dance



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INTRODUCTION

*Without Tradition,
art is a flock of sheep without a shepherd.
Without innovation, it is a corpse* (Sir Winston Churchill).

Tradition, though it has existed throughout history, is not historicizing tradition as in walking through time without the touch of other traditions, localities, religions, economies, politics, gender, and elsewhere (Lumbanraja, 2021; Murgianto, 1993; M. T. Telhalia, 2017b, 2017a; T. Telhalia, 2023). Traditions are mutable to the extent of going backwards with lack of care. Either it turns into more labor or better. Tradition has the potential to change, whether the change is inherent or a change that comes from outside the tradition that is preserved (constructed). Tradition in Indonesia encounters religion, for instance, and tradition is preserved and even undergoes improvisation or richness.

Tradition in Indonesia according to researchers consists of various types of traditions as far as Indonesia stretches from east to west (Andriany et al., 2023; Lumbantobing, 2022; D. A. Saputra et al., 2023; S. E. Sinta et al., 2022; Suriani & Betaubun, 2022; Tobing, 2015; Trisiana et al., 2023). One of them is tradition in dance. Dance as an art is a dance that develops for traditional communities which is basically intended for local or traditional communities as an art of life or for the benefit of certain regional customs. In addition to dance as part of life, dance as an art continues to the means. The means that researchers mean are educational means and entertainment means. The types of dances in Indonesia are so diverse from Sabang to Merauke and have distinctiveness as values, capabilities and also act like attitudes.

However, researchers noticed, although culture is increasingly developing with various innovations, the other side of the dance has been abandoned by young people for various reasons (Anjini et al., 2022; Awak et al., 2023; Darnita & Triadi, 2022; Dela et al., 2022; Keristina et al., 2023; Merdiasi, 2013; Merdiasi et al., 2017, 2022; Merdiasi & Kristiani, 2021; Pernando et al., 2022; Prakosa, 2022; Rahmelia, 2020; Rahmelia, Prihadi, et al., 2023; Rahmelia & Agustina, 2022; Rahmelia & Prasetiawati, 2021; Tirayoh et al., 2023; Valentino et al., 2023; Veronika et al., 2023; Wulan, 2005, 2023; Wulan & Sanjaya, 2022). The reason could be due to the fact that technology is now advanced, so that dance can be witnessed in a virtual space. For instance, through digital platforms as entertainment or as an educational space when dance is placed in educational institutions. Although dance and education or dance and entertainment are both users, dance itself is often positioned as a human object.

For instance, based on researchers' observations, dance or any other type of art performance is often objectified as a dance to welcome officials or "important people." What if the context of the dance is changed? What if the context of dance is changed? For example, why is dance not consistently performed in religious communities or dance as a refresher for work in the fields or rice fields? Or maybe dance and all its historicity have been abandoned by many young people. Or perhaps the impression of dance itself as a body language that means nothing as a conjecture or perhaps dance enables one to imagine the subject matter, meaning and material of dance.

METHOD

The present study is based on qualitative research with data retrieval through literature review, image retrieval through videos (YouTube) and images through online media (Andriany et al., 2023; Charmaz & Thornberg, 2021; Dinata et al., 2023; Eribka et al., 2023; Fransisko et al., 2024; Kristiani et al., 2023; Manuputty et al., 2023; Munte, 2022b, 2023b; Nopitri & Irdayani, 2023; Nursusanti et al., 2022; Prasetiawati, 2022; Rosen et al., 2023; Shaw, 2023; Silipta et al., 2021, 2023; Sriwijayanti, 2023; Tedy et al., 2023). Researchers basically would like to see how far and how much the experience of dancers and dance in Central Kalimantan is able to survive even though it seems as if the dance has become lost and unmaintained. This research includes research subjects from the researchers themselves who have gained an understanding of dance and also experience and

researchers experience growing up in Palangka Raya as concrete evidence that the researchers' data comes from the activities they have been doing.

RESULT AND DISCUSSION

Tarian *Giring-Giring*, Musikalitas Budaya dan Dayak Kalimantan Tengah

The history of the *Giring-Giring* dance of the *Taboyan Bawo* and Siang Murungi Dayak tribes as far as the researcher's thoughts and searches through Kompas, researchers have seen that the history began in a settlement on the Barito River known as *Witu*. *Giring-Giring* dance was originally referred to as or named Tolag Totalai dance which has the meaning as a segment on and through bamboo and/or wooden stalks (Kompas, 2021). *Dabambu*, technically, was originally inserted with corn kernels so that it makes a sound or sound during or when played. According to legend—as far as Kompas is concerned—there lived a young man who was in a village and then got lost in a cave for two days and two nights in the cave. The young man heard the sound of falling water as music. After coming out of the cave, the young man saw many villagers dancing together while planting rice. Then the young man made a Tolang Totalai musical instrument which is also called *Pendopo* (Kompas, 2021).

The same history but with a different way of presenting it says that according to the *Ma'anyan* Dayak and *Lawangan Dayak* tribes living in the southern interior, the *Giring Giring* dance originated from the Ganggareng dance, formerly referred to as Nampak. This dance narrates the joy of the village community who welcomed the arrival of Dayak fighters who had just finished fighting. Based on this story, researchers began to conclude that the *Giring Giring Dance*, *Tolang Totalai Dance*, *Ganggereng Dance*, and *Gantar Dance* were the golden beginnings of cultural arts in Central Kalimantan. The word *Giring-Giring* itself means dancing together or accompanying.

The sacredness of meaning through this dance is an expression of joy for the success achieved by the grace of God Almighty (N. Kurniati et al., 2023; Melliani, Munthe, et al., 2023; Nugrahhu, 2020, 2021, 2022; Nugrahhu et al., 2023; Salmanezzer et al., 2023; E. J. Saputra et al., 2023; Seruyanti et al., 2023; Sihombing, 2015, 2019, 2022; Simanjuntak, 2019; Sulistyowati et al., 2021). The *Giring-Giring* dance was performed for two thousand rupees. The movement of the *Giring-Giring* dancer is by lifting the *Giring-Giring* stick made of thin bamboo sticks. In the *Giring-Giring* bamboo, pinding seeds or gangerang are inserted to produce a sound that resembles gamelan music when played by hitting or shaking. At the beginning of the performance, the dancer taps the bamboo stalk on the floor and shakes it until it makes a sound. The stick on the floor is the stick for the left hand. Meanwhile, the one being shaken is held with the right hand. When the stick is pulled and the bamboo is shaken, a dancer has to move the feet back and forth with the movement in harmony with the accompanying music and the sound produced.'

Figure 1: *Giring-Giring* Dance.



Source: Kompas.com and Ministry of Education and Culture

History, Location and Presence of *Manganjan* Dance

Manganjan dance is performed during the Tiwah ceremony of the *Ngaju* Dayak tribe in Central Kalimantan. The Tiwah ceremony is carried out by adherents of the Kaharingan Hindu religion to bring the spirit of the deceased to heaven so that the spirit of the deceased can start a new life in the afterlife. *Manganjan* dance has meaning in its movements, music and songs.

f Dance is the traditional dance of Central Kalimantan which tells the story of two heroes of Palangka Raya fighters, named *Tambun* and *Bungai*, who repelled invaders who wanted to control and seize the spoils of war owned by the people of the country. *Tambun* and *Bungai* are legendary heroes of the Dayak *Ot Danum* tribe from Gunung Mas Regency, Central Kalimantan province.

Tambun and *Bungai* are recognized as legendary figures of great power and they are the ancestors of the Dayak tribe. The ancient history in the Dayak country called *Tetek Tatum* or meaning the original cry always tells about the struggle of *Tambung* and *Bungai*. In ancient times there were 3 heroes named *Lambung* or known as *Maharaja Bunu*, *Karangkang Amban Penyang* or *Maharaja* and *Sangiang Lanting* or *Maharaja Sangen* living in the interior of Kalimantan. The three of them lived in the Kahayan river valley in the middle of the island of Kalimantan. They lived by farming and harvesting forest products.

Figure 2: *Giring-Giring* Dance



Source: Pesona Indonesia (YouTube) and Ministry of Education and Culture

Lambung or *Maharaja Bunu* had five children, two of whom were *Tumenggung Sampung* and *Tumenggung Saropoi*. *Tumenggung Sampung* married *Nyai Endas* and gave birth to eight children (Kompas, 2021); (Fernando et al., 2023; Ginting, 2010; Haloho et al., 2013; Haloho, 2016, 2022b, 2022c, 2022a, 2023; Kamayuda & Sulistyowati, 2015; Lumbanraja, 2021; Melliani, Christian, et al., 2023; Munte & Monica, 2023; Nugrahhu, 2020, 2021, 2022; Nugrahhu et al., 2023; Octaviana et al., 2023; Pahan, 2020, 2021; PAHAN et al., 2011, 2014; Pahan & Prasetya, 2023; Rahmelia, Prasetiawati, et al., 2023; S. Sanasintani, 2022; S. P. Sanasintani, 2020; Sari & Ginting, 2023; Sarmauli et al., 2022; Setinawati et al., 2021; Siten, 2023; Sulistyowati et al., 2021; Surya, 2020, 2021, 2023a, 2023b; Surya & Setinawati, 2021; Timan Herdi Ginting et al., 2022; Triani et al., 2023; Utami et al., n.d.; Utami, 2022; Wahyudi et al., 2023). One of the eight siblings was well known as the valiant *Bungai*. Likewise, the older brother of *Bungai*'s father *Tumenggung Saropoi*. He married and later obtained a figure or a fat child named *Tambun* (Kompas, 2021). Since childhood, *Bungai* was beautiful (Kompas, 2021). In addition, his character and disposition are quite beautiful (Kompas, 2021).

Since childhood, *Bungai* was known to be brave and did not give up easily (Kompas, 2021). One of the advice that emerged was "be strong if you have high hopes and desires (Kompas, 2021); (Amiani, 2022; Anggreni, 2023; Apriedo et al., 2023; Carolina et al., 2023; Dandi & Veronica, 2023; Eribka et al., 2023; Fransisko et al., 2024; Hanriani, n.d.; Hendrik et al., 2022; Istiniyah et al., 2023; Lana et al., 2023; Mamarimbing et al., 2023; Mariani, 2020, 2022b, 2022a, 2023; Meilan & Mariani, 2023; Melliani, Munthe, et al., 2023; Pengky et al., 2023; Reggina & Indriani, 2023; Samuel et al., 2023; Saputri et al., 2023; Siburian et al., 2023; G. Sinta et al., 2023; Tekerop et al., 2019; Yarno Putri, 2021)." Researchers observed through sources that his unusual behavior that is different from children in general, which shows perseverance and tenacity.

Researchers suspect that the term, spirit, and fighting space through *Lambung*'s descendants is more like the fighting spirit that is raised in Dayak society in general. In addition, while the spirit touches on culture, it also touches on religion. For instance, as through *Lambung*'s origin or identity, in Christianity, this spirit is often raised by Old and New Testament figures (Angellyna & Tumbol, 2022; Susila, 2022b, 2022a, 2022c; Susila & Pradita, 2022; Susila & Risvan, 2022; M. T. Telhalia, 2017a, 2017b; T. Telhalia, 2016, 2023; T. Telhalia & Natalia, 2021, 2022; S. Tumbol, 2020; TUMBOL, 2022; S. N. Tumbol & Wainarisi, 2023; Wainarisi, 2021a, 2021d, 2021c, 2021b, 2023; Wainarisi et al., 2022b, 2022a, 2023; Wainarisi & Tumbol, 2022a, 2022b; WK GINTER et al., 2009).

Not only that, even other religions, even non-diverse religions, have this nature (Andiny, 2020, 2023; Angellyna, 2021; Colina, 2015, 2016, 2021; Dandung et al., 2022; Darma et al., 2023; Fitriana et al., 2023; Hasan et al., 2023; Magdalena et al., 2022; Malau, 2021, 2023; Manik et al., 2023; Munte, 2017, 2018a, 2018b, 2022c, 2022a, 2023a; Munte, Natalia, et al., 2023; Munte, Saputra, et al., 2023; Munte & Korsina, 2022; Munte & Natalia, 2022; Munte & Wirawan, 2022; Peryanto et al., 2023; Riska et al., 2023; Sarmauli et al., 2022; Sepniwati, 2022; G. Sinta et al., 2023; Teriasi et al., 2022; Timan Herdi Ginting et al., 2022; Tirayoh et al., 2023; Triadi, Prihadi, et al., 2022; Trisiana et al.,

2023; Widyasari, 2021; Wirawan, 2021; Wirawan et al., 2023). In addition, it also ventures into other disciplines that intersect with the humanities.

Therefore, his parents believed that little *Bungai* had the powers of the gods. To test this, his father hung little *Bungai* on a high log in the forest for 7 days and 7 nights (Kompas, 2021). Not only that, *Bungai* Kecil was also cradled in a bay for 7 days and 7 nights where the water was quite deep (Kompas, 2021). There was almost no food and drink. After his parents passed the test, it turned out that little *Bungai* was still healthy, fit, and healthy without defects. Meanwhile, his cousin *Tambun* was also like *Bungai*. *Bungai* and *Tambun* lived like twin brothers who didn't want to be separated. If one of them fought, the other would help.

If *Tambun* was sad, *Bungai* was sad too. Although their childhood was full of oddities, joys and sorrows, both of them grew up to be noble individuals. They are smart, kind, gentle, ready to help others, take a little, give a lot, intelligent, dexterous, quick and unyielding in defending the truth. These two children were like one soul in two bodies with leadership qualities. That's why the villagers respect and love them. According to a Dayak proverb, Bakena Mamut Menteng means Beautiful, Polite and Brave (Alimulhuda, 2017; Eribka et al., 2023; Silipta et al., 2021, 2023; Sulistyowati et al., 2022). During battles against other tribal enemies who wanted to control their territory, *Tambun* and *Bungai* never lost and always won the fight.

Then *Bungai*'s eldest brother became king, Nyai Undang, in the Pematang Sawang area of Kupang Island and one day was attacked by enemies from another tribe. At least 1,000 soldiers surrounded Nyai Undang's territory from the south and north with weapons and equipment (Alimulhuda, 2017). Nyai Undang was threatened, but due to the courage and strength of *Tambun* and *Bungai*, the enemy attack with great force was defeated and driven away from Nyai Undang's area. Nyai Undang was extremely grateful to her brother and cousin *Tambun* and *Bungai*. Since then, both of them received the honorary titles of Tumenggung *Tambun* Terjun Ringkin Duhung and Tumenggung *Bungai* Andin Sindai.

Kupang Island, which in this story is called Pematang Sawang Regency, is the town of Bataguh, located near Kuala Kapuas, the capital of Kapuas Regency today (Etika & Schiller, 2022; Natalia, 2021; Usop & Rajiani, 2021). When *Tambun* and *Bungai* paid homage to their homeland as parents, they lived in *Tumbang Pajangei*. *Tumbang Pajangei* was located north of Kuala Kurun, the capital of today's Gunung Mas Regency (Kumoro, 2020; Natalia et al., 2020; Pongoh, 2022b; Syaikh et al., 2021; Usop & Rajiani, 2021; Widen, 2017). They lived with their wives. Tumenggung *Tambun* married Princess Karin Likon Lanting and Tumenggung *Bungai* married Princess Bulan Bawin Pulang. They spent their old age in Tumbang Pajange until they passed away. According to Dayak folklore, both of them gave birth to many descendants of Dayak heroes in the future (Kompas, 2021).

***Tambun Bungai* Dance and Art Space**

Tambun and *Bungai* dances are commonly performed by several female dancers in one costume to make the dance more interesting. *Tambun Bungai* Dance is the traditional dance of the Central Kalimantan region which tells the story of two heroes of the Palangka Raya fighters, named *Tambun* and *Bungai*, who repelled the invaders who wanted to control and seize the spoils of war owned by

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the people of the homeland (Apandie et al., 2022; Apandie & Rahmelia, 2020, 2022; Kristin et al., 2022; Marilyn, 2018, 2020; Pransinartha, 2022; Pransinartha et al., 2023; Rahmelia & Apandie, 2023; Saprilina et al., 2023; Sarmauli & Pransinartha, 2022; Wilson, 2022). *Tambun* and *Bungai* are legendary heroes of the Dayak Ot Danum tribe from Gunung Mas Regency, Central Kalimantan province.

Tambun and *Bungai* are recognized as legendary figures who have magic and they are the ancestors of the Dayak tribe. The ancient history in the Dayak country called Tetek Tatum or meaning the original call always tells about the struggle of *Tambung* and *Bungai* (Adellia et al., 2023; Casati et al., 2013; Dandi & Veronica, 2023; Elvira, 2019; Pattiasina et al., 2022; Pradita, 2021; Pradita & Veronica, 2023; rudie, 2023; Rudie, 2021; Salmanezer et al., 2023; E. J. Saputra et al., 2023; Seruyanti et al., 2023; Sihombing, 2015, 2019, 2022; Susanto et al., 2022; Veronica, 2022). In ancient times there were 3 heroes named Lambung or known as Maharaja Bunu, Karanggang Amban Penyang or Maharaja and Sangiang Lanting or Maharaja Sangen living in the interior of Kalimantan. The three of them lived in the Kahayan river valley in the middle of the island of Kalimantan. They lived by farming and harvesting forest products.

Figure 3: *Tambun Bungai* Dance



Source: Pesona Indonesia (YouTube), Ministry of Education and Culture and seringjalan.com

Lambung a.k.a. *Maharaja Bunu* had five children, two of whom were *Tumenggung Sampung* and *Tumenggung Saropoi* (A. Kurniati, 2016). *Tumenggung Sampung* married Nyai Endas and gave birth to eight children. One of the eight children was famous for his bravery, his name was *Bungai*. So was the older brother of *Bungai*'s father *Tumenggung Saropoi*. He married and later had a fat son named *Tambun*. Since childhood, *Bungai* was beautiful. In addition, his character and disposition were also good. Since childhood, *Bungai* was known to be brave and not giving up easily.

Bungai was known to be brave and unyielding if a person has high hopes and desires. Many of her unusual behaviors are different from other children. Therefore, his parents believed that little *Bungai* had the powers of the gods. To test this, his father hung little *Bungai* on a high log in the forest for 7 days and 7 nights. Not only that, *Bungai* Kecil was also cradled in a bay for 7 days and 7 nights where the water was quite deep. There was almost no food and drink. After both parents passed the test, it turned out that Little *Bungai* was still healthy, fit and healthy without any defects.

Tambun is also like *Bungai*. *Bungai* and *Tambun* live like twins who don't want to be separated (Nugraheni & Safarina, 2018). If one of them fights, the other one helps. If *Tambun* was sad, *Bungai* was sad too. Although their childhood was full of oddities, joys and sorrows, both of them grew up to be noble individuals. They are smart, kind, gentle, ready to help others, take a little, give a lot, intelligent, dexterous, quick and unyielding in defending the truth. These two children were like one soul in two bodies with leadership qualities. That is why the villagers respect and love them. According to a tribal proverb

Dayak *Bakena* Mamut Menteng which means Beautiful, polite and brave. During battles against other tribal enemies who wanted to control their territory, *Tambun* and *Bungai* never lost and always won the war. Then *Bungai*'s eldest brother became king, Nyai Undang, and one day Pematang Sawang, Kupang Island, was attacked by enemies from another tribe. At least 1,000 soldiers surrounded Nyai Undang's territory from the south and north with weapons and equipment (Batuwael et al., 2019; Darnita & Triadi, 2022, 2023; Erika et al., 2023; Jasiah et al., 2023; Langi et al., n.d.; Ligan, 2022; Loheni et al., 2023; Mualimin et al., 2022; Mukuan et al., 2022; Nopitri & Irdayani, 2023; Pattiasina, 2021; Pongoh, n.d., 2022a, 2022b, 2023; Prakosa et al., 2023; Rahmelia et al., 2022; Rosen et al., 2023; Suratinoyo et al., 2019; Triadi, 2022; Triadi, Pongoh, et al., 2022; Triadi, Prihadi, et al., 2022; Tritia et al., 2022). Nyai Undang was threatened. But due to the courage and strength of *Tambun* and *Bungai*, the enemy's attack with great force could be defeated and driven away from Nyai Undang's area.

Nyai Undang was grateful to her brother and cousin *Tambun* and *Bungai*. Since then, both of them received the honorary titles of *Tumenggung Tambun Terjun Ringkin Dubung* and *Tumenggung Bungai Andin Sindai* (Qanita, 2019). Kupang Island, called Pematang Sawang District in this story, is the town of Bataguh located near Kuala Kapuas, the capital of Kapuas District today. As *Tambun* and *Bungai* paid homage to their homeland as parents, they lived in *Tumbang Pajangei*. *Tumbang Pajangei* was located north of Kuala Kurun, the capital of today's Gunung Mas Regency. They lived with their wives. Tumenggung *Tambun* married Princess Karin Likon Lanting and Tumenggung *Bungai* married Princess *Bulan Bawin Pulang*. They spent their old age in *Tumbang Pajange* until they passed away. According to Dayak folklore, both of them gave birth to many descendants of Dayak heroes in the future.

CONCLUSION

The conclusion of the results of this study shows all the diversity of Indonesian dances even though all dances are not explored in detail, but researchers announce the historical space, meaning and also the uniqueness of the Dayak *Giring-Giring* dance, *Manganjan* Dance and *Tambun Bungai* Dance originating from Central Kalimantan owned by the Dayak Tribe, especially the *Ma'anyan* Dayak which is abundant with cultural wealth, distinctive, style and also has an integrative communal meaning that relates to one another, namely religion, culture, economy, social, gender, philosophy and art.

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