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Batin Dance from Ritual to Performing Arts in Liwa Community West Lampung Regency Lampung Province

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Abstract

Batin dance is an expression of the people's joy in welcoming the sultan's arrival. Batin dance has developed from a ritual function to a performance function. This research aims to determine the development of the function of the batin dance from ritual to performing arts. This research used a descriptive analysis method, and it was guided by facts found during the field research. A historical approach was used to determine the development of a ritual function to a performance function. The research results show that the batin dance has developed from a ritual function to a performance function starting from the props, music, performance venue, and performance time. It can be seen through the batin dance performance at the GSMS event. The development of the batin dance is present in society, but Saibatin still maintains the batin dance in the kingdom as a prominent guest without reducing its sacred value.

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INTRODUCTION

Liwa area in the Balik Bukit Sub-District, West Lampung Regency, Lampung Province, has a tradition called batin dance. The word batin itself has the meaning of an honorary degree, so this dance is only performed in certain events related to the ceremony in Kepaksian. Saibatin is still playing this dance. It can be seen by the four kingdoms holding custom association gatherings. Every generation, the Saibatin ethnic only has one king. The West Lampung, also known as Paksi Pak Sekala Bekhak, has four kingdoms and one clan. Those kingdoms are Kepaksian Buay Pernong, Kepaksian Buay Nyerupa, Kepaksian Belunguh, Kepaksian Bejalan Diway, and Liwa clan.

The West Lampung Regency is located on the slopes of the Bukit Barisan Selatan Mountain. The government of the West Lampung regency manages Sanggar Seni Stiwang to conserve arts and foster the love of society toward the cultures and traditions of the West Lampung. The batin dance is a joyful expression of society welcoming the arrival of the Sultan and a dance of the Sekala Bekhak Kingdom danced specifically in the Saibatin custom association ceremony. Endang Guntoro Canggus stated that the custom association ceremony is a ceremony attended by four kings of kepaksian with one clan. It is held twice a year. The batin dancers consist of six female dancers. The dancers are escorted by two bodyguards and one person who brings an umbrella for the queen who is in the middle. The left and right bodyguards have complete arms, a payan or spear, and a sword. Batin dance is also danced by a queen who is the king's daughter appointed to deliver sekapur sirih (tepak) to the Sultan. The batin dance does not have various movements, but it is played for quite a long duration.

Batin dance performance has a requirement that the dancer should be purebred, which is Saibatin, and the performance location is inside the palace. In

2019, the learning batin dance was carried out to be learned by the society of Liwa, and it was performed at the GSMS (The School Entrance Artists Movement) event. In the palace, it is still danced by the purebred from Saibatin, even though sometimes, *sanggar* in the society is also invited to perform in welcoming the kingdom's important guests. Nowadays, the batin dance is also present in the middle of the Liwa society from the initiative by the local government and the side of the Liwa clan. It also can be seen in some events held by the government, one of which is the welcoming of the West Lampung Regent. It is also performed in the GSMS (The School Entrance Artists Movement) event. It becomes the focus of the study entitled *Batin Dance from Ritual to Performing Arts in Liwa Community, West Lampung Regency, Lampung Province*. From the background stated above, the problem of this study is formulated in the form of a question, namely, how is the journey of the batin dance from ritual to performing arts in the Liwa community, West Lampung Regency, Lampung Province. The objective of this study is to find out the journey of the batin dance from ritual to performing arts.

Sumandiyo Hadi stated that something created or used by humans to state their relationships of something higher or extraordinary with the relationship or communication is not ordinary or common. However, it is something specific or excellent. Therefore, humans create a proper way to conduct the association. Occasionally, the ritual is held in a specific place and time, and it is as special facilities or equipment (Hadi, 2007:98). The ritual theory stated by Sumandiyo Hadi is used to find out how to perform the batin dance at the palace.

The statement from Sal Murgiyanto is used to discuss the form of the batin dance performance. He explains that the performance hints at three elements which are the performer, the audience who are ready to appreciate the content of the message or the meaning that the performer wants to communicate to the

audience. (Murgiyanto, 2004, p. 6). The statement from Sal Murgiyanto will be used to discuss how to perform the batin dance at the palace and the batin dance that is already present in Liwa society.

RESEARCH METHOD

This study used a descriptive qualitative approach to describe the problems studied. This study describes how the batin dance from ritual to performing art which is in the form of qualitative data. The data collection technique was done through a) literature studies conducted to collect written information from the books that are related to the research object as an initial source for references in the research of the batin dance in the forms of published books, thesis, and research reports; b) field study, the data was collected directly in the field by using collection data technique such as observation, interviews, and documentation. In this step, the researcher studied the batin dance directly with the first dancer and looked directly at the performance of the batin dance in the palace and the GSMS (The School Entrance Artists Movement) event. It was conducted to make the journey analysis easier and to analyze the changes that happened in the batin dance. Based on several factors and causes of the batin dance being present in the Liwa society, we get conclusions regarding the batin dance as a performing art.

In addition, to avoid similarity and to help the researcher gain information regarding the batin dance studied, through the literature studies obtained, there are some researches regarding the batin dance. Those are from (Yuliana, 2020) in the thesis entitled "*Makna Simbolis Tari Batin di Masyarakat Lampung Barat*", Tika Sevinalia et.al, in the report on the excavation of the traditional dance entitled "*Penggalian Tari Saibatin di Kerajaan Paksi Pak Sekala Bekhak Lampung Barat*" in 2007, and Journal of Arts and Learning (Ari et al., 2020) entitled "*Pembelajaran Tari Batin Menggunakan Metode Demonstrasi Dalam Kegiatan*

Ekstrakurikuler di Sma Negeri 1 Batu Brak Lampung Barat" (Lampung University 2020).

RESULTS AND DISCUSSION

The Batin Dance from Ritual to Performing Arts The Batin Dance in the Palace ritual ceremony of the Liwa Clan

The presence of the batin dance in the custom association ceremony in the Sekala Bekhak Kingdom has made this dance a ritual. This is because certain requirements must be met to perform this dance. One of which is the dancers from the palace circles. It is in line with Hadi, who said that something created or used by humans to state their relationships of something higher or extraordinary with the relationship or communication is not ordinary or common, but it is something specific or special. Therefore, humans create a proper way to hold that association. Hence, sometimes rituals are held in a specific place and time, and they are as special facilities or equipment (Hadi, 2007, p. 98).

The batin dance in the palace as a ritual involves some steps and symbolism that are bound by trust, including the use of costumes and certain accessories, symbolic movements, music or songs bound by ritual, and the participation of *the adat (custom) stakeholders* or palace members who have a special role in carrying out the ritual. The batin dance can only be performed in the Saibatin ceremony. The batin dance performance can also be performed at certain times. The batin dance in the association is an honor to prominent guests. Four *kepaksian* and a clan take part in every meeting of the custom association. Mulli Batin and the lady-in-waiting are from the high positions of the kingdom and play a role in the batin dance. Besides the batin dance being used as an honor, it is also an arranged marriage event to show how beautiful Saibatin girls are. These arranged marriages will strengthen the four *kepaksian* and one clan. The batin dance must be performed to welcome prominent guests. That time is when the Saibatin heirloom appears. To maintain the customs that have

been established by ancestors, the batin dance is always shown during traditional events. In addition, it welcomes the arrival of special guests. In every kingdom gathering, the batin dance should be performed. If it is not performed, the gathering will be less sacred and even relieve the batin dance. The batin dance shows the honor of the kingdom to the important guests. The batin dance was created in 1950.



Figure 1. The gathering of four kepakgian and a clan in the traditional custom ceremony to interact with each other and to discuss the result of the custom gathering in Lamban's Regent (Source: Endang, 23 November 2022)

The batin dance is a ritual that has some requirements to explain. The forms of this batin dance as a ritual are as follows:

Dancer

Mulli Batin, the daughter of the Saibatin, holds the important role as the main dancer in the batin dance performance. She becomes the center of attention and brings the movements. Besides that, there is a nanny who brings *tepak*, which is a place used in the batin dance. This nanny must make sure *tepak* is in good condition, and *tepak* is ready to be used by Mulli Batin during the performance. Two dancers of Hulubalang also attended the batin dance performance. They bring a spear and sword as attributes that symbolize strength and bravery. They must guard and protect Mulli Batin during the performance. Moreover, there is a person who covers Mulli Batin with a great umbrella. The great umbrella is a symbol of the majesty and protection covering Mulli Batin.

The role of this person is to give physical and spiritual protection to Mulli Batin, and it is a power in the batin dance performance. The sword is considered sacred and has magic power. Touching the sword without permission of Saibatin is believed to be fatal, even causing death (Choirin 5 Mei 2023).

Movement

The batin dance performance uses simple, soft, and graceful movements. These movements were created to reflect the graciousness and softness of Lampung culture. The researchers learned those several movements directly from the first batin dancer. The first batin dancer is Cik Mas, an expert in the batin dance. Cik Mas taught that the Batin dance has several movements that are similar to the *kenui melayang* movement. These movements describe graciousness and body flexibility with the flowing and floating movements like leaves blown by the wind. In addition, the batin dance uses the movement of falling over trees. This movement imitates trees that have fallen gently and slowly, showing smoothness and flexibility in body movements. The *sembah* movement is also an important part of the batin dance, especially when welcoming the kings. This movement is an honor. In addition, this movement is done softly and respectfully to the important guests.



Figure 2. The researchers learned directly with the first dancer of the batin dancer. It is a *kenui melayang* movement that focuses on the wrist. (Source: Nur Sintia, 6 May 2023)

Every dancer in the batin dance can have a different direction referring to the movement direction or dancers' orientation on the stage. In

the context of the *kenui melayang* movement, in count 8, there is displacement in the opposite direction of movement. It can describe the eagle that rotates to form the number 8 when looking for prey in the sky. The movements of the batin dance often symbolize meaning associated with the values, myths, or traditions existing in the community. The symbolism of this movement can reflect relations with nature, mythology, or cultural beliefs trusted by the clan community.

Music



Figure 3. Native musicians perform the batin dance during traditional gatherings at the palace. (Source: Novan Saliwa, 19 March 2005)

The first batin dance performance that is still related to the ritual only has three music tools, namely gong lunik and gong balak, kulintang, and drums; the explanation obtained from the interview (Mr. Riswanda, 5 May 2023).

Venue



Figure 4. The venue of the batin dance in the ritual ceremony of the custom association is attended by four kepaksian, one clan, and the highest level of *adok*. (Source: Nur Sintia, 23 November 2022)

The venue of the batin dance inside the palace has a deep meaning in related tradition and culture. The palace, as a power and greatness symbol, reflects the graciousness and honor of the event. The placement of the performance inside the palace affirms the importance of the event and gives a specific atmosphere. The palace also symbolizes justice and purity. In the context of the batin dance, the palace becomes the appropriate background to live this dance that has traditional values and a strong history. Performance inside the palace considers and conserves the existence of tradition. It also respects the trusted values of the local community. The placement of the dancers in a respectful place also gives an important meaning. The place performance of the batin dance is very sacred. The batin dance can only be performed in sacred places such as the Lamban building (the house of the kings), and it can't be performed outdoors.

The venue of the batin dance is located in the palace. It seems that it has a narrow room. The great guests are cross-legged sitting around the venue. The existence of sheets around the venue shows that the great guests can sit based on their traditional position.

Floor Pattern

Dance floor pattern refers to the pattern or movement arrangement done by the dancers on the floor or stage. The dance floor pattern can include some elements such as steps, hand movements, direction changing, and dancer formation. When the batin dance is performed in a palace, the floor pattern will follow the venue in which the great guests sit forming a quadrangle, as the researchers have explained before in the venue part. When it is performed at a traditional event, the floor pattern will be smaller in movements because the dancers must be careful to not hit the dish given to the great guests.

The Batin Dance in Liwa Community

In 2007, a student of Universitas Negeri Yogyakarta studied traditional dance for 19 days with the help of several artists and kingdom

members who are experts in the batin dance. The kingdom side did not mind if the dance was revisited for some reason, such as learning from trusted sources. However, because this dance only belongs to the kingdom, not every person can study it. The kingdom side did not allow the dance played by the community. Therefore, this dance drowns again.

Sembah batin dance was created in 2013 by I Nyoman Yulyana. The dance can be learned by the community of West Lampung. Moreover, every *sanggar* must study this dance for its identity. In addition, the government of West Lampung held a workshop for artists and *sanggar* in West Lampung in 2019. This workshop aims to study how I Nyoman Yulyana creates the *sembah batin* dance. The appearance of a new dance, the *sembah batin* dance, made the batin dance drown again (Zairi 29 April 2023). Moreover, the community only asked for the *sembah batin* dance in every custom event, so the presence of the *sembah batin* dance made the kingdom party not know the traditional dance left behind by Queen of Sembahan Marga Liwa, Siti Maisuri.

Jacobus Ranjabar stated that the conservation of the nation's old norm (local culture) is maintaining arts and traditional values by developing manifestations that are dynamic, flexible, and selective and adapting to situations and conditions that always change and develop (Ranjabar, 2006, p. 114). According to Jacobus Ranjabar's statement, the batin dance still exists and can be maintained, but some matters must be changed, such as the place of performance, the time of performance, and the dancers. From 2008 to 2018, the batin dance experienced a decline again for ten years, caused by people not doing anything and not being interested in dancing. For this reason, the batin dance is only played with repetitive movements (Ahmadi, 5 May 2023).

The traditional arts received will be a life element in the lives of its supporters. It will be a part of the past maintained until now. In addition, it has the same position as innovations (Murgiyanto, 2004, p. 2). From the opinion that

has been expressed by Sal Murgiyanto, the batin dance is still maintained by the kingdom parties, and it has been present in the community with the support of the West Lampung Regency Government, Sanggar Setiwang, and several artists in West Lampung related to the batin dance. It shows a strong collaboration between various parties to preserve the batin dance. Support from the kingdom parties is important because it is an institution that has a historical relationship with the batin dance. Therefore, it has an important role in the preservation of the batin dance. The existence of the batin dance in the community also allows more people to experience and appreciate the beauty and values contained in the dance. Support from the West Lampung Regency Government shows their commitment to the preservation and development of local cultural arts. This support can be in the form of budget allocation, facilities, and infrastructure arrangements needed for the batin dance performances, as well as the promotion and organization of the event. The role of Sanggar Setiwang and other local artists is important in maintaining the continuity of the batin dance. Sanggar Setiwang can act as a training and development center for young dancers and a forum for local artists to improve their skills and work together in presenting the dance. Collaboration with local artists can also enrich the interpretation and teaching of the batin dance and strengthen the relationship between artists and local communities. With the support and collaboration of these various parties, the batin dance performances can continue to be maintained and performed in the community of West Lampung.



Figure 5. The exposure of the batin dance performed by the Sanggar Seni Setiwang and artists who understood the batin dance in the Sanggar Seni Setiwang building. (Source: Ahmadi, August 13, 2019)

In 2019, the Regional Government of West Lampung Regency supervised the dance internally by working together with several artists and Sanggar Setiwang in West Lampung. To make the batin dance studied by all people. Sanggar Setiwang uses several dance and music arrangers to conduct research studies and exploration regarding the movement and music of the batin dance of Pun Pusekam Ratu Sumbahan Marga Liwa/Sai Batin Marga Liwa V, Ratu Hj. Siti Maisuri (deceased) binti M. Athorid. After receiving an exposed invitation letter from the Head of the West Lampung Regency Education and Culture Office on August 13, 2019, the exposure of the work was held on Tuesday night at 19.30 WIB at the Secretariat of the Sanggar Seni Setiwang. Lamban of Marga Liwa building thanked for this activity, utilizing the wealth of the ancestors of Sekala Bekhak and not only the traditional art of the Liwa Marga itself. Through the Liwa clan spokesperson, Ahmadi stated, "I convey greetings from Indrapati." The results of the interview (Ahmadi, 5 May 2023) show that one of the official dances that will be used to welcome important guests from the local government is the batin dance. Lamban will not mind if this dance is taught to all people, especially in educational institutions. Everyone knows that the batin dance was created around 1950 by the Queen of Liwa clan V, Kajjong Dalom (grandmother) from Pun Pusekam Suntan, Prince Indrapati Cakranegara

VII. Saibatin of Liwa clan is in the State of Agung, (Pekon Way Empulau Ulu) Muhammad Harya Ramdhoni. The exposition was attended by Ahmad Syukri, Secretary of the West Lampung Education and Culture Office, Head of Culture Division, Riadi Andrianto, Riswanda, and Choironi, the Liwa clan artists, the administrator of Sanggar Seni Setiwang, the Chairperson of the Customa Council of Nyerupa, and the mothers of Liwa Clan. In 2019, the Batin dance was first shown in public with Sanggar Setiwang at GOR Aji Saka in the event of The School Entrance Artists Movement. The event was attended by the community and several artists from West Lampung Regency. In 2020, the kingdom opposed the batin dance performance. The Pernong Kingdom said that the batin dance was a sacred dance owned by Sekala Sekhak. It was only performed at the Saibatin event. In addition, Mulli Batin must have come from the Saibatin side, or when the event took place, there was a sultan present. Conversely, the West Lampung Regency Government stated that they have received approval from the Liwa clan, that the batin dance may be performed. It also can be studied by the community. The Liwa clan did not mind because of the artists who were getting older. The batin dance has been shown three times. It was performed at the School Entrance Artists Movement (GSMS) in 2019, 2020, and 2021. For every performance, the West Lampung Regional Government has asked permission from the Liwa clan to show the batin dance in front of the community consisting of various tribes for each performance.

There are changes in the spread and understanding of the batin dance in the Liwa community. The decision made by the artist and the Liwa clan to expand access to the batin dance and study the batin dance by the entire Liwa community is a positive step in enriching cultural heritage and increasing participation. It can be said that the batin dance of Liwa clan was developed and studied by the Liwa clan members, who felt the closeness of history and cultural heritage to the batin dance. It reflects the

importance of family bonds, marriage relations, and kingdoms in the tradition of the batin dance in the area. By recording and documenting the batin dance learning, the Education and Culture Office has provided opportunities for cultural actors and the wider community to study, respect, and understand the batin dance of the Liwa clan. This effort also helps maintain and capture valuable cultural heritage for future generations. Through the dissemination of existing information and documentation, the community can more easily access and understand the batin dance of the Liwa clan. In addition, people can enjoy the beauty and meaning contained in the dance. It also helps to preserve and develop Lampung's arts and culture. Efforts were made by the Liwa clan, artists, and the Education and Culture Office to maintain and revive the batin dance of the Liwa clan as part of a valuable cultural heritage for the Liwa and Lampung people. The batin dance lessons intended to be studied by all people in Liwa are positive steps in preserving and developing the dance by opening opportunities for all members of the community to study the batin dance, not only the Liwa clan community. It can spread knowledge and appreciation for traditional art more broadly. The batin dance lessons can be followed by all people in Liwa who can play a role in building awareness of cultural values, increasing understanding of local history and tradition, and enriching the experience and knowledge of traditional arts in Liwa.



Figure 6. Books and DVDs learning of the batin dance will be spread by the Education and Culture Office to the community of Liwa. (Source: Nur Sintia, May 5, 2023)

The batin dance learning can also strengthen the cultural identity of the Liwa community and arouse interest and enthusiasm in

maintaining and developing their cultural heritage. In the context of the batin dance learning that is open to all communities in Liwa, the Education and Culture Office, and artists can play an important role in providing appropriate facilities, resources, and educational programs. It involves training, workshops, performances, and other activities that support the understanding and practice of the batin dance (Riadi, May 5, 2023). The batin dance is considered a sacred dance that has meaning and important values in welcoming great guests in the palace. The maintain of this dance as a part of the tradition of welcoming the great guests shows a high appreciation of the cultural values and customs in Liwa. The batin dance learning designed to avoid additions to the performance shows the commitment of the local government and the Liwa clan to maintaining the authenticity and sacredness of the dance. It is important to maintain cultural integrity and respect the values inherited by ancestors. Providing opportunities for the batin dance to be taught in schools, even at universities, is a positive step in introducing and preserving it to the younger generation. It helps to expand understanding and appreciation of the batin dance as an important part of Lampung's cultural heritage.

The learning process of the batin dance in schools and universities is important to consider guidelines agreed upon by the authorities, the Liwa clan, and the artist community. Thus, learning the batin dance can be done by respecting traditional values, maintaining the authenticity of movements and dance forms, and respecting the existence of the batin dance as a sacred dance welcoming the great guests in the palace. Through formal education, the younger generation can have the opportunity to study, appreciate, and develop the batin dance with good knowledge within the limits set by the local people and culture. It can strengthen the sustainability and understanding of the traditional dance and make a positive contribution to the preservation of Lampung culture. Collaboration between the local

government, Liwa clan, artist community, and educational institutions becomes important to ensure the batin dance learning is carried out appropriately following the upheld cultural values.

The efforts of the West Lampung Regency Education and Culture Office in preserving arts through the activities of the School Entrance Artists Movement (GSMS) are important steps to introduce and appreciate cultural arts to the community. In his remarks, the West Lampung Regent stated that the purpose of the stage culture is to provide entertainment to the audience and provide opportunities for the younger generation to show their talents and creativity. Through the GSMS event, it is hoped that inspiration can be given to others and talented and creative young people can get a place to show their potential. The Regent also hoped that the art performance conducted by the children could introduce the cultural arts of the West Lampung to a broader audience. This activity is also expected to move the community to love cultural arts and make cultural arts extracurricular activities in schools, with GSMS as one of its components. Thus, through active participation in cultural arts activities, the community is expected to be able to appreciate and preserve existing cultural heritage. The West Lampung Regency Culture Office asked Sanggar Seni Setiwang to perform the batin dance that was exposed in 2019. Representing the dance will help preserve traditional arts and provide opportunities for the community to recognize and appreciate regional cultural heritage. Sanggar Seni Setiwang is an art studio managed directly by the government. It can play an important role in maintaining and promoting local culture.



Figure 7. The batin dance performance in the School Entrance Artists Movement event (Source: Sopian, November 25, 2019)

Sanggar Seni Setiwang, which performs the Batin dance to welcome the guests, shows variety and inclusivity in the performance. Even though the batin dance has a rule that it can only be played by the Saibatin side, it involves other dancers from different backgrounds and ethnic. It is one of the beautiful ways to realize cultural diversity and mutual enrichment. Involving dancers from various kinds of backgrounds and ethnicities in the batin dance performance can produce a unique combination and enrich the art expression. It also reflects the spirit of inclusivity and honor for various cultures that exist in Indonesia.

The batin dance performance in the GSMS event in Gor Aji Saka Sekuting Terpadu is an event attended by various prominent figures such as Parosil Mabsus as the Regent of West Lampung, Mad Hasnurin as Vice-regent of West Lampung, Hi. Bulki Basri as Head of Education and Culture Office, Hi. Bulki Basri, headmasters, teachers, and officials in the West Lampung Regency. This event involves several schools with hundreds of students and 20 artists from West Lampung. Through this activity, it is expected to increase the awareness and spirit of the younger generation in preserving and developing arts and culture, including manuscripts, oral literature, language, arts, and customs. GSMS is an activity carried out by the Education and Culture Office three times from 2018 to 2020, and it continues. Besides the development of the cultural arts, GSMS also aims to build character through art and culture. Through this cultural performance, the younger generation can learn the values and ethics contained in arts and cultures, and it can increase their appreciation of local cultural heritage. Activities such as GSMS are very important in promoting understanding, awards, and preservation of arts and culture among the younger generation. By involving schools and students, it is hoped that cultural values can be continued and preserved from generation to generation. Moreover, they can strengthen a sense of pride in cultural heritage.

The existence of the batin dance in the community of Liwa makes this dance entertaining. It follows the statement that the performance hints at three elements, namely performers and audiences who are ready to appreciate the moral values that want to be communicated by the performers to audiences (Murgiyanto, 2016, p. 6). The development of the batin dance as an entertainment in welcoming guest events of the School Entrance Artists Movement (GSMS) has changed the way the batin dance is performed. In that context, the batin dance experienced adaptation so that it entertained and involved wider audiences. The changes include place, dancer, music, and movement aspects more emphasized in terms of entertainment. In its history, at the beginning, the batin dance was performed to accept the great guests, and it was related to the traditional events.

In 2019, through the School Entrance Artists Movement (GSMS) organized by Sanggar Setiwang, the batin dance began to be danced in public. In addition, it is part of entertainment. It shows that the batin dance has evolved into a show that can be enjoyed by the community more broadly, not only limited to certain palace events or custom ceremonies. This adaptation makes the batin dance relevant. It continues to develop based on the changing era and the community's needs. By expanding accessibility and performing the batin dance in public, Sanggar Setiwang in the School Entrance Artists Movement (GSMS) provides opportunities for more people to enjoy and appreciate Lampung's arts and culture through the batin dance performances. The life and death of art depend on the community as a buffer for the art (Heriyawati, 2016, p. 112). The local government held the batin dance performance in the GSMS (Lampung community arts event) with the approval of the kingdom side. Efforts to preserve the batin dance are crucial in maintaining the heritage of Lampung culture and tradition. By holding the batin dance performance in the GSMS event, the local government can provide opportunities for dancers and local artists to show their expertise

and promote the beauty and cultural values of the batin dance to the community. Through cooperation and approval from the kingdom side, the batin dance performance in the GSMS event can also maintain the authenticity and sustainability of the batin dance as an essential part of Lampung's cultural heritage.

These are the explanations of the batin dance that had existed in the middle of the community as a result of the batin dance expose in 2019 and the performance in the GSMS event:

Dancer

The formation of the batin dance performance consists of nine dancers, three male dancers and six female dancers. In the School Entrance Artists Movement (GSMS) event, the performance of the batin dance was played by the dancers from Sanggar Seni Setiwang. This change marks that in the past, the batin dance was danced by the palace people, but now it has become an entertainment that can be performed by all people in Liwa, including dancers from Javanese and Cristian. This difference was caused by the young people's interests and hobbies in the Lampung tradition, so they started learning and practicing the batin dance together at the Sanggar Seni Setiwang in West Lampung.



Figure 8. The batin dance carried out by Sanggar Setiwang in the School Entrance Artists Movement event (Source: Sopian, 26 November 2020)

Audience

The audience plays an essential role in the batin dance performance or the common performance. The existence of various audience groups including Java ethnic, Lampung ethnic, Sunda ethnic, Minang ethnic, and various religions, gives dynamic and variety in

appreciating the batin dance at the School Entrance Artists Movement (GSMS) event in Gor Aji Saka. The community who watched the performance of the batin dance in Liwa was enthusiastic. The enthusiasm of the community toward the performance of the batin dance plays an essential role in promoting the Lampung cultural heritage and increasing the awareness of rich arts and cultures in Liwa. When the audience enjoys the batin dance, they not only respect the beauty of the batin dance but also strengthen the community's ties to their traditions. This performance is a medium to introduce and promote the richness of Lampung cultures to the Liwa people. Therefore, they become more knowledgeable and they are involved in maintaining their cultural heritage.

Movement

The existing batin dance movements in society have changed in terms of male dancers and Mulli Batin, who dance like lady-in-waiting dancers starting from the movement of *kenui melayang* and step 8 (Interview with Riswanda, 5 May 2023).

Floor Pattern

The floor pattern is the position of the dancer when performing dance. In the batin dance, the position of 3 male dancers is parallel to form one line, while the floor pattern of the lady-in-waiting dancer forms two lines by four dancers who face two dancers on the right side and start the movement with the left foot. Therefore, the direction is to the right side. In addition, the dancer on the left side starts the footsteps. A floor pattern is a single or group dancer formation that moves on the floor stage with the direction of motion, for example, the motion direction of circular, zig-zag, straight, or curved (Hidajat, 2011, p. 66). The floor pattern in the batin dance performance at the GSMS event and the palace can be different. This difference is caused by the considerations and interests of the two types of performances. At the GSMS event or show on the public stage, the floor pattern of the batin dance

may be modified to the stage performance needs that are wider and more practical. The floor pattern can be designed to match the available stage space, pay attention to the layout of the audience, and allow the dancer's movement to be seen well by the audience in various corners of the stage.

Property

Property in the batin dance performance plays an important role in adding meaning, beauty, and visual impression to the movement. Property is used by dancers to express certain characters or themes in the performance. The development of the batin dance performance in society has changed the property used. For example, the fan used in the batin Dance performance now may have different colors to beautify the appearance and prevent boredom of the audience. It shows the presence of innovation and adjustment to increase aesthetics and visual attractiveness in the show.



Figure 9. The different fan properties in the batin dance performance danced by Sanggar Setiwang at the GSMS event in 2019 (Source: Lampungku, 26 November 2019)

Venue

The venue plays an important role in a show, including the batin dance performances. The venue provides a physical space where dancers can act and interact with the audience, creating a deep and charming experience. The batin dance performance is often carried out in the palace or places that closely relate to Saibatin's traditions and culture. The palace environment provides a distinctive atmosphere and reflects traditional values related to the batin dance. However, on several occasions, the batin dance performance can move to a wider place, such as an open stage

or larger performance space. It is done to accommodate many audiences, increase accessibility for the public, or provide more dynamic experiences in the performance. Changes in the batin dance performance can affect the atmosphere and interaction between dancers and audiences. In a wider environment, the audience sits or stands. In addition, the stage layout and lighting can also change to meet the needs of the performance.



Figure 10. The batin dance performance in the School Entrance Artists Movement (GSMS) event among the community of Liwa in 2020 performed by Sanggar Setiwang (Source: Sopian, 26 November 2021)

Music

The existence of music plays a very essential role in the batin dance performance. Music provides an atmosphere, rhythm, and emotions that enrich the experience of the performance and help to revive dance movements. In the batin dance that has become a performance art, music is often expanded and enriched with types of musical instruments. The addition of the music is carried out by artists activists in West Lampung to create a more attractive atmosphere and revive the batin dance performance. The development of music in the batin dance can bring variations in the used musical instruments, such as percussion, wind, or stringed musical instruments. The addition of this type of musical instrument can provide dynamics and variations in the batin dance music to create a greater and more attractive atmosphere for the audience. However, despite the addition of musical instruments in the batin dance performance, this dance still maintains three traditional original musical instruments. The use of traditional musical

instruments is crucial to maintain the characteristics and authenticity of the batin dance and to realize the Lampung cultural heritage. In the context of art performance, music in the batin dance plays a significant role in turning it into more prominent entertainment. Music gives a strong accompaniment to the dance movement, creates an interesting rhythm, and affects the overall atmosphere.

The Changing Factors of the Batin Dance into an Art Performance

The changing factors of the Batin dance into an art performance play a significant role in the existence and the spread of this dance in the community of Liwa. The batin dance experienced a journey from becoming a sacred dance inside the palace circle to becoming the more open dance to be performed in front of the community. As stated by Yunasril Ali, culture can be influenced by several factors, such as society, economy, government, religion, and descendants (Yunasril Ali, 2005, p. 7). The changing of the social culture can significantly impact the journey of the batin dance to become an art performance. Several factors that influence the batin dance to become an art performance are as follows.

The batin dance at the beginning was a part of the sacred dance in the Liwa community. However, it experienced evolution and adapted to the sociocultural changes from the ritual dance to the art performance. It happens when the community is aware that the dance has a high art value and can attract a wider audience. The development of educational institutions and training in performing arts can contribute to the batin dance journey into a more structured and professional performing art. The training that is more systematic and the approach that is more scientific to this dance can help to develop the skills and knowledge of the dancers and enrich the artistic and aesthetic aspects of the batin dance. The changes in public preference and interest in the art performance can impact the batin dance. If there is an increasing demand from the audience to see the batin dance in terms of art performance, there will be encouragement for

Sanggar Seni Setiwang and the dancers to perform this dance professionally. In addition, it is recognized as an essential art performance. The Culture and Tourism Office in West Lampung is a factor in lifting the Batin dance into an art performance. The support from the West Lampung Regency Culture and Tourism Office, starting from the dance performance and the local art industry, can help promote, expand the reach, and increase the sustainability of the batin dance as an art performance. The show performed in tourist attractions or art festivals can increase public appreciation and provide sources of income for dancers and sanggar. The journey of the batin dance into art performance can provide entertainment, beauty, and cultural values to the Liwa community. It also gives opportunities for the Liwa community to study, practice, and develop the batin dance as part of Liwa's identity. This change allows the batin dance to be present in the middle of the Liwa community as a form of preservation, appreciation, and development of the batin dance into an art performance.

CONCLUSION

According to the result of the literature studies and observations obtained regarding the journey process of the batin dance, we can conclude that the existence of observation, research, and the books managed regarding this batin dance shows that the batin dance remains developing. In addition, in its development, there are the form change. The form change can be seen in the developing batin dance recently. Until now, the batin dance has often been performed in traditional events of Saibatin, such as the custom association and the marriage of the purebred Liwa clan as welcoming the great guests. Recently, the batin dance has appeared in the community of Liwa as an art performance, and even it has been studied by the whole *sanggar* in Liwa. The factors that influenced the batin dance to be present in the community of Liwa and the form changing of the batin dance are the factors of the social change. The change in sociocultural factors has a significant effect on the journey of

the batin dance to become an art performance. The efforts of the Government of West Lampung Regency, Artists, and the community of Lampung Liwa to preserve local cultural arts as an innovation to think creatively aims to add aesthetic values contained in the batin dance and as a means of attracting local art and culture tourism. In terms of tourism art, it is necessary to consider the market's desire so the dance will run in terms of time not too long, in terms of cost not too high, and in terms of the form packaging more attractive. Lampung artists also participated in developing the arts and traditions of Lampung. One of the efforts made by artists is to work with the root of the Lampung tradition.

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