

Expression of Sexuality and Cultural Symbols in Guritan "Gisik Banyuwangi" by Tayib Muryanto

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ABSTRACT

Keywords:

Guritan "Gisik
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Cultural Symbols,
Semiotics

The approach used in this research is qualitative. Theoretically, this research uses a semiotic approach. The semiotics referred to refers to the concept of Roland Barthes, where this approach is considered relevant to the research objective, namely to reveal the meaning of both the denotation level, the connotation level, and the myths that are built. Based on the results of the analysis of the dictions in the text of the guritan "Gisik Banyuwangi" revealed, among others: 1) In the gurit "Gisik Banyuwangi" by Tayib M, the part that shows the image of sexuality, for example, is found in the lines that read: kacathet ing telenging ati; temanten during salaki rabi; dluh polahe kenya kelangan tresna; wis kokrungu kidung suci; ngresah; ah, kabeh kakehan polah. If we examine the story narrated in the geguritan "Gisik Banyuwangi". 2) All activities and elements present in sexual activity are an effort to achieve awareness of the process of creation. With this awareness, humans will appreciate, respect, and maintain the sanctity of each process. Likewise, the concept of sexuality as a precursor to spirituality is expected to lead humans to be more grateful for and preserve what nature and the Creator have provided. It should not be used merely as a means of satisfying lus

INTRODUCTION

Literature, as a cultural product of society, cannot be separated from society itself. Like art, literature always moves with the times. Its development and form always follow the changes and movements of society and its culture in all aspects of life.

As part of cultural production, literary works reflect social life, not only conveying aesthetic beauty but also serving as a medium for conveying messages and reflecting societal conditions. In its various forms, literary works often provide a space for writers to articulate various social realities, including issues of identity, power, and gender roles (Mardhina & Endraswara, 2024).

The ideas narrated in literary works often reflect the society of which the author is a part, or are based on the author's travel experiences. Furthermore, authors often portray the atmosphere and culture of a society through narrative frameworks and diction in their works. This article aims to examine the narrative expression of sexuality that is thought to emerge in the modern Javanese poem (geguritan) entitled "Gisik Banyuwangi" by Tayib Muryanto. Understanding this geguritan cannot be separated from the historical values of the socio-cultural life and arts typical of the Banyuwangi region of East Java, namely the Banyuwangi Gandrung Dance.

In the context of Banyuwangi's arts and culture, the Banyuwangi Gandrung Dance itself is a traditional regional dance performed as an expression of gratitude. after the harvest. The Gandrung Dance is a performing art presented with distinctive musical accompaniment, a blend of Javanese and Balinese cultures. This dance is a cultural art form of the Osing Tribe, the indigenous inhabitants of Banyuwangi. This dance is performed in pairs between women (gandrung dancers) and men (per maju) known as paju. ("History and Origins of the Banyuwangi Gandrung Dance" in full

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According to historical records, Gandrung was first danced by men (lanang) dressed as women. The main instrument accompanying the Gandrung Lanang dance was the kendang. Gandrung Lanang gradually disappeared in the 1890s. The spread of Islam in Blambangan was one factor why Gandrung was no longer performed by men dressed as women.

Regarding the urgency of sexuality in everyday life, several references state that "sex and sexuality" have an impact on life, especially within the household. One such study, conducted by Sutrisno (2010:5), comprehensively describes the causes of discord, problems, and conflict in a marriage/household, including: 1) Lack of harmony in the marital relationship/sexuality; 2) Disagreements over opinions/educational background; 3) Financial/economic difficulties; 3) Weak spiritual understanding; and 4) Disappointment due to physical/emotional disabilities. Of the four problems above, we can see that the lack of harmony in sex is actually number one, while the problem of financial/economic difficulties is actually number three.

From this, it can be said that harmony of desire/sexuality is one of the essential requirements for a marital relationship/partnership, in addition to other aspects. This is because human nature is fundamentally always striving for happiness. One way to achieve and realize that happiness is by building a harmonious family. This harmony can be achieved, among other things, through a complete and perfect sexual relationship, both physically and spiritually. A harmonious family is so important that the Javanese have a saying, "eating or eating together," which demonstrates that the need for "gathering" takes precedence over the need for food.

Sutrisno further added that, in Javanese society in particular, sexual relations are generally permitted only within the framework of marriage. If a man and woman, or a couple, are discovered sleeping together or engaging in illicit sexual intercourse, neighbors (the neighborhood, the community) will view it as unusual, ultimately becoming a major news story because it is not customary according to prevailing social norms.

In the context of literary works, Goenawan Mohammad (1980) in his book "Sex, Literature, Us" argues that sex poses a risk in modern Indonesian literature. In the literary world, there is a cautious approach, or a tendency to avoid mentioning sex in love, marriage, and relationships between parents or between men and women. He further states that as long as the intimacy with the audience has not been restored within the author/poet, as long as the relationship between literature and society remains unstable, as long as literature has not been freed from its self-conscious and awkward attitude, many things will be afraid to be discussed or, conversely, too loudly voiced, including the issue of sex. The real issue is not the presence or absence of sex in literature, but the appropriateness or inappropriateness of literary expressions related to sex and its aspects. The problem formulation in this article is: 1. How is sexuality expressed in the scribble "Gisik Banyuwangi" by Tayib M? 2. Is the sexuality depicted in Tayib M's sketch "Gisik Banyuwangi" relevant and contextual to the cultural understanding of the local community?

The objectives of this article are: 1) To uncover the sexuality expressed in Tayib M's "Gisik Banyuwangi" scribbles and 2) To describe the sexuality depicted in Tayib M's "Gisik

Banyuwangi” scribbles, relevant and contextual to the cultural understanding of the local community.

This research is expected to be useful theoretically and practically. Theoretically, this research is useful for the development of theories related to: 1) the concepts of sexuality and eroticism in society; 2) the emergence of the concept or theory of guritan (modern Javanese poetry) as a cultural product (literature), using Roland Barthes's cultural semiotic approach.

Practically, the results of this study are expected to be beneficial, including:

For researchers in the humanities and cultural studies, this research can serve as a reference or literature review, particularly for research related to the expression of sexuality and eroticism in guritan (modern Javanese poetry), as a part of the cultural product of society that requires in-depth study.

This research was conducted to examine the relevance of literary works to the cultural context of society, as narrated through the diction of modern Javanese poetry (geguritan) containing elements of sexuality. Meaning is revealed using Roland Barthes's semiotic approach.

Semiotics, or in Barthes's term, semiology, essentially aims to study how humanity gives meaning to things. Meaning (to signify) in this case cannot be confused with communication (to communicate). Meaning means that objects not only carry information, in which they intend to communicate, but also constitute a structured system of signs (Barthes, 1988:179).

This research focuses on denotative meaning, connotative meaning, and myth, focusing on the diction contained in modern Javanese poetry (guritan). The author analyzes the levels of signs and their meanings to examine aspects of sexuality and eroticism within Javanese poetry (guritan), utilizing Roland Barthes's semiotic theory. According to Barthes, signs and meaning in semiotic studies can be revealed through three levels: denotative meaning, connotative meaning, and myth.

Denotative meaning is the actual or explicit meaning (Kartini, 2023). Connotative meaning is another hidden meaning that can be associated with certain situations and thus can have different interpretations from one person to another (Tudjuka, 2019). Myth is a meaning associated with a particular culture (Amri, 2021). Barthes stated that signs contain not only denotative but also connotative (figurative) meaning.

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RESEARCH METHOD

The approach used in this research is qualitative. Methodologically, this research is a qualitative research type analyzed using the critical cultural studies paradigm. Theoretically, this research uses a semiotic approach. Semiotics is a science or analytical

method for studying signs. Signs are the tools we use to find our way in this world, among and with other humans. Semiotics refers to the concept of Roland Barthes, and this approach is considered relevant to the research objective of uncovering meaning at the denotative, connotative, and mythological levels.

RESULTS AND DISCUSSION

Result of Bibliometric Analysis

This research focuses on denotative meaning, connotative meaning, and myth, focusing on the diction contained in modern Javanese poetry (guritan). The author analyzes the levels of signs and their meanings to examine aspects of sexuality and eroticism within Javanese poetry (guritan), utilizing Roland Barthes's semiotic theory. According to Barthes, signs and meaning in semiotic studies can be revealed through three levels: denotative meaning, connotative meaning, and myth.

In Tayib M's "Gisik Banyuwangi" poem, the line depicting sexuality is: *kacathet ing telenging ati; temanten durung salaki rabi; dhuh polahe Kenya kelangan tresna; wis kokrungu kidung suci; ngresah; ah, kabeh kakehan polah.*

If we examine the story narrated in the geguritan "Gisik Banyuwangi" above, it is inextricably linked to the historical value and unique art form of Banyuwangi, the Gandrung Banyuwangi Dance.

According to the Ministry of Education and Culture website, the Gandrung Banyuwangi Dance is a traditional Banyuwangi dance performed as a manifestation of the community's gratitude after the harvest. Gandrung is a performing art presented with distinctive musical accompaniment, a blend of Javanese and Balinese culture. This dance is a cultural expression of the Osing Tribe, the indigenous inhabitants of Banyuwangi. It is performed in pairs, consisting of a woman (the gandrung dancer) and a man (the pemaju), known as paju. ("The History and Origins of the Gandrung Dance in Banyuwangi" in full: <https://www.detik.com/jatim/budaya/d-6276760/sejarah-dan-asal-usul-tari-gandrung-banyuwangi>)

Below is the full text of the poem "Gisik Banyuwangi" by Tayib M.

Gurit "Gisik Banyuwangi" karya Tayib Muryanto

*Yen wayah purnama
Candra candra moblong ngundagi ati kapang
Lumarabing tirta bawera
Selat bali
Kinclang-kinclong kebak pembombong
Ati lanang
Ati wadon
Ati mudha, ati mudha
Gek kapan cutheling crita
Gisik banyuwangi
Wis kaping pira dadi seksi
Lare-lare bantering ngudal janji
Janji bakal ora cidra ing janji
Gisik banyuwangi*

*Uga kacathet ing telenging ati
Temanten durung salaki-rabi
Dhuh polahe, kekitrang Kenya kelangan tresna
Gisik banyuwangi
Wis kok-rungu kidung suci
Ngresah
Ah, kabeh kakehan polah
Kabeh sarwa mobah owah
Ora cukup ditangisi
Ora perlu
Sri tanjung isih mekar angambar wangi
Butuh pamerdi*

(Jaya Baya, No. 8, XXVIII, 21 Oktober 1973)

The part that shows the description of sexuality is in the line which reads: *kacathet ing telenging ati; Temanten during Salaki Rabi; dhuh polahe Kenya misses out on tresna; wis kokrungu holy hymn?; anxious?; ah, kabeh kakehan polah*. These dictions are contained in the stanza fragment below:

(1)
*Temanten durung salaki-rabi
Dhuh polahe, kekitrang Kenya kelangan tresna
Gisik banyuwangi
Wis kok-rungu kidung suci
Ngresah*

Translation:

"The bride and groom are not yet officially married, oh my, their antics, there's a girl happily jumping around, losing her love. You've heard the sound of sacred songs in Banyuwangi, complaining."

Denotatively, the meaning of the translation is certainly understandable to the reader. The setting being described is a place near the Banyuwangi coastline, bustling with young couples. Connotatively, the diction can be interpreted as alluding to a moral degradation or a discrepancy with local social norms, which have long held that sexual relations may only be between married couples. They may not be practiced anywhere else.

(2)
*Ati lanang
Ati wadon
Ati mudha, ati mudha
Gek kapan cutheling crita
Gisik Banyuwangi
Wis kaping pira dadi seksi
Lare-lare bantering ngudal janji*

Translation:

“Men's hearts (desires), women's hearts (desires). The desires of youth. When will the story end? Banyuwangi's gossip, how many times have we witnessed young people making empty promises?”

The denotative, or straightforward, meaning of the above poem excerpt depicts the emergence of desire or passion between a young man and woman in a public place used for making love and making promises. Connotatively, this line illustrates how young people today are so easily and shamelessly indulge their lust and engage in behavior that violates norms. If this is allowed to continue, it will damage the well-being of the community around tourist areas. Tourist areas are typically used to promote local culture and arts. Behaviors that deviate from norms (promiscuous sex) can impact the reputation of the local area.

On the other hand, the exploitation of sex as a commodity may condition someone to view sex as a mere consumer good. If sex is considered merely for consumption, there is a risk that this consumption will continue without limits and without direction. One example is the lifestyle of promiscuity, which is now no longer taboo and is shaking up established rules of behavior. The pinnacle of sex is beauty, not something taboo, dark, or dirty. It has a magical aspect. Magical power, in this context, is a spiritual value that emerges as the pinnacle of sexuality. All activities and elements present in sexual activity are attempts to attain awareness of the process of creation.

With this awareness, humans will appreciate, respect, and maintain the sanctity of each process. Spiritual sexuality is expected to lead humans to be more grateful for and care for what nature and the Creator have provided, rather than simply using it as a means to satisfy lust.

CONCLUSION

1) In the poem “Gisik Banyuwangi” by Tayib M, the section depicting sexuality is found in the lines: kacathet ing telenging ati; temanten during salaki rabi; dhuh polahe Kenya kelangan tresna; wis kokrungu kidung suci; ngresah; ah, kabeh kakehan polah. If we examine the story narrated in the poem “Gisik Banyuwangi” above, it is inextricably linked to the historical value and unique art of Banyuwangi, namely the Gandrung Banyuwangi Dance.

2) All activities and elements present in sexual activity are an effort to achieve awareness of the process of creation. With this awareness, humans will appreciate, respect, and maintain the sanctity of each process. Likewise, the concept of sexuality as a guide to the spiritual process is expected to lead humans to be more grateful for and preserve what nature and the Creator have provided. Not only used as a means to satisfy lust.

Based on the conclusions, the following suggestions can be made in this article:

Sexuality within the context of values and culture is not merely a matter of biological relationships; it requires a balance of communication and relationships. There needs to be a balance and mutual awareness of each other's strengths and weaknesses to maintain harmony and positively impact the well-being of the couple's family. This will achieve and manifest the following: eroticism, aesthetics, and spirituality.

For readers of literary works, understanding literary works in the form of texts such as modern Javanese poetry (guritan) requires adapting them to the context of local society

and culture. This ensures that the process of interpreting a literary work is not limited to the textual level but also relevant to the existing societal context.

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