

Malay Dance Concept and Its Basic Elements

Dilinar Adlin¹, Aqsa Mulya², Ruth Hertami³, Inggit Prastiawan⁴

^{1,2,3,4}Universitas Negeri Medan, Indonesia
dilinaradlinmpd@gmail.com

Abstract

The large number of tribes living in North Sumatra causes this area to have a variety of art forms. Starting from the art forms brought by immigrants to the original art forms of North Sumatra, Malay art is one of them. Malay art is the prima donna of art in its native area, it is also one of the most popular art forms in the archipelago, especially its dance forms. Malay dance, like dance in other tribes, becomes a means to express or express how the soul of the people is. Through the presentation of the dance, the characters and customs that apply in the community can be understood. This fact is the reason for researchers to explain how the concepts and basic elements of Malay dance from North Sumatra. This study uses a qualitative approach.

Keywords

malay terti; concept; basic element



I. Introduction

Indonesia is a country that is rich in tribes so that it gives birth to many diverse traditions / customs. Tradition can be interpreted as inheritance or transmitted from the past to the present. In another sense, tradition is a behavior that is usually carried out by people in a certain social order in a hereditary way and has a system of ideas, concepts, thoughts, cultural values and norms. Such theories are widely written by W. Robertson Smith, J. Frazer, A. Van Gennep and R. Hertz who said that the origins of these beliefs arose because of an approach oriented towards rituals and religious ceremonies. (Faishal, M et al. 2019).

Tradition is something that is passed down from the heritage of the ancestors to the next generation in a relay descends performed by the indigenous communities that have become deeply entrenched the culture in life. Customs and traditions include the creation and work of human beings who have become convictions in regulating the social order of life. (Pane et al, 2020).

The Malay tribe is a tribe that is spread in several countries, one of which is Indonesia. The Malays in the archipelago live in several provinces which generally live in coastal areas. In North Sumatra Province, the Malay tribe is one of the indigenous tribes in addition to seven other tribes such as the Toba Batak, Karo Batak, Simalungun Batak, Mandailing Batak, Pakpak Dairi Batak, Sibolga Coastal, and Nias. That's why the indigenous people in North Sumatra are heterogeneous with the number of original tribes as many as eight. This heterogeneity is increasingly prominent with the increasing number of immigrant tribes such as Javanese, Minang, Chinese, and Acehnese as the dominant immigrant tribes in North Sumatra in addition to other tribes.

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forms. Malay dance, like dance in other tribes, becomes a means to express or express how the soul of the people is. Through the presentation of the dance, the characters and customs that apply in the community can be understood. This fact is the reason for researchers to explain how the concepts and basic elements of Malay dance from North Sumatra.

Mastery of the concept of Malay dance can be done by using the right learning system. Kusumastuti (2014) suggests that dance learning should go through three stages, namely: 1) a disciplinary approach, 2) a multicultural approach which uses an appreciation process flow, namely introduction, understanding, appreciation and evaluation, and 3) a free expression approach in which using the creative method, namely pouring ideas and concepts, connecting them into a new motion product.

Through this learning stage, an aesthetic experience is given when experiencing the value of beauty in Malay dance, which is done through appreciation and creation. It contains the value of expression as a meaningful form of expression. Aesthetic experience is impossible to achieve without involving taste (emotions, aesthetics), heart (intention, ethics), creativity (thinking, logic) and sports (physical, kinesthetic).

In addition, by learning dance, in this case Malay dance can also help the development of our perception. This is confirmed by the results of Arisyanto's research (2019) that dance can help the development of perception. Perception is related to the ability to express oneself. That is, when we see a dance or dance drama, then we are asked to retell the dance, it will train our grasp and perception of the dance we have seen and this perception ability which will then affect creativity in taking action.

II. Research Methods

This study uses a qualitative framework from the data collection process to data analysis. The implementation of this qualitative research is guided by the steps as presented by Miles and Huberman (1984), namely: 1) data collection (data collection), this section is carried out by observing, recording, interviewing, and recording, 2) data reduction (data collection), namely the section that determines the selected data as the data to be analyzed, 3) the presentation of the data (data display), is the section that explains the data in the form of text or charts, and 4) drawing conclusions/verification (conclusion drawing/verification), namely drawing conclusions and proving the research findings. The stages of data collection were carried out by applying four methods, namely: in-depth and open interviews, direct observation, focus group discussions, and written documents. Furthermore, data analysis was carried out by applying the information reconstruction method, namely reconstructing the information obtained and combined from the results of observations, recordings, interviews, discussions, and written documents. This reconstruction was carried out in order to obtain a broad understanding. The analytical model applied is a dance anthropology model, so that the analysis of the Malay dance concept and its basic elements which include the 5Rs, namely *rukun*, *rentak*, *resam*, *rasa*, and *ribus*. Its context as a traditional dance, obtain valid results. The research location is in Deli Serdang Regency where the majority of the population is Malays who maintain and preserve Malay art (dance) very well.

III. Result and Discussion

In the life of the Malay community, dance has an important role in their life activities related to their social life. In this case, the dances that were present were divided into two types, namely traditional dances and creative dances. Traditional dance is understood as a hereditary heritage from previous generations to the next generation form, variety, and dance style. Therefore, traditional dance can be interpreted as a dance procedure for generations to create a convention that is believed to be a binding (standard) rule. Therefore, The presence of traditional dance is not only in the form of aesthetic expression of individuals or groups, but also concerns the continuity of their existence and recognition of their identity as one of the indigenous tribes in North Sumatra. Creative dance can be explained as a new citpaan dance with two footing sources of motion, namely: 1) originating in traditional dance but rejecting the standard rules so that the breath of traditional motion can still be seen, and 2) separated from traditional dance and its standard rules, so it will be difficult to identify the source. the motion.

In Malay dance, there are nine dances known as obligatory dances, namely: 1) Lenggah Patah Sembilan dance (Kuala Deli), 2) Mak Inang Lenggok dance (Mak Inang Kampai Island), 3) Song Dua dance (Tanjung Katung), 4) Melenggok dance (Black Sweet), 5) Serampang XII dance (Island Sari), 6) the Pelipur Lara dance (Child of Kala), 7) the Measles Bunga dance (Sri Langkat), 8) the Handkerchief dance (Cek Minah Sayang), and 9) the Mak Inang Pak Malau dance. These nine dances are basically included in the category of creative dance. However, because the variety of movements and accompanying music has been standardized, these nine dances are then referred to as obligatory dances or dance creations which are traditional and serve as the basis for the development of other new Malay dance creations.

To master Malay dance according to the basic concepts and elements well and measurably, it is necessary to do learning gradually through: (1) the introduction of the elements of motion; motion motive; range of motion; accompaniment music; the way of the soul in traditional dances; and (2) demonstration of the elements of motion; motion motive; range of motion; accompaniment music; and the way of the soul in dance. These two stages are summarized in rukun, rentak, resam, rasa, and ribus which are the basic concepts and elements in Malay dance. Here's the explanation.

3.1. Rukun

Pillars can be interpreted as the basis or joints in doing something, besides that, pillars can also be interpreted as something that must be done in accordance with its provisions. Rukun in the context of the presentation of Malay dance. must be fulfilled by doing completely variety by variety according to the sequence and theme of the story in the dance. Inappropriate order of variety or missing one of the variations in the presentation of Malay dance will eliminate the true story.

Table 1. Names of Movement in Rukun

No	Partmotion	Name Of Motion	Description Of Motion
01.	Head Move	1. Toleh	Movement of the head by shifting the gaze towards the left or right with the intention of seeing or expressing something he felt.
		2. Teleng	Movement of the head by tilting the head to the left or right with the intent to see or express from something he felt.
		3. Look up	Head movement that slightly lifts the chin up with a little higher
		4. Bow down	Movement of the head in a way lower the head so that the gaze is straight down.
02.	Hand gesture	1. Jump	The thumb and forefinger are joined tightly and straight, while the other three fingers form a curved shape separated.
		2. Rise up	The movement of the right hand holding and raising the tongue of the upper kebaya is accompanied by the movement of the left hand holding the left cloth with the intention of making it easier

No	Partmotion	Name Of Motion	Description Of Motion
		3. Embarrassed	Same with the jumput movement, close the index finger with the thumb but placed near the collar of the shirt
		4. Avoid	Hand movements with fingers curled straight up and like rejecting or parrying with fingers straight up and left jump
		5. Kuak	squeakis the second move hand wide open to the side
		6. Lentik	The final position of the Malay dance hand shape with the description of the four fingers upright close to mediumright thumb straight ahead

		7. Graceful	Gemulai is the movement of opening the hand to the side, preceded by the hand and the fingers rotating at the same time as the wrist
		8. Saok	Saok is right hand like taper with finger up and left handising-sing
		9. Sambar	Fast motion where hands like grabbed and accompanied by jump
		10. Take Flowers	Palms open up and the left hand slanted to the side and carried out alternately.
		11. Sow Flowers	The right hand is above the left hand and makes a movement as if sowing flowers and the left hand is in inbottom side
		12. Worship	The gesture of respect that is usually used at the beginning or at the beginning of the welcoming dance, both palms face to face
		13. Swing	Movement of the position of the pinch fingers of both hands and then swung alternately between the right hand and the left hand alternately up and down in line with the alternating footsteps.
		14. Walk	The graceful hand position that is lowered up and down alternates between right hand and left hand in line
No	Partmotion	Name Of Motion	Description Of Motion
'03.	Motion Foot	1. Step One	Move with one foot forward and preceded by the right foot
		2. Step Two	Alternating double step foot movements for movement in place, walking/forward, turning or around.
		3. Shake	Foot movement that moves the heel and the tip of the thumb simultaneously alternate
		4. Spike	Foot movements that are almost the same as jiggles but are moved while jump
		5. Walking Steps	The movement of the foot stepping between the legs right and left feet as you do when walking.

	6. Steps to Climb the Stem	Foot movements step forward and backwards in a manner as if climbing on a rod.
	7. Side Step	Footwork where the right hand is above the left hand below like a cross in front of the chest and feet open to the right
	8. Step Down	Step in place while squatting down.
	9. Step Back	Footsteps step backwards in front of the right foot cover the left leg in place
	10. Play Step	The foot rotates 180 degrees, first the right foot, then the left foot come back
	11. Side Shake	Leg movement sideways like shaking the difference in hand movements
	12. Humming Feet From Behind	Humming footwork stepping to the right and left, left foot covering

3.2. Rentak

Rentak is defined as the suitability of motion with the rhythm/music of the dance accompaniment. In other words, stretch contains the notion of rhythm patterns, duration, imitation of sounds by the human voice on various types of drums, ostinato, and others, which can also be related to the concepts of counting, or dance movements accompanied by this rhythm (Takari, 2008) :99).

The use of the rentak criteria in Malay dance to express the accuracy and stability of the dancer's movements in each tempo/rhythm of movement to the dance accompaniment music. This rhythm is also closely related to the expression of emotions, for example joy is expressed through a dance or song two, sadness is expressed through an original or humming rhythm.

3.3. Resam

Resam means habits that have become a standard identity or character, which can be raised from the presentation of dance as a form of privilege and specificity. Resam in the assessment criteria for Malay dance concerns the aesthetics and ethics of dance presentation. Aesthetics is a discussion of art by using or explaining an art theory. An art theory is said to be "used" if it is a construction made by scientists or practitioners to "explain" and "explain" works of art. On the other hand, an art theory is said to be "explained" if it is a construction from within the culture that produces the works of art discussed. Thus, art theory must be understood first as the owner of the culture concerned understands it.

Dance aesthetics according to Sedyawati (2010: 299) can specifically only relate to dance, but more often, in many cultures, dance aesthetics cannot be separated from art theory in general, which is a widely known reference in the society concerned. In this case, dance cannot be properly understood if it is not also understood the aesthetic principles that underlie the music, its appearance, and even the ethical principles that apply in society. While style means the impression of a distinctive taste from a dance, in this case the style in a dance is

usually done with certain underlying techniques. Differences in the nature and style of dance are caused by many things, such as the natural environment, historical developments, means of communication, and human temperament. All of which will form a distinctive cultural image. Within the scope of a distinctive culture that has language, customs and social order as the main determinants of dance, it is present and functioning.

A study of dance aesthetics is thus a collection of information that can be compiled into an explanation of the theory of beauty that is used as a guide for dance expression in a particular society. It is the method of gathering information that must be scientific, using research techniques that can be justified. Aesthetic values are values that contain the capacity to cause an aesthetic response or aesthetic experience. Aesthetic experience is a response to aesthetic values that arise in observing certain objects. And the aesthetic value is the ability of an object or human work to create an aesthetic experience.

3.3. *Rasa*

Rasa is the dancer's appreciation of the Malay dance they perform. The criterion of taste concerns the level of understanding of the depth of the dancer's understanding of the events and stories that become the plot for the totality of the dance presentation he brings. Taste is also related to style, in this case what is meant by style is the distinctive taste impression of a dance. Style in a dance is usually done with certain underlying techniques. Differences in the nature and style of dance are caused by many things, such as the natural environment, historical developments, means of communication, and human temperament, all of which will form a distinctive cultural image.

According to Hadi (2012: 53), the notion of style is always attached to a dance or choreography that is being performed. Style or style in this understanding is more directed to the characteristic forms or patterns found in the style of movement in dance compositions or choreographic forms, especially regarding personal or individual traits, groups, as well as specific characteristics of certain socio-cultural backgrounds for the presence of choreography as a form.

3.3. *Ribus (Makeup and Clothing)*

Makeup and clothing is one of the most important supporting elements in the presentation of Malay dance. Not just to beautify and beautify a presentation, even more so, make-up and clothing are used as a medium to express and implement the uniqueness of civilization, history and identity of the Malays. From makeup and clothing, it will also be clear that the uniqueness of each ethnic group with its socio-cultural complexity and belief in the norms that guide their lives.

Clothing and makeup in a dance have a role that supports dance expression and is also an important factor for the success of the presentation. The form of clothing allows also to provide freedom of movement in accordance with the embodiment and agility of a dance. In addition, dance clothing builds the appearance of a dance form.

Makeup is an attempt to polish the face in such a way that the dynamics of community life/story are depicted through the presentation of a dance. The makeup of the Malay dance presentation always pays attention to the hair, so the makeup of the Malay dance presentation as described by Husny (1975:146) is that it is rare to find Malay women with loose hair, usually always in a bun. There are various shapes and names of buns. The easiest bun is the latitude bun. There is also a pandan fold (fragrant pandan) bun, hanging bun, round bun and sitting bun. It can be seen here that there are several ways to tie the hair, the creative power of the Malay woman is still there, even though she is in a traditional environment.

Clothing also has norms, namely rules for shapes, designs, motifs and colors that are born from the values that apply in society. For example, the form of clothing is not in the form of pieces or pieces, it tends to be in the form of clothes because it can cover shame. The motif is more dominant with flowers because the philosophy can give fragrance or fragrance. Up to the color like yellow in Malay society which means fertility. These provisions and norms are enforced in a community to educate and improve the morals of people who use and see them.

Dance clothing is an important part of every Malay dance performance, because there is no dance presentation that does not take into account the appropriateness of the dress. Dance clothing has certain rules to describe the dynamics that develop on all the expressions it contains. Dance clothing is clothing worn by a person or group of people when presenting dances for both ceremonial activities and entertainment activities. Even under certain circumstances, dance clothing must be able to represent the long history of the community in a place.

Clothing in Malay dances, such as the Serampang XII dance, has become a general consensus that dancers should wear the *kecak weasel* for men and *Kebaya Panjang* for women. Even in every Serampang XII dance festival (competition), such clothing becomes a criterion that is very carefully considered. And not even if the participants ignore this because it will weaken the presentation aspect. Throughout the Serampang XII dance competition from 1980 to the present, Serampang XII dance clothing is very standard using the *kecak weasel* and *kebaya*. Whereas the Malay community recognizes other forms such as *Teluk Belanga* for men and *Baju Kurung* for women. In everyday life, the *Teluk Belanga* clothes which are intended for men are worn from children to the elderly. While the form of the *Baju Kurung* is only for children and adolescents, especially those who are not married, while the *kebaya* is for the mother and the elderly. The custom of dressing in the Serampang XII dance is a concept that has been running since the birth of the Serampang XII dance until now. Not even in the Serampang XII dance competition the concept of dress changed.

Serampang XII dance clothing is clothing from the daily life of the Malay community which is commonly used in daily activities. It's kind of realist fashion. Realist fashion according to Suanda (2006:102) which refers to the fashion that we can generally see in everyday clothes-this does not mean that in everyday clothes do not have values.

IV. Conclusion

In Malay dance there is a concept that contains five basic elements, namely: *Rukun*, *Rentak*, *Resam*, *Rasa*, and *Ribus*. Complete mastery of these five elements is a must for those interested in learning Malay tari.

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