

Creation of Lantiang Tiger Works Based on the Tiger Ilau Ritual

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Abstract

Performing Artwork tiger terinspirasi oleh budaya menangkap harimau di komunitas Minangkabau. Untuk komunitas Minangkabau, harimau memiliki makna khusus yang disebut inyik atau ampang limo sebagai gelar. Orang Minangkabau percaya memiliki hubungan yang kuat dengan harimau, dan dapat melindungi manusia dan hewan peliharaan. Mitos kedekatan orang Minang dengan harimau bagi komunitas Minangkabau dianggap kebenaran dan dipercaya sebagai perwujudan nenek moyang mereka. Selain dipercaya oleh manusia memiliki hubungan yang dekat dengan harimau, harimau masih hewan liar yang dapat memangsa manusia dan ternak kapan saja. Harimau yang dianggap merugikan komunitas karena telah memangsa ternak atau manusia, akan ditangkap dengan melakukan ritual harimau ilau. Ritual menangkap harimau dilakukan dengan nyanyian dan mantra yang dilakukan oleh dukun dan ibu, dengan irama yang cenderung meratap. Ritual harimau ilau adalah ritual yang paling lama, yang dilakukan untuk jangka waktu yang tidak terbatas. Durasi ritual terkadang memakan waktu lima belas hari, bisa enam bulan, bahkan bisa sampai setahun. Fenomena unik dan menarik tentang harimau yang memiliki makna kerjasama, ketahanan, kesabaran, dendam, kekuatan tempur, dan harapan, menjadi inspirasi dalam pembuatan karya Lantiang Harimau. Fenomena ritual harimau ilau menjadi konsep karya, yang dituangkan ke dalam gerakan harimau. Gerakan harimau memiliki gerakan yang tajam, keras dan mematikan menggunakan gaya harimau dan gerakan, seperti melompat dan menendang, memantul dan menendang oleh harimau. Karya ini dibuat dalam bentuk baru yang diinspirasi oleh memasukkan elemen modern ke dalam konteks (Seni Kontemporer), tanpa kehilangan nilai tradisional.

Keywords

Ilau; tiger; art; performance; Lantiang



I. Introduction

The tiger is a territorial animal that is generally a solitary solitary predator. The tiger is a very feared predatory animal, but for the Minangkabau community the tiger is not only considered a wild animal, but also has a special meaning. Even tigers are not only called as tigers, but are also called by the name inyik or ampang limo as a title.

The myth of the tiger's proximity to the Minangkabau people is believed to be a truth, and is believed to be the incarnation of ancestors who were called Inyik. Inyik considered to

be able to protect the village and can take care of humans as their descendants. This myth is also associated with Minangkabau customs. Customs are the rules in implementing friendship, communicating, interacting, and socializing in the community in one area.

One of the customs of the tiger's closeness to the Minang people is pencak silat. All traditional activities in Minangkabau always present silat as a form of closeness to inyiak. Pencak silat is not just self-defense, but has a strong mystical element in mysticism, and the forms of movement are tiger movements. The tiger silat movement has a sharp, hard and deadly motion using tiger styles and moves, such as jumping and kicking, bouncing and pounced on by the tiger.

In Minangkabau people who are martial arts experts are the chosen ones. A silat expert learns silat with an inyiak (tiger), while in the forest to clear agricultural land. Inyiak always accompanies and looks after him, and at night he will be taught silat. Oral information regarding the close relationship between humans and tigers in Minangkabau, and passed down from generation to generation, so that people believe in the truth. The oral tradition of tiger legends in Minangkabau is spread and passed down from generation to generation.

Although in the Minangkabau myth, the tiger has a close relationship with the Minang people, but you still have to be vigilant, because the tiger as a wild animal can sometimes prey on humans and livestock. The tigers that are evil and have harmed the community, will be caught by performing the Ilau tiger ritual. Ilau tiger is done by reciting mantras by a shaman whose rhythm is sad, tends to lament, with a mystical and sacred atmosphere.

The ritual is carried out in mutual cooperation by the local community, led by a shaman. The implementation of this ritual must be authorized by the police. The duration of the ritual is uncertain, some take fifteen days, six months, even a year. The implementation of the ritual after the Isha prayer until dawn, between 20.00 and 04.00 WIB. As long as the tiger has not been caught, the ritual will continue to be carried out.

Ilautiger is the longest ritual in the course of history. The length of time the ritual is carried out can test people's patience, from that patience there is a meaning of education and motivation, because a patient person is able to become a wise and considerate person. The village community believes that the tiger will be caught, so the ritual will continue to be carried out until it bears fruit. This belief can mean persistence, and confidence in Allah's help. Hope and belief can provide high motivation for the community in performing rituals.

Departing from the cultural phenomenon of Ilau tiger and tiger silat, which have meaning, are a source of inspiration, have the attraction to be used as tools of artistic expression and packaging in the embodiment of performing arts, either through motion, musical or dramatic elements. This creation really needs to be done as a means of appreciation and creative adhesive between cross-art creators, as well as creating space for these cross-art creators to create unique collaborative artworks that have maximum cohesiveness and integrity.

As a choreographer who is also an educator, he must have a directed view of moral and intellectual values by paying attention to logic, ethics and aesthetics, so that the work to be created can be of value. The creation of the phenomenon of Ilau tiger and tiger silat is poured into the performance art work "Lantiang Harimau" which is based on norms, religious values, aesthetic values that are characterized by traditional values. The work of Lantiang Harimau is a new offer as a result of creativity, will be accepted by the community. It is hoped that the existence of Lantiang Harimau can continue and can become an example in the creation of performing arts without neglecting the religious values of the Minangkabau community, and is truly recognized by the wider community.

1.1 Creation Methods and Data Collection Techniques

The method is very necessary, as well as in creation, so that the work process has a clear and focused focus. In the process of creating a work of art, a method is needed to create a work of art. Before realizing a work of art, he had previously collected data through field studies, observations and interviews. In order to know the culture of the tiger ilau and the movements of the tiger silat, interviews were conducted with performers of the arts, traditional leaders, and the community that owns the culture.

The creation method used in this work is Alma Hawkins' creation method, which includes exploration, improvisation, and shaping. The method of creation begins with a process of meditation or contemplation, also known as contemplation, to find ideas and concepts of creation. In addition, it also interprets and reinterprets, by reinterpreting the tiger culture and seeing its phenomena.

Next is the exploration stage, exploration of objects or phenomena from outside oneself, or an experience to get stimulation so that it can enrich creativity. Exploration is carried out related to form (movement, music, fashion, make-up, property, lamentation, setting, lingthing, performance venue), technique and content.

Form is a catch that can be done with sight, and hearing. Exploration of motion as working on forms related to working on content. Exploration results produce staging materials, guided by the chosen style of work. The content aspect tends to explore the inner structure related to the text and context. The exploration of motion in this work comes from the dance movements of the Minangkabau tradition, namely the movements of the tiger pencak silat. The next stage is the stage of Improvisation or spontaneous development, which is carried out related to the formation of the dance work as a whole. Improvisation is a spontaneous movement, which is done by trial and error, either by finding new movements or by using existing ones.

The last stage is formation, which is the stage of selecting, evaluating, compiling, stringing, or arranging motion motifs, into a single unit called choreography. Every artist must have the opportunity to understand, experience, work on the forming stage, with all the skills and confidence.

II. Review of Literature

2.1 Ilau

In general, lamentation in Minangkabau is termed ilau, which means rhyming until late at night, telling a story with compassionate singing like lamenting. While Usman said that Ilau is 'a type of shamanic ritual under the guidance of the tiger handler alone or together, chanting incantations in an anxious rhythm'.

2.2 Performing Arts

Performing art is a work of art that involves individual or group action in a certain place and time. Usually a performance involves four elements, namely time, space, the artist's body, and the relationship between the artist and the audience. Sal Murgianto stated that performing arts is a spectacle that has artistic value, where the spectacle has value in front of the audience. The role of art itself is a manifestation of the desires of the community in matters of culture, so there is a need for a compromise step by not reducing the identity of the art itself (Rahmah, 2019). In reviewing a work of art historically, historical research methods can be adopted as the main reference for compiling a 'map' of the development of a particular work of art, or for observing the phenomenon of various types of art in a certain period of time (Saragi, 2021).

III. Discussion

Work concept, compiled based on socio-anthro research on the phenomenon of the tiger ilau culture as a ritual to catch tigers. The research on tiger culture is seen from the behavior and actions of the people who own the culture, as the object of research that is poured into works of art. In this context, it must be able to clearly explain the different views on the behavior and actions of the community from the perspective of the artist.

People's behavior and actions are different from those of the artist's perspective. The behavior and actions of packaging the artwork become a creative stimulus, guided by the aesthetic concept which is the artist's credo. Research as a need for performance textures as an effort to search and observe in the field or in the "source culture" area for the need for the realization of all aspects of staging.

Research for this need for creation is to collect data on various factors that trigger people's emotions when they lose their livestock or family because they are eaten by tigers. ECommunity motions are used as the basis for the preparation of the dynamics of the atmosphere in the show. The display of the performance art work "Lantiang tiger" is a separate "text" containing interpretations, which reflects the strength of the artist's paradigm and creativity.

The creation of a work of art is identical to its creator, and a work of art exists because of the will of the artist to do the creation, by prioritizing the ideas and concepts that are the source of the work, until the work of art is ready to be presented. The concept of creation is a process starting from planning, selecting, to forming dance movements with certain aims and objectives. The idea and concept of the work of lantiang tiger uses a new pattern, which is supported by Minangkabau music. The events that are revealed are wrapped in artistic packaging that depicts toughness, patience, solidarity in the ilau tiger ritual as a ritual to catch a tiger.

The dynamics of emotion in the ritual are presented in the atmosphere of the lantiang tiger performance art. The tiger silat movement has sharp, hard and deadly movements using tiger styles and moves, such as jumping and kicking, bouncing and pouncing on tigers. The display of the performance art "Lantiang Harimau" is a separate "text" containing interpretations, which reflects the strength of the paradigm and creativity of the artist.



Process of Cultivating Content and Form


The content of the work of lantiang tiger is seen from the figure of the dance which appears empirically in the surface structure, always contains the meaning of the content or the inner structure, (deep elements) the whole form of the work of lantiang tiger becomes the context of the content. The form of the structure of the lantiang tiger is arranged into three parts, the first part depicts a man or tiger handler who is learning tiger silek in the forest with a tiger. the second part a man learns silat from a teacher or tiger handler, while in the third part the youths learn silat together, as a provision to guard themselves later when they go abroad, as well as the nagari's defense against external threats, which is also known as with Parik paga in the nagari.

1. First part

This work begins with the presence of one dancer in the middle of the stage, in a sitting position, depicting a man or a tiger handler in the forest, being imprisoned and communicating and learning silat with a tiger, as the saying goes, nature develops into a teacher, learns silat with a tiger. animal, namely the tiger. This silat is also known as tiger silat.

Table 1. Description of Motion in the First Part

NO	MOTION DESCRIPTION	PHOTO
1	The dancer is in a cross-legged sitting position, both hands on the knees	 <p data-bbox="826 580 1310 685">Photo 1 of the first scene depicting a man who is imprisoned (Nurwani Documentation 27 June 2022)</p>
2	The movement of opening the left and right side of the hand, closing it on the face that is looking up, then opening it with the palm of the hand facing the left and right side illustrates the value of religion, praying and asking God to be given fluency in studying.	 <p data-bbox="810 1733 1326 1877">Photo 2,3,4 Asking God to be given the smoothness of studying (Nurwani's documentation 27 June 2022)</p>

<p>3</p>	<p>The left leg is still sitting cross-legged, the right leg is bent forward, the body is in an upright position slightly tilted to the left, the right hand is diagonal to the right side, the left hand is elbowed to the left</p> <p>Left leg bent in place, right foot in front of left foot, crossed, knees bent, right hand elbowed beside right with palm forward, fingers clawed</p> <p>The two legs of the middle stance are facing to the right, the right hand is bent above the head slightly forward, the left hand is bent in front of the chest. right side view</p> <p>The right side of the horse's legs, both hands bent in front of the chest, with the left hand slightly longer than the left hand, the fingers form a tiger claw.</p>	 <p>Photos 4,6,7,8 Movement of horses and horses Pounce motion (Nurwani's documentation 27 June 2022)</p>
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<p>4</p>	<p>Tiger jump gear Both hands on the ground, feet up</p> <p>Then the body is rolled back</p> <p>Then feet stand up</p>	
	<p>Performing elastic movements, by turning the body and hands supporting the floor</p> <p>Both legs immediately crossed below, with the right foot in front and the left foot behind.</p> <p>Straight hips sit with both hands on the left and right sides of the body, the dancers are on the left in front of the stage.</p>	





		Photo 9,10,11,12,13,14,15 The process of the tiger's jumping and lantiang (Nurwani's documentation 27 June 2022)
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2. Part Two





Then in the third part, a man approached the handler who was also a silat teacher, pleading to teach silat, finally the teacher accepted the man as his student.





NO	MOTION DESCRIPTION	PHOTO
5	A dancer walks up to the dancer who is on the right and left front. As a teacher	 <p>Photo 16 Walking Motion (Nurwani's documentation 27 June 2022)</p>
6	Newly entered dancers greet the dancers who are already in place or the teacher, describing the request to be taught silat.	 <p>Photo 17 Gestures (Nurwani's documentation 27 June 2022)</p>
7	Doing jumping and falling on the teacher's lap	 <p>Photo 18 The jump and fall on the teacher's lap (Nurwani's documentation 27 June 2022)</p>





8	<p>Motion Standing with the legs of the horses in an oblique direction in front of the right side</p>	 <p>Photo 19 Standing motion with the horse's legs on the right side (Nurwani's documentation 27 June 2022)</p>
10	<p>Move the step across the diagonal direction, front right side Right hand straight diagonally right front side, left hand elbow in front of chest</p>	 <p>Photo 20 Cross Steps (Nurwani's documentation 27 June 2022)</p>
11	<p>The horses on the right side of the front are diagonal, with the right foot in front, the body is turned to the right (gelek), the right hand is beside the right at the elbow, the left hand is above the left thigh.</p>	 <p>Photo 21 Move to the right (Nurwani's documentation 27 June 2022)</p>
12	<p>Do the tagak itiak movement, with the left foot slightly bent, the right leg raised beside the left foot, the right hand straight to the right, the left leg elbowed in front of the chest</p>	 <p>Photo 22 Move the tagak duck (Nurwani's documentation 27 June 2022)</p>





13	Both legs are bent, the knee of the left foot touches the floor, the knee of the right foot is pointing at the katas, the right foot is forward. Both hands open, with fingers touching the floor, body bent forward.	 <p style="text-align: center;">Photo 23 (Nurwani's documentation 27 June 2022)</p>
14	The position of the feet is still in the same state, both hands are pulled from both sides of the body, then the feet are brought to stand.	 <p style="text-align: center;">Photo 24 Pulling the arm (Nurwani's documentation 27 June 2022)</p>
15	Doing the back of the leg, with the left foot slightly bent, the right foot raised beside the left foot, right hand straight to the right, left leg elbow in front of the chest	 <p style="text-align: center;">Photo 25 The cockroach behind (Nurwani's documentation 27 June 2022)</p>
16	Both legs are bent, the knee of the left foot touches the floor, the knee of the right foot is pointing at the katas, the right foot is forward. Both hands open, with fingers touching the floor, body bent forward.	 <p style="text-align: center;">Photo 26 Back-to-back motion (Nurwani's documentation 27 June 2022)</p>





17	With the same position both palms meet in front of the chest,	 <p data-bbox="810 501 1331 607">Photo 27 Greeting gesture (Nurwani's documentation 27 June 2022)</p>
18	The position of the feet is still in the same state, both hands are pulled from both sides of the body, then the feet are brought to stand.	 <p data-bbox="810 904 1331 1003">Photo 27 Hand pulling motion (Nurwani's documentation 27 June 2022)</p>
19	Left and right legs crossed, right foot behind and left foot in front, right hand bent on the right side, while left hand extended left side	 <p data-bbox="810 1301 1331 1400">Photo 28 Jumping (Nurwani's documentation 27 June 2022)</p>
20	Jumping motion with two hands on the floor, both legs raised up, then the back is dropped to the floor and rolls over, the head is bent inward, approaching the chest.	 <p data-bbox="810 1697 1331 1796">Photo 29 Jumping motion (Nurwani's documentation 27 June 2022)</p>




21	The legs of the middle stance, the body is curvy, the right hand bends in front of the chest, the left hand bends the left side.	 <p>Photo 30 Left square (Nurwani's documentation 27 June 2022)</p>
22	Right leg crossed with left leg, body tilted to the left, left leg bent to the left, right hand on thigh	 <p>Photo 31 Stepping right (Nurwani's documentation 27 June 2022)</p>
23	Walk around in a circle, pointing to the right	 <p>Photo32 Relief movement (Nurwani's documentation 27 June 2022)</p>
24	Attacking motion, by punching, right hand punching the opponent, left hand elbow to the left, parrying motion, with both right and left palms holding the opponent's hand	 <p>Photo 33 Attacking and parrying (Nurwani's documentation 27 June 2022)</p>

25	Right hand strikes by elbowing, left hand straight to the left, Parry motion by holding elbow with left and right hand, knee of right foot touches floor, left leg bends low to right side	 <p>Photo 34 Attacking, elbowing(Nurwani's documentation 27 June 2022)</p>
26	The motion to drop the opponent by holding the opponent's right arm then rotated	 <p>Photo 35a Motion to knock down opponents(Nurwani's documentation 27 June 2022)</p>
27	The hand held is turned inward	 <p>Photo 35b Moves to knock down opponents(Nurwani's documentation 27 June 2022)</p>
28	Doing a rolling motion, when the arm is turned inward, it is continued with a rolling motion	 <p>Photo 36 Rolling motion(Nurwani's documentation 27 June 2022)</p>

28	After rolling do a sitting motion, and get ready	 <p>Photo 37 Getting ready by sitting(Nurwani's documentation 27 June 2022)</p>
29	Right leg crossed with left leg, body tilted to the left, left leg bent to the left, right hand on thigh	 <p>Photo 38 Right circular motion(Nurwani's documentation 27 June 2022)</p>
30	The right leg is crossed with the left foot, the body is tilted to the left, the left leg is bent to the left, the right hand is on the thigh. The two dancers face forward.	 <p>Photo 39 Square right facing the front(Nurwani's documentation 27 June 2022)</p>
31	Right leg crossed with left leg, body tilted to the left, left leg bent to the left, right hand on thigh	 <p>Photo 40 Square right circular motion(Nurwani's documentation 27 June 2022)</p>


32	Attacking motion, by punching, right hand punching the opponent, left hand elbow to the left, parrying motion, with both right and left palms holding the opponent's hand	 <p>Photo 41. Attacking and parrying (Nurwani's documentation 27 June 2022)</p>
33	Attacking motion, by punching, right hand punching the opponent, left hand elbow to the left, parrying motion, with both right and left palms holding the opponent's hand	 <p>Photo 42. Attacking and parrying (Nurwani's documentation 27 June 2022)</p>
34	Right leg crossed with left leg, body tilted to the left, left leg bent to the left, right hand on thigh	 <p>Photo 43. Right-hand stance (Nurwani's documentation 27 June 2022)</p>
35	The right foot steps on the opponent's foot, the opponent pulls the leg back, the knee is bent	 <p>Photo 44. Footsteps (Nurwani's documentation 27 June 2022)</p>

36	Attacking motion, by slashing with the left arm, the left arm is straight to the left. Both hands parry by holding the opponent's arm.	 <p>Photo 45. Attacking and parrying (Nurwani's documentation 27 June 2022)</p>
37	The left hand holds the opponent's left hand, the right hand holds the opponent's right hand, the body is behind the opponent's back, the right foot is stepped alternately around the opponent	 <p>Photo 46. Rotating the opponent (Nurwani's documentation 27 June 2022)</p>
38	Both hands hold the opponent's shoulders, while jumping and swinging with his head facing down, feet up. The opponent holds the foot, then twists, the opponent swings	 <p>Photo 47. A circular motion on the opponent's back (Nurwani's documentation 27 June 2022)</p>
39	Feet up, hands down with head down, opponent holding feet firmly standing	 <p>Photo 48. Rolling motion (Nurwani's documentation 27 June 2022)</p>

40	The two dancers rolled over.	 <p data-bbox="810 495 1321 600">Photo 49. Rolling motion (Nurwani's documentation 27 June 2022)</p>
41	Attacking motion, by punching, right hand punching the opponent, left hand elbow to the left, parrying motion, with both right and left palms holding the opponent's hand	 <p data-bbox="810 882 1321 987">Photo 50 Offensive motion parry (Nurwani's documentation 27 June 2022)</p>
42	The left hand holds the head of the chin; the cloud, the left hand holds the left arm, the legs bend. the opponent is in a squatting state with a locked condition	 <p data-bbox="810 1279 1321 1384">Photo 51 Twist and lock motion (Nurwani's documentation 27 June 2022)</p>

Part Three

At the end, there are 4 male dancers from right behind the stage, the purpose of this movement is that the four dancers want to learn silat together.

NO	MOTION DESCRIPTION	PHOTO
43	The right hand holds the opponent's right hand, the left hand holds the left hand, the knee pushes the opponent's back, both hands back in a locked state, the position is in a squatting state. From the back left side of the stage, there are 4 male dancers who are 4 youths who will learn silat	 <p data-bbox="707 1868 1270 1962">Photo 52 Locking motion (Nurwani's documentation 27 June 2022)</p>





























44	4 male dancers walking from left behind the stage	 <p style="text-align: center;">Photo 53 Motion Walk (Nurwani's documentation 27 June 2022)</p>
45	Doing the motion of patting the galembong, (big pants that have a large pisak, when hit makes a distinctive sound) both legs are opened, the body is bent, both hands pat the galembong, so that it makes a loud sound.	 <p style="text-align: center;">Photo 54 The motion of tapping Galembong (Nurwani's documentation 27 June 2022)</p>
46	Doing langklah turning to the left, then the legs of the front horses, both hands patting the galembong	 <p style="text-align: center;">Photo 54 Twisting and patting Galembong (Nurwani's documentation 27 June 2022)</p>
47	Spin in place, then walk to the right around the dancers who are in the middle of the stage	 <p style="text-align: center;">Photo 55 The movement of walking around the dancer in the middle (Nurwani's documentation 27 June 2022)</p>
48	Both hands are swung up, with arms open up diagonally, both legs open left and right	






		Photo 56 Swinging hands (Nurwani's documentation 27 June 2022)
49	Both arms hit the galembong, the body is bent, the dancer in the middle is still doing the locking motion	 <p>Photo 56 The motion of hitting the galembong (Nurwani's documentation 27 June 2022)</p>
50	The right foot rotates to the left, then performs a right stance, the dancer in the middle makes a motion to knock the opponent down	 <p>Photo 57 Rotation to the left (Nurwani's documentation 27 June 2022)</p>
51	Performing a jumping motion with a position in place, the dancer in the middle jumps on the back of the opposing dancer.	 <p>Photo 58 Jumping motion (Nurwani's documentation 27 June 2022)</p>
52	Doing the motion of patting the galembong, the dancer in the middle makes a motion to knock down the opponent	 <p>Photo 59 The motion of tapping Galembong (Nurwani's documentation 27 June 2022)</p>






53	Doing a squat jump, the dancer in the middle performs a squat jump	 <p>Photo 60 Jump squat motion (Nurwani's documentation 27 June 2022)</p>
54	Both hands are swung to the left side above, with arms straight up. The body is upright, the left leg is straight, tread, the right foot is on tiptoe on the left side	 <p>Photo 61 Swing up motion (Nurwani's documentation 27 June 2022)</p>
55	The left foot treads, the right foot is raised to the right diagonally below, the body is bent, both hands pat the galembong	 <p>Photo 62 The motion of tapping the galembong on the right side (Nurwani's documentation 27 June 2022)</p>
56	Right foot treads slightly bent knee, left leg crossed behind right leg. The arms are swung to the right side, looking at the upper arms.	 <p>Photo 60 Right diagonal swing (Nurwani's documentation 27 June 2022)</p>
57	Both hands pat the thigh of the right leg	 <p>Photo 61 The motion of tapping the right thigh</p>






		(Nurwani's documentation 27 June 2022)
58	In the same position, the body is turned to the left	 <p>Photo 62 Rotation in place (Nurwani's documentation 27 June 2022)</p>
59	Doing a jumping motion, both hands pat the galembongn, when the legs are in an open position	 <p>Photo 63 The motion of jumping and hitting the galembong(Nurwani's documentation 27 June 2022)</p>
60	Both legs are in an open state, the knees are shifted to the left so as to form a left stance, right arm is straight beside the left, left arm is angled to the left	 <p>Photo 64 Left tickle (Nurwani's documentation 27 June 2022)</p>
61	In the same position then the body is bent to the right, the fingers are bent like tiger claws	 <p>Photo 65 Swipe to the right (Nurwani's documentation 27 June 2022)</p>
62	The legs walk towards the left side behind the stage, the body is upright with a straight view.	 <p>Photo 66 Motion walking (Nurwani's documentation 27 June 2022)</p>




63	The feet step to the right in front of the stage and then circle around looking for the position of the two banjars	 <p>Photo 67 Circular walking (Nurwani's documentation 27 June 2022)</p>
64	Do the right stance back, left arm straight in front, right arm at the side of the chest, with bent fingers like clawing	 <p>Photo 68 Tiger claw motion (Nurwani's documentation 27 June 2022)</p>
65	Both legs in a squat, arms straight down touching the floor.	 <p>Photo 69 Squat Move (Nurwani's documentation 27 June 2022)</p>
66	Doing a backward roll	 <p>Photo 70 Roll over (Nurwani's documentation 27 June 2022)</p>
67	Both legs stand straight, arms straight down, body tilted head forward	 <p>Photo 71 Standing upright (Nurwani's documentation 27 June 2022)</p>

68	Doing a jumping motion, both hands pat the galembongn, when the legs are in an open position	 <p>Photo 72 Jumping and hitting galembongn (Nurwani's documentation 27 June 2022)</p>
69	Three dancers do the kayaking with or behind and one up, three people do the tiger claw, left and right	 <p>Photo 73 Kayang's motion, and tiger's claw (Nurwani's documentation 27 June 2022)</p>
70	Right stance legs, body bent to the right, fingers bent like tiger claws	 <p>Photo 74 Left tiger claw movement (Nurwani's documentation 27 June 2022)</p>
71	Do the same motion with the response of the above motion above	 <p>Photo 75 Right tiger claw motion (Nurwani's documentation 27 June 2022)</p>

72	The position of the legs is still the same as above, then the body is rotated to the left, both arms are stretched left and right slightly bent	 <p style="text-align: center;">Photo 76 Range motion (Nurwani's documentation 27 June 2022)</p>
73	The left leg bends and stretches on the floor, the right leg bends beside the left leg with the knee straight up, the body tilts to the left side of the stage, both arms touch the floor	 <p style="text-align: center;">Photo 77 Sitting Cross (Nurwani's documentation 27 June 2022)</p>
74	Both arms rest on the floor, the body is lifted, the head is down and the feet are up.	 <p style="text-align: center;">Photo 77 Motion lantiang (Nurwani's documentation 27 June 2022)</p>
75	Feet sitting cross-legged, hands touching the floor	 <p style="text-align: center;">Photo 78 Sitting down (Nurwani's documentation 27 June 2022)</p>
76	Body sleeping with back touching the floor, arms stretched left and right, legs open.	 <p style="text-align: center;">Photo 79 Back motion (Nurwani's documentation 27 June 2022)</p>

77	With the same position, both arms are raised up parallel	 <p style="text-align: center;">Photo 80 Back motion (Nurwani's documentation 27 June 2022)</p>
78	In the same position, the body is tilted to the left,	 <p style="text-align: center;">Photo 81 Back motion (Nurwani's documentation 27 June 2022)</p>
79	The position is still on the left side, right leg straight and on tiptoe, hips raised, with head support, right leg kicking straight	 <p style="text-align: center;">Photo 82 Kick, tilt (Nurwani's documentation 27 June 2022)</p>
80	In a state of sleeping on your back, both legs are lifted up with the legs open, both hands pat the galembong	 <p style="text-align: center;">Photo 83 Tap galembong down (Nurwani's documentation 27 June 2022)</p>
81	both feet tread facing oblique front left, body swings along with both hands front and back	 <p style="text-align: center;">Photo 84 Swing right (Nurwani's documentation 27 June 2022)</p>

82	The feet are close together, with the right foot on tiptoe to the left, the knees together, the body bent and tilted to the left, both hands crossed in front of the chest	 <p style="text-align: center;">Photo 85 Swing left (Nurwani's documentation 27 June 2022)</p>
83	Back diagonal stance, body tilted back diagonally, right hand swinging back up diagonally straight, left hand elbow in front of chest	 <p style="text-align: center;">Photo 86 Swing motion to the left and back of the stage(Nurwani's documentation 27 June 2022)</p>
84	Body sleeping with back touching the floor, arms stretched left and right, legs open.	 <p style="text-align: center;">Photo 87 Sleeping on your back (Nurwani's documentation 27 June 2022)</p>
85	with knees straight up, body in a state of sleep on your left side, right leg bent and flat on the floor left leg bent beside right leg both arms touching the floor	 <p style="text-align: center;">Photo 88 Sleeping on your back and on tiptoe (Nurwani's documentation 27 June 2022)</p>
86	Both feet are squatting, with the right foot treading with the knee bent, the left foot touching behind the right foot, the body is squatting, the hip is sitting on the heel of the left foot, both hands touch the floor on the left and right of	 <p style="text-align: center;">Photo 88 Squat motion</p>

	the body	(Nurwani's documentation 27 June 2022)
87	Doing a backward roll	 <p>Photo 89 Rolling motion (Nurwani's documentation 27 June 2022)</p>
88	Performing the tiger claw below, with the left leg bent and the knee touching the floor, right leg straight diagonally left in front of the stage, hips supporting the left foot, left arm elbowed beside the body, right arm straight to the right side, fingers bent, forming a tiger claw One dancer in the middle performs the claws of a kite tiger, by jumping high on the spot	 <p>Photo 88 Move the tiger claw down and the kite (Nurwani's documentation 27 June 2022)</p>
89	The dancers below are still in the same position, the dancer in the middle is standing up straight	 <p>Photo 89 Move the tiger paw down and up (Nurwani's documentation 27 June 2022)</p>

3. Cover Part

Two dancers perform an attraction by swinging, crossing, pointing, jumping, followed by other dancers





Photo 90,91,92,93,94 Motionswing, criss-cross, jump, Nurwani's documentation 27 June 2022

Finally, the teacher gives advice to his students to be humble warriors. Opponents are not sought, but if you meet you can't be avoided. Be a man who is good at taking care of himself, taking care of his family and guarding his hometown.



Photo 94 The last part symbolizes the teacher who is advising his students Nurwani's documentation 27 June 2022

IV. Conclusion

The work of Lantiang Harimau is a work that is inspired by the values of catching tigers, namely the value of patience and persistence as well as the religious value of submission to God Almighty. Dance movements are based on tiger silat movements such as jumping, pouncing, malantiang (bouncing), parrying, rolling, scratching, cutting, and step movements, and agile movement techniques. These movements are developed with modern techniques, so that they can produce good and innovative works.

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