

Analysis of the movement form of the five-pointed nyireh dance from Muara Enim, South Sumatra

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Abstract

The Muara Enim Welcome Dance is a dance that lives and develops in Muara Enim Regency, South Sumatra, before the welcoming dance was called the Sembah Dance which grew and developed in the hamlet community of Muara Enim Regency. No one knows who created this Sembah Dance because this Traditional Dance is the culture and art of the Kikim ethnic community around 400 years ago. The dance which is included in the elements of this art originates from oral stories passed down from generation to generation based on the experiences of previous ancestors. More or less around 1956, the Prayer Dance was initiated again by Mr. M. Natar. Research This study aims to analyze the Welcome Dance of Muara Enim in developing the Nyireh Lima Berintit Dance in the Muara Enim community. The Nyireh Lima Berintit dance is a dance that is performed at welcoming important guests and weddings, this dance is developed to be 10 minutes. This dance is always danced by 5 female dancers and accompanied by 3 male dancers holding umbrellas and spears standing behind the female dancers. In this study using Y. Sumandiyo Hadi's theory which contains an analysis of the forms of motion, the benefits of this research are to identify and study and analyze the problems that arise in the development of this dance. So this research uses a qualitative approach by focusing on data collection.

Keywords: Analysis, Shape, Motion, Dance

Introduction

Understanding the analysis of movement forms is analyzing the process of realizing or developing a form with various considerations of the principles of form into a form of dance movement. In dance, the meaning of "movement" is the basis of expression, therefore we find movement as an expression of all emotional experiences expressed through an irrational medium, namely body movement or (ebahing sadaya saranadhuning badhan) Whole body movement. Movement in dance is a language that is formed into movement patterns of a dancer. (Y. Sumandiyo Hadi, 2007; 25). Movement is a body language that involves elements of human limbs as a medium of communication that has a certain meaning or purpose. Dance movement is the main element and is a beautiful movement. Movement in dance is not a realistic movement, but a movement that is given a touch of expression and aesthetic value (Evita Elvandari, Rully Rochayati, Treny Hera 2016: 18)

Muara Enim is a district in the province of South Sumatra, Indonesia. The capital of this district is located in the Muara Enim City sub-district, geographically the position of Muara Enim Regency is between 4° to 6° South Latitude and 104° to 106° East Longitude. [6] Muara Enim Regency is an agricultural area with an area of 7,483.06 km², consisting of 22 sub-districts, 246 villages, and 10 sub-districts. For this research, we will discuss the dance in Muara Enim, namely the Muara Enim welcome dance. The welcome dance is a dance performed by dancers who are presented to invited guests as a sign of mutual respect. The Muara Enim welcome dance is a dance that lives and develops in Muara Enim before the existence of the welcome dance, the

existence of the worship dance that grew and developed in the hamlet community of Muara Enim Regency. No one knows who created the worship dance, because this traditional dance is a culture and art of the Kikim ethnic community around 400 years ago. The dance that is included in this art element is based on oral stories that have been passed down from generation to generation based on the experiences of previous ancestors. Around 1956, the worship dance was initiated by Mr. M. Natar, in the dance there is movement. Movement in dance is a language that is formed into movement patterns of a dancer (Y Sumandiyo Hadi 2007:25). The Nyireh Lima Berintit Dance is a dance developed from the Muara Enim Welcome Dance, Nyireh Lima Berintit (Nyireh) which means eating betel, (Lima Berintit) 5 betel leaves in a tepak which are depicted as 5 female dancers, which is taken from the Muara Enim language. This dance is presented to guests as a sign of mutual respect.

Research Method

This research uses a qualitative method. By using Y. Sumandiyo Hadi's theory regarding the principles of form containing unity, variation, repetition, transition, series, comparison and climax. Qualitative methods produce descriptive data in the form of written or spoken words from research. This method reviews more oral or written theories because they can be taken through methods from a series of what can be seen or models that can be observed and seen or asked directly to other people who are usually considered to have more experience.

Research Results

The form of the nyireh lima berintit dance movement

This study discusses the form of the nyireh lima berintit dance movement by explaining it more accurately so that it can be easily understood and comprehended regarding the choreography of the nyireh lima berintit dance. This discussion also uses the theory of Y. Sumandiyo Hadi such as discussing 1) unity 2) variation; 3) repetition or repetition; 4) transition or movement; 5) series; 6) comparison 7) climax.

Unity

1. Unity is a very important principle in the form of movement or choreography, "unity" contains the meaning of becoming a whole. The results of the whole unity of various aspects, simultaneously achieve aesthetic vitality which without unity will not be realized, so that the wholeness becomes more meaningful than the sum of its parts. A form of movement whose parts or aspects do not show wholeness or are not interconnected will appear chaotic and meaningless. (Y Sumandiyo Hadi, 2007: 25).
2. The unity in the nyireh lima berintit dance is in the movement in one direction and opposite to become a unity. In the movement of the hands crossed to the front of the body then both hand movements are stacked crossed and both hands are pulled to the side of the body then ungel and plucked.

Aspects

Movement

Movement in a choreography is a language that is formed into movement patterns of a truly dynamic dancer; meaning not only a series of attitudes or postures that are connected, but consists of continuous movement; movement that does not only contain static elements. However, the process of movement continuity also occurs when there are "resting" moments, so that movement phrases can be seen.

At the beginning of the entrance movement, the dancers walk from the right side of the stage to the front towards the stage with a count of 1x8, on the 7th and 8th counts swing the tepak or hands forward with the body leaning like a mendak movement, then the dancers walk and

take their respective positions then the dancers spin in place. The dancers then lower the tepak sirih down. In this dance there is a core movement, namely the transition movement of the dancers going up and down with both hands on the right and left sides like a pull and push

movement and the body follows the movement of the hands. Next, there is a movement of crossing both hands and one hand is placed in front of the body and one hand behind then both hands are rotated and then plucked. The movement of crossing both hands beside the ear then plucked towards the front, right, and left.

b. Space

The understanding of space as a choreographic element, has a relationship with the form of movement (design of movement), which is understood as a rhythmic structure of the pattern or form of movement that occurs in that space. The form or shape of movement caused by the power of movement, forms spatial aspects, so that space comes alive as an aesthetic element of choreography, and the audience is made aware of the meaning of "spatiality" because of the form of movement that occurs (Y. Sumandiyo Hadi, 2012: 14) In the nyireh lima berintit dance, there is a spatial element in the movement of the hands rotating and crossing then stacked in front of the chest which is done with a count of 2x8, then there is also a movement of the hands crossing both hands and one hand is placed in front of the body and one hand behind then both hands are rotated and plucked. Waktu

Time is understood as an organizing factor in every activity. Time is an aesthetic element, because in fact a dancer or choreographer is in the process of creating a design or time structure. When the movement takes place, it means that there is a unit of time that is divided according to its purpose, so that it becomes a harmonious time or rhythmic structure. (Y. Sumandiyo Hadi. 2012:26) The Nyirih Lima Berintit dance contains elements of time in the movement of rotating floor patterns and then forming vertical floor patterns, the letter a, the letter v and diagonal floor patterns. Variasi

Variation is a principle of form that must exist in a dance or choreography: as a creative work must understand everything that is "New". In the process of forming movements, it is necessary to show the values of novelty. Therefore, as long as there is a good opportunity, it is possible to never stop "Varying" from all existing aspects, namely the movement of space and time (Y Sumandiyo Hadi 2007: 26) The variation that is a new variation in the dance movement of nyireh lima berintit is the movement of the hands beside the ears by tiptoeing the body that is bent and upright as usual facing forward, right, left and followed by the body.

c. Repetition or Repetition

Hawkins emphasized that "Repetition" is used in the formation of dance movements not only as a way of conveying ideas, but also as a method of ensuring that observers have the opportunity to capture and absorb the form of movement. "Repetition" has a broader meaning: among others, it means a "restatement", re-reinforcement, re-echo, re-capitulation, revision, recall, and reiterate-stresses. In considering such an understanding, the analysis is that "repetition" must have a "development" or "variation" layer so that it is not boring and always shows novelty (Y Sumandiyo Hadi 2007: 26-27)

Repetition or repetition in the five-pointed nyireh dance is found in the movement of one hand forward and the other backward by flicking the fingers in the movement, repetition is carried out at a low level. and medium, as well as for the movement of swinging the body and hands beside the ears, this is also done at low and medium levels.

3. Transition or Displacement

The definition of transition, analysis of transition, displacement or connection from one movement to another smoothly and skillfully, the entire series of movement forms become more

effective in creating unity or wholeness. This principle, although only purely technical, is very important and seems quite difficult. The process of displacement or transition has a very important "binding" role together, and must be logical, feel "good", clear, so that it can show the smoothness of the movement. Transition provides life force from the previous movement form, and functions as an introduction to moving to the next movement form, so that the unity form looks intact and impressive (Y Sumandiyo Hadi 2007: 27-28)

Transition or displacement in this dance is done in the movement of the hands crossing forward then swung to the side of the body and lifted before moving to the next movement.

4. Sequence

The sequence is one of the principles that need to be considered because the form of dance movement can be felt as an experience. A dance or choreography, whether literal or non-literal, is like an event, so that the expression of movement expressed abstractly is a very deep view of a dancer (Y. Sumandiyo Hadi, 2007: 8)

It can be concluded that a series is an arrangement or framework of dance which is a link between dance movements to other movements so that the movements of a series of dances that have been arranged can be felt or expressed through the expression of views through a dancer who demonstrates dance movements. The nyireh lima berintit dance has a series of initial movements, middle movements and final movements.

5. Climax

The arrangement or sequence of events must form a climax, so that the purpose of the form of movement is achieved. In a dance or choreography there is always a beginning. "walking" or "developing", and there is a "completion". The climax is enjoyed as the peak of development, and gives meaning to the presence of "beginning", "development" and end or "completion". (Y. Sumandiyo Hadi: 2007: 28-29).

The climax of the Nyireh Five-core Dance is in the movement of taking a pat then walking towards the guest carrying a pat containing a piece of betel lime to give to the guest as a sign of mutual respect.

6. Initial movement

The initial movement in the five-core nyireh dance begins by walking from the right of the stage towards the center of the stage and halfway through the journey, doing a mendak or swinging the betel palm forward with the body following the mendak.

7. Developmental movement

The developmental movements in the five-core nyireh dance are found in movements where the hands are stacked and rotated to the right, forward and to the left while the hands are rotated and plucked.

8. Climax

The climax or completion is found in the upper worship movements facing right, center and left at the end of the dance

9. Completion

The variety of movements used in the final finishing movement is a salute as a form of respect at the end which functions as a greeting to the invited guests who have arrived. And then the dancers exit the stage by walking slowly and accompanied by hand movements like various nothing movements.

Conclusion

1) The five-pointed nyireh dance is a dance adapted from the sembah muara Enim dance, where this dance is a dance that is usually danced to welcome invited guests or guests of honor who will

come to an event or wedding. This dance is also taken from the culture or customs of the people in the city of Muara Enim and has meaning in every movement or clothing worn.

2) The five-pointed nyireh dance is a dance that is performed at important guest welcoming events and weddings, this dance is developed into 10 minutes. This dance is always danced by 5 female dancers and accompanied by 3 male dancers holding umbrellas and spears standing behind the female dancers

3) To find out the form of the five-pointed nyireh dance movement where the theory used uses the theory of Y. Sumandiyo Hadi using qualitative methods. This method focuses more on oral or written theory because it can be taken through a method from a series of things that can be seen or models that can be observed and seen or asked directly to other people who are usually considered to have more experience.

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