Educational Values in Choreography Analysis of Rentak Bulian Dance in Riau Province

Annisa Satriati
Yogyakarta State University
annisa.satriati@gmail.com, Yogyakarta, Indonesia

Rumi Wiharsih
Yogyakarta State University
rumiwiharsih@uny.ac.id

Abstract—The study entitled Educational Values in Choreography Analysis of Rentak Bulian Dance in Rengat Barat District, Indragiri Hulu Regency, Riau Province. The research type was qualitative research using ethnochoreology approach. Ethnochoreology was used to reveal Rentak Bulian dance in two domains; text and context, and supported by theories of dance performances forms. The dance performances forms were used to express elements that integrated into a unity of Bulian Rentak dance: themes, motions, makeup, dress, accompaniment and venue. The results showed that the Rentak Bulian dance has educational values such as religious values, honesty, tolerance, discipline, hard work, creative, independent, democratic, curiosity, nationality, love to country, respect the achievement, friendship / communicative, peaceful, love to read, care to environment, care to social, and responsibility. The rest of this paper is organized as follow: Section II describes the rudimentary on Rentak Bulian Dance and its rekedated works. Section III describes material & methodology of this research. Section IV presents the obtained results and following by discussion. Finally, Section IV concludes this work.

Keywords—rentak bulian dance, ethnochoreology, educational values

I. INTRODUCTION

Art education is an educational program that uses art as an object of study. With Art appears a freedom to choose in creating a work. Art education is the stage of developing the mindset, behavior and character of individual by developing the understandings about appreciation, creation, and expression in education process [1]. Unrealize, there are many aspects of art that we can explore into parts, for example; reveal the values of Rentak Bulian dance in Rengat Barat district, Indragiri Hulu Regency, Riau Province. The Rentak Bulian dance is also taught in a school in Indragiri Hulu Regency, Riau Province. The Rentak Bulian dance is also taught in a school in Indragiri Hulu Regency, Riau Province. Then, the values of the dance can be implemented to students, in order the students obtain and understand the educational values through Rentak Bulian dance learning.

Education is the process of forming and applying the character of society [2, 3], especially in the community of Talang Mamak race. According to community of Talang Mamak race, they have beliefs and philosophy in their lives, such as “let the child die than the death of custom” whose meaning if the children dies, they can still see the grave or tomb, but if the custom is dissappear, then they do not know where to find, and this is a great disaster for community of Talang Mamak race.

The study explores educational values in choreography analysis of rentak bulian dance in Riau province. The research type was qualitative research using ethnochoreology approach. Ethnochoreology was used to reveal Rentak Bulian dance in two domains; text and context, and supported by theories of dance performances forms. The dance performances forms were used to express elements that integrated into a unity of Bulian Rentak dance: themes, motions, makeup, dress, accompaniment and venue. The results showed that the Rentak Bulian dance has educational values such as religious values, honesty, tolerance, discipline, hard work, creative, independent, democratic, curiosity, nationality, love to country, respect the achievement, friendship / communicative, peaceful, love to read, care to environment, care to social, and responsibility. The rest of this paper is organized as follow: Section II describes the rudimentary on Rentak Bulian Dance and its rekedated works. Section III describes material & methodology of this research. Section IV presents the obtained results and following by discussion. Finally, Section IV concludes this work.

II. Rudimentary

A dance performance of ritual will attract the attention of audience [4, 5]. Because, if we experience by ourselves, it will raise many questions and create deeper curiosity to Rentak Bulian dance. Rentak Bulian Dance is a series of medical treatment ceremonies commonly conducted by Talang Mamak race community. Along with its development, the Rentak Bulian dance of ritual as medical treatment ceremonies at Talang Mamak race has currently developed into an entertainment dance in Rengat Barat District, Indragiri Hulu Regency, Riau Province.

Rentak Bulian Dance is a ritual dance, called as Bulean [5, 6]. The Bulean ritual became the beliefs of Talang Mamak community as means to cure the disease of people, because there are no medical personnel to cure the diseases in Talang Mamak community in the past time [7]. Bulean is a ritual containing mystical thing because they still believe the power of supernatural beings that help the ritual treatment. Along with the times changing, there are changing the habits of people in Talang Mamak race. The Bulean ritual treatment is increasingly rare to conduct due to increasing of modern era. With the entry of medical personnel to Rengat Barat district, the Talang Mamak community began to believe that medical personnel also have expertise / ability to cure the disease.

Bulean with rantak is always related to the life of Talang Mamak race. The existence of Bulean might be seen from the establishment of Bulean in a village inhabited by Talang Mamak race that had lived in the area for long time. This is also marked by the Musyawarah Seiya Sekata (deliberation to one vote) in the village that always starts an event/problem with Musyawarah Seiya Sekata (deliberation to one vote) to decide decision through a mutual agreement. Moreover, the
Lansdale, Sedyawati, and Hadi. Others characteristic theory is Minton dance, Laban theory of effort-shape, and historical theory of Benneth. The dance form theory of performance is used to express the elements that are integrated into unity of Zapin Bengkalis dance; dancers, motions, floor patterns, music, dress, makeup, lighting, venue, time of show, and structure dance.

A research discussed the Sociology Study of Rentak Bulian Dance by Annisa Satriati in 2015 entitled “Sociology Study of Rentak Bulian Dance in Rengat Barat District, Indragiri Hulu Regency, Riau Province. The research used qualitative approach. The informants were people who were involved and had knowledge about Rentak Bulian dance in Rengat Barat District, Indragiri Hulu Regency, Riau Province. Data collection techniques used observation, in-depth interviews and documentation. This research instrument was the researcher herself, with a recording device, interview notes and camera. This research data was qualitative. Data analysis technique used qualitative descriptive analysis. The research steps were data reduction, data description and conclusions. Triangulation was used as data validity. This research is relevant to research entitled Educational Value in the choreography analysis of Rentak Bulian dance in Rengat Barat District, Indragiri Hulu Regency, Riau Province using Ethnochoreology approach.

Next, a relevant study entitled “Assessment of Ethnic Dance and Its Use in Art Education” by Narawati [9], Universitas Pendidikan Indonesia in 2013. The research used ethnochoreology approach and become a reference in the study of Educational Value in the choreography analysis of Rentak Bulian dance in Rengat Barat District, Indragiri Hulu Regency, Riau Province using Ethnochoreology approach.

III. MATERIAL & METHODOLOGY

A. Data

Data source is main data on observations as informants in sociology study of Rentak Bulian dance in Rengat Barat District, Indragiri Hulu Regency. There selected three informants as the subject of research: Mr. Saharan as Cultural observer in Indragiri Hulu Regency, Mr. H. Mailiswin S.sos M, Si as the Chairperson of Indragiri Hulu Arts Council in Riau Province, and Mr. Afrizal S. Pd is teacher of Islamic Education Foundation and dance choreographer in A Najah studio.

B. Method

The particular research used qualitative research. Qualitative research is a method to investigate natural conditions where researchers are instruments, data source sampling were purposive and snowball, data collection techniques were triangulated, data analysis was inductive and the results of qualitative research emphasized the meaning rather than generalization.

This study used Ethnographic methods. Ethnography is a view of life from the point of view of indigenous people [9-11]. The Rentak Bulian dance study used the culture of local community as the main basis because the main purpose of ethnographic research is to know the perspective of
indigenous people. Moreover, ethnographic research also involves learning activities about the world of people who have learned to see, hear, speak, think and act in different ways [3]. Ethnography always implements the cultural theory. Culture refers to knowledge gained, is used by people to interpret the experience and produce a social behavior [3]. A culture that has been observed and examined will be concluded after observing others, listening of others, and drawing conclusions. This indicates that ethnography makes an understanding of the culture of society and its life. This research was supported by Ethnocoreology approach.

Ethnocoreology is a branch of science of ethnoart which studies on dances from various non-Western ethnic groups using an emic point of view. Ethnocoreology as a paradigm is a framework including assumptions, models, concepts, research methods, analytical methods and ethics, which are used to understand, explain and interpret dances as cultural symptoms in the Nusantara (Indonesian territory), with the goal of producing dance ethnography. Ethnocoreology comes from the word “ethno” which means ethnicity, and “coreo” means dance. Thus, ethnochoreology implies the knowledge of ethnic dances. In this case, ethnochoreology is different from choreology which tends to study dance, especially Ballet. If the analysis of choreology is only the motion of dance, then, the ethnochoreology analysis must involve the community of dance.

IV. RESULTS AND DISCUSSION

A. Result
In this sub section, the results of this work are presented.

1) Choreography Analysis of Rentak Bulian Dance
The ethnochoreology approach analyze Rentak Bulian dance from dance and cultural point of view, or Rentak Bulian dance is material object or as text and culture of Talang Mamak Race community as the context. Understanding and explaining the Rentak Bulian dance as the context and community of Talang Mamak race as context, especially in analyzing the form, characteristics and development of Rentak Bulian dance. Revealing and explaining the dance requires as style analysis related to the Rentak Bulian dance as the text and community of Talang Mamak race as context.

The Rentak Bulian Dance is a traditional dance. The Rentak Bulian dance is danced by male dancers and female dancers, both teenagers and adults. The Rentak Bulian dance can be performed as a group, with odd number of dancers, at least seven dancers. The Rentak Bulian dance has a distinctive motion, namely motion merentak. The Rentak Bulian dance instrument consists of gongs, ketuk-ketuk, flute, tambu, ketawak, and ketobung. Rentak Bulian Dance is performed for 10 to 15 minutes and in both closed and open spaces. In its performance, dancers and musicians wear all-black dress.

The characteristics of Rentak Bulian dance are influenced by the cultural values of life of Talang Mamak race as a society that believes in mysticism. Bulian dance motion characteristics have a merentak characteristic that the strength is at foot. This merentak motion looks firm and brave. The Rentak Bulian dance characteristic is full of mystical things that depict through offerings and used as property of dancing.

Rentak Bulian dance is created when the observer committee draw conclusion, if the rentak - rentak and music are polished, and it will be an interesting dance. Although, the dance is polished into an interesting dance, but the dance retains its authenticity. The rentak motions and ways are retained. It is also added hand motions to beautify the motions. The order of motions is well created. A picture of Kumantan’s figure must be completed with Kumantan accessories such as sidang sticks and bracelets.

The first creator of Rentak Bulian dance is unknown, meanwhile the polished of Rentak Bulian dance is created by Wasmuri Marza and firstly performed at the circumcision party of children of Dulharsono, SH, - Regent of KDH Tk II Indragiri Hulu at that time. From year to year, the Rentak Bulian dance is further enhanced by the dance motions and music. Previously, the dance has monotonous motion and music, and today, it has more dynamic. In 1989, Rentak Bulian dance was documented in a video for Indonesia Indah III package which can be seen at the INAC Theater at Taman Mini Indonesia Indah in Jakarta.

B. Statement of results
The results showed that the Rentak Bulian dance has educational values such as religious values, honesty, tolerance, discipline, hard work, creative, independent, democratic, curiosity, nationality, love to country, respect the achievement, friendship / communicative, peaceful, love to read, care to environment, care to social, and responsibility. Religious is an attitude and behavior related to the religion. Every human being has an obligation to follow the rule in everyday life. Even small attitudes and behaviors must always relate to religious rule such as in Rentak Bulian dance. Belief in God is adopted by the people of Talang Mamak race. In daily life, they believe to ritual values, such pantang tarung (prohibited rule) is applied. So, it is embedded in Talang Mamak race community in order to ensure that a disaster will arise if prohibited rule is violated. For example, when the evening arrived, parents stopped their children from being outside of the house. If they violate, they will have disaster. Recently, such things have become prohibited and believed by Talang Mamak race.

The motions describe the religious attitude in Rentak Bulian dance, and are seen in the worship motions at the beginning of the dance. Worship shows the attitude of belief in God as a symbol that activity begins with prayer. In accordance with the beliefs of Talang Mamak race, every thing starts with prayer and always involves God. Honest attitude is an effort of a person to always be trusted both in words and deeds. In all processes of life, an honest attitude is embedded within self. Honesty will guide the behaviour. Bulean’s ceremony teaches that honesty will not mislead humans. The statement will always relate to reality. With an honest attitude, there is hope of recovering the illness or cure the illness. In the dance motions of Rentak Bulian, honest attitude is reflected in motions and will look more beautiful. Be honest on behaviour and to others.
The honest attitude by Kumantan who cure internal diseases reveals the type of illness suffered by person, because, in any case of life, honest attitude becomes reason in all matters. In the training process of Rentak Bulian dance, honest attitude is always instilled by the Choreographer. The honesty from heart in Rentak Bulian dance might have positive impact. The performance will look more beautiful and reflect the good ethics and. Tolerance is important attitude to have in interaction. In interaction, we often meet many people who are different in religion, ethnicity, race, opinion, attitude and so forth. Tolerance is the attitude of respecting the differences among humans. The Rentak Bulian Dance does not specialize only in Talang Mamak race. Everyone can dance and join in the dance, as well as Bulean Ceremony, anyone can participate in treatment ritual as long as they want and believe to ritual. Tolerance in Rentak Bulian dance can be seen since the training process, it does not distinguish between ethnicity and religion, and respecting fellow dancers.

The tolerance attitude such an orderly and obedient attitude to the rules and regulations is a disciplinary attitude. Do not violate the rule of pantang larung is also a manifestation of discipline attitude in everyday life. In Rentak Bulian dance, completing the property of dance performance is very important; discipline in preparing the property for Rentak Bulian dance performances. Preparing for medical needs in Bulean Ceremony is a discipline attitude. Performing rituals in accordance with order is part of discipline attitude. The standard dance motions must be performed, not added or reduced – it is is a disciplinary attitude. Optimism in conducted a belief is hard work attitude in Bulean Ceremony. Kumantan tries to make him/herself becoming media possessed by spirits who came to cure the illness people of Talang Mamak race. Actually, becoming Kumantan is not easy because it requires and makes a lot of energy loss and makes the body weak.

In Rentak Bulian dance, the dance motions which describe the attitude of hard work are the cohesiveness in performing merentak motions. The motions seem easy and simple, but basically it requires strong energy and drains energy to dance. Creative attitude is the attitude of thinking and doing something to produce new ways and make something new. The creative in Rentak Bulian dance is seen from the process of motions changing; from original ritual of Bulean Ceremony become more beautiful motions dance. It gives beauty into hand motions and re-arrangement of motions and music. Creative attitudes are very much found in art. New ideas arise in creating a work. For choreographer, creative attitude in a dance bring new ideas and ways to facilitate the understanding of meaning in a motion, so the dancing stories can be conveyed to audience. Dancers also have their own creative attitude with different levels of creative results. Creative attitude is needed in performing a work of art. Autonomous is an attitude and behavior that is not easily dependent to others. Preparing the equipment for Bulean Ceremony is an independent attitude. Performed the responsibilities, Kumantan perform according to the duties. That is, cure the disease of Talang Mamak race. An independent attitude is also reflected in Rentak Bulian dance training process; learn and repeat the motions.

Democratic is a way of thinking, acting, and conducting to assess the rights and obligations. Kumantan has a democratic attitude. The act of willing to be possessed by the spirit is attitude of Kumantan's responsibility. Kumantan realizes that has responsibilities and has been mandated by people, especially people of Talang Mamak community. In Rentak Bulian dance, democratic attitudes can be seen from the opinions sharing. The way of thinking to conduct motions and maintain the dance’s cohesiveness is a democratic attitude. Curiosity is an attitude and action to always strive to know more deeply and extensively from something that is learned, seen, and heard. Kumantan must know the disease before giving treatment. In Rentak Bulian dance, curiosity grows when look for a history of dance, learn dance motion and develops the dance. The spirit of nationality is a way of thinking, acting, and insight that places self and group interests. The attitude of nationality spirit can be seen in the dance event which is followed by An Najah studio, both competitions and performances at the event aiming to introduce Indonesian culture. Maintain Indonesia’s famous name with art.

Love to country is a way of thinking, acting, and conducting that shows loyalty, pride, care, and high appreciation for the language, physical environment, social, cultural, economic and political nation. Preserving culture, especially Rentak Bulian dance is an attitude of love to country. Showing a sense of unity means respecting the cultural customs and without consider the social status to anyone, anytime and anywhere. Appreciating achievement is an attitude and action that encourages person to produce something useful for the community, and recognizes and respects the success of others. Participating in competition and winning is an attitude of respect for achievement in Rentak Bulian dance. Friendly / communicative is an attitude or action that shows the pleasure of talking, associating, and working with others. Attitudes of maintain kinship among family members, such mak cik, sir cik, mamak, ongah and so on. Call to older with substitute name of politer name. Maintain good communication among dancers, especially Rentak Bulian dancers and Talang Mamak race. Peaceful are attitude, words and actions that cause others feeling peaceful, comfortable, happy, calm and safe for their presence. An attitude that does not disturb the peace of other, for example by making trouble or riots, this attitude does not reflect a peaceful attitude. In Rentak Bulian dance is taught solidarity and maintain good relations and cooperation. Love to read is a habit of providing time to read various readings/books and provide goodness. This attitude is very supportive for the progress of the dance development. By reading, new knowledge will be obtained to supports the development of dance’s science. Not only mere dancing but also know the origin and history of Rentak Bulian dance. Caring to environment is an attitude and action to always strive to preserve the natural environment around. The tabuh (percussion) culture found in Bulean Ceremony and Rentak Bulian dance that prohibit anyone to damage the forest without consider its benefits. If damages the environment,
will also damage its habitat. Meanwhile, Talang Mamak race community originated from forest. Social care is an attitude and action that reflects the concern for other people and communities. Paying attention to people around means the Bulean Ceremony is a treatment ritual. This reflects the social care attitude towards others human beings. Responsibility is attitude and behavior to carry out the duties and obligations, among themselves, society, environment (natural, social, and cultural), state and religion. Kumantan’s responsibility to cure is a mandate. The rules are not violated by kumantan, such as prohibit lying (honest), having two wives, and violating an oath. If violated, this will be a curse for Kumantan.

V. CONCLUSION

The study entitled Educational Values in Choreography Analysis of Rentak Bulian Dance in Rengat Barat District, Indragiri Hulu Regency, Riau Province. The research type was qualitative research using ethnochoreology approach. Ethnochoreology was used to reveal Rentak Bulian dance in two domains; text and context, and supported by theories of dance performances forms. The dance performances forms were used to express elements that integrated into a unity of Bulian Rentak dance: themes, motions, makeup, dress, accompaniment and venue. The results showed that the Rentak Bulian dance has educational values such as religious values, honesty, tolerance, discipline, hard work, creative, independent, democratic, curiosity, nationality, love to country, respect the achievement, friendship / communicative, peaceful, love to read, care to environment, care to social, and responsibility. The education values are obtained through observation to the original life of Talang mamak race, the learning process of the Rentak Bulian dance, and the motion's meaning of the Rentak Bulian dance. Concluded that 18-character education proposed by the Ministry of National Education have already exist in the way of life of Talang Mamak race community, learning process of Rentak Bulian dance and motions of Rentak Bulian dance. Revealing a meaning behind an art clearly adds knowledge about an art. The meaning within art reveals the human way of life. Values that foster art will also foster the local wisdom. Dancing activities and learning the motion are expected to give sense and spirit in bringing a work of art into a dance. The found of value of life is able to accompany the life in interact among others.

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