

Jalur Dance in the Opening Ceremony of *Pacu Jalur* Festival in Kuantan Singingi Regency of Riau Province, Indonesia

Agus Firmanyah, Juju Masunah

Department of Dance Education

Universitas Pendidikan Indonesia

Bandung, Indonesia

firmanngocal88@gmail.com, jmasunah@upi.edu

Abstract—Kuantan Singingi Regency is one of the regencies in Indonesia which has one of the cultural festivals namely *Pacu Jalur*. In the opening ceremony of the *pacu jalur* Festival, there is one dance namely *Jalur* dance. *Jalur* dance is part of the *Pacu Jalur* festival. Formerly this kind of dance was very well known in the community, but at this time the dance was no longer being performed. The last dance was performed at the opening ceremony of the *Pacu Jalur* Festival in 2005. The purpose of this article was to investigate the choreography of the *Jalur* dance in the *Pacu Jalur* Festival. This qualitative research employed descriptive analysis method conducted in the city of Teluk Kuantan, Kuantan Singingi Regency of Riau Province. *Pacu Jalur* dance in the Festival is a process of making large and long boats to be used in a race where the dance movements consist of three parts, namely the beginning with seeking for woods movements, then the motion of making boat and racing movements.

Keywords—*jalur* dance; festival; *pacu jalur*; *kuantan singingi*

I. INTRODUCTION

Kuantan Singingi Regency or known as Kuansing Regency is one of the regencies in Riau Province with Teluk Kuantan as its capital of city consisting of 12 sub-districts. At first, Kuantan Singingi was part of one of the sub-districts of Indragiri Hulu Regency, but in 1997 there was a territorial expansion between Indragiri Hulu and Kuantan Singingi. Kuantan Singingi Regency is also called the Rantau Kuantan community. Besides Kuantan Singingi, Kuantan Regency is also called the City of Jalar, where in Kuansing there is a very popular race, the *pacu jalur* festival.

The tradition of *pacu jalur* in Suwardi is held once a year, it was originally intended as an event to commemorate the Muslim holidays, such as Eid al-Fitr, Eid al-Adha, Maulud Nabi, or commemorating the Hijri New Year [1]. During the colonial period the *Pacu Jalur* event was used as an activity to commemorate the birthday of Queen Wilhelmina (Queen of the Netherlands). It was usually held in November every year. However, after Indonesian independence, the festival is conducted to commemorate the Independence Day of the Republic of Indonesia.

Before the *pacu jalur* festival is held, the opening ceremony is held first, which is usually opened by regents or governors and other high officials. In the process of opening ceremony of the *Pacu Jalur*, there are various art performances including cultural parades, silat, *somba cerno* dance and *jalur* dance.

This article describes how the choreographic forms contained in the *jalur* dance in the opening of the *pacu jalur* festival with textual (literature) studies. From the form of *jalur* dance, we can indirectly see the process of *Pacu Jalur* itself. This dance consists of some stages namely looking for wood, making paths and racing.

II. LITERATURE REVIEW

Festival is a day or happy weekend where people gather to commemorate important events. Getz identified several classic themes related to the festival, namely myths, rituals, symbolization, celebration ceremonies, big shows, communities, interactions between hosts and visitors, traditions, carnivals and other things related to certain communities [2]. Based on Getz, this *pacu jalur* festival is a celebration festival which is held to commemorate the celebration.

Dance can be seen or studied textually and contextually. Textual study means that the phenomenon of dance is seen as a physical form (text) that is relatively independent, which can be read, studied or analyzed textually or textually. The paradigm of textual studies in dance phenomena can be analyzed in choreographic concepts. In this case, the author uses the Approach of Y Sumadiyo Hadi in which that is a way of seeing, how we view things. Our perspective on the symptoms and what to do with the object of the study, so that the explanation of the causes of the phenomenon is applied. There are two main interrelated approaches, which are, in text or more, seen in intrestetic and context factors [3].

Hasbullah's article explains that in *Pacu Jalur*, there is a value of solidarity or cooperation. The value of solidarity or cooperation can be seen from the process of making a *jalur* that is in the *maelo jalur* procession. *Maelo jalur* is an activity of pulling *jalur* wood from the forest. Pulling this wood is carried out by the community in tandem until the wood arrives in to

the residence. Besides the value of solidarity instilled, there is also a magical value in the *pacu jalur* described by Silawati and Aslati who explained that in the *pacu jalur* there are shamanic practices. The practices start from the *banjara tau* meeting or village meeting, which determines which trees to choose from to make the *jalur* (boat) to the *pacu jalur* (boat race) process itself where the shaman serves as a fence or watches his chosen participants. As a result, the community thinks the stronger the shaman, the greater the opportunity to win.

III. RESEARCH METHODOLOGY

This research employed qualitative research with descriptive analysis method. The aim is to describe and analyze information data collected in relation with the discussion of descriptions and values contained in *Jalur* dance. Sugiyono said the analysis was carried out on data from preliminary study, or secondary data that would be used to determine the focus of the research [4]. Data collection technique used in the descriptive method was by using interview, observation, documentation and the experience of the author who is also a *Jalur* dancer. Stoecker stated that qualitative studies usually involve interviews, documentation or observations which are then interpreted by the researcher [5]. Using this data collection technique is expected to complement and to obtain the data needed. Meanwhile, the type of data needed can be analyzed into more accurate data. The results of this study were used to discuss the choreographic form of dance on the *Jalur* dance of Kuantan Singingi in Riau.

IV. RESULTS AND DISCUSSION

A. *Pacu Jalur* Festival

Festival is a day or happy weekend where people gather to commemorate important events. Likewise, the *Pacu Jalur* is carried out to commemorate the big days. As with the statement of the Ghets, the runway is included in the category of the celebration festival. In the *Pacu Jalur* festival, there are many art forms that are carried out including *Randai* festival filled by *randai-randai* in each district in Kuantan Singingi and the night of art appreciation which is filled by art galleries in Teluk Kuantan city and from districts and neighboring province. Meanwhile, the *pacu jalur* festival itself is held in the afternoon.

Jalur or boat used to function as a means of transportation for the community. Then this transportation means is used as a race tool which was originally held to commemorate Eid al-Fitr and other Islamic holidays. In the Dutch colonial era, this track was carried out to commemorate the birth of the Dutch Queen, the Queen of Wihelmina, then after Indonesia became independent, the runway was not only used to commemorate Islamic holidays, but also to celebrate the Republic of Indonesia's Independence Day celebrations in Teluk Kuantan city and this *pacu jalur* have been carried out since 1903 until now.

Pacu Jalur is a race consisting of two boats or canoes that range from 25 meters to 40 meters with diameters of 1 to 1.5 meters with number of each group participants totaling 40 to 50

people. The *Pacu Jalur* is held on the Kuantan River. Before the final round of the *Pacu Jalur* is held in Teluk Kuantan City, it was first carried out in the district rayon. As for the process in making the *jalur* ranging from looking for wood to the race process is as follows:

1) *Rapek Banjar (village meeting)*: The banjar meeting is a meeting to form a committee. Besides forming a committee, this meeting also appoints wood or trees that are chosen to make *jalur*. This meeting is led by village elders and shamans who serve as the one giving clues to choose wood that has a *mambang* or guardian.

2) *Looking for jalur wood*: The wood used in making the *jalur* is not a wood that is chosen carelessly, because the community believes that the wood also affects the results of the race later. So, in the search for wood, an offering ceremony was also conducted led by a shaman to ask permission from the tree guardian before the tree was cut down.

3) *Cutting the trees*: After the trees used have been determined and offerings have been carried out, the next step *manobang kayu* or cut woods. The woodwork begins with a worship ceremony by giving offerings to the *mambang* who are believed to be a guardian of the wood. This ceremony is intended to avoid undesirable things such as causing disasters for the craftsmen and those who witnessed the logging program.

4) *Mengabung*: *Mengabung* means cutting wood at the end. After the wood has collapsed, the workers immediately estimate the size of the wood needed for a *jalur*.

5) *Mencaruk*: *Mencaruk* means dredging the wood that has been flattened. This work is intended to hollow out the wood in a balanced manner with the same thickness in each part.

6) *Maelo jalur or pulling jalur*: *Maelo* is also called *pulling jalur*. After the bow and steering have been formed, a *Jalur* has been considered half-finished and ready to be taken home to the village.

7) *Malayui parahu pacu (melayur)*: *Malayui parahu pacu* is a term used for *melayur* or smogging work. After the work to make the bottom of the track is considered sufficient, then the next process is *melayur* the *jalur* or also known as the combustion or fogging process.

8) *Decorating jalur*: The last process carried out on the *jalur* is to decorate the *jalur* to make it look beautiful. As a result of works of art, the *jalur* is equipped with decoration, especially on the part of *selembayung jalur*.

9) *Racing Jalur* is carried out in the river Batang Kuantan, each village will register its *jalur* to race. If their *jalur* is winning, the village will perform a series of events to celebrate their victory [6].

B. *Jalur* Dance

Edy Sedwaty defines dance as a cultural statement [7]. Because of that, the nature, style and function of dance is always inseparable from the culture that produces it. So does with the dance in Kuantan Singingi district. Many regional art

forms in Kuantan Singingi district are in the form of Dance, Music and Theater Art. One form of dance in Kuantan Singingi is *Jalur* dance.

This dance was inspired by the Kuansing culture, the Pacu Jalur Festival, which was originally created in 1978 by Kuansing Artist, Sarwan Majid (interview with Epi Martison on April 18, 2018). Then, in 1990 it was reinvented with a new form by Zainal Abidin (interview with Muin Maifadal on September 3, 2018). From the form of dance performed, it is an illustration of the process of running the *jalur* itself.

From the process of making the *jalur* above, the *jalur* dance in its embodiment is also almost the same as the making of the *jalur* itself, the motions used are an illustration of the path formation process in which the motion has been stratified into a more beautiful form of motion. This dance is a group dance consisting of male dancers and female dancers.

C. Form of Jalur Dance Presentation

1) *Dance motion*: Motion in the Jalur dance is the inspired movement of the process of running the *jalur* itself. The motion that is used in this dance is the movement to go to rimbo (forest) in search of wood, the movement to worship, cut down wood, hollow out wood, move the maelo jalur, run the pace, and take a bath and do makeup by female dancers.

The performance of the *jalur* dance begins with dancers who line up in two, where each row consists of male lines and women's lines, and this movement describes the people who go to the forest to look for *jalur* wood. Then male and female dancers split up, male dancers make felling movements while female dancers move like women who are doing activities such as doing makeup, making *konji* and so on. Then the two dancers perform the *meaelo* movement and then move. In this motion the dancers form a floor pattern such as a *jalur* consisting of two *jalur*, and in the last part it describes the joy of the community for the victory of their path.

2) *Dance accompaniment*: Sumandiyo Hadi states that the function of dance accompaniment can be understood as a rhythmic accompaniment of dance movements, and as an illustration of the dance supporting atmosphere or a combination of the two functions that become harmonious [8]. Music accompaniment from the track dance consists of several musical instruments including talempong, drums, gongs, and *kotuk-kotuk*. In this *jalur* dance the music is more rhythmic, there is not much melody as accompaniment. The music is much simpler and more to give atmosphere. The tempo used in this accompaniment is more likely to be slow and medium tempo. In addition to music accompaniment, the dancers also emit sounds or cheers that describe the spirit of the people in racing.

3) *Dance tittle*: The title of the show was named *jalur* dance because the show was inspired by the cultural feast of the Kuantan Singingi community, namely the *pacu jalur*, where the it is highly anticipated and welcomed by the community, both young and young people involved in this

activity. This dance is an illustration of the process of running the *jalur* itself.

4) *Dance function*: Jazuli mentions four functions of dance, the first as a means of ceremonies, namely as a medium of worship of supernatural powers commonly found in people who embrace animism and dynamism. Second, the dance functions as entertainment, namely to enliven or celebrate a meeting [9]. Third, the dance functions as a show to provide an aesthetic experience to the audience. Then the fourth function is to serve as a medium of education, by developing aesthetic sensitivity through activities of appreciation and creative work experience.

From the explanation above, the function of *Jalur* dance is as a medium of entertainment for the community. Aside from being an entertainment medium, this dance also functions as a media show. This dance functions as entertainment because this dance is shown to entertain the public or invited guests at the opening ceremony of the *pacu jalur* festival. As a performance media by looking at this dance, the audience can feel how the form of *pacu jalur* (boat race) culture is transformed into a dance.

5) *Dance type*: From the form of motion or performance displayed, it can be seen that the dance performance of the *jalur* dance is included in traditional dance. As with the characteristics of Soedarsono's movements in the book of dance elements, the characteristics of the traditional dance movement are simple, consisting only of legs movement, simple footsteps, body swings, and head movements with certain pressures. Besides, this dance accompaniment is also still simple.

6) *Number of dancers*: As explained above, this dance is an illustration of the *pacu jalur* process itself which consists of several people, Jacqueline Smith [8] explained that group choreography can be analogized as a performance of a Symphony Orchestra consisting of several differences but mutually solid and harmonious. Likewise, with the group in which each dancer has his/her own role, this track dance is a group dance consisting of several male dancers and female dancers. A male dancer acts as a shaman and other male dancers act as community and race participants. Then the female dancer acts as a girl who describes daily activities such as beautifying herself and also acting as a race participant. On the *pacu jalur* position, there are dancers who act as dancers who are on the front and as *tukang timbo ruang* in the middle and as *tukang onjai* who is on the back.

7) *Makeup and wardrobe*: Makeup and clothing in dance performances are important because the dress and makeup function are not only an aesthetic element, but also serves as an illustration of dance or the community itself. This dance requires makeup and dance clothes which are simple, with male dancers wearing white clothes and black pants with a waist and headband, and female dancers wearing kebaya costumes with songket below the knees (interview via telephone with Yendra Efrija).

8) *Dance property*: Property is a form of supporting equipment as a form of expression. Because of its identity is why this property is functional. La Meri said that dance property is more oriented to certain needs in an effort to give more meaning to motion or as an expression [10]. *Jalur* dance uses a paddle property that functions as a tool for racing. The rower here functions in dance, which is to give an image to the dancer when racing.

V. CONCLUSION

Jalur dance is a dance transformed from the *pesta rakyat* of the Kuantan Singingi community, namely *pacu jalur*. By looking at this dance, the audience can imagine how the form of *pacu jalur*. Based on the explanation above, the *jalur* dance based on its presentation form, is a storytelling dance because this dance consists of several parts, namely the initial part which describes the community process in search of wood, the middle part describes the making of the path and the last part describing the process of *pacu jalur*.

REFERENCES

- [1] Hasbullah, "Pacu Jalur dan Solidaritas Sosial Masyarakat Kabupaten Kauntan Singingi Kajian terhadap Tradisi Maelo," *Toleransi*, vol. 7, no. 2, pp. 177–193, 2015.
- [2] A.A. Amsal and H. Mahardika, *Pendekatan Experience Economy Pada Pemasaran Festival Pariwisata: Pengaruh Terhadap Kepribadian Festival Yang Dirasakan Pegunjung Dan Reputasi Festival*. MIX: Jurnal Ilmiah Manajemen, vol. 7, no. 2, 2017.
- [3] Y.S. Hadi, *Kajian Tari Teks dan Konteks*. Yogyakarta, 2007.
- [4] Sugiyono, *Metode Penelitian Pendidikan Pendekatan Kuantitatif, Kualitatif, dan R&D*. Bandung: IKAPI, 2017.
- [5] R. Stoecker, *Research Methods for Community Change A Project Based Approach*. United States of America, 2005.
- [6] A. Silawati, "Menguak Nilai-Nilai Magis Pada Tradisi Pacu Jalur di Kabupaten Kuantan Singingi," *Sos. Budaya; media Komun. Ilmu-ilmu Sos. dan Budaya*, vol. 11, no. 2, pp. 237–250, 2014.
- [7] E. Sedyawati, Y. Parani, and S. Murgianto, *Pengetahuan Elementer Tari dan Beberapa Masalah Tari*. Jakarta: Direktorat Kesenian Proyek Pengembangan Kesenian Jakarta Departemen Pendidikan dan Kebudayaan, 1986.
- [8] Y.S. Hadi, *Aspek-Aspek Dasar Koreografi Kelompok*. Yogyakarta: Elkaphi, 2003.
- [9] E.R.E. Windarti, "Fungsi Tari Sebagai Seni Pertunjukan," *Harmonia Jurnal Pengetahuan dan Pemikiran Seni*, vol. 2, no. 1, pp. 67-77, 2001.
- [10] R. Hidajat, *Koreografi dan Kreativitas pengetahuan dan Petunjuk Pratikum Koreografi*. Yogyakarta, 2011.