

TEXTUAL OF *LENGGOK MAK INANG* DANCE MALAY TRIBES OF EAST SUMATRA

Yusnizar Heniway¹, Sitti Rahmah², Mei Sonni³

^{1,2,3}(Faculty of Language and Arts, The State University of Medan, Indonesia)

ABSTRACT : The *Lenggok Mak Inang* Dance is one of the dances from the "9 mandatory Malay Dances" series, which originates from Serdang Bedagai Regency. To understand this dance more fully, this research will explain it from a textual point of view. In general, textual study can be explained as a step to find out the meaning of dance. These steps include observing elements in the dance that are visible to the eye, such as dancers, dance movements, and all supporting elements. The theory presented by Sumandiyo (2007:23) is used as an analytical issue in understanding the *Lenggok Mak Inang* Dance in relation to all the elements in Malay cultural dance which are its background. Qualitative description is a research method to explain how textual studies in the *Lenggok Mak Inang* dance are based on data obtained through observation, interviews, recording and literature study. This research produced findings in accordance with the research objectives, namely the form of movement developed from 11 movement motifs, namely 1) opening movement, 2) *melenggang*, 3) backward movement, 4) *petik bunga*, 5) *melenggang jongkok*, 6) *kuak*, 7) *menitih batang*, 8) *tabur bunga and silat*, 9) *gerak sauk*, 10) *gerak elak*, and 11) closing movement. Movement technique is related to the power used when doing it, namely moderate power. Movement technique describes the overall form of movement carried out by the dancer. Movement techniques are divided into head movements, body movements (torso), hand movements and foot movements. The dancer's movement style in the *Lenggok Mak Inang* Dance has its own characteristics, related to the dancer's ability to translate the content, message and meaning of this dance. The movement style is influenced by the dancer's socio-cultural environment. Movement structure The structure of this dance is composed of four (4) types of movement, namely movement type one (1) to movement type four (4). Movement type 1 is a meeting stage between two people who are interested in each other, emphasized symbolically through the meeting of eyes of the two dancers. The second type (2) means establishing an introduction to initiate an approach between the two. Type three (3) is a deeper approach stage of two people falling in love. Type four (4) is an exploration stage to move on to a more serious relationship and towards marriage.

KEYWORDS : Malay Ethnic, East Sumatera, Textual, *Lenggok Mak Inang* Dance

I. INTRODUCTION

Serdang Bedagai Regency is one of the areas where the Malays live and live their lives with various activities. They are known for their friendly, polite and courteous behavior in carrying out their customs which are based on Islamic teachings. The philosophy that is used as a guide in their lives is "custom with syarak, syarak with *kitabullah*" which means the customary system is based on law and the law is based on the holy book Al-Quran. Even though the social impact of changing times has had an influence, this philosophy is still firmly adhered to by the Malay people in living their lives. This can be seen when they carry out customs which include dance as part of it.

Art is basically a communication medium to convey desires and hopes. Therefore, art has a big role in life. Its existence grows and develops according to the circumstances and conditions of the supporting community. In Malay society, no matter how far their art grows and develops, the philosophy that is used as the basis of life, provides absolute limits. This is reflected in his art forms such as dance, music, poetry and *pantun*.

Traditional dance as part of art must be preserved, because dance is a document that stores a picture of the life of the community that owns it. Dance emerged from the habits of the people. Dance is not only used as entertainment in the activities carried out, but contains expressions that want to be conveyed. Like in the *Lenggok Mak Inang* dance.

The *Lenggok Mak Inang* dance was created by Guru Sauti and OK Ardam, great artists belonging to the Malay tribe. The *Mak Inang* swaying dance is more commonly known as the *Mak Inang Pulau Kampai* Dance, which is the title of the musical accompaniment to the dance. The *Lenggok Mak Inang* dance depicts the love story of young Malay people from the beginning to the end. This dance consists of four varieties. Each variation

is divided into two parts which are repetitions of movements, but carried out in different directions. Every type of movement is always started by movement of the right foot.

The performance of the *Mak Inang Lenggok* Dance is accompanied by the song *Mak Inang Pulau Kampai*, but other Malay songs that have the same rhythm (2/4 tempo) can be used as dance accompaniment, such as the song *Seringgit Dua Kupang* or *Mak Inang Hang Tuah*. The tempo of this dance accompaniment in Malay music is called the "*lagu dua*" tempo. This dance costume is usually worn by Malay songket cloth for both male and female dancers. Next, the female dancer wears a long kebaya (up to the calf) and a scarf. Meanwhile, the male dancers wear *Teluk Belanga* clothes and wear caps.

The *Lenggok Mak Inang* dance is a type of pair dance that can be danced by young people or young people. If the young people dance, this dance tells about love. Starting with a meeting, their journey of love, and even a wedding. However, if both women are dancing, then this dance tells the story of the sweetness of friendship. Even though it is a type of pair dance, this dance can also be performed in groups, but does not give up its essence as a pair dance. Overall, the *Lenggok Mak Inang* Dance explains the romance of young Malay people who remain based on Islamic teachings as the basis for its presentation.

So far, there are still many people and artists who do not really understand this dance from the perspective of textual studies. Sumandiyo (2007:23) explains that textual studies mean "a dance is seen as a physical form (text) that is relatively independent, which can be read, studied or analyzed textually or "texted" according to the concept of understanding". This means that the *Lenggok Mak Inang* dance as an object can be studied and analyzed as a whole or as a whole. The elements studied include dance movements, movement techniques, movement styles, floor patterns, accompaniment, staging, make-up, clothing, props and dancers.

II. RESEARCH METHOD

Qualitative methods using observation, documentation and recording are the methods used to obtain data related to the form of presentation of the *Lenggok Mak Inang* Dance. Moleong (2017:8), said that qualitative research is research carried out by means of observation. Therefore, this research carried out complete and in-depth observations for the purpose of obtaining a valid understanding. Data collection through interviews or document review is the method used.

III. FINDING

The Malay tribe is one of the tribes in Indonesia with its own unique culture. They used Malay which was the beginning of the emergence of Indonesian. All of their life activities related to customs and norms are always based on Islamic teachings. Previously, their customs were the policy of their tribe as a result of the agreement they made. However, since Islam entered and became the religion adhered to by the Malay community, Islamic teachings have become the 'breath' for the implementation of all aspects of life, including the implementation of customs and arts. This fact is proof that the philosophy is guided, adhered to and carried out as it should. Malay customs, which are based on and closely related to Islam, are the basis for Malay society in adapting and socializing, including in the arts as reflected in the *Lenggok Mak Inang* Dance, which continues to be maintained to this day. To understand the *Lenggok Mak Inang* Dance from the perspective of the text, the following is explained according to the data obtained including the form of movement, movement technique, movement style, dance structure, and meaning of the dance.

The movement form of the *Mak Inang Lenggok* Dance as a whole is built from 11 movement motifs, namely 1) opening movement, 2) *melenggang*, 3) backward movement, 4) *petik bunga*, 5) *melenggang jongkok*, 6) *kuak*, 7) *menitih batang*, 8) *tabur bunga and silat*, 9) *gerak sauk*, 10) *gerak elak*, and 11) closing movement. All of these movement motifs use elements of energy, space, in the walking time/tempo category.

Next, in movement technique it was found that movement technique is related to the energy used when doing it, namely moderate strength. Movement technique describes the overall form of movement carried out by the dancer. Movement techniques are divided into head movements, body movements (torso), hand movements and foot movements. The use of moderate force produces soft, flowing, flowing hand movements. This shows that Malay people are gentle individuals. *Lenggok Mak Inang's* head movements are not so dominant, but he moves with the movement of the hand, while occasionally glancing or stealing glances at the male dancers. This means that the direction of the eyes plays an important role in making head movement techniques appropriate and correct according to the rules. In the foot technique, the power used is also moderate. This power is needed to produce movements that are more dynamic and agile, but remain consistent and do not deviate from religiously based customs.





There are several movements that are dominant in the *Lenggok Mak Inang Dance*, such as, a) *Gemulai*; becomes the dominant hand movement. This is done as a stylization of walking movements in general b). *Petik Bunga*; hand movements such as picking flowers followed by footsteps walking slowly following the tempo of the music. c). *Kuak*; is the movement of opening both hands beside the body to form a semicircle, d), *Sauk*; is a movement of the right hand to take something which is then raised high, e) *Silat*; silat movements are only performed by male dancers who show seriousness in establishing love.

The standing posture of female dancers, done with the head lowered, while the two hands are clamped together is called *sing sing*, showing the how concept of Malay society life which is the opposite of good manner. The standing stance of man dancers is done with the face looking forward, then both hands are clenched and placed at the sides of the body, then it is called *kecak pinggang*, indicating the virility or authority of a man as the leader.

Dance style is the nature of the dance, regarding the ways of moving certain parts of a dance, which are characteristic of the style of individual dancers or a group of communities. The dancer's style in the *Lenggok Mak Inang* Dance has its own characteristics, related to the dancer's ability to translate the content, message and meaning of this dance. The movement style is influenced by the dancer's socio-cultural environment. Therefore, each dancer will have a different style when performing this dance, even though it still refers to the same and standard movement techniques and various movements.

The structure of *Tari Lenggok Mak Inang* is a series or arrangement of dance movement motifs arranged into one. In other words, dance structure is the overall organization of characteristic relationships in dance. The structure of this dance is composed of four (4) types of movements, namely one (1) to four (4) movements. Movement type 1 is a meeting stage between two people who are interested in each other, emphasized symbolically through the meeting of eyes of the two dancers. The second type (2) means establishing an introduction to initiate an approach between the two. Type three (3) is a more advanced approach stage inside of two people falling in love. Type four (4) is an exploration stage to move on to a more serious relationship and towards marriage. From the four types movement, we can see that there is an elegance that brings beauty and harmony. More details can be seen in the following table.

Table 1. Presentation Structure

Ragam (Movement Variation)	Description	Photo
1	Meeting eyes : A meeting between a young couple to get to know each other. Trying to show who he is by seeking his partner's attention.	
2	Getting to know each other : Diving into each other's hearts while seeking certainty in feelings, to express the heart that has been planted.	
3	Establishing love : Hearts are connected, the man gives confidence that he is able to protect and give responsibility to the girl. The depiction appears in the movement of picking flowers, followed by the boy plucking several flower buds, arranging them and arranging them with silat movements.	
4	Towards marriage : Love is adrift, blessings are sought from parents to be able to build a happy household.	

To obtain a deeper picture regarding the material of the *Lenggok Mak Inang* Dance, as well as to confirm the application of Malay philosophy as the basis of art, below is the dress code worn by dancers when presenting the *Lenggok Mak Inang* dance when it is performed. Male dancers wear *Teluk Belanga*, *Songket* cloth and *Peci* (Headdress), while female dancers wear *Kurung* clothes, *Songket* cloth and *Shawls*.



Figure 1. Dancer's Attire for the *Lenggok Mak Inang* Dance

Analyses of dance symbols in various movements can be seen from the first variation which is the *tabur bunga* as a sign how the first encounter between a man and a woman meets each other's eyes. In the second variation, it is indicated by a symbol of moving the stem that they are getting to know each other. The third variation is marked by symbols of flower sowing movements for women and *silat* movements for men which show their masculinity and courage as men to get to know women more deeply. The last variety is marked by a symbol of backward movement depicting men and women heading towards a more serious level.

IV. CONCLUSION

1. The *Lenggok Mak Inang* dance is a traditional creative dance originating from Serdang Bedagai, telling the story of two people (a man and a woman) falling in love and forming a relationship. The *Lenggok Mak Inang* dance consists of four types of movements, namely the first style (meeting eyes), style 2 (getting acquainted), style 3 (courtship) and style 4 (going towards marriage).

2. Textual study of the *Lenggok Mak Inang* Dance explained according to movement form, movement technique, movement style and dance structure. *Mak Inang's Lenggok* rope, based on the form of movement, consists of 11 various forms of movement, namely: intro movement form, waltz, back and forth, flower picking, crouching, kuak, menih baltang, sow flowers and silat, sauk movement, dodge movement, and respect. Of all the various forms of movement in the *Lenggok Mak Inang* dance, it uses energy, space and time/moderate tempo. The *Lenggok Mak Inang* dance technique can be seen from the head, torso, hands and feet. The entire head and torso technique uses the same technique, while the hand and foot techniques are different. every form of movement performed. In the *Lenggok Mak Inang* dance, the dance style is related to the dancer's ability to translate content, messages and meaning. So that in the performance each dancer will have a different style, but using the same technique and variety.

3. The structural concept consists of movement patterns or various movements. The structure of the *Lenggok Mak Inang* dance consists of three stages, namely beginning, content and conclusion. The initial stage is the stage in the process of dancers entering the performance venue. The content stage is the stage where the dancer performs a variety of movements according to the movement forms, movement techniques and movement styles that apply to the *Lenggok Mak Inang* dance. The closing stage is the final stage in a dance, where the dancer makes respectful movements.

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