

## **SYMBOLIC MEANING OF DANCE MOVEMENT OF DAGONG TRADITION OF INDIGENOUS PEOPLE OF LIONG IN THE VILLAGE OF BANTAN TENGAH SUB-DISTRICT**

**\* Yosi Dwi Zulniati<sup>1</sup> and Indrayuda<sup>2</sup>**

<sup>1</sup>Master Program. Posgraduate. Faculty of Social Science, Art and Culture. Universitas Negeri Padang

<sup>2</sup>Lecturer Doctoral Program. Posgraduate. Faculty of Social Science, Art and Culture. Universitas Negeri Padang  
e-mail. [dwizulniati@gmail.com](mailto:dwizulniati@gmail.com)

\*Corresponding Author, Received: Augustus 14, 2019, Revised: October 17, 2019, Accepted: November 11, 2019

### **ABSTRACT**

This research aims to reveal, explain and analyze about: the symbolic meaning of the motion of Dagong dance, and the reason why the people still maintain the dance of Dagong tradition to date. This study uses a qualitative approach with a descriptive method. Data collection is done by observation, documentation and library study. Based on the research findings shows that (1) the symbolic meaning in the Dagong dance can be seen from each of the movements that have meaning and intent in it in the village of Bantan Tengah Sub-district of Bengkalis. Can be reviewed from the historical aspects of Dagong dance There is no change of movement from the past to the present, this dance is already empty because of the absence of dancers anymore. This dance is commonly performed by the indigenous peoples who were married and the event of seventeen Augustusan in the village to enliven. Then from the customary aspect of the existence of Dagong dance makes one that must be done if there is a ceremony of indigenous peoples Liong wedding party because this dance in the Sacred tribe think B Agi Indigenous Liong and there is a ritual process. (2) The process of implementation in the Ritual first by Bomo or the chief of the tribe, then when finished the event of new Ritunya dancers and musicians began to perform the dance. (3) The reason that society still maintains because this dance is a hereditary dance that is considered sacred by the indigenous people, although it is now almost extinct because of the absence of dancers anymore. And this dance is also a distinctive characteristic or self-identity, the original public ID of the tribe liong in village Bantan Central District Bantan Bengkalis District Riau Province

**Keywords: Symbolic Meanings, Dance Movements, Dagong Traditions, Wedding Ceremonies**

## INTRODUCTION

The word Dagong is derived from the name for the combination of drum and gong instruments, which reads Dag-Gung Dag-gung, so that the original people of Liong gave the dance name with Dagong dance. The traditions of Dagong tradition found in indigenous people today are almost extinct because of the increasingly difficult dancer factors. Dance dancer Dagong that must be girl checkers not married. Meanwhile, the girls in the indigenous people liong have a flurry of their own and they have many who marry at a very young age so no longer interested in studying the dance of the Dagong tradition, this adult dance is still Preserved by indigenous peoples, other women who have been married are allowed to dance.

Tradition Dagong has developed in the life of indigenous peoples ' lives since 43 years ago, the dance tradition Dagong is usually displayed during the wedding ceremony of indigenous people Liong, where the dancers are numbered between four to six Dancers. The tradition of Dagong is only taken by women, this dance serves as entertainment and the event of a match for the wedding of the original people of Liong in the village Bantan Tengah Sub-district of Bengkalis.

Dagong Dance has elements of motion that is the motion performed according to which is determined during appearance. The movements in the Dagong dance are the footrest, hands, head and hips where there is a consensual (descending down), rotating and backward-moving. Based on initial observation, researchers observed that the dance movement of the simple Dagong tradition is still used by indigenous peoples of the Liong, because the dance is a dance of hereditary traditions preserved by the indigenous tribe Because in the dance there are unique elements of motion that makes the audience to remain interested in seeing it and is used for matches looking for match.

According to the information researchers who gained in the initial observation (Graud Tour) dance tradition Dagong located in the village Bantan Tengah Bengkalis Regency is still used in the wedding ceremony of indigenous Liong, because without the event Dagong dance is not Walked in accordance with his intentions, and his audience was not only of the indigenous peoples of the Liong but also from outside the indigenous

peoples who were near the area to witness the wave of the dagongs. Until now the tradition of Dagong still uses the old form of movement without altering or creating the movements to a modern movement such as today, because in the dance movement there are symbols in it and it Can not be changed to a new movement, because the dance is a hereditary dance, which symbols are believed to be meaningful to the society of the tribe of Liong.

The form of Dagong tradition dance movement There are symbols that are interpreted by the movements of the motion is still retained by the people of Liong, because the community thought is still strong culture of old, so, despite the development of the era They remained obedient to the azas of the movement symbols in the dance. Because the symbols of the motion are a cultural heritage of their ancestors who for them should still be implemented because it is part of the tribe's customs. Very simple and very easy to master, but inside Dance movements contain a lot of meaning for the indigenous people Liong, because the society's thinking is still strong culture old, so that the development of their era is still discuss with the Chairman of the Customs of the development of The new movements are all dependent on the customary head of the tribe, because the tradition for them remains to be implemented because it is part of the tribe's customs.

Researchers observed during the tour Groud or early observation, that the Liong community is very strict with the customary principles and rules of tradition that apply in culture and social problems in their lives. It is evident in the traditional Dagong dance, that none of the traditions of the Dagong tribe dare to alter the symbols of the motion in the dance. Today we know that from the goal of global culture. Given the nearby Bengkalis with neighboring countries such as Singapore and Malaysia, it is certainly a global culture-entering and influencing civilization and social order of the community of Bengkalis. However, when associated with the motion symbols in the Dagong dance, the power of globalization has not been able to move around and change the order of the motion symbols. When viewed in theory the performing arts of motion composition or the settings of the movement of dance very sedrhana, and need to be developed and given

a variation, so that the show is more interesting. But this time it does not apply to the Dagong dance order.

Nowadays, the motion symbols in Dagong dance are still arranged like previous traditions. For approximately two months from 21 February to 19 March 2019, researchers watched the show for the performance none of the dance symbols of Dagong were lost or shifted from the dance structure. Although this dance is seen in his performances somewhat monotonous. Because this dance is displayed with a number of varieties of minimalist motion, and the dynamics that have not been able to stir the audience emotions. But still there is not until now a single man who dare to modify the movement of Dagong dance. Referring to the phenomenon of the current Dagong dance, researchers see there is a fanaticism to the motion symbol in the Dagong dance, which is understood by the Liong indigenous peoples. If not of course the motion symbols will change, disappear, or be replaced with new symbols. Thus the problem of this research is on the question of the motion symbol in the Dagong dance.

## **METHOD**

The type of research used in this study is the type of qualitative. The research location is taken by the authors in Bantan Central village, Bengkalis district. The reason researchers researched here because Bantan village one of the villages that still preserve the Dagong tradition dance at the wedding ceremony. The study used purposive sampling techniques because in sampling and data sources were based on certain considerations (Sugiyono, 2014:368). The data types in this study are primary data and secondary data. Data collection techniques are done by observation, interviews and documentation. The steps for analyzing data are data reduction, Display or data presentation and take conclusions and diverting.

## **RESULTS AND DISCUSSION**

**The symbolic meaning of motion dance traditions Dagong at the wedding ceremony indigenous people of Liong in Bantan Central Village Bantan District of the Bengkalis Riau province**

## Motion

The meaning of the tradition of Dagong is that movements are carried out freely, the movement is footrest, hands, head and hips. At the beginning of the dancer came in, the dancers marched and face face. In the Babas movement, there is a "Mereneh" movement that moves downward with the position of the place and low level while swinging the two hands, then there is also a backward movement and rotating movements.

### a. Mereneh motion (Descending down)

The brothed motion is a dancer's motion by swinging both hands left and right. If the hand swings toward the right then the direction of the body facing the front right diagonal with a low level body position with music and medium tempo motion, while the position of the foot stands on the place and in the bend follow the direction of the body to the right and to the left. Based on the explanation above, the contemplation of dance motion has meaning that human beings can be above and below in his life and to make the youths to participate in the dance of the Dagong. The following is the documentation of thoughtful motion (descending down) on the dance traditions of Dagong.

### b. Rotating motion

The rotating motion of the tradition Dagong dance is performed by moving the dancer in the right direction which counts to the four foot positions back towards the side along with the two handrails following the rotation towards the right with the level of the medium body, With music and a motion that is tempo anyway. The spinning motion in the Dagong dance has the meaning that life in this world revolves, can be above and sometimes below. and to see the youth who are in the event so that later can be invited in the dance of the Dagong. Because Dagong dance is a dance to find a match in the indigenous peoples Liong.

### c. Motion forward

A dancer moves forward by moving forward four steps to the left and right in front of the right foot to the front of the left hand embraced as high as the waist while the right hand is on the right side as well if the left foot Stepping forward then the right hand at the waist lift up to alternating up to the fourth step. While the level of the body is medium and motion or medium tempo music. The move has the meaning to lure the young Liong's

youth to see the woman who dances the Dagong dance, the forward movement in the Dagong dance is still shy.

#### d. Reverse Motion

The countdown is performed by moving back and forth four steps backwards and right at the right foot to the back of the left hand in the waist lift while the right hand is on the right side as well if The left foot is stepping backwards then the right hand in the waist lifts up as high as it turns to the fourth step. While the level of medium body and motion or musical tempo is medium. The reverse motion in the Dagong dance has meaning that the motion signifies a shy dancer in seducing and teasing a man and then a dancer backwards in his movements, because the woman wants to chase instead of pursuing. The dance Dagong is also a dance event looking for a match in the indigenous people of the liong so that many youth and young people participate in watching the Dagong dance.

### **Music**

Music is a dance companion in a dance. Music in dance is not merely accompaniment but music is a dance partner that should not be left behind. Music can give a rhythm that is aligned, so can help to adjust the rhythm or count in the dance and can also give a picture of expressing motion. Based on the observation of researchers on July 19, 2019, the music used in the tradition Dagong dance is the accompaniment of dance music consisting of violin, Gong and Kompang. Violin played at the beginning of the dance then followed by playing Kompang and gong.

#### a. Violin

Violin is a musical instrument well known to the Riau people. This violin is used by the musicians by playing in the friction according to the tempo of the rhythm accompanied. The violin is from wood/bamboo which at the end is rather pointed.

#### b. Gong

The way to play this instrument is to hit according to the tempo of the rhythm accompanied, the tool is made of wood that at the end of the expansion is coated with a

cloth or a thin foam to reflect the harmonious sound. While the gong of iron or copper colored yellow or black

c. Kompang

Kompang is a musical instrument that is played in a way by using hand-powered and played at the tempo of the rhythm accompanied. Kompang is made from dried cow's skin and its skeleton is made of wood.

d. Floor Design

The floor design is the stripes on the floor of the dancers or the stripes on the floor made by the formation of group dancers. Broadly, there are two basic line patterns on the floor, which are straight lines and curved lines. Straight lines give a simple but strong impression, while the curved line gives a soft impression of the weak tetappi. Based on the observation dated 19 July 2019, in the dance tradition Dagong floor design used straight and curved lines. This is done from the beginning until the end of the dance performance.

e. Dynamics

Dynamics is the power that causes dance moves to become alive and interesting. In other words the dynamics can be given as the emotional soul of the motion. Dynamics can be realized from various techniques, changing levels are arranged in such a way from high, low, and so on. The tempo shifts from slow to fast, pressure substitutions and how to move the body from weak to strong. Based on the results of the author's observation date 19 July 2019, the dynamics occurring in the tradition Dagong dance can be seen from the thoughtful motion performed by dancers with low body level. Then by doing a rotating motion with a medium body level. The switching of floor design from straight line to curved line is also done, the dynamics also seen in music played accompaniment of the dance tradition Dagong with tempo or medium beats.

The initial movement in the dance tradition Dagong is a dancer moving in the place by marching and facing ahead. The next movement is still in the same position, which is still face face until the dance show ends. Based on the results of observations and interviews dated 19 July 2019 conducted by the authors, the author took documentation of early and late motion conducted by dancers moving or dancing freely

with the position of the body in the right and left with the level of moderate body and motion and music that tempo is also. The early and final movements in this tradition dance are no different, they are moving or doing free motion until the music stops.

f. Theme

In the dance, what things can be used as a theme. Examples of everyday life events, life experiences, drama stories, heroic stories and legends. However, the theme must be something prevalent for everyone. Because the purpose of art is the communication between artwork and its people. Based on the results of the author's observation date 19 July 2019, the theme of the tradition Dagong dance is part of one of the customary ceremonies in the indigenous Liong. Based on the July 19 interview with Guek (46) year as dancer says: The theme in the dance tradition Dagong is the joy in carrying out the wedding ceremony, the excitement seen at the time of dancers dance tradition Dagong with Get the Saweran from the audience.

g. Cosmetology

Cosmetology is the art of using cosmetic ingredients to manifest the face of the role. Dressing duty is to provide assistance with the road by giving Dressup or changes to the players. Makeup will succeed if the player has the requirements of the character, the type and skill required by the role to be performed. The use of cosmetology is the performance of the human body means transforming the nature into culture with the principle of obtaining the right. Overcoming strong lighting effects, making faces and heads suit the role of being driven. Based on the results of the author's observation date 19 July 2019, makeup used during the performance of the tradition Dagong dance is the daily makeup is simple dressing. The dancers are decorated with yellow Viva powder and Mirabella lipstick red and wear eyebrows using black Viva eyebrows.

h. Costumes

Dancers ' costumes include all the clothes, shoes, headwear, and supplies whether they all seem or invisible to the viewer. Costumes are classified into five parts, among others: basic clothes, socks, headwear, utensils or accessories. The costume Funsu is to help liven up the perpetrators, colours and styles of costumes to distinguish between other roles, providing facilities and assisting the movements of the perpetrators. Based on the



results of the writer's observation dated 19 July 2019, the costume used by dancers on the tradition Dagong dance is Kebaya shirt and loose cloth, kebaya shirt used can be suitable for the desired color such as red, blue, white, yellow and so forth. While the loose cloth used can also suit the colors and motifs that you want to wear, but the costumes used should be kebaya and loose cloth depicting daily life.

#### i. Spectators

According to Edy Sedyawati (1980:41), said the audience should be formed to support the survival of performances giving the value contained in the show. The audience is watching, seeing and watching the show in progress is also called an art connoisseur. Based on the observation of the author dated July 19, 2019, Dance of the tarthe dagongs in indigenous peoples ' lives in the village of Bantan Tengah Central Bantan District of Bengkalis Riau Province very enjoyed the community especially the general public and indigenous peoples The liong itself, so no wonder the audience who watched the dance tradition Dagong very much. The tradition of Dagong has no age restriction for its audiences. Good in the marriage ceremony. Men, women, children, teenagers, and so on can watch or see the dance performance of the Dagong tradition in the marriage Upacra. The following is the documentation or picture of the audience of the dance tradition Dagong at the time of the wedding ceremony of indigenous peoples Liong.

#### **Things that make the community still maintain the tradition Dagong dance**

Regency of Bengkalis, Bantan Sub-district, Bantan Tengah Village is known by the indigenous people who have the tribal dance and have distinctive characteristic from other dances. Dagong Dance is a dance of hereditary traditions that are still preserved until today because this dance is a tradition that can not be released by the indigenous people of the tribe Liong. Based on the interview to Mr. Tiong (Head of Adat) 19 July 2019 said: "The reason why society still maintains the tradition Dagong dance is that our culture is a tradition that can not be eliminated from the indigenous people Liong because it has been there since the former and this is also the reason for Preserve our ancestors. "

The statement was supported by Mr. Ketol (violinist) 19 July 2019, said: "Dance tradition Dagong not only the cultural assets of the indigenous people of Liong but the unipress to bind a bond between the tribes Silaturrahmi located in Bengkalis. Because at the moment Dagong dance event is the indigenous people liong gathered and witnessed the performances held by one of the indigenous people of the Liong, "

According to the above interview, it is seen that the indigenous people of the Liong people are still very strong to defend the Dagong tradition dance. Although the dancers are already reduced, because the dancer Dagong must be women who are unmarried and still virgin, because at that time the dancers and spectators will meet the indigenous people of the Liong.

The reason why still maintain the tradition Dagong dance in addition to the above point is that they want to remind back to the indigenous people who have been out of Bantan Tengah village, because at the time of tradition Dagong is the indigenous people Liong In the district of Bengkalis will come and witness the Dagong dance and other performances prepared by the host who holds the wedding party.

It is seen that from some of the original people of the Liong tribe still maintain the Dagong tradition dance, this is a hereditary tradition that must be preserved because it is an indigenous culture of the tribe of Liong people. Even in the devolution of dance, many changes, such as the shifting of the function of the tradition of Dagong but this does not soften the spirit of the indigenous people of the Liong people to retain their culture as the time goes by Current.

## CONCLUSION

Dance Traditions Dagong in Bantan Central Village Bantan District of Bengkalis in Riau province is still well preserved despite changes but does not affect the meaning and symbol in the dance tradition Dagong. Because it can still be seen from the form of aspects: motion, costumes and the grammar. The process of dance tradition Dagong is done at the time of the wedding event in the tribe of Liong that usually dance Dagong at the show at eight nights to finish and with the other dances. And the dance was witnessed by all indigenous people who were in Village of central Bantan as well as by village

people who are not genuine Liong tribe. At the time of this marriage event, the indigenous people of Liong can gather together and discuss in watching the performances that are in the wedding party that is held by the indigenous people of Liong. The thing that still maintains the dance tradition Dagong that is the culture is the property of the indigenous tribe of Liong and is a hereditary so that must be defended by the indigenous people of the Liong, because who else will retain The culture. Dagong Dance is also a match for the indigenous people.

## REFERENCES

- Ade Novelia, 2011. "tradisi suntiang pitih kecamatan pasaman kabupaten pasaman barat: pesta perkawinan di nagari linkungan aua. Kajian fungsi dan makna simbolis" (tesis).(belu diterbitkan) Program Pasca sarjana UNP.PadangArikunto, Suhar Arikunto, Suharsimi. 2006. *Prosedur Penelitian Suatu Pendekatan Praktik*, RinekaCipta, Jakarta.
- Bungin, Burhan. 2010.*Analisis Data Penelitian Kualitatif*.Jakarta : Rajagrafindo
- Buku Panduan Penulisan Tesis dan Disertasi Program Pascasarjana Universitas Negeri Padang
- Iskandar. 2008. *Metode penelitian pendidikandan social (kualitatif dan kuantitatif)*. Gp Press. Jakarta.
- Koetjaraningrat. 2009. *Ilmu Antropologi*, RinekaCipta: Jakarta.
- Mardalis. 1989. *Metode Penelitian*. PT: Bumi Aksara. Jakarta.
- Moleong, Lexy A. 2010, *Metode penelitian Kualitatif*, Bandung : P: T Gramedia.
- Moleong, Lexy A. 2011,*Metode penelitian kualitatif*. Bandung: Remaja.
- Srimutia. Elpalin. (2013). *Bentuk, Makna, dan Nilai Filosofi Pakaian Adat Penghulu dan Bundo Kandung di batipuah Baruah Tanah Datar*. Tesis
- Sugiyono.(2008). *Metode Penelitian Pendidikan*, Bandung, Alfabeta.
- Soedarsono. 1977. *Penciptaan eksistensi dan kegunaanseni*. Yogyakarta: BadanPenerbit ISI Yogyakarta.
- Soedarsono. 2002.*SeniPertunjukan di Era Globalisasi*, Gajah Mada University Press: Yogyakarta.
- Usman, Husaini.(1995). *Metodologi Penelitian Sosial*, Jakarta, Bumi Aksara.