

Ritual Dynamics Study of Ritual Dance and Literary Performance of Aruh Adat Dayak Meratus in Hulu Sungai Tengah District, South Kalimantan

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Abstract: *The dynamics of Aruh Ritual Dance is a form of performance ritual dance that has a ritual meaning to The God in its performance. Aruh ceremony known as planting/harvest ceremony that conducted by Dayak Meratus Loksado tribe which located in Mountain Meratus, South Kalimantan. This ceremony has the meaning and dynamics in its dance motion, ritual music, and literature on the ceremonial performances. The illustration for the motion pattern of this ritual dance can be seen through the description of this ritual dance motion and choreography which shown in the dance composition and also in the dance analysis and character. For the music that accompanies the ritual dance in the ceremony, it can be seen through the chord notation and the tempo translation from tetabuhan that start ranging from the beginning to the end of the Aruh ceremony. A strong tradition of nature spirituality integrated with the nuances of ritual dance in harvest feasts has cultural strength that manifested in integrative steps of cosmic behavior, starting from the initial interaction, principal interactions, and ending on the safety of the environment, nature, and ecosystems in nature. Literary performances with the unique characteristics become the style of ecological literary. The literary keeps ecological knowledge that can be used as a reference of ecological behavior, i.e. wise behavior to the environment and the whole nature.*

Keywords: *Ritual Dance, Ritual Music, Aruh Ceremony, Literary Performance*

1. Introduction

Art is created not for the sake of art itself; it's enshrined for religion and practical needs. According to Hadi (2006: 9-12) art was created for the art itself, that is, the form of a change of spiritual beauty. Art makes a religion in human life for a practical need. Art is created in a spiritual form. Religion has a form of beauty; so that in the form of religion it brings up the degree of religion that is related with a group of people's religion. The degree of religiosity according to the concept of Glock and Stark (1963), i.e. (1) Ritual Involvement viz. how far a person performs rituals in their religion. (2) Ideological involvement viz. how far a person accepts various things that are dogmatic in his religious lessons. (3) Intellectual involvement that figure how far someone knows about his religion. (4) Experimental Involvement), indicating whether a person has ever experienced the admiration that is a miracle from God and (5) Consequential Involvement, viz. how far a person's behaviour is consistent with his religion (Hadi, 2006: 31-33).

Relating to art for religion, it has the specific concept. Concepts that exist in a form of religion, consists of ritual, ideological, intellectual, experience, and consequent. To get an external or real form, art must have medium, which the medium for dance is the motions. To become an art, these motions motion activity must be adapted to the imagination and mental discipline. For that reason, the form of art has two phases. The first phase is an invisible phase i.e. the core dance which is the organization of mental properties into the content. The second phase is visible phase i.e. the real dance, which is the organization and execution of the elements of motions. When the unity of core unity and motion achieved, it has become an "art form" (Doubler 1980: 87-88).

Art contains aesthetics especially as “aesthetics experiences”. Literally, we experience and the meaning of art creation relatively. Aesthetics experiences can also be generated by a form and specific dimension from simple forms. Lines and shapes can also be combined to create the illusion of depth. The visual elements of the marker can be found in all areas of representation and communication (Danesi, 2010: 87-89).

The life of Dayak tribe in Meratus Mountains can be separated with their religiosity. The main work of them are farming and cultivating. One of the form of Dayak Meratus beliefs is the beliefs in planting called *amba-amba*. The development of form and the meaning of ritual performances of Dayak Meratus aruh closely related with the process that occurs in the ritual ceremony of Aruh. The protesters that involved in the Meratus Dayak aruh always diminished from time to time. There are 18 families of Dayak Meratus that still live in Meratus Mountains. When religion speaks of its ritual elements, then it appears to be closely related to art. The presence of art in religious rituals is inevitable, into an intimate unified like aesthetic experience (Hadi, 2006: 297).

Human activity on an important life order or human event is a symbolic transformation of some experience of the primary needs of human beings, it is a spontaneous activity, but the pattern is completely natural (Hadi, 2006: 297). It has an effect on the motion and number of dancers from the form of the Meratus Dayak aruh performance at Mangandangan Hatarai Dua Hall. It can be seen from the number of dancers who dance and the number of music accompaniment which is a very important controller in the form of artistic performances (Mugiyanto, 2009: 35).

For the purpose of education and specific study of sustainability of local wisdom, ritual dynamics study of ritual dance and literary performance of Aruh Adat Dayak Meratus being important to be examined. This paper focus on preliminary study that try to reveal the dynamics study of ritual dance and literary performance of Aruh Adat Dayak Meratus

2. Methods

The research flow of the development study of the ritual meaning of aruh performance begins with preliminary study and continued with the development of the study of ritual meaning of aruh performance. In detail, this paper identifying and describing the ritual form of Meratus Dayak ceremonial performances. The data used is the data of ritual form of performances, dance moves and the musical accompaniment. The characteristics of the performances that are identified are limbs and tones in the rhythm. The limbs and the tone in the rhythm will be used to determine the religiosity of its performance forms, dance, music, costumes, the motion, and floor patterns. Performance data and form clarity are used to see the rituals of Dayak Meratus Aruh. Dayak Meratus Aruh sets the religious form of the show that can be shown. The data collection started with the preparation includes field observation, field surveys (with resource interviews) and secondary data identifying the changing direction of ritual performances and the location of the Dayak Meratus Aruh. Second, observations were made at Mangidung Haratai Dua Hall in the Meratus Mountains, Loksado, Hulu Sungai Selatan. Observation of the ritual form of the show performed on the aruh show at Hall Mangidung Haratai Dua. Direct observation of ritual performance forms using handycam and indirect observation using audio visual method. The ritual analysis of the meaning of Dayak Meratus Aruh performances is using choreographic description. The ritual analysis of the performance form consists of the meaning of the show, the meaning of dance, the meaning of music, the costumes, the motion and the floor pattern. This analysis is used to determine the factors that most play a role in the meaning of ritual dance performances and ritual meaning of musical performances. The choreographic description is analyzed based on interview and visual observation. The results of the analysis are compared each year to determine changes in motion, property, music, floor patterns, dancers, and dance performances and musical performances.

3. Results and Discussions

3.1. Human Relationship with God (Kahariayangan) in Aruh Ritual Dance

In essence, religion is trust and confidence in God Almighty. Therefore, one of the most important elements of the Aruh ritual ceremony is to build a harmonious relationship with God in a way of trust and confidence. In order for this belief in God to be effective for this life, they should believe in God as the primary characteristic of this life, aimed at self-correcting, aimed at serving others and supreme to consistently maintain trust and

believe in God himself. Belief in God as one form of religion should be able to build a noble attitude with a clear and true direction.

Aruh ceremony that conducted once every year is an offering to the Almighty. The ritual of aruh ceremony from the past until now had a lot of sequences and objects that must be prepared and done by *balian*, or elders and figures there. The Dayak tribe family in the Loksado Mountains will present some of the food that is harvested from Loksado land. The harvests are the harvests of the Dayak tribe from several places in Loksado. Cooperation between Dayak tribe families is still very strong in the procession of Aruh ceremony such as house building, wedding or other events. Togetherness between tribes or other people in Loksado is maintained, in order to be able to respect each other's tribe, religion, and race. (based on interview with Tetuha Adat in Loksado, May 2017).

In the process, the illustration for the motion pattern of this ritual dance can be seen through the description of this ritual dance motion and choreography which shown in the dance composition and also in the dance analysis and character. For the music that accompanies the ritual dance in the ceremony, it can be seen through the chord notation and the tempo translation from *tetabuhan* that start ranging from the beginning to the end of the Aruh ceremony. These several pictures below show some elements in Aruh Ceremony:

- The Offerings; i.e. all the materials that required to put up before the ceremony started. It provided by people that being a part of this group (Dayak Meratus groups).

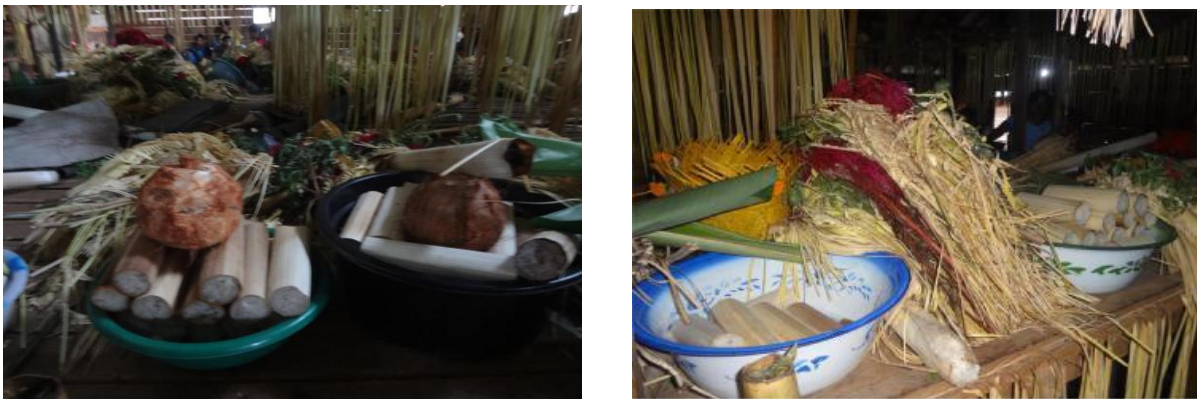


Fig. 1: The harvests that are dedicated to The Almighty that prepared before the ceremony started

- The Instrument (*Tetabuhan*); The position of the *tetabuhan* in this aruh ceremony is performed by beating with a stick with the right hand, while for the left with being hit by the left hand. The name of *tetabuhan* in the ceremony is *Kulipat*. With the *tetabuhan* begin to be sounded at the beginning before the ritual dance performed. As the tribal elders pray and surround the offerings in the form of the harvest with the aim of being grateful and thankful for this harvest all because of the One God in presenting his harvest to Him.



Fig. 2: Kulipat as Tetabuhan Instrument in Aruh ceremony

- The Music and The Dance Motion

**MUSIK IRINGAN
TARI RITUAL ARUH GANAL**

diulang terus menerus mengiringi pembacaan doa sampai selesai

Kulimpat

Gelang penari

Tangan kanan dengan pemukul pikat

Tangan kiri

Diulang terus menerus sampai tarian

Kulimpat

Gelang Penari

Fig. 3: The Music and People Dance in Aruh ceremony

- Balian and Praying Processing; i.e. The praying process leads by *balian* in Aruh Ceremony



Fig. 4: *Balian* during The Ceremony

3.2. Description of Aruh Ritual Dance Performance Form with Several Study Factors

Description of the Aruh ritual dance performance form and the several factors of the study concluded in the following tables:

TABLE I: The Description of Aruh Ritual Dance Performance Form

Body	Movements	Hands	The ritual dancers hold a property in the form of three pieces of brass bracelets.
		Feet	Move spontaneously (naturally) without consciousness and following the sound of bracelets.
		Motions Description	Both of feet on a heavy support and move like walking but with special stopping tempo and stomped alternately of right and left foot. Both hands forward are stomped each other adjusted with the beat of the bracelet to create sounds. both hands alternate in front of the right and left hand Body swaying according to the punch of <i>kulipat</i> by reading the prayers of thanksgiving to the Almighty
	Music	Soft	The music capacity decreases more slowly along the strains of body movement around the offerings.
		Dynamic	The ability of music to accompany along the strains of body movement around the offerings
	Ritual Ceremony Process	Time	The atmosphere or time chosen at night results in the presence of ghosts and supernatural forces that permeate, trans and make the form of the show into a religious one.
		Aesthetic	a religious level that distributes a mystical atmosphere across the offering zone and forms aesthetic collaboration

This first table explain about the movements of body parts, music, time, and aesthetic aspect of Aruh Ritual Dance that concluded in their ceremony. These aspects are the integral part that can't be separated from the ritual process.

TABLE II: Several Factors that Connected with Aruh Ritual Dance

Internal Factors	Aruh Power	Mystical power, awakened by aesthetic strains and collaborations, religious performances throughout the ritual, around the offerings, and ceremonies.
	Belief	A strong basis prevents disappearance of ritual performances and the ritual forms still survive
	Performance's Place	Changes through the implementation of different places on the show to form a ritual on the part of the upstairs pattern of ritual performances and forms of performance rituals that still survive
	Race	The life of a community or group of people in a dwelling place causes a local agreement or rule and reshapes the ritual performance (religious).
External Factors	Livelihood	Cultivating Crops: Mountains and highlands produce plants that can be used to carry out the existence of ritual performances Gardening: The highlands are very suitable for planting crops, so they can be used as offerings in traditional performances.
	Ceremonial Tools	The dance property is a tool used in performing has an important role in capturing the ritual form, and the process of its playing very significantly in the formation of dance ritual
	The Offerings	materials and objects that have an important role in the formation of ritual performances, offerings support the process of ritual, mystical, dynamics and ritual processes resulted in the show unify aesthetic collaboration

3.3. Ritual Function in Performing Literature

At the ceremony, we always meet the change of the presented material (presented), which is an inseparable part that must be prayed for in order that the ceremony is considered perfect, as well as the lamang, nyiur leaves and so forth, or there is a prayer whose function is only complete the performance of the ceremony (may exist, may be absent without prejudice to the meaning of the religious ceremony). In the ceremony before the commencement of the ceremony, the dancers / prayers while sitting in front of the offerings with some balian dancers, performed at the beginning of the ceremony is intended to aruh smooth the ceremony aruh until tomorrow morning.

A strong tradition of natural spirituality integrated with the nuances of ritual dance in harvest feasts has cultural strength manifested in integrative measures of cosmic behaviour, starting from the initial interaction, principal interactions, and ending on the safety of the environment, natural salvation, and ecosystems in nature.

Literature performances with distinctive characteristics become the style of ecological literature. Literature stores ecological knowledge that can be used as a reference of ecological behaviour, wise behaviour to the environment and nature as a whole.

4. Conclusion

Aruh ceremony that known as a planting/harvest conducted by the Dayak Meratus Loksado tribe. It located at Meratus Mountains. The ceremony has the meaning and dynamics in the motion of dance, ritual music, and literature on ceremonial performances. In relation to this, important suggestions for cultural policy makers, literary experts, and local culture are addressed to give more concern to keep the existence of this traditional ceremony with religiosity value. Furthermore, it can be used as media to protect, maintain, develop, and preserve the existence of ritual ceremony of ritual dance and literary performance of Dayak Meratus traditional Aruh in the future.

5. References

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