

FORM OF COMMUNICATION BY DANCE (CASE STUDY: YOUNG GENERATION IN HATU VILLAGE-MOLUCCAS)

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Abstract

The purpose of this research is that the young generation in the Hatu village know and love the culture of the local area, regional culture of Mollucas, traditional dance arts Cakalele, Orlapei, Maku-Maku and Saureka-Reka. The benefits of research is to add the treasures or knowledge of the younger generation to traditional arts so that it can preserve the culture of the region. The research method used is a descriptive approach, which is a direct approach to the intended object. In the location of the study took a number of data needed to then be processed into detailed information. Retrieval of this data with interviews and surveys. The results achieved were reintroducing regional dances to the younger generation by doing a combination of these dances. Thus, raises concern for the regional culture.

Keywords: Cakalele Dance; Orlapei Dance; Generation Young; Hatu Village

Abstrak

Tujuan penelitian ini adalah Generasi muda di Negeri Hatu mengetahui dan mencintai kembali kebudayaan daerah sendiri, kebudayaan lokal daerah Maluku yaitu kesenian tarian tradisional Cakalele, Orlapei, Maku-Maku dan Saureka-reka. Manfaat penelitian adalah menambah khazanah atau pengetahuan generasi muda akan kesenian tradisional sehingga dapat melestarikan kebudayaan daerah. Metode penelitian yang digunakan adalah pendekatan Deskriptif, yaitu pendekatan langsung ke objek yang dituju. Dilokasi penelitian mengambil sejumlah data yang dibutuhkan untuk kemudian diolah menjadi informasi yang detail. Pengambilan data ini dengan wawancara dan survey. Hasil yang dicapai adalah memperkenalkan kembali tarian daerah

kepada generasi muda dengan melakukan kombinasi tarian yaitu tarian Cakalele dan Orlapei, kolaborasi tarian cakalele dan Maku-maku serta tarian Saureka-reka sehingga ada kepedulian terhadap budaya daerah.

Kata Kunci : Tarian Cakalele; Tarian Orlapei; Generasi Muda; Negeri Hatu

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Introduction

The development of globalization was initially marked by advances in information and communication technology. This progress has influenced other fields in life, such as economics, education, social, culture and others.

This also affects the interaction of the world community at large, it is undeniable that the influence of advances in information and communication technology and globalization has had a negative impact on society, especially the younger generation, which certainly can eliminate the personality of the Indonesian (Agustin, 2011). The symptoms that arise in everyday life, such as how to dress and dress up like celebrities who tend to western culture. Minimal clothing that shows parts of the body that should not be shown is certainly not in accordance with our culture. The phenomenon of western culture and K-Pop (Korean Pop) culture, which refers to the fragmentation of western culture and Korean culture, offers a variety of entertainment, both music and songs, dances and other cultures that cause local cultural arts to be abandoned (Tyas, 2018).

Various forms of communication media can be in any form, not only using telephone or smart phone technology, but can also be a symbol one of which is dance in addition to graffiti art (Budyastomo, 2018) . In the art of dance is stored a message to be conveyed to the public. If this is ignored, the values of nationalism including the love of regional culture will fade. The progress of information technology and technology in the current globalization has also influenced the regional culture in Maluku.

Maluku is located in eastern Indonesia and is one of the oldest provinces in Indonesia's independent history. Maluku is one of the largest archipelago and multicultural areas in Indonesia. The overall geographical area of Maluku Province is 581,376 km², consisting of

ocean area of 527,191 km² and land area of 54,185 km², this means that approximately 92.4% of Maluku Province is ocean. The border of Maluku Province in the north is bordered by the Seram Sea, in the south it is bordered by the Indonesian Ocean and Arafura Sea, in the east is bordered by Irian Island / Papua Province and in the west it is bordered by Sulawesi Island / Sulawesi Sea. According to the astronomical location, the Province is located between 20 30 ' - 9 0 South Latitude and 124 0 - 136 0 East Longitude. As an archipelago, seen from the vast land and sea from north to south Maluku has a very wide area. The number of islands in Maluku is approximately 1,286 islands, and the largest islands are Seram and Buru islands (BPS, 2003, 2019). This province is famous for the Seribu Pulau region and has socio-cultural diversity (Wakano, 2019) and abundant natural resources such as cloves, gold, and pearls. Once the old history from Maluku became very high. One proof of the high culture of the Maluku community can be seen in its traditional dances, including the Cakalele dance, Orlapei dance, Maku-maku dance and Saureka-reka dance.

This condition is the background of the writer to pay attention to the culture of the Moluccas, especially for teenagers and young Moluccans who tend to the western and Korean phenomena and no longer pay attention to traditional dances of Maluku culture such as cakalele dances, orlapei dances and Maku-maku dances whereas these dances very often used in the Moluccas in welcoming guests, inauguration of kings, inauguration of saniri, pela panas activities and others.

From the description above, it will create inspiration which will be poured in research on the form of communication language of the younger generation by doing cakalele and orlapei collaboration movements and Maku-maku dances, Saureka-reka dances which are used in conveying messages to the public. Limitation problems presented here are cakalele dances, Orlapei dances, Maku-Maku dances and Saureka-reka dances which are applied by Hatu Country and the object of study is the young generation, adolescents and youth of the Hatu Country community.

The research method used is a descriptive approach, which is a direct approach to the intended object. In the location of the study took a number of data needed to then be processed into detailed information.

Retrieval of this data with interviews and surveys. The interview was held at the Hatu State Government office with the head of the Hatu government, Father Raja Marcus Hehalatu and the country secretary Irene Marlissa, S.P as the guest speaker.

Research Method

The research method used is a descriptive approach. Namely a direct approach to the intended object. In the location of the study took a number of data needed to then be processed into detailed information. Retrieval of this data with interviews and surveys. The interview was held at the Hatu State Government office with the head of the Hatu government, Father Raja Marcus Hehalatu and the country secretary Irene Marlissa, S.P as the guest speaker.

Interview

This study took samples from the young generation of the State of Hatu as the forerunner of the nation's successor. Data was collected through direct interviews with the head of government (Father Raja) Marcus Hehalatu and Home Secretary Irene Marlisa, SP. In addition to interviews with informants, researchers also went directly to teenagers and young people who are in the Land of Hatu. Youth and youth's ignorance of dance is due to the absence of art studios.



Picture 1. Interview With The Resource Person: Head Of The Hatu State Government



Picture 2. Interview With The Resource Person: Secretary Of The Hatu Country Government

Cakalele Dance

In the Maluku, dance is a unique performance art in various ways that can be entertaining or some that have a sacred-themed rite. Cakalele dance is a war dance or martial dance. This cakalele dance is in a thousand islands both in Central Maluku, North Maluku and Southeast Maluku (Suwando, dkk, 1978).

The Cakalele dance is not just a matter of art but also holds a deep meaning in life and God. The cakalele traditional dance has universal symbols, for example using Parang (sword), Salawaku (shield), and Spear. While the special features that are used generally are accessories that are ornaments for traditional cakalele (kapitan) who have passed down through generations, for example: traditional clothes, bracelets, necklaces, scarves, symbols used by members of the adat, and others because of traditional dances cakalele is a war dance so there must be a war leader (commander) and someone led (warrior) (Sopamena & Juhaevah, 2019).

This dance is performed with brightly colored clothes, beautiful feathered hats and also while holding a spear and dancing around the 5 bamboos that have been plugged into the ground. Bamboo taken from a certain area. The bamboo chosen for the Maluku dance must aim for a righteous heart as well as assuring the greatness of God.

Umumnya, tarian dilakukan ketika acara Buka Kampung serta Tutup Kampung seperti dalam upacara adat seperti pelantikan raja, pelantikan saniri Negeri, kegiatan Panas pela, menyambut kedatangan tamu penting Presiden, menteri, kedutaan asing dan masih banyak lagi. Cakalele sendiri menjadi perpaduan dari seni tari, seni busana dan juga seni perang yang indah untuk disaksikan (Bulok, n.d.).

Orlapei Dance

This dance is a dance of welcoming guests of honor at State or Village events in Maluku. This Orlapei dance generally illustrates the joyful mood of the whole community because of the arrival of the guest of honor in his village and is also a form of welcome. The combination of floor and motion patterns and the music's rhythm further reinforce the expression of how the entire local country / village community feels very

happy with the presence of honored guests in their village (Bulok, n.d.; Suprpto, 2018).

This dance uses the property of "gaba-gaba" (the stalk of the sago tree as a typical food of the people of Maluku), and in the Maluku dialect it is called "Keep the Sago". In the performance, the Orlapei dance is accompanied by traditional Maluku musical instruments, namely Tifa, Bamboo Flute, Ukulele and guitar. The dance that is played is harmonious, energetic and dynamic emits an aura of friendship, peace and togetherness or mutual cooperation. So seeing this dance is also a look at the sincerity of their souls (Suprpto, 2018).

Maku-maku Dance

Maku-maku dance is the work of Maluku ancestors while living in Nunusaku (a place where Moluccans are believed to have originated) before dispersing to the island of Seram and its surroundings. Maku-maku dance was created as a social dance that symbolizes the association of Maluku children. Formerly, the Maku-maku dance was danced as a cover when the traditional ceremonies were completed, such as giving thanks for the initiation of the Kakehan fellowship (a ritual performed on young Naulu tribes who grew up), the construction of Baleo or the king's house, and at the ceremony of appointing the king of the State (Pet, 2015) (Fahhman, 2016).

The Maku-maku dance itself cannot be separated from the story of Hanuele's daughter. Kono Nunusaku is the oldest kingdom on Seram Island, led by Kapitan Elake who has a daughter named Hanuele. Princess Hanuele is the prettiest princess in the kingdom and is therefore a struggle for men. When the princess grew up a traditional Pinamou ceremony (a ritual of girls entering adulthood) and closed with a party that lasted for nine days and nights. Pestaini was enlivened by the Maku-maku dance. At that time all the young men and women in Nunusaku took part in the dance so that a very large circle was formed, nine layers of a circle. In this dance the young men fight over Hanuele's daughter so that there is resistance and because no one gets the princess Hanuele, these young men make a toti which is a movement in a fast tempo and starts trampling on the princess until she is killed and her blood is covered by land that has become heap by the dancer's agile movements. This was

also the background for the outbreak of the war in Nunusaku between the Patasiwa and Patalima groups until finally the ancestors spread from Nunusaku through three sticks of Eti, Tala and Sapalewa. Maku-maku dance can indeed be related to the story of Hanuele's daughter, but it does not mean that the dance contains elements of evil, on the contrary this dance is a dance that aims to bring together fellowship but instead is used as a tool at that time for the evil intentions of the youth (Pet, 2015).

Maku-maku dance is a traditional social dance that is a social dance that aims to strengthen intimacy between members of the community in this case Maluku grandchildren. This dance in general is a symbol of the alliance of children of the Moluccan community (Kementrian Pendidikan dan Kebudayaan, 2018).

This dance is usually often performed at traditional ceremonies performed in the country such as the heat of the pela, the inauguration of the king and certain moments in the lives of the people of the country who uphold the participation of the general public in a lively manner. In addition to the accompaniment of tifa music, it is also equipped with traditional songs that have historical poetry and are written in the form of songs, poems and rhymes called Kapata. In the accompaniment of the Maku-maku dance, the chant is performed. Locally Kapata can be interpreted as a form of traditional Maluku song that is sung in the language of the land and usually tells the history of the Moluccan ancestors, there are kapa who tell the story of warfare in Nunusaku, until there is also a recount of the activities of the daily ancestors such as fishing or gardening (Pet, 2015).

Saureka-reka Dance

The Saureka-reka dance has another name which is the Gaba-Gaba dance (sago palm frond) (Roro, 2019b). Saureka-reka dance is one of the traditional dances of social dance originating from Maluku. This dance is usually performed by young people, men playing gaba gaba and women dancing and avoiding gaba-gaba. Gaba-gaba itself is a tree blade which is used as a dance propeti and at the same time becomes the accompaniment music for this dance. Saureka-reka dance is one of the traditional arts and games that is quite well-known among the people of

Maluku and is often displayed in various traditional and entertainment events.

This Saureka-reka dance was often performed by sago farmers during the harvest season. This dance is performed as an expression of the community's joy and gratitude for their harvest. In Maluku, besides being rich in spices, there are also many sago trees. Sago is usually used by the public for consumption materials, besides the wood can be used as building materials or traditional tools such as drums and gaba-gaba that are used for this saureka-reka dance (Admin, 2018).

Saureka-reka dance is interpreted as an expression of gratitude and joy for the people or life and blessings that God has given them. Besides this dance is also functioned as a social dance, especially young people. In addition to strengthening the friendship rope, this dance can also be a medium for teenagers to find a mate.

Now Saureka-reka dance is not only used as a game or entertainment among the community, but has also developed into a dance performance. This dance is also often performed at various cultural events such as art shows and cultural festivals. In addition Saureka-reka dance is also one of the attractions for tourists who come there.

In the show, the Saureka-reka dance is usually performed by 8 people, consisting of 4 men and 4 women. The men are usually tasked with playing the gaba-gaba, while the women as playmen. Accompanied by traditional music and the sound of gaba-gaba, dancers dance to jump over or avoid the gaba clap (Roro, 2019b).

When dancing Saureka-Reka, dancers need special skills, especially agility and accuracy when jumping. In addition, stamina is also an important factor, because this game is very draining and if the dancer is exhausted it will reduce the accuracy in jumping or avoiding gaba so as to cause the feet to be pinched and even dropped.

In the Saureka dance performance, they are usually accompanied by traditional music such as tifa and totobuang. This Tifa is a type of musical instrument such as a drum and is played by being hit. Aside from being a musical accompaniment, tifa beats are also a reference for jumping dancers. While totobuang itself is a kind of small gong musical instrument arranged according to notes. This totobuang usually functions as a melody in accompanying the Saureka-reka tarani. The rhythm that is

played is usually a cheerful rhythm so that the dancer becomes excited. Besides tifa and totobuang, gaba-gaba is also one of the accompaniment music. The sound of the gaba clap is then combined with the drums and totobuang, resulting in beautiful and distinctive music (Roro, 2019b).

The costumes worn by dancers during the Saureka-reka dance performance are usually traditional clothing. The women usually wear traditional clothes and subordinate fabrics typical of Maluku. The fabric underneath is made a little loose so that the dancer can freely when dancing. Meanwhile, men can wear traditional clothes or free but uniform. Usually for Saureka-reka dance costumes this is tailored to the needs or conditions.

In its development, this dance is often performed in various events such as welcoming important guests, traditional celebrations, and other traditional events. Apart from being a source of culture, Saureka-reka dance has also become one of the attractions for tourists who come there.

Results and Discussion

From the results of interviews conducted, the data obtained that the Cakalele Dance, Orlapei Dance and Maku-Maku Dance have existed for a long time. The dances are used for welcoming guests, inauguration of the king, inauguration of saniri, pela hot activities and others. It is necessary to reintroduce the cultural heritage of Maluku dance to teenagers and young people.

The collaboration of Cakalele and Orlapei dances

The collaboration of Cakalele and Orlapei dances was studied by 7 people, including 3 men who played the Cakalele dance and 4 women who played Orlapei dance. The collaboration dance is a demonstration in one tifa beat as a form of encouragement and display togetherness. Cakalele dance as a Maluku war dance (Wahyudi, 2014), (Sakka, 2015), (Mus, 2017), (Sopamena & Juhaevah, 2019) and Orlapei dance as a form of excitement (Roro, 2019a). In this dance, modern theater is inserted. Hatu country children play a modern theater with mimics and gestures before forming a whole formation and playing a dance. The instrument used in the collaborative dance is the tifa as the dance accompaniment.

The collaboration dance training process can be seen in Picture 3 and the final results of the training can be seen in Picture 4.



Picture 3. Cakalele and Orlapei Dance Collaboration Movement Training Process



Picture 4. Some Movement of Cakalele and Orlapei Collaboration Dances by Hatu State Youth

The Collaboration of Cakalele Dance and Maku-maku Dance

Maku-maku dance is a dance that expresses a togetherness in Maluku society (Putrigiras, 2015). Maku-maku dance training is collaborated with cakalele dance as a war dance. The meaning of the collaboration is the maku-maku dance and the Cakalele dance. The collaboration illustrates a unification of maintaining traditions and together in the lives of Moluccans. The training was attended by 8 children who sat in junior high school, including 6 women who played the maku-maku dance and 2 men who played the Cakalele dance.

The dance was accompanied by a song called Nunusaku Nunue. The song Nunusaku Nunue as a dance accompaniment in shaping agility and cohesiveness. The collaborative dance performance training process can be seen in Picture 5 and the final results of the training can be seen in Picture 6.



Picture 5. Cakalele and Maku-Maku Dance Collaboration Movement Training by Hatu Youth



Picture 6. Some Movement of Cakalele and Orlapei Collaboration Dances by Hatu Youth

Saureka-reka dance

Saureka-reka dance is a dance originating from the Maluku region. This dance is played by 8 children consisting of 4 girls and 4 boys using gaba made from sago tree blades (Tihamanue, 2009). Saureka-dance dance training was given to Hatu country children who were in high school. In the dance the children are trained with great agility so that the children of the land of Hatu are able to set foot with full agility. Not only played with legs but also played with a nimble head meaning they try to nimbly enter the head between the gaba-hit. Thus, the dancers must be agile in dancing and avoid the gaba-gaba. The dance is collaborated with a modern theater in which there are gestures and expressions played.

The dance was accompanied by tifa accompaniment as a sign of the entry of the Hatu country children using expressions and body gestures. In addition, this dance is collaborated with totobuang instruments with the beat of the gaba gaba that emits a tone so that it is heard so beautifully. The collaborative dance performance training process can be seen in Picture 7 and the final results of the training can be seen in Picture 8.



Picture 7. Training On The Cakalele Dance And Maku-Maku Dance Collaboration By Negeri Hatu Youth



Picture 8. Some Saureka-Reka Dance Performance Movement By Hatu Youth

Conclusion

One proof of the high culture of the people of Maluku can be seen in its traditional dance. By reintroducing regional dances to the younger generation by doing a combination of dances namely Cakalele and Orlapei dances, collaboration of Cakalele dan Maku-maku dances and Saureka-reka dances so that there is concern for culture.

The results obtained from this study are the dance of Cakalele and Orlapei, a traditional dance of the Moluccans, which is a moral requirement. The dance taught Maluku youths to always maintain cohesiveness, brotherhood, toughness and courage in dealing with problems.

The method used in this research is descriptive qualitative with Cakalele dances or Orlapei dances as research objects. The benefits obtained from this study are knowing the message contained in the Cakalele and Orlapei dances. Besides that, they also got data on how far Maluku youths are currently understanding and knowing about Maluku native dances.

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