

***Di Nan Tengah* Inspired by The Antaan Baka Tradition in Paninggahan Nagari Solok Regency West Sumatra**

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ABSTRACT

The dance work "*Di Nan Tengah*" is a contemporary dramatic dance piece inspired by the *Antaan baka* tradition in Nagari Paninggahan, Solok Regency, West Sumatra. The creation of this dance piece aims to reflect the socio-cultural conflicts that arise from differing views between traditional values, religious understanding, and modern lifestyles. The creation process for "*Di Nan Tengah*" utilizes the creative method according to Alma M. Hawkins, which includes data collection and field observation, exploration, improvisation, formation, and evaluation. The movement elements are derived from Minangkabau silat movements and daily activities, adapted in a contemporary way. This work is supported by the use of minimalist digital music, dramatic lighting, simple makeup and costume, and pandan mat props as symbols of the *Antaan baka* tradition.

Keywords: *Antaan Baka Tradition, Contemporary Dance Work, Shifting Meanings, Social Solidarity, Nagari Paninggahan*

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INTRODUCTION

Traditional culture is an important aspect of a nation's life. As a legacy passed down from generation to generation, traditional culture reflects the social identity and values of a society, serving as a foundation for attitudes and actions (Febrianty et al., n.d.). Traditions are not only part of history, but also shape people's perspectives and lifestyles in their daily lives. The existence and preservation of traditions are crucial for maintaining the identity of a community, especially amidst the rapid flow of modernization, which has brought significant changes to the lifestyles of the younger generation. One tradition that has grown and developed over generations is the Antaan Baka tradition, originating from the Paninggahan Village community in Junjung Sirih District, Solok Regency, West Sumatra Province. The Antaan Baka tradition is a form of social solidarity carried out to commemorate 100 days after someone's death.

In this tradition, the family of the deceased prepares a number of items such as mattresses, pillows, lapiak pandan (pandan mats), blankets, as well as the deceased's

favorite foods and drinks during his lifetime. These items are not buried, but are given in charity to the poor or distributed to the mosque caretaker as charity in the name of the deceased. This procession is usually accompanied by a joint prayer led by a religious figure, and attended by family and the local community. However, with the changing times and the increasing influence of modernization, the implementation of the Antaan Baka tradition faces various challenges. Lifestyle changes, increased population mobility, and the influence of digital technology have also influenced patterns of social interaction. Many younger generations are beginning to question the relevance of this tradition in today's world, which tends to be more individualistic and practical. This phenomenon has inspired artists to create contemporary dance works with socio-cultural themes. The focus of the research is the shifting meaning and relevance of the Antaan Baka tradition in modern society, particularly among the younger generation, who are moving away from traditional practices.

METHOD

The method of creation is a way of creating something new to get a work of art with a specific purpose. In creating this work, the creator applies the basic method of creation by Alma M. Hawkins in Y. Sumandiyo Hadi's book entitled *Choreography of Form, Technique, and Content*. Data Collection and Field Observations Before working on this dance work, the creator first looks for a concept that the creator believes and understands to work on. Creators began to think about concepts that were closer to their environment based on socio-cultural phenomena. So the creator found a concept that started from Antaan baka. Then the creator started searching and collecting data by conducting searches by looking at several articles or journals and conducting interviews about Antaan baka. Exploration Alma M. Hawkins, in Y. Sumandiyo Hadi's book, "Koreografi Bentuk, Teknik, dan Konten," states that exploration is the initial stage of the choreographic process. It is an exploration of external objects or phenomena, an experience that provides stimulation and strengthens creativity. Exploration involves thinking, imagining, feeling, and responding to existing objects or natural phenomena (Y. Sumandiyo Hadi, 2012:70).

After collecting data and field observations, the artist will attempt to explore the concept to convince themselves that the concept can be translated into a dance work. The artist will also explore movement, using their imagination and exploring symbols to convey the dance work.

FINDING AND DISCUSSION

RESEARCH RESULT

A. Structure of the Work

At this stage, the artist will develop several materials from exploration and improvisation into several concert movements. The artist will also develop several movements taken from silat movements. The proposed structure is as follows:

Part 1: Presents the Antaan Baka procession performed by dancers as a representation of the local community and a sign of the death of a resident in Nagari Paninggahan.

Part 2: Depicts the conflict arising from the influence of modernization and the growing doubts about tradition among the younger generation.

Part 3: Interprets the conclusions drawn from the problems of modernization that have raised doubts about the Antaan Baka tradition, ultimately understanding it as a form of cultural locality worthy of preservation.

Lack Of Understanding Of Dance dance is not something that is done by a particular gender, but dance is an art that can be done by anyone, but the lack of understanding known by music art students in general is the main reason for stereotypes in male students, this happens because there is still a view of gender norms that are still traditional. Music students still have the knowledge that dance activities are activities that are feminine, and only done by women. In line with the understanding of stereotype is the perception or belief held about a group or individual based on opinions and attitudes that are first formed (Ilyas 2017:21). Based on the description of the theory, it can be concluded that the occurrence of stereotypes against male students majoring in dance ISI Padangpanjang occurs because of the generalization of individuals in a group without information that marks the ignoring the characteristics of individuals who are in the group so that there is a wrong perception and generalize all gender actions that perform a dance activity without seeing the reality that exists in individuals who perform these activities.

B. Synopsis

The dance work "Di Nan Tangah" is rooted in the Antaan Baka tradition, a cultural heritage that depicts deliberation, etiquette, and the values of togetherness within a community. In a village, differing views emerge between the elders, the guardians of tradition who steadfastly uphold inherited rules, and the youth who bring a spirit of renewal and a desire to adapt tradition to the times. Tensions reach a peak as both sides defend their opinions, but gradually their movements begin to find a common rhythm, presenting a resolution where differences merge into harmony. The Antaan Baka tradition becomes a "middle" space where dialogue, respect, and balance are created. This work emphasizes that ancestral heritage can survive if it is preserved together, with the wisdom of the elders and the creativity of the youth going hand in hand.

C. Work design

1. Dance title

A dance work requires a title to distinguish it from other works. A dance title is a name or initials used to identify a dance, which can briefly convey the theme or content of the dance (Y. Sumandiyo Hadi 2003:88). The creator used the title "Di Nan Tangah". Etymologically, the phrase "Di Nan Tangah" comes from the Minangkabau

language, which means in the middle, between two positions, or in a meeting space. This meaning does not only refer to a physical location, but also has a symbolic meaning as a space for dialogue, balance, and mediation between two different interests or views. The choice of the title “Di Nan Tengah” represents the main concept of the work, namely the position of society between traditional values and the demands of changing times. In the context of this work, “Di Nan Tengah” is interpreted as the condition of the younger generation who are at a crossroads between preserving the Antaan baka tradition as a cultural heritage of their ancestors and adapting it to religious understanding and modern lifestyles. This position gives rise to dynamics, doubts, and inner conflicts that form the core idea behind the creation of this dance work.

The title also reflects the search for a meeting point between customs, religion, and modernity. The dance work “Di Nan Tengah” does not position tradition as something that must be rejected or accepted absolutely, but rather as a space for reflection.

2. Dance Theme

A dance work should have a central issue that it wants to convey to the audience, which is called the theme. The theme is something that animates the story or something that becomes the main issue in the story. The theme can be drawn from everyday phenomena, conditions, situations, spaces, or anything that has been confirmed as “something” that evokes feelings to be expressed. The theme of this dance work is socio-cultural because it tells the story of the shift in meaning and relevance of the Antaan baka tradition in modern society, especially among the younger generation who are beginning to move away from traditional practices.

3. Dance Types

The creator identifies the type of dance being worked on, using types that include: pure dance, study dance, abstract dance, release dance, dramatic dance and dramatari, as well as comical dance (Hidayat, 2008: 61-65). The creator must be careful in choosing the type for a dance work, because it will determine the form of the dance work. In the work “Di Nan Tengah,” the creator worked with the dramatic type. According to Jacqueline Smith, dramatic dance is a form of dance that is consciously and deliberately composed with an emphasis on the development of atmosphere, emotion, and movement dynamics to build dramatic tension in a performance. The dance movements are not presented randomly, but are organized in a sequential manner, starting from a simple initial atmosphere, then gradually developing towards conflict and a dramatic climax. In dramatic dance, changes in tempo, energy, and movement quality are used to strengthen the dancers' expression and appreciation of the roles they play.

Through this structured and meaningful processing of movement, dramatic dance is able to convey messages, stories, and emotions to the audience in a clear and profound way. In this work, the creator does not tell a story or plot, but only presents simple snippets that depart from the process of commemorating a hundred

days of someone's life, focusing on the shift in meaning and relevance of the Antaan bak tradition.

4. Dancers

The most important component in a dance work is the dancers, through whom the concept of the dance can be conveyed. The creator considers the selection of dancers, especially their abilities or skills, insight, expressiveness, and emotional closeness to the creator, so that it is easier to convey the concept of the work.

In the work "Di Nan Tengah," the creator instructed the dancers to recognize their own bodies by exploring them during rehearsals. In the process of creating a dance work, dancers are one of the means of realizing the dance work. This work uses eight dancers, four male dancers and four female dancers. The selection of eight female dancers was based on the creator's desire to form a varied group dance work through the large number of dancers to support each part of the scene depicting togetherness in the Antaan baka procession.

5. Music

Music is a very important supporting element in the creation of this work. The music in this work is played using a computer, MIDI controller, audio interface, and STUDIO ONE VSTI PLUGIN KONTAK software application to enhance the atmosphere of the work, supported by external music that further builds the atmosphere.

6. Lighting

The lighting used by the artist in the dance work "Di Nan Tengah" consists of Fresnel spotlights, which are useful for providing neutral-colored lighting on stage, and zoom spotlights, which are a type of lamp with stronger light intensity, a sharper focus, and the ability to adjust the size and sharpness of the focus. Zoom spot lights are used to illuminate moving objects in places that must be operated by a special operator. Moving Head Beam (Beam lights) have a motor in the head of the beam light that functions as a position, accuracy, and speed controller for dancers, ensuring precision between the dance and the lighting.

7. Makeup and Costumes

The role of makeup and costumes must support the dance performance, so conceptually it is necessary to explain the reasons for the use or selection of makeup and costumes in the creation of the dance (Y. Sumandiyo Hadi, 2003: 92). The creation of this dance work will use beautiful stage makeup to support the dance performance, as well as adding structural details to the face with the selection of certain colors, such as soft colors that make the characters on the dancers' faces more supportive.

The dancers' hair is tied neatly and put up so that it looks neat and does not hinder their movements, while the male dancers' hair is combed neatly as usual. The costumes used in this dance work are black clothes that match the concept of the work "Di Nan Tengah," which is about misfortune and sorrow, to support the atmosphere that will be presented.

8. Props and settings

are one of the supporting elements for conveying the symbols and messages contained in a dance work. The use of props and settings should not be purely decorative, but must have a functional purpose that is essential to the dancers and the dance work (Murgiyanto, 1983:176). In accordance with the opinions of experts, this work uses props such as pandan mats and plates. Meanwhile, the stage setting uses traps and long cloths. This illustrates how the procession takes place as it has been done in the tradition.

The props used by the dancers in Di Nan Tengah, such as plates and mats, support the creation of an atmosphere of sadness felt during the antaan baka procession. To reinforce the atmosphere in the performance, the creators use pandan mats, tabia cloth, long cloth, and traps to support the creation of an atmosphere like a home holding an antaan baka procession.

DISCUSSION

The dance work “Di Nan Tengah” is a dramatic contemporary dance inspired by the Antaan baka tradition in Nagari Paninggahan, Solok Regency, West Sumatra. The Antaan baka tradition is understood as a form of social solidarity and charity among the community in commemorating the hundredth day after someone's death. However, with the passage of time and the tide of modernization, this tradition has undergone a shift in meaning and a decline in participation, especially among the younger generation.

Through the process of creating this dance work, the creator seeks to present a reflection on the socio-cultural conflicts that arise between traditional values, religious understanding, and modern lifestyles. This work is not presented in a linear narrative, but rather through dramatic snippets that depict tension, doubt, and the search for meaning regarding the existence of the Antaan baka tradition today. This approach provides room for interpretation for the audience to understand the issue of tradition in a more open and reflective manner.

CONCLUSION

The creative process for the work “Di Nan Tengah” was carried out through stages of exploration, improvisation, formation, and evaluation, as described by Alma M. Hawkins. The movements used were sourced from Minangkabau martial arts and everyday activities, which were then adapted in a contemporary style. Music, lighting, makeup, costumes, and props are used as supporting elements that enhance the dramatic atmosphere and symbolic meaning of the performance.

Thus, the dance work “Di Nan Tengah” is not only a medium of artistic expression, but also serves as a means of social awareness about the importance of understanding, caring for, and reinterpreting local traditions so that they remain relevant to the times, without losing basic values such as solidarity, mutual cooperation, and social awareness.

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