

Text And Context Of The Iwurung Jue Dance In The Dayak Ma'anyan Custom Wedding Ceremony In Warukin Village

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Abstract. The Iwurung Jue dance plays a role in the Dayak Ma'anyan Wedding Ceremony in Warukin Village. This dance can become an important part of people's lives because it has its own characteristics. This research aims to study the text and context of the Iwurung Jue dance in the Dayak Ma'anyan wedding ceremony in Warukin Village. The method used in this research is descriptive qualitative method. Data collection techniques using observation, documentation, and interview techniques. The research results obtained are that the Iwurung Jue dance is not only filled with dance and music, but in it there are chants of poetry and rhymes sung by the mantir and the dancers in response, after the dancers have recited the rhyme, the music is played and the dancers take the position of the motion style to be executed. pull. Iwurung Jue dance in the context of various beliefs, namely this dance does not require any religion to perform it. The Iwurung Jue dance in the traditional Dayak Maanyan Warukin wedding can obtain some relevant political contexts. Dance as an understanding of cultural values, one of the efforts to be able to recognize cultural values is not enough just by reading or being given an explanation, but it is also possible to be able to participate by playing an active role to feel physically by practicing in an existing studio.

Keywords: Text and Context, Iwurung Jue Dance, Dayak Ma'anyan Wedding Ceremony, Warukin Village.

1. Introduction

Culture with the basic word culture comes from the Sanskrit language "Buddhaya", which is the plural form of buddhi which comes from "budi" or "reason". So culture is the entire system of ideas, actions and human works in the context of community life that are made the property of humans by learning (Koentjaraningrat, 2000:181).

Dance is one of Indonesia's cultural heritages and one form of performing arts that has been around for a long time from ancient times to the present. In ancient times, dance was the most important part of community life related to the human life cycle and in maintaining survival. The relationship with behavior that marks the transition of a person's life level, both individually and in groups. In the human life cycle, it is carried out as an expression of gratitude to God, rejecting disaster from the threat of supernatural dangers, both from outside and from the surrounding environment, and as an acknowledgement that the person concerned has become a new citizen in his social environment, for example like dance in birth rituals, circumcision, marriage and death.

Marriage is one of the important moments in human life. Humans experience changes in individual life stages during their lives, called the life cycle, namely childhood, adolescence, marriage, old age, and death. From the various opinions put forward by performing arts experts, the one chosen by the researcher is Soedarsono's opinion in his book entitled "Indonesian Performing Arts in the Era of Globalization" which has studied and observed various formulations of functions that have been put forward by performing arts experts. One that can be found in South Kalimantan is the existence of a wedding tradition in Tabalong Regency, precisely in Warukin Village, which has a unique ceremonial procession. In the ceremony there is a dance, namely the Iwurung Jue dance. This makes it interesting

to trace the text and context of the dance. Textual study means that the phenomenon of dance is seen as a relatively independent physical form (text), which can be read, studied or analyzed textually or "textually" according to the concept of understanding. (Hadi, 2007:23). Contextual study or approach to dance art means that the art phenomenon is viewed or its context with other disciplines. This study has developed for quite a long time and is often dominated by anthropologists according to their fields because this science is included in the field of science that is humanistic, namely science that wants to understand all human activities in relation to socio-culture, so the characteristics of its approach are holistic or comprehensive. (Hadi, 2007:97).

Based on the background above, this study is entitled "Text and Context of Iwurung Jue Dance in the Dayak Maanyan Traditional Wedding Ceremony in Warukin Village". Because in it there is text and context where the text is something related to the form of structure, technique and style choreographically along with aspects of the dance form, while the context in it relates this to science such as politics, economics, tourism, beliefs, and education.

2. Method

This study uses qualitative descriptive, namely research data collected in the form of information or images of events are described and arranged in a comprehensive manner. This study is about the Text and Context of the Iwurung Jue Dance in the Dayak Ma'anyan Traditional Wedding Ceremony in Warukin Village using a Qualitative research type.

The subjects in this study were Mr. Yulius Mince as the Head of the Traditional Institution and Mr. Pundat, the head of the Pantingk studio and the dancers of the Pantingk Nawuraha studio who danced the Iwurung Jue dance as sources who provided the research materials studied.

Data collection instruments in the form of observation grids, interviews, documentation from primary data sources and secondary data. The location of the research was in Warukin Village, Tanta District, Tabalong Regency.

Primary data in this study were obtained directly from the main sources in the field. Data can be in the form of recordings of interviews, video recordings of research, research notes, observations in the field, and others.

Secondary data is supporting data for primary data, obtained through scientific books related to the object of research, theories related to the problem to be studied, journals, theses, or articles that are relevant to the problem being studied.

3. Results and Discussion

Results

Structure of Dayak Maanyan Traditional Wedding Ceremony

According to the stages in the Dayak Maanyan Warukin traditional wedding ceremony, there are several preparations in it, namely (1) *pangantanean* (proposal), (2) *Paadu Pamupuh* (Engagement) and (3) *Piadu* (marriage). *Pangantanean* (proposal) is the initial stage where the families of both parties are brought together by bringing their respective representatives of the usbah. In this stage, the family of the man conveys the intention and purpose of carrying out the proposal process, it is the usbah who plays a role in conveying the purpose. *Paadu Pamupuh*/engagement is the second stage of the meeting between the extended families of both parties, in this activity each family brings usbah-usbah from each prospective bride and groom, this is also done by the customary paner/customary dialogue where the usbah is the spokesperson to convey the genealogy of the bride and groom's families witnessed by the traditional headman, traditional mantir, family and local community. *Piadu* (marriage) stage is the stage where the groom is escorted or paraded by the family to the bride's house. There is structure in this part, (1) *neu pangantin upu* (welcoming the groom), the groom and family stop at the banyang/lawang skepeng to be greeted by dancing and poetry (2) entertainment (giring-giring dance). (3) *ngantara wurung jue* (looking for the juai/jeu bird). (4) *bagunung perak* (procession symbolic marriage) (5) *wadian bulat*(traditional attraction performance), (6) the *turus tajak* stage, this stage is an activity where the family and community give money to the bride and groom, then it is counted by the family and then

given to the bride and groom to start a new life and initial provisions for marriage. (7)*Nutup uwan*/covering gray hair is an activity of the bride and groom covering gray hair to their biological grandmother, using a cloth/*bahalai* that has been provided. This procession aims for the parents to be blessed with a long life and be able to witness their grandchildren starting a new life with the marriage that is taking place. (8)*Miwit Pangantin* (eating together) there is a lot of rice on one plate and one chicken, in this event the parents of the groom feed the bride and vice versa. And then followed by the extended family to eat together. (9)*Nyamut Adu* (*ngunduh mantu*) is an event after completing the Dayak Maanyan Traditional wedding ceremony, where after 3 days after the wedding takes place, the bride and groom are accompanied by the bride's parents and *usbah* to visit the groom's parents' house, usually in this series a party can be held or not (only close family will witness it)

Iwurung Jue Dance in the Dayak Maanyan Warukin Traditional Wedding Ceremony

The Dayak Maanyan wedding in Warukin is not complete if there are no traditional dances that support a traditional wedding event. Like the *Iwurung Jue* dance, the *Iwurung Jue* dance is a dance that is often performed during traditional weddings, this dance is danced by the *balian bawo* and *balian dadas*, where in this activity there are several stages, namely (1) *neu pangantin upu* (welcoming the groom). (2) entertainment. (3) *ngantara wurung jue* (looking for the *juai* bird). (4) *bagunung perak*. (5) *wadian bulat*.

Neu pangantin is an activity to welcome the groom and his family to the bride's house/hall. There is a *banyang* or *lawang sekepeng* as a procession to open the way to the hall (a tradition of welcoming guests using a rope stretched in front of the house/hall). This ritual is led by the *balian bawo*, he chants poetry and is then accompanied by music and dance. If the stretched rope has been cut, the groom's family can enter the hall.



Figure 1. Family activities accompanying the groom to the bride's house in a procession.
(Milke Triana Documentation, 2021)



Figure 2. Activities for implementing *lawang sakepeng/kuntau* by each party family representatives (Milke Triana Documentation, 2021)

When the bride and groom and family enter the hall, this is where the entertainment procession is carried out and the bawo and dadas dancers perform it starting from various movements that are danced alternately bawo and dadas, poetry, and leutan. Then after that the two extended families also join in dancing in the place that has been provided. Usually this dance is a giring-giring dance.



Figure 3. Entertainment activities, the typical Dayak Ma'anyan giring-giring dance (Milke Triana Documentation, 2021)

Ngantara Wurung Jue/Iwurung Jue, this activity is carried out by the balian or dancers. The sacred and lively atmosphere is accompanied by poetry, music, dance and Dayak Maanyan chants. The task of the dadas dancers is to find the real bride. The bride is likened to the Jue bird. This procession begins with the dancers looking for the shadow bride who will be paired with the groom for 5 times after which the real bride is taken out of the house and picked up by the dancers who are then paired with the groom.



Figure 5. Activity of searching for a fake bride by dancers, carried out by the balian (Milketriana Documentation, 2021)



Figure 6. Activities of the balian/dancers picking up the bride from inside the house to the wedding dais (Milke Triana Documentation, 2021)



Figure 7. The bride and groom are placed side by side and given advice from the balian/dancer (Milke Triana Documentation, 2021)

Then the procession continues with the silver mountain to fulfill customary law. The peacock mountain is a depiction of a tree of life in the household of the Dayak Maanyan Warukin tribe, decorated with paper and metal money. Money as a symbol of wealth is part of the provisions in marriage. An attraction dance called wadian bulat is performed afterwards, there is something unique in this dance, the dancers fold their body parts such as their feet, hands, and even their heads.



Figure 8. Gunung Perak Procession (Milke Triana Documentation, 2021)



Figure 9. Balian Bulat performance (Milke Triana Documentation, 2021)

Iwurung Jue Dance Text in the Dayak Maanyan Traditional Wedding Ceremony in Warukin Village

Textual means that the dance phenomenon is seen as a physical form (text) that is relatively standing alone, which can be read, examined or analyzed textually or "in the text" in accordance with the concept of understanding, (Hadi, 2007: 23). In this study the study of text is centered on choreography analysis. This is the same as all dishes in this dance or the form of presentation.




In terms of choreography, the Dayak Maanyan Warukin dance is one of the traditional dances originating from Central Kalimantan. The Iwurung Jue dance has strong cultural values and involves movements that depict the daily life of the Dayak people who are closely related to their natural surroundings. Jue means the Juai bird which is an endemic fauna in Central Kalimantan.

The choreography of the Iwurung Jue dance in the Dayak Maanyan traditional wedding in Warukin village is divided into two, namely the main aspect and the supporting aspect, the main aspect includes energy, space and time and the supporting aspect of the Iwurung Jue dance includes

accompaniment, make-up, and costumes as well as the dance performance venue. There is repetition combined with an emphasis on energy, space and time.




The Iwurung Jue dance movements are performed simply but look attractive and natural. The improvisational movements of the dancers are often seen in hand movements and foot stomping. In analyzing the movement form of the Dayak Warukin Dance, it is important to see how the movements are organized, combined, and interact with each other. The choreographer ensures that the movements flow smoothly, blend with the music, and reflect the cultural characteristics and traditions of the Dayak tribe. In addition, it is also necessary to pay attention to the rhythm, tempo, and energy needed in each movement to create a dynamic and attractive appearance.



Table 1. Analysis of Motion Forms

No	Various Motion Name	Description	Picture
1	Step 1	Step 1 is the movement of footsteps, the right foot first starts stepping forward, after that the left foot purses backward back, and vice versa.	
2	Step 2	Step 2 is a step movement where the right foot is swung forward alternately with the left foot and the body is shaking.	
3	Step 4	Step 4 is the movement of the right footsteps raised in place and then carried out alternately with the left foot.	

In the Iwurung Jue dance, movement techniques are very necessary for *dadas* or *bawo* dancers because they have a variety that must use movement techniques. In this study using the technical analysis is from the bending techniques found in the motion of *neut/poetry* and curvature techniques in the *cadungal* motion. And divided into terminology of upper motion techniques, middle part motion techniques and lower motion techniques. As for the motion technique is:

Table 2. Analysis of Technique

No	N	Motion technique name	Description	Picture
1		Upper motion technique	The upper motion technique on the head does not have techniques when moved, but the upper mobile just follows the movement of the hand.	
2		Hand movement techniques	<p>Hand movement techniques for female dancers hand placed in front of the chest, then shake forward and back to ring the bracelet,</p> <p>The technique of male dancers is. The hands are on the direction down while pushing the bracelet.</p>	
3		The technique of bending	The hand when going to start the technique of bending the hand, the left hand is straightened forward and the right hand bent to the left, after that if the curve has begun then the hand left down and up.	
4		The technique of the arches of the hand	when going to start the curvature technique, the left hand is placed in front of the chest, and the right hand is curved to the right, and vice versa	

5	Lower movement techniques	in the body and hips the female dancer's body is lowered with the dancer's hips directed to the right, while dancing the body position is moved following the feet.	
6	Footwork technique	The footwork technique for female dancers is that the feet are placed like the letter T, then the various foot steps are started. While the footwork technique for male dancers, follows the music.	
7	Moving technique	This technique uses step 1 bawo and dadas.	

The Iwurung Jue Dance has a distinctive movement style and has its own meaning, the Warukin interior movement style expresses daily activities. Female dancers are called dadas dancers while male dancers are called bawo dancers. Energetic and dynamic movements depict the life full of enthusiasm and courage of the Dayak tribe. Reflected in footsteps, hand movements, and body movements involving jumps, turns, and stretches. These movements are arranged from the right proportions and rhythms to create an aesthetic appearance and style of movement that blends with the music.

Textually, the Iwurung Jue dance is presented in groups, with floor patterns adjusting to the wedding activity area. This dance does not have a set or rules regarding who can dance, because this dance involves men and women and age is not a benchmark.

The dance space used by the dancers has large and small volumes, in large volumes it can be seen in the dadas and bawo varieties, while small volumes can be seen in the sapaking pe'e movements and the dancers can produce the impression of the dance being wide and small.

In the analysis of the time structure of the Iwurung Jue dance, it can be seen from the tempo of the movement, which includes slow, medium, and fast. This can be seen from the music, where movement and accompaniment are interconnected.

The Context of the Iwurung Jue Dance in the Dayak Maanyan Traditional Wedding Ceremony in Warukin Village

The study or contextual approach to dance means that the phenomenon of art is viewed or its context with other disciplines. This study has developed quite a long time and is often dominated by anthropologists in accordance with their fields because this science is a Humanities field, namely the science that wants to understand all human activities in relation to socio-cultural, the characteristics of the approach are holistic or comprehensive. (Hadi, 2007). The existence of the Iwurung Jue dance in its context with beliefs, means how a form of ceremony is related to beliefs or religion.

Ukur (1971: 63) said that among the Dayak Maanyan Warukin tribes, customary law was divided into two categories, namely Niba Welum Customary Law (Customary Law in the Field of Life) and Niba Matei's customary law (Customary Law in the Field of Death).

The results of the religious or belief system and art are closely related, where in every ritual of the community there is also an art that complements it, in the religious system of the original belief of

Dayak Maanyan, God is called the Talamana Tuah Hukat (Alatala) as the highest ruler, brings safety and life (Effratta: 2022) The people of Warukin Village, especially those of Dayak Maanyan descent, make the Iwurung Jue dance a form of gratitude, therefore in the Dayak Maanyan Warukin traditional wedding ceremony, the Iwurung Jue dance is always held. In this dance, it does not require only a certain religion to perform it, meaning that all believers can carry out this traditional ceremony as long as the person is a member of the Dayak Maanyan tribe. This dance is created so that the bride and groom will live like a jie bird that has loyalty, purity, majesty, personal hygiene of all things and awareness to threats also have loyalty to their partners

This dance is a part of ethnic dance. Ethnic dance is a culture that has recently grown in line with changes in social conditions that are 'local or regional'. This view is a typical aspect of culture of every community. The presence of dance as a 'distinguishing' aspect, so as to show aspects of characteristics that are typical, this is possible to show aspects of joy (Hidajat, 2021) The Iwurung Jue dance in the Dayak Maanyan Warukin traditional wedding can obtain several relevant political contexts. However, it is important to note that this analysis is general and this phenomenon can vary depending on the specific political situation. Here are some ways in which the Iwurung Jue Dance of Dayak Maanyan Warukin can gain political context

The Iwurung Jue Dance in education becomes a context that creates diverse knowledge about dances in Warukin village. The educational context can be a means of introducing culture from an early age, this is because dance helps instill the character values of discipline, communication, and responsibility. Dance is also a means to develop the ability to express oneself through movement, perception skills, knowledge, artistic and aesthetic understanding.

The existence of the Iwurung Jue dance in the Dayak Maanyan Warukin traditional wedding ceremony becomes a tourism context that causes tourists and art activists to come and watch this traditional ceremony if they know when the Iwurung Jue dance event is held. The Dayak Warukin Dance in the context of diverse tourism can be interpreted as a form of interaction and integration between Dayak culture and other cultures around it. This diverse tourism context can include interaction with other tribes in the Central Kalimantan region, interaction with cultures outside the region, or even the influence of modern culture.

4. Conclusion

Iwurung Jue dance is a dance that is present in the wedding procession of the Dayak Maanyan community in Warukin Village, Tabalong Regency. In the presentation offered by group. Composition of a mixture of dancers between men and women. The hallmark of this dance can be seen from the movements of dancers taken from Dadas and Bawo's motion using the bracelet property. Done at the time of the Nyama Iwurung JE procession, namely catching the bridegroom from the people who watched. Iwurung JE's dance is not only filled with dances and music, but in it there are poetry and rhymes that are sung Mantir and dancers in a reply, after dancers sing the rhymes, the music is played and the dancers take the position of motion style that will be drawn.

Iwurung Jue dance in the context of trust, this dance is not specifically for just one belief or religion that carries it out. In the sense that all adherents of trust can carry out with the record of the person one of the Maanyan Dayak tribes. Iwurung Ju's dance in the Dayak Maanyan Warukin traditional marriage, can obtain several relevant political contexts. However, it is important to note that this analysis is general and this phenomenon can vary depending on the specific political situation. Dance as an understanding of cultural values One of the efforts in order to recognize cultural values is not enough just by reading or being given an explanation, but it is also possible to be able to participate by playing an active role to feel physically by practicing existing violations.

Conclusions should state concisely the most important propositions of the paper as well as the author's views of the practical implications of the results.

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