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E-ISSN [2655-2205](#)

Submitted date: 2024-07-09

Revised date: 2024-08-09

Accepted date: 2024-09-09

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AESTHETIC ELEMENTS OF TURAK DANCE IN MUSI RAWAS DISTRICT

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Abstract: This study is to determine the aesthetic elements of Tarisambut Turak in Musi Rawas Regency which includes motion, space, time. This research method will use qualitative method. Data collection techniques used by researchers are observation, interviews, and documentation. This research concludes that the aesthetic elements of Turak Peat Dance in Musi Rawas Regency consist of three parts, namely motion elements including movement and motion. The space element includes positive-negative space, floor pattern level, direction, dimension. Time elements include tempo, rhythm, and duration. The Turak Welcoming Dance movement was inspired by the Dutch colonization who wanted to control the area of the Lakitan Ulu Terawas Middle Tribe because the area was rich in natural resources, so it was developed in the form of a dance that could be enjoyed by the community through unique and meaningful movements that described the story of life during Dutch colonization. Turak Welcoming Dance has 5 varieties of movements, the arrangement of dance steps is sorted by researchers from the smallest to the largest.

Keywords: Aesthetic Elements, Turak Welcome Dance

1. INTRODUCTION

Musi Rawas Regency is a regency of the South Sumatra province of Indonesia which was split between Lubuklinggau and North Musi Rawas Regency until it finally became a separate regency, namely Musi Rawas Regency in 2005. Musi Rawas has ethnic and cultural diversity consisting of customs, languages, religions, procedures, arts, regional skills, and others. Diversity must be maintained and preserved without changing cultural values through a social approach. Art is one of the diversity of the people of Musi Rawas Regency, one of which is dance. Art is very influential on social life, usually applied as a medium of information, religious activities, entertainment, and many more uses.

Dance is an expression of a person's feelings expressed through works such as music by arranging words and tones, dance art through structured movements and has a certain meaning. Dance, as an aesthetic human expression, is an inseparable part of the human life of a society that is full of *meaning*. The beauty of dance is not only the harmony of spatial body movements accompanied by certain music, but all expressions must contain the intentions of the dance performed (Hadi, 2007, p. 13).

Turak Dance is a dance that was packaged when welcoming the arrival of Dutch colonizers who wanted to control the Central Tribe of Lakitan (STL) Ulu Terawas region. The dance means lulling the enemy, *turak* means bamboo (weapon) interpreted by six beautiful girls in traditional red clothes. The dancer holds a bamboo stick. The dayang



and beautiful girls were prepared to dance to welcome the arrival of people who wanted to rule in the Terawas region at that time (Sustianingsih & Yati, 2018, p. 3).

According to Erwina Yulistianti as the head of the cultural field of Musi Rawas, the function of Turak Dance in ancient times was to trick the Dutch colonizers who wanted to control the Ulu Terawas area until it developed into Turak Dance to welcome important guests in Musi Rawas. The existence of Turak Dance is now still often used to welcome important guests, but for now Turak Dance can be performed at weddings as well, only the movements are slightly modified (interview, February 2, 2024 in Musi Rawas).

Professional dance performance art recognizes the aesthetic elements of dance composition, namely arranging dance movements according to the aesthetic level of the view of the stylist and the audience. A good dance is a dance that can "satisfy the audience", because a performance is faced by all levels of society, therefore careful preparation is prioritized to achieve optimal goals (Mastra & Pancawati, 2022, p. 1).

Based on the description of the Turak Dance phenomenon, the Directorate General of Intellectual Property of the Ministry of Law and Human Rights provided 3 communal intellectual property registration letters for the people of Musi Rawas Regency, one of which was the Turak Dance. *There are many interesting things that need to be studied* but the author focuses on the study of aesthetic elements, because dance is not only about body movements that balance with the rhythm of music so that dance can look beautiful and have meaning. Many dancers are only concerned with dance movements without knowing the aesthetic elements and elements that support the aesthetics of dance works so that it will produce a balanced dynamic between the movements and the aesthetic elements used in dance. The study or problem of aesthetic elements is related to motion, space, time, thus making the author interested in examining the aesthetic elements of Turak Dance in Musi Rawas Regency. Based on the description of the background above, the author takes the title of research on the aesthetic elements of TARI Reference and originality of aesthetic element research, the author refers to previous studies that are relevant to the topic of Turak Dance studies, some of which are:

Turak Dance is an original traditional dance originating from Musi Rawas Regency, and is a dance performance that has long existed in Musi Rawas Regency. Turak Dance originated from Suku Tengah Lakitan (STL) Ulu Terawas District, Musi Rawas Regency, a dance performance in the form of a struggle atmosphere where Turak Dance was made by its creator during the period of power struggle in the Musi Rawas region. Turak dance comes from the word "Bamboo" which means weapon. Turak Dance is danced by six dancers, using bamboo properties. Based on the legend of traditional art of Musi Rawas, Turak Dance is a dance that is packed when welcoming the arrival of the Dutch, the Tanjung Sakti area which is now the Central Tribe of Lakitan Ulu Terawas is a place that the Dutch want to control, while according to the story the Dutch went directly to the area then the Dutch incited the Palembang kingdom to take over the area, the Central Tribe of Lakitan (STL) Ulu Terawas warehouse for trade and the Terawas people do not want them to control the area, the court ladies and beautiful girls are prepared to dance to welcome the arrival of people who want to rule in the Terawas region at that time. Because

of the glorious dance, the king of Palembang or the colonizers from the Netherlands were lulled by the movements presented by the *Turak* dancing girls when the dancers were off guard shaking the *Turak* containing sand and ground chili towards the guests, finally the group was successfully conquered (Fitriana, 2018, pp. 91-92).

The *Turak* weapon used as a dance property during the Indonesian independence revolution changed the meaning of the dance performance, into another war dance that uses treats such as knives or spears made of metal as dance properties. During the Indonesian independence revolution, *Turak* Dance was danced to welcome NICA soldiers who wanted to regain control of Tanjung Sakti (STL Ulu Terawas District, Musi Rawas Regency). *Turak* will be filled with sand and chili peppers so that when it is rotated (shaken) it will hit the eyes of NICA soldiers who watch the dance and then disarmed by the people of Tanjung Sakti, that's why *Turak* Dance is also known as a dance that greatly helps the people's struggle, especially in Musi Rawas Regency to defend Indonesian independence (Sustianingsih & Yati, 2020, p. 18).

Aesthetic Elements of *SendraTariManarajang Lawak* at the Performance of *Launching Calendar of Charming Event* Palembang 2022. Basically, there are three aesthetic elements in choreography: motion, space, and time. The relationship between these three is the main thing in choreography, very much bound to each other without being separated. Motion, space, and time are what will be discussed in the title Aesthetic elements in *Manarajang Lawok's* sendratatri. *SendraTari Manarajang Lawok* is discussed in the aesthetic elements of choreography divided into three main parts, namely motion as an aesthetic element of choreography, space as an aesthetic element of choreography which includes discussing positive-negative space, levels, floor patterns, directions and dimensions, then discussed in the concept of time as an aesthetic element of choreography (Rochayati et al., 2022, p. 1).

To solve the research problem, the author looks for literacy materials of previous studies that are still relevant to the discussion of the formulation of research problems and examines the literature, which is an absolute requirement for writing scientific papers prohibited from copying someone's written work as a whole and is often called plagiarism. Based on the studies obtained as references, ~~reutodire~~ relevant previous studies from Y. Sumandiyo Hadi's book, *Motion, Space, Time as Aesthetic Elements*.

Based on the research background, the research aims to find out the aesthetic elements of *Turak* Dance in Musi Rawas Regency which include motion, space, time.

2. METHOD

Research methodology is defined as a scientific way to obtain data with specific purposes and uses (Ramadhan, 2021, p. 1). Qualitative research methods are research methods used to research on natural object conditions, where the researcher is the key instrument, data collection techniques are triangulated, data analysis is inductive, and qualitative research results emphasize more than generalization (Zuchri, 2021, p. 22). The data collection techniques used by researchers are observation, interviews, and documentation. Data analysis is the process of sorting, structuring, and making groups of collected data meaningful. Art data analysis, both intraesthetic and

extraesthetic, is a loose, ambiguous, time-consuming, creative, and very interesting process (Rohidi, 2011, p. 241).

Referring to the results of observations at the Head of the Musi Rawas Tourism Office, it is known that this Turak Dance is now rarely performed because of lack of public interest, therefore this Turak Dance was developed into a creation movement, besides that this Turak Dance movement is a little monotonous because in ancient times this dance was created to trick the Dutch colonizers. The data obtained from interviews shows that the existence of this dance has decreased slightly compared to Silampari Dance but by developing it again, Mrs. Erwina as the Head of the Musi Rawas Tourism Office performed *Turak Dance* at the Opi Mall Palembang Cultural Festival. Documentation data also contributed to this research, where the results of documentation can be used as a foothold or evidence of all activities that take place or are considered important for research both from observation documentation, interview documentation and other supporting documentation.

3. RESULTS AND DISCUSSION

3.1 Sanggar Tariserunding musi rawas

Musi Rawas is a regency in South Sumatra Province established on April 20, 1943 which borders Banyu Asin Regency. Before becoming a regency itself, Musi Rawas was Lubuklinggau City which finally blossomed in 2005 into Musi Rawas Regency. The area of Musi Rawas Regency is 6,357.17 km and has 14 sub-districts, 13 urban villages, 186 villages. The total population is 408,597. The religion of the population of Musi Rawas Regency is Islam 89.03% Christian 9.62% Protestant 7.68% Catholic 1.94% Buddhist 0.72% Hindu 0.60% Confucian 0.01%. Musi Rawas Regency has a tropical climate so that the livelihood of the population is farming and cattle.

Musi Rawas Regency has many cultural customs and traditions, one of which is Turak Dance where the Directorate General of Intellectual Property of the Ministry of Law and Human Rights gave 3 communal intellectual property registration letters to the people of Musi Rawas Regency so that it made researchers interested in the Aesthetic Elements in Turak Dance. Musi Rawas has several studios, one of which is the Tariserundingan studio which is quite a lot of enthusiasts to learn about dance, meetings are held for training twice a week which is held from 3 to 5 pm.

Serundingan Dance Studio was established on October 23, 2014 where the studio has performed or staged many Tarimelalui Tarikreasi, Taritradisional and other Tarilain lain, including Turak Dance. Musi Rawas Regency. The researcher's interest in Turak Dance is because Turak Dance is one type of dance that tells about traditions, customs from generation to generation, in the dance there is a meaning of each movement, with this research it is hoped that the local community will be more interested in understanding the meaning of the dance which aims to increase public awareness in dancing local customs.

Turak dance has existed since the Dutch colonial period, because the dance was not created but the movements were spontaneously moved because at that time the Dutch colonizers wanted to control the STL (Suku Tengah Lakitan) Ulu Terawas area. So the girls were prepared to welcome the arrival of the Dutch invaders by using beautiful makeup, not forgetting that the natives also

prepared bamboo containing sand mixed with ground chilies so that when dancing the girls scattered the contents of the bamboo in the form of sand and chilies to trick the Dutch invaders who wanted to control the area.

Turak dance is not only for welcoming but now it has been modified also for weddings, Tarikreasi which was performed at the Malay Cultural Festival at Opi Mall in 2024.

3.2 Motion Elements

An element of dance movement is a position or change of attitude. In dance, motion is the main element of movement that is combined in a beautiful dance sequence. There are many dance movements that can be done through head, foot, body and hand movements. various elements of Turak Dance motion

The initial stance used in this dance work includes:

Head attitude: upright facing forward

Hand Attitude: right hand opens sideways while holding a shawl, left hand behind the waist

Body posture: slightly upright

Foot Stance: crossed

Hit 1-4: the attitude of sitting feet facing forward both hands together in front of the chest

Hit 5-8: the attitude of the feet slowly begins to rise upwards while pointing the hands downwards.

Hits 1-4: walking legs with twisting movements, right hand holding a shawl swung in and out of the left hand behind the waist.

Hit 5-8: the circle is still in place with twisting movements, the dancer's hand holding the shawl is swung in and out of the left hand behind the waist.

Hits 1-4: body posture standing straight, right hand while picking up bamboo

Hit 5-8: the body stance remains upright, the right hand has directed the bamboo upwards and the left hand remains behind the waist.

Hit 1-4: the body is slightly bent while swinging the body of the left leg slightly forward with the position of the hand holding the bamboo towards the top.

Hit 5-8: repetition of the body slightly up while swinging the body with the position of the hand holding the bamboo towards the top

Under

Hit 1-4: the body is slightly bent while swinging the body with the position of the left foot forward and the hand holding the bamboo downward.

Hit 5-8: the body is slightly up while swinging the body with the position of the left foot forward and the hand holding the bamboo **downward**.

Hit 1-4: body facing forward while holding bamboo with right hand above and left hand below, left foot slightly forward

Hit 5-8; right hand while opening the lid of the bamboo while the body is slightly upright.

Bamboo

Hit 1-4: body facing forward while walking in a circle right hand pointing the bamboo upwards left hand behind the waist

Hit 5-8: the body goes around while removing the rice in the bamboo until it faces forward again.

8. Variety of Twisting Motion

Hit 1-4: the body rotates the right hand while holding the shawl, the left hand holds the bamboo.

Hits 5-8: repetition of rotating hands while holding a shawl, left hand holding a bamboo, then forming a vertical shape.

Cover

Hits 1-4: body and head facing forward, left foot slightly forward and hands forming a greeting.

Hit 5-8: the body climbs 4 until the body rises up again

3.3 Space Elements

This research discusses the spatial elements of Turak Dance as a dance to welcome the Dutch colonization in ancient times. In the elements of dance space based on the theory of Y. Sumandiyo Hadi, the aspects of dance space are divided into Positive-Negative Space, Level, Floor Pattern, Direction and Dimension. While the aspects of dance performance space can be used several examples of prosenium space structures, shaped spaces, arenas, and opinions in conventional types of stages, while non-conventional ones are trapezoidal, circular, open arenas such as fields. The following is an explanation of the elements of Turak Dance space. *Namely;*

Positive-Negative Space

The form or form of *positive space* is an imaginary space that is occupied by dancers when moving, or *pausing* so that it can be designed in the form of dance movements, as well as the position of dancers. While *negative space* is an imaginary space by the dancer's movement. In Turak Dance, there is a form of positive-negative space in each variety of movements, the following is an explanation of the positive-negative space contained in Turak Dance:

Variety of Entry Moves

Positive Negative Space Variety of Motion Entry

Positive Space:

Dancers enter the performance arena by running with their feet on tiptoe and facing forward.

Negative Space:

The distance between the dancer's feet and hands and the space around the dancer's body

Positive Space:

Praying posture bringing both palms forward

Negative Space

From the back at the time of worship. As well as the space around the dancer.

Positive Space:

The joint rotates to the right, starting with the right foot forward in front of the left foot, both feet together 1 right hand opens outward

Negative Space

The space between the hands and feet as well as the space around the dancer's body.

Level

Level in dance movement is the height of the dance movement performed. Dance movements based on level have three elements, namely *low level*, *middle level*. The three levels are one whole unit so that they give a dynamic impression to the dance. The use of levels in motion is closely related to space, time and energy. Low level movements are performed touching the floor. Medium level motion is done parallel to the body, and high level motion is done to the extent of the dancer's ability to move vertically.

Figure 1. High Level
(Documentation: Puspa Sena, 2024)



Figure 2. Medium Level
(Documentation: Puspa Sena, 2024)



Figure 3: : Low Level
(Documentation: Puspa Sena, 2024)



Floor **Pattern**

In general, the floor patterns used in Taritradisi tend to be simple, as is the case with Turak Dance. Turak Dance basically uses a stage space that is included in a non-conventional stage, such as a trapezoidal stage, semicircle or open field. The form of the Turak Dance floor pattern is in the form of horizontal, triangular and circular pattern formations.

Directions

There are 3 directions of Turak Dance: front facing, right facing, left facing. The facing direction in Turak Dance is more focused on the point.

Figure 4. Front Direction
(Documentation: Puspa Sena, 2024)



Figure 5: Left Direction
(Documentation: Puspa Sena, 2024)



Figure 6: Right Direction
(Documentation: Puspa Sena, 2024)



Dimensions

The dimension of motion is one aspect of a dancer's spatial movement, moving from the height side, widening sideways (right-left) from the depth side and moving forward and backward. The results of dimensional research on Turak Dance there are two dimensions, namely the Wideness dimension and the Depth Dimension.

3.4 Time Element

Time is an aesthetic element because a dancer or choreographer is in the process of creating a design or time structure.

The time structure of dance can be analyzed by the aspects of tempo rhythm and duration. Time elements involving tempo, rhythm, and duration are able to provide restrictions on dance movements. This means that each dance movement is limited by a count. Dance counts that have been used are 1-2-1-4-1-8 and so on.

Tempo

Tempo is the speed of tapping or counting notation values. The use of tempo can vary from very slow to very fast, such as Turak Dance has a slow tempo and does not vary because the music used does not use fast music Turak Dance movements are also slow. Because the dance, *Turak* has a meaning to trick the colonizers of the Dutch era.

Rhythm

Rhythm in dance is part of the time in every movement not only fast or slow but in the Turak Dance movement the movement is more dominant slow and the music accompaniment is also slow. The combination of the two is formed regularly so that rhythmic movements are realized and not boring.

Duration

Duration can be understood as the period of time in which a dance movement or choreography lasts. Perhaps with seconds or minutes, it can even be longer for a movement to be performed. As in Turak Dance, it has a duration of 4 minutes 40 seconds. With movement 1 minute opening, 2 minutes 40 seconds core movement and 1 minute closing movement.

Discussion

Turak Dance is an original dance from Musi Rawas Regency which used to welcome the arrival of Dutch colonizers who wanted to control the territory of the Lakitan Ulu Terawas Middle Tribe so that now it can be used as Taritradisi and Tarikreasi. Research that has been carried out for approximately one week has a very positive impact on researchers and dancers because with this research Turak Dance can be better known by the outside community not only in Musi Rawas Regency.

4. CONCLUSION

Based on research on the aesthetic elements of Turak Dance in Musi Rawas Regency, the aesthetic elements of Turak Dance consist of three parts, namely motion elements including *movement* and *motion*. Space elements include positive-negative space, floor pattern level, *direction*, dimension. Time elements include tempo, rhythm, and duration. The Turak Dance movement was inspired by the Dutch colonization who wanted to control the area of the Lakitan Ulu Terawas Middle Tribe because the area was rich in natural resources, so it was developed in the form of a dance that could be enjoyed by the community through unique and meaningful movements that described the story of life during Dutch colonization. Turak Dance has 5 varieties of movements, the arrangement of dance steps is sorted by researchers from the smallest to the largest.

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