



# Implementation of Tepak Sirih dance performance to Deli Malay culture

**Rabiatul Adawiyah**

*University of Muhammadiyah North Sumatra, Indonesia*

Email: [rabiatulaja99@gmail.com](mailto:rabiatulaja99@gmail.com)

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## KEYWORDS

*Dance,  
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## A B S T R A C T

This research aims to determine the implementation of the betel tepak offering dance to the Malay culture of deli. Descriptive qualitative research methods with a review of rivew literature. Based on research findings. (1) The cultural customs in the palace have a close relationship with the culture that develops among the people. The elements of Islamic culture that came to the Malays were not exclusive to the court but developed widely into popular culture. (2) Betel nut dance is still often performed in large events to welcome guests. Therefore, this dance is also called the welcome dance.

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## 1. Introduction

Indonesian society as a multicultural nation Society consists of different tribes, which makes Indonesia a country rich in culture. Not being educated Unlike every tribe is the wealth of a nation to be proud of, but "showing racial boundaries with certain traits is not a simple task. Because of the diversity of attributes that exist, differences within a group will outweigh the differences in traits that exist in two different ethnic groups" (1980:14). Ari is a very artistic arrangement closely related to all dimensions of human life, as well as social, cultural, economic arrangements, which involve many dance performances as entertainment and spectacle, the purpose of which is to involve the culture that is part of the event that exists, including ritual events and events.

The life of Indonesian people cannot be separated from its distinctive arts and culture. These arts and cultures come from every region in Indonesia. Indonesia is a country that has various tribes, and each region of the tribe, there are different arts and cultures. These arts and cultures come from the interaction and philosophy of life of the community. Moreover, an art, usually departs from the activities and patterns of daily life of the community itself. The more advanced the times, art has prioritized its aesthetic form both in terms of movement, costumes and presentation. But it is also undeniable that in addition to the form of aesthetic value present in a work of art, more deeply will be able to find a philosophical meaning contained in it. The meaning of this philosophy can come from the life of the community, traditions, and customs of the community where the art was born

Humans as social and cultural components are the main actors in shaping and organizing their social and cultural systems. Like the tribes in this archipelago, the Deli Malays also have their own customs and culture. Malay culture became rich with variety, laden with symbols and philosophies. The wealth of value can be seen, among others, from the diversity of tools and completeness of traditional marriage ceremonies. From the fittings of traditional clothing, dance, and traditional expressions (pantun) they inherited from generation to generation.

Problem Identification, according to Jonathan (2012: 25): "What is meant by identifying problems is that researchers do the first stage is to conduct research. That is to formulate a problem to be investigated." The identification of problems in this study is as follows: (1) Learn to understand the meaning of tepak siri dance or called offerings. (2) There has been no writing about the implementation of Tepak Siti Dance offerings with Deli Malay culture. And the practical benefits are the direct functioning of research results that can be used by the community to solve various types of practical problem formulations or it can also be said that practical benefits are for the benefits of research for a program that has been run, namely (1) Adding insight and knowledge for researchers in applying the knowledge obtained from the elementary school teacher education study program, (2) Increase the knowledge of researchers from the Tepak Siri dance offering Malay deli, (3) This researcher can be used as information and reference material about Malay culture deli, (4) The results of this research can be used as information material to elementary school educational institutions (SD), or madrasah ibtidiah (MI). (5) and As information and motivation material for every reader who pursues and explores the art of dance.

## 2. Methodology

The study used the literature review method. Literature review involves literature obtained online, consisting of journal/research articles and books. The analysis of the literature aims to answer six previously formulated research questions. Furthermore, the literature obtained stretches from the last five years. It was intended to find out the latest issues of the implementation of the betel betel offering dance on the Malay culture of Deli.

## 3. Result and Discussion

### Deli Malay Culture

Malay culture is not born in the form of a unit, because Malay culture differs from one region to another. The culture of the common people is different from the civilization in the palace (sultanate). But the cultural customs in the palace have a close relationship with the culture that developed among the people. The elements of Islamic culture that came to the Malays were not exclusive to the court but developed widely into popular culture. This is inversely proportional to the process of entry of dance art in the territory of the Malay sultanate of Deli.

The dance art that developed in the palace of the Malay Sultanate of Deli (Maimun Palace) originated from the art of dance that developed and socialized compared to the dance art that developed in the palace (Kraton) in 1995 Firman. Java. In general, dance on the island of Java started from the palace and then spread to the community. While Malay dance originating from coastal areas but gradually became popular and developed in the palaces which in turn were endowed with subtlety of movement because the palace highlighted its nobleness, so that Malay dance movements were given more

rules. Suitable for nobles. The smoothing of movements is caused because Malay dance originating from coastal areas is more spontaneous and the movements are simpler because they arise from people's daily lives in the form of expressive motion motifs.

Dance in terms of function according to Soedarsono in Nurwani (2010: 42) consists of three parts, namely: "ceremonial dance, entertainment dance and performance dance". Ceremonial dance is a dance that is closely related to religious interests and can have sacred and magical values. While entertainment dance is a dance that is born as a sense of joy in association, so that it is fun, and performance dance is a dance that is performed in a special place, either on a closed or open stage, so this dance is also called theatrical dance. Three dance functions according to Soedarsono can also be found in Malay traditional dances.

Dance in every occasion always uses music sequentially, both internal and external. Malay music generally uses modern musical instruments, such as violin, bass, guitar, piano, accordion, etc. This is a series of movements that are in line with Malay dance, you need to know that the form of footwork is also influenced by the Portuguese in double footsteps, this footwork is a footwork influenced by the Portuguese. Traditional Malay music is not passed down in the form of sheet music like western music, but inherited informally. Malay music is influenced by African, Arabic and Indian elements in addition to Portuguese influences. Traditional Malay music is not inherited in the form of notation as is the case in Western music, but is inherited informally. In addition to Portuguese influences, Malay music also received influences from African, Arabic, and Indian elements. African influence is found in the Gedombak musical instrument which is almost the same shape as zimbe musical instruments from Africa, Arabic influence is found in tambourine musical instruments, and gambus then Indian elements are found in long drums used to accompany traditional Malay theater. In addition, Malay dance also received the influence of indigenous ethnicities, namely the Batak tribe, seen in the Gubang dance which uses accompaniment music of the slow Patam-Patam song type with 2 drum musical instruments with violin and xylophone from wood, this occurs due to cultural acculturation from the marriage of the Malay tribe with the Batak tribe in the coastal area of Asahan.

In addition to music which is an element in a dance there are also costumes, Malay dance costumes are usually if for female dancers using long brackets or called long kebaya clothes but the clothing material is not lacy clothing material commonly used to make kebaya clothes, then use a shawl tied around the waist which serves to prevent the lower kebaya cleavage from opening so that dancers are easier to move, Then use a skirt made of songket cloth. For male dancers using a pair of teluk belanga, equipped with side cloth, namely songket cloth that matches the skirt of female dancers to look more harmonious when dancing in young pairs, then songket cloth is rolled up on the abdomen of the cloth height limit to the knees, then tied on the left side, male dancers also use skullcaps or peci, but to make it easier to wear the neck. In addition, female dancers use accessories in the form of gray kerabu, necklace chains, bun buns, bun flowers, and wide buns.

In Malay dance there are 4 main terms, namely:

- Marking, which is foot movements consisting of many kinds of steps and jumps.
- Igal, which is the movements of the body and hands.
- Contortions, namely the movements of bowing and swinging the body.
- Lenggang, that is, walking while moving your hands.

Then in addition to these 4 main terms, there are other terms, namely: titi batang, gentam, cicing, ngebeng, jerk, legar, kuak, gemulai, singsing, paring, horse, terkam, jumping, elak, gemulai whispering, humming reciprocated, step four and others. From the terms in Malay dance, the author will see the characteristics of each movement in the city of Medan, besides that the author will present an explanation of the terms of motion in Malay dance and will further examine other motion terms then detail them into the form of motifs with the direction and form of the motif, so that it can be seen how the characteristics of the Malay dance movement.

### **Performing Dance Art Tepak Sirih**

The offering dance or betel eating dance is one of the traditional dances commonly used to welcome and offer sacrifices to visiting officials. Betel nut dance is still often performed in big events to welcome guests. Therefore, this dance is also called the welcome dance. The guest welcoming dance shows that Malays value friendship and kinship. (H. Tengku M. Lah Husny, 2001).

According to Nooryan Bahari (2014: 57) dance is an art that can be perceived through the sense of sight, where its beauty can be enjoyed from body movements, especially foot and hand movements, with regular rhythms, accompanied by the rhythm of music that is perceived through the sense of hearing.

Soedarsono (2002: 216) explained "Performing arts is collective art, so its performance on stage requires a lot of money. To perform a dance performance, for example, dancers, dance clothes, makeup artists, music performers are needed if the accompaniment is live music, the performance stage.

The ability to dance according to Sedyawati (2006: 62) that to arrive at the ability of soul in dancing, there are several

basic abilities that dancers must have, namely:

- 1) Wiraga is having movement technique skills including the ability to memorize for motion, ability by the body, the ability to obey dance styles and flexibility.
- 2) Wirama is having musical sensitivity, which is sensitivity in harmonizing the rhythm of body movements with the rhythm of music or harmonizing the rhythm of movement with other dancers.
- 3) Wirasa is a Dance Offering accompanied by a betel eating song. Created by Victor Hutabarat has the meaning of glorifying or respecting, to every guest who is hosted, social meaning to strengthen friendship between others, while cultural meaning symbolizes honor.

In line with the accompaniment of the song, what accompanies the text of the rhyme is as follows:

*Eat betel nut not  
Berbinang la no  
Sirihlah adeu in the tiati hill*

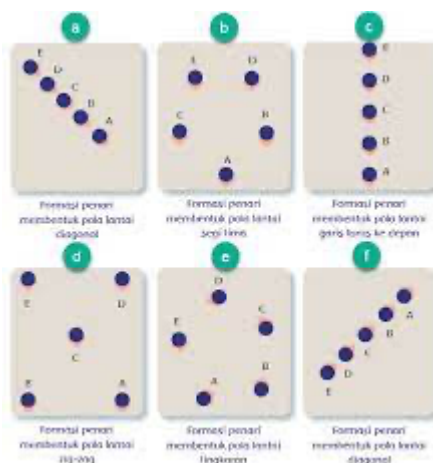
Other Pantun Malays related to eating betel and often also performed in oral and singing forms as contained in the ceremony of handing over betel nut in the traditional Malay Deli procession are as follows:

*Eat betel nut  
no Lip rouge of the ancients  
Although betel nut is full, it is not customary to ream the Malay tribe*

Eat betel nut not Betel nut diulam areca nut acu Eat betel nut kenyang no Adat resam suku Melayu Eat betel nut acu Betel nut can be fed Betel resam Adat menjulang Malay Asli The idea contained in the pantun of the Offering Dance is that welcoming through the dance is a traditional Malay procedure performed to honor guests. Respect to guests through traditional symbols, in the form of betel nut carried by one of the dancers to be handed over to the bridegroom and his family.

The handing over of betel nut to guests is a form of happiness and acceptance of the bride's family in receiving the male family who comes and becomes part of the female family. This kind of acceptance is also an expression of hope that makes family relations more intimate, the bride and groom as a bridge between the two families must uphold the principle of deliberation to achieve the future of the family.

For a straight floor pattern, the dancers only form a shaf backwards lengthwise with certain movements.



<b>Pola Lantai Setengah Lingkaran</b>	Sesuai dengan namanya, pola lantai ini berbentuk seperti setengah lingkaran. Sehingga para penari akan membentuk setengah lingkaran diiringi dengan gerakan tertentu.
<b>Pola Lantai Zig Zag</b>	Sedangkan di pola lantai zig zag, para penari akan membentuk bentuk seperti huruf Z. Disinilah para penari dilatih kesabaran dan juga kedisiplinan.
<b>Pola Lantai Lurus</b>	Untuk pola lantai yang bentuknya lurus, para penari hanya membentuk shaf ke belakang memanjang dengan gerakan tertentu.

#### 4. Conclusion

It can be concluded that this betel tepak offering dance is one of the Indonesian cultures that must be letarikan by listening to Malay cultural instruments. Betel nut dance is still often performed in big events to welcome guests. Therefore, this dance is also called the welcome dance.

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