



Tari Payung of Sibolga Coastal: Aesthetic Review

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Abstract: *The discussion in this paper is about the aesthetic review of the Sibolga Pesisir Payung Dance as one of the traditional arts in North Sumatra Province. The method in this paper uses a qualitative descriptive method, through an analysis that describes the situation in the field about Payung dance. This study concludes that the dance on the Sibolga Coast has a very touching meaning, and contains its own beauty value for the community, as seen in the presentation of the Tari Payung from the Sibolga Coastal area. The Tari Payung is a traditional dance of the Sibolga Coastal community which is included in the Sikambang art. This dance is always displayed in the traditional Sumando event (night barinai), or when the bride and groom are side by side on the aisle. This makes the Tari Payung unique, because this dance has messages and advice for the bride and groom as a new couple in building a household.*

Keywords: *tari payung; Sibolga coastal; aesthetic overview*

I. Introduction

Sibolga Coast is one of the cultural areas in North Sumatra Province which has various forms of culture. This Coastal Tribe is a tribe that is administratively located in the area of Sibolga City and Central Tapanuli Regency (Takari, 2008:124). The Coastal community of Central Tapanuli Sibolga has a special characteristic of its culture because the Coastal community has customs, arts, language, and food.

In the historical process and dynamics of life, the Sibolga Coastal community gave birth to its own culture that developed in the midst of its people. Each ethnic has a unique cultural style, has different characteristics from other ethnic groups. Art is part of the various types of culture of the Sibolga Coastal community which is no less important than other cultural elements. Various forms of art have different functions in society such as in traditional ceremonies, marriage ceremonies, and so on.

The Sibolga Coastal Community has customs, arts, and territorial areas around the coast. When holding weddings, these coastal communities usually use their respective customs, but still include typical coastal arts, namely Sikambang art as part of the event. The presence of art in the Sibolga Coastal community wedding is to show a sense of belonging to the art. Thus, the arts become common property and become part of the people in this region, even though they come from various ethnicities. Through the art of Sikambang, which is displayed at the wedding, it shows how the coastal community of Central Tapanuli respects the ethnic differences that occur between them (Sinar, 2010).

Sumando custom is one of the Sibolga Coastal cultures which includes traditional wedding procedures in the Sibolga Coastal area of Central Tapanuli, which starts from the merisik stage to the family visit of both parties (tapanggi) (Pasaribu, 2015:8). In the implementation of the Sumando custom in the Sibolga Coastal community, an art activity

known as Sikambang is usually held. Initially this art was only used at weddings in the Sumando custom in the Central Tapanuli Coastal area and Sibolga City, but over time this art was also used to welcome important guests, circumcision or circumcision, and the opening of the anniversary of Sibolga City every year (<http://ogunsibolga.blogspot.com/2015>). Various kinds of dances that usually accompany the art of Sikambang, namely: Adok Dance, Selendang Dance, Handkerchief Dance, Tari Payung, Silver-Silver Dance, Children's Dance, and so on.

II. Review of Literature

Tari Payung as part of the presentation of dances in the art of sikambang, in its presentation includes movement, music, costumes, floor patterns and fashion make-up that has a unique aesthetic value (aesthetics) of the Sibolga Coastal area. The Tari Payung is a dance that functions as entertainment, held at weddings, at night when the child of the daro (bride) is given henna by the mother of the host, which has become a traditional tradition of the Sibolga Coastal community.

This research shows that the journey of Payung dance in Sikambang art is still being passed down even though the younger generation of Sibolga City has less interest in learning it. However, in an effort to preserve it, Ms. Siti Zubaedah, a Sibolga Coastal artist who has a high artistic spirit for her art, is currently also appointed as the Principal of SMPN 1 Sibolga City. Mrs. Siti Zubaedah tries to maintain this Payung dance through the development of dance studios for students who are interested in the school, and other dance studios. On this occasion the author also made observations and interviews with resource persons related to the presentation of the Tari Payung at the Sibolga City dance studio.

There are so many works of traditional dance that are scattered in the North Sumatra region that can be appreciated to the next generation through education in schools but unfortunately the younger generation today are less familiar with and know the art of regional dance which is very rich with moral values tucked in it. Previous studies on the Sibolga Coastal dance have existed in the form of articles from research conducted by the authors (Sitti, Yusnizar and Raden, 2021) previously entitled "Sibolga Coastal Dance as North Sumatra Local Content in Learning Art Culture" which focuses more on product packaging. a textbook on the Sibolga Coastal dance to assist teachers in learning dance at school (BIRCI-Journal Volume 4, No.3, August 2021, Page: 5853-5875, e-ISSN: 2615-3076, p-ISSN: 2615-1715).

In this paper, the author conducts a further study of the different Sibolga Coastal dance, namely the Payung dance. The description in this paper will focus on the aesthetic review of the Sibolga Pesisir Payung Dance through observations at the studio in Sibolga City.

III. Discussion

This research is a qualitative descriptive research using descriptive analysis method. The aim is to describe and explain the picture, as well as to describe the data obtained in the field objectively. With this description also, the field data obtained are then analyzed to answer the research objectives that have been set, namely finding the aesthetics of the Payung Dance from the Sibolga Coastal area.

Aesthetics is a branch of philosophy, the science that discusses beauty, how it can be formed, and how one can feel it. The concept of beauty according to Herbert Read is a unity of forms that exist in perceptual consciousness. According to Eric Newton, the beauty of a

work of art stems from the understanding of the human mind on the pattern of the universe. The artist does not create beauty, but he captures the relationships in nature with his emotions and re-expresses them in a perceptual form (in Agung and Ryan, 2019:7). At the perceptual level, beauty cannot be measured, so in art what is sought is value, and is referred to as aesthetic value. Aesthetic values are fundamental (core) pure and abstract. The value of art is related to the visual and auditory forms of humans. Aesthetic values found in dance include movement, tempo, and rhythm. Art values consist of intrinsic, extrinsic, and meaning values. In dance performances, the aesthetic value of the sensory variety category is viewed from the form of dance, namely movement and choreography, dancers, colorful make-up and clothing, stage and lighting arrangements, and accompaniment music used.

Based on this, the aesthetic review of Tari Payung can be seen from several approaches and aspects, namely the form of dance, namely movement and choreography, dancers, makeup, clothing, and accompaniment music used.

3.1 Motion Shape


Tari Payung is a typical dance of the Sibolga Coastal area, also known as the Kapulo Pinang dance. This dance is danced by a pair of dancers using an umbrella brought by a male dancer, and a scarf brought by a female dancer, and accompanied by music to the accompaniment of Kapulo Pinang. This dance is a dance that describes the firm love of husband and wife in pedaling the household. The struggle of the husband who has to earn a living to the island of Penang in the other country (Malaysia) makes the wife have to be strong and tough waiting for her husband to return home. The umbrella property is symbolized as a protector in the household where the husband has the responsibility to earn a living as the head of the household. The scarf is symbolized as a form of prayer from the wife who accompanies her husband, as well as a symbol of maintaining the firmness of harmonious love in the household.



The Tari Payung presented at the Sumando traditional event contains a moral message to the bride and groom where it is the responsibility of a husband and wife to navigate married life family, and the wife also prays and lets her husband go abroad to support the family. The Tari Payung is usually danced in traditional wedding ceremonies and has good moral messages in establishing a marriage relationship.



Tari Payung contains aesthetic values that can be observed from several aspects of motion. According to Daryusti, motion is the main factor in the form of dance as the basic material. Without motion, it cannot be said as a dance, because dance is an expression of the human soul that is born through motion (2009:10). When viewed from the aspect of motion, this Tari Payung has a very simple motion. Tari Payung has a movement that is characteristic of this dance, which is in the umbrella movement (male dancers), and the slinging motion of the shawl (female dancers), also in the double step motion or the bajinjit walk which is always present in the dance every dance of the Sibolga Coastal area.







The Tari Payung consists of 9 forms of movement that have different meanings and terminology (interview with Zubaedah's mother, April 2022). The forms of Tari Payung movements, movement terminology, and their meanings can be described as follows:



Table 1. Movement Techniques, Terminology, and Meaning of Tari Payung






No	Motion Terminology	Meaning of Motion	Motion Description	Motion Shape	
				Man	Women
1	Greetings	Appreciation and respect for the guests / attendees, asking for permission from guests to start the event, as well as a prayer of gratitude to the Almighty for a life full of blessings.	Both palms are placed on the thighs, the process of respect is by raising both hands to be parallel to the shoulders, then rotated and opened, then the process of taking an umbrella (men) and slinging a scarf (women).		







2	<p><i>Malantik</i> (Woman) <i>Mamatcik</i>(Man)</p>	<p>Ready to wade into a new life with the lover he has chosen as his life partner. The umbrella is a symbol of the responsibility of a husband who loves his wife very much by protecting, loving, and providing for him with a sense of responsibility.</p>	<p>Women's Movement: The left hand is raised to the extent of the arm (hangkek shawl), then the palm of the hand is given a slight accent such as bending the end of the shawl (inducting the shawl), reciprocating the movement of the right hand. Footwork step double step in place.</p> <p>Boy Movement: The process of taking an umbrella and then standing up, preparing to start a circular motion to the right holding the umbrella.</p>	
3	<p><i>KipehshootsRight</i> and left</p>	<p>Women who have started a new life, are ready to face challenges and obstacles in their household</p>	<p>The right arm goes up (kirokkan shawl), then rotates the shawl (bulekkan kibasan) to form a circle. Next, the left hand holds the hip, the right hand performs the kipeh shoot. Then reciprocated with the kipeh motion of the top of the left hand, the right hand on the hip. Move the left cross leg raised to ankle height, alternating with the right leg. The man moves gracefully, and holds the umbrella. The position of the right cross bent leg (sipekok) in place.</p>	


				
4	<i>Badoa</i>	<p>The wife prays to God Almighty for protection, the safety of her husband in carrying out his work at sea, and prays for abundant sustenance.</p>	<p>Both hands rise from the position of the hands beside the body, then lifted up as if to form a circle with the scarf. Right cross leg movement (right sipek)</p>	

				 
5	<i>Play tigo</i>	Wives and husbands must be careful in nurturing their household in order to avoid all that is not good that can be the cause of the rift of the household.	The term tigo rotation is taken from the form of rotating motion of 3 beats performed by male dancers between the next movements.	   

5	<i>Mangayun</i>	<p>As a wife, she is expected to be able to maintain the mandate of her husband to stay at home to manage all the needs at home.</p> <p>Her husband worked until he migrated to earn a living for the family.</p>	<p>Women's Movement: The movement of the hand swings up and down to the extent of the arm alternately, the footwork is a double step / bajinjit walk.</p> <p>Boy Movement: Move forward one step while holding an umbrella approaching a woman as a symbol of maintaining and protecting her partner.</p>	
6	<i>umbrella</i>	<p>The umbrella is symbolized as a protection for a man who acts as the head of the family. While the scarf is symbolized as a bond of sacred love from the couple, which is also interpreted as the loyalty of a woman in fostering a household.</p>	<p>Women's Movement: Move your wrists so that your palms are facing your partner. Body slightly leaning to the left with a squat position. Eyes meet each other.</p> <p>Boy Movement: Male dancers perform an umbrella motion for female dancers with a bent body position. The right hand holds the umbrella with the position in front of the partner, the left hand position behind the partner like embracing.</p>	

				 
7	<i>Play Tigo</i>	<p>The term tigo rotation is taken from the form of rotating motion of 3 beats made by the dancer between the next movements.</p>	<p>Women's Movement: It starts with a rotary motion of tigo (3 counts) and then moves up.</p> <p>Boy Movement: From a low level position, slowly straighten up and then turn to the left.</p>	  

8	<i>Swap Looks</i> (change places)	The attitude of understanding each other, feeling bitter and sweet, sharing, and loving each other between husband and wife continues to be fostered in navigating the household ark.	<p>Women's Movement: The movement of the left malantic hand is reciprocated by the right hand. Footwork walking swap places / partner positions with double steps.</p> <p>Boy Movement: Footwork walking swap places / partner positions with double steps. The right hand holds the umbrella, the left hand is near the waist.</p>	 
9	Closing	The attitude of courtesy in the tradition of the Sibolga Coastal community is always appreciate and respect the guests who have attended and watched the event until the end.	<p>Women's Movement: Starting from a standing posture, slowly descend down, while taking a shawl that is slung around the back of the neck, taken and brought forward to be placed on the floor. Next raise both hands parallel to the shoulders, then the palms are rotated and opened.</p> <p>Boy Movement: Starting from a standing posture, slowly descending, while holding an umbrella, then placing the umbrella on the floor. Simultaneously, the partner raises their hands up to their shoulders, then rotates them and opens them again.</p>	   

				
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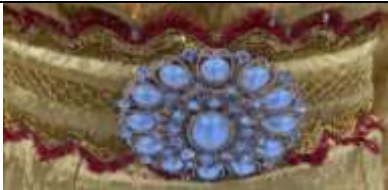








3.2 Fashion, Rias and Tari Payung Properties

Clothing, make-up, and props in a dance have a role that supports dance expression and is also an important factor in the success of the presentation. In the appearance of the Tari Payung, usually the clothes used by dancers are clothes similar to typical Malay in general. Male dancers wear Balanga Bay clothing, while for women wear Baju Kurung. The clothes worn show that the dancers are dressed modestly, and in accordance with Islamic Shari'ah guided by the Sibolga Coastal community. The appearance in the Payung dance uses simple beautiful makeup, and looks attractive to the eye.

Tari Payung is presented in pairs (male and female), using dance properties, namely umbrellas and scarves. In connection with this, the title of this dance is also taken from the use of the "Umbrella" property. Why only the word "umbrella" stands out? This is intended to emphasize the implied meaning, that this dance is a symbol of the responsibility of men as the head of the family who must protect the family, earn a living to support the family. By using the properties of umbrellas and scarves, both symbolize the protection of men who are the main pillars of the family. While the shawl depicts the sacred bond of love from a partner which is often interpreted as the loyalty of a woman to build a household. The Tari Payung describes the story of a husband and wife who just got married. The floor pattern in this dance is very simple, namely face to face and swap places / positions between couples. The explanation of the clothing and structure of the Tari Payung is as follows:

Table 2. Fashion, Rias and Tari Payung Properties

Female Dancer Dress		
a. Brackets	b. Women's Chest Tassel  c. Women's Waistband	d. Shawl

		
e. Bun	f. Flower and Earring Accessories	
		
Male Dancer Fashion		
a. Balanga Bay Dress	b. Clothing Accessories (Bross)	d. Umbrella Property
		
e. Copy	f. Songket	
		

3.3 Tari Payung Accompaniment Music

Music in dance has a very important role because music provides rhythm, beat or tempo guidance. Therefore, the presence of music in dance in this case is as accompaniment music. Murgianto (1983:45) states that music is the main support for dance movements. The music used in dance is called dance accompaniment music, there are several forms of dance accompaniment music used, for example: the sound of clapping hands on the body, pounding feet on the floor, and other sounds. Musical dance accompaniment as above is called internal dance accompaniment. While the accompaniment that comes from singing, words, rhymes, playing simple musical instruments, to a large orchestra is called external dance accompaniment.

The Payung Dance is accompanied by musical accompaniment entitled Kapulo Pinang, which is sung with poetry which means that the husband makes a living until he migrates to the other country, namely Penang Island (Malaysia). In the verse, there is a moral message for the husband to the wife who is left behind, presumably to be able to take care of themselves and their family when the husband wanders, and the wife prays for her husband to be well abroad, and always remembers his responsibilities, and returns home soon. In other words, this Tari Payung has the meaning of affection and protection for the lover. Another name for this Tari Payung is known as the Kapulo Pinang dance, which is taken from the song that accompanies this dance.

The accompaniment music used in the Tari Payung is called Kapulo Pinang. Kapulo Pinang has lyrics or poems sung by Alek's children in the form of rhymes which are usually taken from the real life of the Sibolga Coastal community. The contents of the rhyme contain advice given by the singer in accordance with the intent and purpose of the ongoing event. Usually the lyrics of the song express sadness, advice, expressions of affection (love), and others. Examples of some rhymes that are sung to accompany the Tari Payung are as follows:

Maule.... Kapulo la areca jiko la bala..i
Kapulo la areca nut..... Take the course
Maule... sitimuk la lawik..... Take the bow
Maule... sitimuk la lawik.....

Maule... Ati ambo isn't very happy if it's la bala..i
Ati ambo is not very good.....Ai la mato
Maule.....Sapanjang la lawik.....Ai la mato
Maule..... Long la lawik.

Maule.... Ambo balari..... Not the deer deck...
Ambo balari.....Pandan la tasanda
Maule.....Pado rumpuknyo.....Pandan la tasanda
Maule.... Pado rumpuknyo
Maule... Ambo sings.....Not a cheerful deck
Ambo sing..... Badanla takana
Maule.....Pado luckily..... Takana's body
Maule.....Pado luckily

Maule... Ai nyo la dare.....Pulo la areca nut
Ai nyo la dare..... Lots of stems
Maule....falling star....There are a lot of stems
Maule.... fall star

Maule... Buminyo la kare.... Pulo la areca nut
Buminyo la kare.....Lots of trades
Maule..... Just got home
Maule..... More and moreAla is getting deeper
More and more In la Bacampu
Maule... Ai rimbo... In la Bacampu
Maule... Ai rimbo...

Maule... More and moreAla is getting deeper
The more tapiki..... In la Bacampu
Maule Ati hibo..... In the light of your reading
Maule.....Ati hibo
Maule... Torn to pieces. Cloth he's back
Torn to pieces.....Ala in eto
Maule.....Tanga tigo eto.....Ala di eto
Maule hands tigo eto

Maule..... Ask for tabik..... We sing
Ask him for a tabik..... Don't tell him
Maule....Sikurang la baso....Don't tell me
Maule.....Sikurang la baso

The Sibolga Coastal traditional musical instruments used to accompany the Payung Dance consist of: Drum Tapik which acts as a rhythm enhancer of gandang sikambang, Violin acts as a melody carrier for songs, Accordion acts as the strain of the instrument, and Singkadu acts as a melody carrier.

The shape of Sibolga Coastal musical instruments/musical instruments can be explained in the following graphic table:

Table 3. Sibolga Coastal Musical Instruments





Figure 2. Drum Tapik
(Documentation: Sitti, 2022)



Figure 3. Accordion
(Documentation: Sitti, 2022)



Figure 4. Violin
(DjarumCoklat.com)



Figure 5. Singkadu
(WordPress.com)

IV. Conclusion

From the description above, it can be concluded that the Payung Dance or also known as the Kapulo Pinang dance from the Sibolga Coastal area has a deep meaning or message, and contains aesthetic values that should be imitated by the supporting community. Insumando traditional event at nightbasikambang, This dance is presented as a moral message or advice to be conveyed to the young people of Pesisir Sibolga in general, and especially for newlywed couples, where the responsibility of husband and wife in navigating married life. Instarting a new life, must be ready to face challenges and obstacles in the household.

The properties of umbrellas and scarves used in this dance are symbols that contain aesthetic value. The umbrella symbolizes the protection of men who are the main pillars of the family. The shawl depicts the sacred bond of love from a partner which is often interpreted as the loyalty of a woman to build a household.

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