

***Manjo-Manjo* Dance in the Social Life of the Padang Peri Community, Semidang Alas Maras District, Seluma Regency**

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Abstract: this study aimed to describe the dance *manjo-manjo* in the social life of Padang Peri at wedding ceremonies. This study focused on presenting *manjo-manjo* dance, the functions and meaning of the dance in the social life of the Padang Peri community. This type of research is qualitative research with a descriptive method. The data collection technique was done using library research, observation, interviews, and documentation techniques. The research instrument was the researcher herself as the key instrument. The research location was in the village of Padang Peri, Semidang Alas Maras District, Seluma Regency. Techniques for checking the validity of the data were the extension of participation, the persistence of observers, triangulation. The steps to analyze the data were data reduction, data presentation, and concluding (verification). Data analysis was carried out using the Miles and Huberman technique. The results showed that the form of presentation of the *manjo-manjo* dance was a traditional dance with three movements of *ngebar hand*, *nyengkeling*, and fluttering (*ngipas*). The function of the dance *manjo-manjo* is as a traditional wedding ceremony and as entertainment.

In contrast, the meaning of the dance *manjo-manjo* is a forum for friendship and getting to know each other between the two happy families and the people. Therefore, they are present at the wedding reception ceremony. The meaning of the *manjo-manjo* dance can be seen from the three movements. The first is the spread of the hands. It means a welcome greeting, especially to the bride and her family. The second movement, *nyengkeling*, means the acceptance of the bride and her family into a new family from the groom's side. Finally, the last movement is *fanning*. It is a sign of peace and hope the two families are in harmony.

Keywords: *Dance manjo-manjo, Presentation Form, Function, and meaning*

I. INTRODUCTION

Bengkulu is one of the culturally diverse provinces and has traditional art of diverse cultures. Cultural diversity is a cultural treasure of the nation that results in the inventiveness and initiative of our ancestors very high in value, which cannot be measured by material value. Therefore, regional cultural heritage should be preserved as part of the nation's cultural treasures.

Culture is the result of human reason and the mind. It manifests nature, values, and behavior in people's lives. In addition, it is the result of human behavior that can be learned and passed on to the next generation [1]. Humans in their lives will not be separated from a culture where the culture that humans own is the liaison between activities humans and their environment. Talking about the culture of an ethnic group, don't miss talking about art.

Art is one of the elements of culture that has developed from time to time. Art is a form of heritage from a culture that manifests the social life of the supporting community. Each region has arts that are different from other regions, influenced by climate, culture, customs, livelihoods, even beliefs, and art is an ancestral heritage that must be believed to exist. Art is used as a communication tool for society to convey messages, stories, life

lessons, etc. Art is a branch of culture, one of which is dance.

Dance is one of the arts that has received considerable attention from the public. Dance is an expression of the human soul expressed through rhythmic and beautiful movements. Dance is not only seen as a work of art displayed because dance has its meaning for the local community.[2]

The people of Seluma Regency, precisely in the Padang Peri village, traditional arts are still often performed, and their integrity is maintained in an area. Almost all Seluma Regency areas have traditional arts that are still well preserved. For example, one of the traditional arts that live and develops during the Padang Peri village community is the dance *manjo-manjo*.

The *manjo-manjo* dance is a traditional dance that lives and develops in the Padang Peri village community. The dance *manjo-manjo* has value for the social life of the Padang Peri people at the wedding reception ceremony. It was also stated by Dahrul (interview Saturday, May 1, 2021).) says:

" *tari manjo-manjo ini, adolah salah sutiak tari kesenian penduduk disini, tari ini ado ketiko acara resepsi pernikahan tari ini ditarikah diumah pengantin lanang tari ini tari tradisi yang lah ado jak dulu, dengan tari ini pulo kami pacak jalin silaturahmi dengan sesamo terutamo jak dipihak tino jadi kami pacak saling mengenali jadio pacak akrab, tapi ,makin lamo jemo padang peri ni makin ngabaikah tari n indo matak kipas gerakannyo ndo teghingat ,ndo keruan fungsio, nah tambah lagi maknao digerakannyo tu yang masyarakat keruan tari ini ni tari tradisi bae*" (he dance *Manjo-*

Manjo is one of the arts of the residents of the Padang Peri village, where this dance is presented at the wedding reception to the the bride and groom at the house grooms. The *manjo-manjo* dance is a traditional dance that has existed for a long time. With this dance, the local community can establish friendships with others, especially from both families, both male and female. So, the people of Padang Peri village can get to know each other. Furthermore, they can become familiar with each other. However, over time, many of the local people began to ignore the presentation of the *manjo-manjo* dance such as not knowing how to move and lack of preparation, namely not bringing a fan property, and many people who do not know the function of the *manjo-manjo* dance at the wedding reception ceremony. Therefore, in the presentation of the dance *manjo-manjo*, the community still does not know what the actual movement looks like and replaces the role of the fan property with other objects found at the location of the dance presentation. So, many local people do not know the meaning especially in the dance moves *manjo-manjo*, most people only know that the *manjo-manjo* dance is a traditional dance that has existed for a long time.

Rahani also explained (interview, May 2, 2021) "*tari manjo-manjo ni tari radisi kami yang lah ado jak dulu, anyo mbk ini jemo lah mulai abai galo ndo mbatak kipas, banyak nyo ndo apal gerak, harus.okan apal supoyo pacak jadi panduan jemo dengan keluarga bunting* (the *manjo-manjo* dance

is a traditional dance that has existed since a long time ago, but many people today, especially in rural communities, Padang Peri began omitted *manjo-manjo* dance. They do not know the movements of the dance. They also do not bring property such as a fan. So, in the dance presentation, many do not memorize the movements and replace the fan with other objects. The local community movement should have memorized it to guide guests from other villages, especially the bride and groom, to dance together.

Furthermore, Dahili (interview, May 2, 2021) "*tari manjo-manjo ni, lah ado jak dulu, tapi jemo mbak kini banyak yang ndo keruan fungsi tario ni ngapo ado terus tiap ressepsi diumah lanang, jadio banyak masyarakat yang ndo keruan makna tari manjo-manjo ni*" dance *manjo-manjo* is a traditional dance that has existed since the long time ago. Nowadays, many people in Padang Peri do not know the function of the dance always presented in a wedding ceremony at the bridegroom's house. Many Padang Peri citizens only know that the dance is presented at the ceremony reception wedding. So, the local community does not widely know the function and meaning of the dance.

Based on the explanation of the initial interviews with several sources above, the *manjo-manjo* dance is one of the potential customs that must be maintained and developed. This is because it has a high value of social relations seen during a wedding reception ceremony at home bride and groom. The word *manjo-manjo* means respecting the *rajo-rajo*. The *rajo-rajo* is the bride and groom who are married and their families, which the people of Padang Peri village call

pregnant(*bunting*) and *brides*.

The dance of *Manjo-manjo* has elements of motion carried out during performances, namely the movement of the feet, hands, and hips. The movement is carried out slowly by surrounding a mat standing for seven circumferences. Based on preliminary research, the researchers observed that the people of Padang Peri village still use the simple dance movement of *manjo-manjo*. The dance is a traditional dance of the Padang Peri community, passed down from generation to generation as a form of respect for a happy couple, namely *bunting* and *pengantin*.

The *Manjo-manjo* dance originating from the village of Padang Peri is still used in local wedding ceremonies because without the dance, the wedding reception does not go according to custom. The dance *Manjo-Manjo* still uses the old form of movement without changing or creating the movement. In the dance movement, there are symbols in the social relations of the Padang Peri village community, especially for the bride and her family. The symbols in the movement are considered meaningful for the social life of the Padang Peri village community as a form of appreciating *rajo*. There are no visible changes in the dance *Manjo-Manjo* in terms of presentation, packaging, presentation structure, and presentation procedures. Still, in its presentation, many Padang Peri villagers lack preparation, especially property. The property should present the dance *Manjo-Manjo* is fans, but many local people replace the role of fans with other objects.

The dance *manjo-manjo* is performed at the wedding reception of the Padang Peri village community. The dancers must be of the same type,

which means that if it is the groom who dances, all who dance must be men, an unlimited number (free or anyone who wants to dance) and if it is the bride who dances. All those who dance must be women with an unlimited number (free or anyone who wants to dance) which is served alternately. Therefore, people enjoy and feel happy after dancing. In addition, they feel entertained and happy because they can meet a new family, namely, the bride (*bunting*). Since reform and technology in the world are increasingly sophisticated, this dance has not changed or been displaced by the presence of organs or other modern arts.

The development of the dance *manjo-manjo* in Padang Peri village is still going well. This dance is still carried out at wedding receptions and can survive during modern art that is increasingly widespread and developing. Dance *Manjo-manjo* in the village of Padang Peri is one of the arts favored by the people of Padang Peri village. Apart from being a tradition in wedding receptions, the dance *Manjo-Manjo* is also a forum for friendship with the community and the two happy families, namely the groom's family and the bride.

Starting from the phenomenon above and based on initial interviews, it appears that there are still some people from the Padang Peri community who ignore the presentation of the dance *Manjo-Manjo*. They do not know the motion actual and lack o and do not know the function and meaning of the dance *manjo-manjo*, especially the meaning of the movement of the *manjo-manjo*. Moreover, many people only know that the *manjo-manjo* dance is a traditional dance of the local community that has existed for a long time. Therefore, as the lack of

documentation in the form of books, it is feared that important parts of the dance *manjo-manjo* are starting to be forgotten.

II. METHOD

The type of this research was qualitative research with a descriptive method. A qualitative research method is often called the natural research method. The research is carried out in natural conditions (natural settings). It is also referred to the ethnographic method. Initially, this method was more widely used for research in cultural anthropology because the data collected and the analysis is more qualitative [3]. Qualitative research attempts to present the social world and its perspective in terms of concepts, behaviors, perceptions, and issues about the human being studied.[4]

The data collection technique was done using library research, observation, interviews, and documentation techniques. The researcher was the key instrument in this research. The research location was in the village of Padang Peri, Semidang Alas Maras District, Seluma Regency. To ensure the validity of the data, the researcher recorded the data collection, recording, photos, and triangulation. The steps to analyze the data were data reduction, data presentation, and concluding (verification). Data analysis was carried out using the Miles and Huberman technique.

III. RESULTS AND DISCUSSION

1. The form of presentation of the *Manjo-Manjo* Dance

When spoken literally, the word "form" indicates the meaning of the form of an object, both visible

and moving objects. The form can be interpreted as something caused by the units of the elements that make up the form. The form of the *manjo-manjo* dance cannot be separated from the elements of motion contained in space and time and the energy to move. The meaning of the movements carried out by dancers is to take shape if the motion is arranged in space and moved in a certain time and uses energy certainly. The movements in the dance have a large enough space with a slow time, using a gentle force, presented in the groom's yard. This form of dance is a construction of a dance consisting of the unitary elements of dance, such as motion, space, and expression displayed on the floor [5]

The shape of a form observed from the physical motion dancer in the dance form is also what -what appears in real form in dance[6]

The form is defined as various dance elements, namely motion, space, and time, which achieve aesthetic vitality. Without that unity, it will not be completed. Therefore, the whole is more meaningful than the sum of its parts. The unification process is then formed and called a dance composition [7].

The form of presentation in the *manjo-manjo* dance is also displaying symbolic movements. The dance does not say anything, but there is a meaning. It can be seen from the three movements in the *manjo-manjo* dance. There are two forms in a dance performance or presentation: pure figurative and symbolic. Pure symbolic representations of human movements are the same as real life. In contrast, symbolism presents movements from the general essence or

characteristics and adds images into dynamic actions [8].

The form of presentation in dance understands how to present dance as a whole, including the main and supporting elements or elements of dance. These elements are dance moves, floor design, makeup, costumes, performance venues, props, and musical accompaniment [9].

Furthermore, motion is a relationship. Action, effort, and space where none of these aspects can be present without the other [8]

Dance movement is divided into 2, namely:

- a. Meaningful motion is a dance movement that contains an understanding or purpose besides its beauty in its expression.
- b. Pure motion is a dance movement that does not contain a specific purpose or meaning, and the movement is just looking for beauty.

Based on the experts' opinions above, it can be concluded that the form is a physical form or can be captured by sight. In contrast, dance presentation presents dance, including the main elements or elements and supporters of the dance. Therefore, referring to understanding the theory and concept of dance presentation, the *Manjo-Manjo* dance also has main elements and supporting elements. The main elements in the presentation of the *manjo-manjo* dance are the movements that are displayed in the execution of the dance, namely: (1) stretching the hands, (2) squeezing, (3) fanning.

1. Motion *ngebar hand* male dancer and a female



2. motion *ngengkeling* dancers male and female



3. movement *ngipas* male dancer and a female

Dancers are the first element of support in *manjo-manjo* dance first. Anyone can dance *manjo-manjo*. It is not related to age and region. It means that any age and originating from any area may dance *manjo-manjo*, as long as they can do the presentation in the same type and meaning. Furthermore, if the dancer is a male, all those dancing must be male and vice versa. Then, the dancers should dress politely and appropriately, following the recommended costume requirements. However, if guests from the bride or other regions do not have the recommended clothes, they can still dance as long as they look polite.

The next supporting element in the *manjo-manjo* dance is the floor design or pattern used in the dance presentation, namely a circle. The dancers surround a mat rolled up as a position guide in carrying out the dance. Furthermore, the supporting elements contained in the *manjo-manjo*

dance are makeup and clothing. In its presentation, the makeup used differs between the bride and groom and male dancers and female dancers. For the groom, he wears light makeup; the bride wears bridal makeup.

Meanwhile, the male dancers do not wear anything; the most important thing is to look neat and polite. For female dancers, there are no certain rules. The most important thing is that the makeup used is still within reasonable and appropriate limits. Furthermore, the costumes of the *manjo-manjo* dance are traditional wedding clothes for the bride and groom with headdresses; the groom is called *tuguak*. In contrast, the bride is called *tajuak*; male dancers wear sarongs and caps, female dancers wear long clothes and shawls or headscarves. The costume used to look polite and closed.

The next supporting element is the property. The property used by the dancers of the *manjo-manjo* dance is the fan. But, nowadays, many people in the Padang Peri village lack preparation in properties of *manjo-manjo* dance. Therefore, many people replace the role of the fan with another object.

The next supporting element is the performance venue where the *manjo-manjo* dance is presented in the groom's yard in the morning. The next supporting element is music or accompaniment. The musical instruments used in the presentation of the *manjo-manjo* dance are traditional musical instruments *kelintang* and *redap*.

2. The Function of Manjo-Manjo Dance in the Social Life of the Padang Peri Village

Community

The *manjo-manjo* dance is the art of the Padang Peri village community. The dance has an important role in the supportive community, especially in the social life of the Padang Peri village community in traditional wedding reception ceremonies. It is following with the theory of function. Although the function, in a simple sense, is often said to be a role, meaning that it has a position that is considered important by society, function always influences something else. Therefore, functional does not stand alone but is wrapped in a certain relationship that gives meaning and meaning [10].]

The function is used in a dance contains a function or use. The function of dance in human life is at least broadly grouped into three types, namely as a means: as a means of the ceremony, as personal entertainment, and as a spectacle.[11]

Based on the experts' opinions above, it can be concluded that culture in which customs and traditions are always related to its functions and use in community activities with life. Functions, in a simple sense, are also called roles, meaning they have an important position as in the dance *manjo-manjo* in the social life of the Padang Peri village community in a traditional wedding ceremony.

Since the days of prehistoric culture, it has been known that dance was born based on its usefulness in the society of its time. In primitive society, dance is felt as a means or a medium to achieve a need. They believe that by dancing, a common need will be achieved. However, after what they need is fulfilled, there will be a lack of entertainment as spiritual food in their spare time. Therefore, a dance performance was formed with very simple

rules to meet this deficiency. So that, the function of dance applies following the development of the times of the people [12].

The use of dance can be interpreted as an activity or event for which dance is used, placed, activated, and empowered. So that every event or activity is held, dance is intended, used and placed, or activated in the event. Therefore, the dance can be useful in events that accommodate the dance activity in question.[5]

The function of dance can be interpreted as meaning for the supportive community. It means that dance is an activity or event that affects an activity. So the presence of dance in these activities is meaningful for the activities that use it. So, the dance can be said to have functioned for the event or activity in question.

In connection with the abovementioned factors, dance has various functions in people's lives. It is as explained by Jazuli (1994:43), the functions of dance in human life include: (1) for ceremonial purposes, (2) for entertainment, (3) as a medium of performance, (4) as a medium of education.[13]

a. The Function of the *Manjo-Manjo* Dance in the Purpose of Traditional Ceremonies for Wedding Reception

Dances in traditional and religious ceremonies are generally magical and sacred. In this case, the beauty factor is not prioritized. The priority is the will aspect so that it can be said that dance movements are very simple and limited. Many motion reduction is made, and the music is very simple.[12]

Art has three main functions: ritual purposes or ceremonial means, a personal expression that can

entertain oneself, and an aesthetic presenter.[14]

Based on the opinion above, it can be said that the main function of dance is a ceremony or ritual function. The function is generally magical and sacred. It does not prioritize aspects of beauty but aspects of the will. So, the elements in dance are very simple, tend to be repeated, accompanied by simple musical instruments. The makeup and costumes used are also simple. However, it is different from the *manjo-manjo* dance. The *manjo-manjo* dance is a traditional dance of the Padang Peri village community performed only during the wedding reception ceremony at the groom's house. This dance does not have magical elements like ceremonial dances in general, but this dance is always presented at the wedding reception ceremony. If there is no *manjo-manjo* dance, the wedding reception ceremony does not go according to custom. This dance is also used as a unifying community, especially to honor the *rajo-rajo* day and night, namely the bride and groom and extended family and community who attended the wedding reception, to participate in revitalizing the wedding ceremony so that the community and the extended family of the bride and groom can stay in touch and get to know each other and become familiar.

The function of dance in people's lives consists of rituals or traditional ceremonies, the function of emotional expression, the function of forming individual characters, the function of inherited cultural values, and the function of unifying society.[15]

As with any other ceremonial dance, *manjo-manjo* also has simple elements. For example, there are only three motions of the *manjo-manjo* dance.

They are main motion movement, *ngebar* hand, *ngengkeling*, and *ngipas*, accompanied by a simple kelintang and dim instrument. As for the costumes, the bride and groom usually use traditional clothes with a headdress called *tuguak* for the groom, *tajuak* for the bride, and male dancers use sarongs and caps. In contrast, female dancers use long cloth and shawls or headscarves. Although however, in this era, many people wear long dresses, it is still justifiable to dance the *Manjo-Manjo* dance as long as it is closed and polite.

Meanwhile, for musicians, the clothes used freely are important. For example, for makeup, the groom usually wears light makeup. The woman wearing bridal makeup, male dancers, and musicians do not use makeup, while female dancers are free to decorate as desired, provided that they still look polite and appropriate.

b. Functions of *Manjo-Manjo* as Entertainment

Besides having the function in a ceremony, dance also has another function, namely entertainment. The function of dance as entertainment is also seen from the *manjo-manjo* dance. The *manjo-manjo* dance is presented to celebrate a meeting between *bunting* and *pengantin*. Along with the families of the bride and groom, this dance is usually served during the wedding reception ceremony at the groom's house. The people there often call the *manjo-manjo* dance, which is a dance to respect the *rajo-rajo*. During the dance, the *Manjo Manjo Community* and the bride and groom's families look happy and can get to know and familiarize themselves with each other. Dance as a means of entertainment is intended to revitalize or celebrate a meeting. Therefore, the

presented dance is emphasized not on the beauty of the movement but the entertainment aspect. Entertainment dance is generally a social dance [16].

The *manjo-manjo* dance is an entertainment dance that has simple movements. It can be seen from the form of motion in the *manjo-manjo* dance, namely the stretching of the hands, *nyingkeling*, fanning. When presenting the *manjo-manjo* dance, a new dancer can dance the dance. The new dancer can quickly follow other dancers' movements and memorize the floor design forming a circle covering the dancing standards. In the presentation, the audience can also dance the dance. The hallmark of entertainment dance, namely the feeling of being happy and joyful, is the main factor. The elements of dance movements are simple and allow one to develop them. In general, it is easy to learn. The attitudes and movements allow people to arrange them according to the spontaneity that suddenly arises easily. The rhythm is very easy, clear, and stimulates the perpetrators of male and female pairs or groups. The composition is always closed because it is not an art for performance. Therefore, it is easy to involve the participants. Music accompaniment is vocal or instrumental very practical, sometimes only in clapping or singing. Free dance clothes are often used in everyday life. Stage layouts with all their proportions rarely get special attention and can be carried out anywhere as long as there is space [12].

3. The Meaning *Manjo-Manjo* Dance in Social Life of Padang Peri Community

Manjo-manjo dance has a good overall meaning or meanings seen from every dance *manjo-manjo*.

An understanding of the meaning of the *manjo-manjo* dance is seen from the dance movements. Every basic dance movement has a certain meaning or purpose that aims to convey every movement made by the dancer. So, the motions performed by the dancers allow the audience and connoisseurs to interpret the meaning of these movements.

The meaning of the *manjo-manjo* dance is seen from the three movements, namely stretching hand, *nyengkeling*, *ngipas*. In the movement (1) *hand stretching* means as a welcome greeting, especially for the bride and her extended family of the bride, (2) *nyengkeling*, means as a sign of acceptance of the bride women and their families, by the groom's family to become new family members, (3) *Ngipas* is a symbol of peace in which hopefully the two families, especially the bride and groom, will always be in harmony and peace. Therefore, the meaning of motion is the meaning or meaning contained in the whole dance movement [8].

Meaning is the meaning given to a form. The symbol's meaning will vary depending on the perpetrator's view of life. Humans talk about doing and building something to form meaning [15]. The meaning in each form is a sign of the object seen, depending on the perception of the life view of the perpetrator. But, this cannot be separated from the shared culture. Meaning is the psychic form of a good observer. In subsequent appreciation, forms of validity have concepts in the human mind through the inner eye.[17]

The *manjo-manjo* dance has meaning in the social life at the ceremony. The wedding reception with the *manjo-manjo* dance can become a bridge of communication. They can stay in touch with

each other for the community, especially the bride and groom and their families. Meaning is a communication bridge between something that becomes an object for humans as objects or as cultural objects in their lives." [18] Meaning is not just words, and meaning is verbal or non-verbal. But the meaning is a message that will be communicated to humans in the form of words, symbols, and attributes that each recipient can interpret according to their meaning own. So the most important thing is how to make the message meaningful or accepted by the recipient of the meaning.

The meaning of the *manjo-manjo* dance is created based on the actions of the supporting community. The meaning is created because of the encouragement of activity in social interaction. The meaning relies on three main premises, namely: (1) humans act based on the meanings that exist in something for them;(2) the meaning is obtained from the results of interactions social with other people;(3) these meanings are perfected when the process of interaction social taking place.[19]

Based on the opinion above, the meaning of a cultural object is very important. Both subjectively and more broadly. As a form of interaction symbol used by the community in communicating or conveying messages. Dance cannot be meaningful if it is separated from its culture[20]. Dance can convey meaning in two different ways. We might call meaning connotative, and we might call communication empathic *subliminal*[20]. Beautiful movements can vibrate human feelings and establish communication with the audience,

while beautiful movements are stylized movements that contain a certain rhythm.[21]

I. CONCLUSION

The form of presentation of the dance is presented during the wedding reception ceremony at the groom's house. The dance is *manjo-manjo* danced alternately and in a similar way, meaning that if the groom is dancing, all those allowed to dance are men from both parties. However, families and communities who present at the wedding reception, and vice versa, if the bride dancing so that women from both families and communities were allowed to dance. The *manjo-manjo* dance has three main movements: hand stretching, *nyengkeling*, and *ngipas*. This dance is danced in the groom's yard in the morning without any age limit and the number of dancers, as long as there is still a place to dance. *Manjo-Manjo* danced in a circular pattern, usually around a mat already located in the middle of the yard as a benchmark for presenting the dance. *Manjo-manjo*, costumes used for dancers, namely traditional wedding clothes for weddings two brides with head accessories on the groom are called *tuguak* while the bride is called *tajuak*.

In contrast, male dancers wear sarongs and caps, and female dancers wear long clothes and scarves or headscarves. Traditional musical instruments *manjo-manjo* accompany the dance presentation, namely *kelintang* and *redap*, while property used in dance *manjo-manjo*, i.e., fan, for cosmetology used for the groom to use makeup thin and the bride uses bridal makeup. In contrast, the male dancers usually do not use any makeup that the face must look fresh. So the appearance looks neat, female

dancers depend on each individual as long as the decorations used are polite and appropriate.

The function of the dance *manjo-manjo* based on research conducted the function of the *manjo-manjo* dance is as a traditional wedding ceremony dance and as entertainment. Therefore, the dance *manjo-manjo* has an important role for the community, especially in the life of the Padang Peri village community. After all, the dance is *manjo-manjo* only danced when the wedding reception ceremony only and if it is not carried out, the wedding reception is not following its customs. The dance *manjo-manjo* plays an important role in the social life of the local village community, especially in the traditional wedding reception ceremony, because it is a meeting place and friendship so that it is more intimate for both families and friends. In addition, the *manjo-manjo* dance is a traditional dance identity that is historical evidence of the existence of artistic and cultural life that is still alive in the midst of the supporting community.

The meaning of the *manjo-manjo* dance is seen from the three movements, namely to respect the *rajo-rajo*, which are *bunting*, *pengantin*, and the family, especially the bride's family. The *manjo-manjo* dance is also a forum for friendship between the community and the bride and groom and their families to get to know each other. Furthermore, it can be seen from the three movements, namely hand stretching, *nyengkeling*, fanning. The movements have the meaning in the movement (1) *hand stretching* means as a welcome greeting, especially for the bride and her extended family, (2) *nyengkeling*, means as a sign of acceptance of the bride and her family by the groom and his family

becoming new family members in the groom's family, (3) *Ngipas* is a symbol of peace in which the two families, especially the bride and groom, may always be in harmony and peace.

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