

Characteristics of Tari Persembahan as a New Traditional Culture of Riau Society

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Abstract. The appreciation of dance is closely related to the unique characteristics of each dance. Through the appreciation of dance, individuals can understand and value the various aspects that shape the identity of a dance, such as movement, emotional expression, and the cultural and historical context behind it. By deepening their understanding of the characteristics of dance, one can better appreciate the beauty and complexity of each dance performance witnessed. This article will examine the forms of appreciation and characteristics of performance dance, which include the essential elements of dance composition such as dance movements, floor design, music or accompaniment, dramatic design, themes, make-up and costumes, venue, and dance equipment. These nine components will serve as the main reference in analysing the appreciation and characteristics of performance dance as a new traditional culture of the Riau community. The appreciation of dance art towards performance dance as a manifestation of new traditional dance becomes a window that opens new horizons in understanding and appreciating the beauty and complexity of performing arts.

Keywords: : Characteristics, Dance Performance, Cultural, Arts, Tari Persembahan

INTRODUCTION

Culture is a way of life that develops and is shared by a group of people and is passed down from generation to generation. Culture is made up of many complex elements, including religious and political systems, customs, language, tools, clothing, buildings, and works of art (Purnomo et al, 2017). Culture is an inseparable part of human beings so that many people tend to think of it as genetically inherited. When someone tries to communicate with people of different cultures and adjusts to their differences, it proves that culture is learned (Syefriani & Kurniati, 2022).

According to Suryani & Fitriah (2019) dance is an expression of the human soul expressed through rhythmic and beautiful movements. Furthermore, dance can be defined as an expression of the human soul expressed through beautiful movements. Dance art is also a part of a cultural product that functions to express positive values through the medium of beautiful movements of the body or physical and facial expressions. As explained by Rizki et al, (2023) that the function of dance is divided into several things such as dance as a ceremony and dance as public entertainment and it is very closely related to society. Dance art is closely related to society and the culture around it. In its development, dance art is influenced by the development of society and its culture and is closely related to people's lives, such as dance can function as a means of ceremony, so it is not uncommon for religious processions to use dances according to the characteristics of the community (Angrayni, 2021).

Dance, as a part of culture, is an expression of the human soul conveyed through movements that hold social, aesthetic, and symbolic meanings. One traditional dance that continues to thrive in the Malay community of Riau is *Tari Persembahan*. This dance is consistently performed as a gesture of respect during

customary events, such as welcoming distinguished guests and traditional wedding ceremonies. Despite the pressures of modernization, *Tari Persembahan* remains relevant and is preserved as a marker of cultural identity.

As a newly emerging traditional expression, *Tari Persembahan* reflects a fusion of Malay customary values with contemporary artistic nuances, displayed through movement, musical accompaniment, makeup, and props. Public appreciation for this dance extends beyond its aesthetic appeal, encompassing its symbolic and social meanings. Thus, understanding the forms of appreciation and compositional elements of the dance is vital for cultural preservation.

Several prior studies have examined *Tari Persembahan*. Angrayni (2021) highlighted its ceremonial function in Siak Regency; Fateh (2021) discussed its development into *Tari Tepak Sirih*; and Nazlen & Darmawati (2022) analyzed its transformation in urban contexts such as Pekanbaru. However, these studies have not comprehensively explored public appreciation in relation to the artistic structure and characteristics of the performance such as floor design, musical arrangement, dramatic structure, and stage elements.

Overall, *Tari Persembahan* is a process that involves understanding, appreciating, and reflecting deeply on the various aspects contained in a dance performance. This not only enriches the aesthetic experience of individuals, but also broadens cultural insights, supports the preservation of cultural heritage, and strengthens social ties in society. Thus, dance appreciation plays a crucial role in forming harmonious relationships between individuals, artists, culture, and society at large.

Tari Persembahan is still preserved until now. Although the era is increasingly developing, people's interest in *Tari Persembahan* remains high. This can be proven from an event in the midst of the Malay community that always displays *Tari Persembahan* to welcome honored guests, one of which is at the Malay community wedding party. *Tari Persembahan* at wedding parties has become a new tradition in the midst of the Malay community.

Tari Persembahan as a new traditional culture for the Riau community is important in recognizing and preserving their artistic and cultural richness. It is also a means to strengthen their cultural identity in an increasingly globalized society. By encouraging appreciation of these new dances, the Riau community can ensure that their cultural heritage continues to live and thrive, while still upholding the traditional values that have colored their lives for centuries (Nurjanah & Nerosti, 2023).

This article will examine the form of appreciation and characteristics of *Tari Persembahan* which includes the main elements of dance composition including dance movements, floor design, music or accompaniment, dramatic design, theme, make-up and costumes, costumes, performance venues and dance equipment. The nine components will be used as the main reference in analyzing the appreciation and characteristics of *Tari Persembahan* as a new traditional culture of the Riau community.

METHOD

This study employs a qualitative descriptive method, aiming to provide an in-depth and systematic description of the forms of appreciation and the artistic characteristics of *Tari Persembahan* as a newly emerging traditional culture in Riau. The research relies on library research techniques, where data are collected from various written sources such as scientific journals, books, reports, theses, and other relevant literature related to the research object (Sugiyono, 2019).

In analyzing the data, this study applies content analysis, a method commonly used to interpret the meaning contained in texts and symbols within cultural artifacts. This technique allows the researcher to examine human behavior indirectly through various forms of communication, including texts, articles, essays, scripts, and visual media. The use of secondary data enables the researcher to construct a comprehensive picture of how *Tari Persembahan* is appreciated and characterized within the socio-cultural context of Riau society.

RESULTS AND DISCUSSION

Tari Persembahan is a newly emerged traditional dance in Riau that blends classical Malay values with modern aesthetics. This dance not only serves as a performance art but also functions as a medium for cultural expression and identity reinforcement among the Riau community. Its sustained popularity in various traditional ceremonies illustrates its deep-rooted significance in local society.

This article explores the artistic characteristics of *Tari Persembahan* by analyzing nine core components of dance composition: movement, floor pattern, musical accompaniment, dramatic structure, theme, makeup and costume, performance venue, and dance properties. These elements are essential in

understanding the form and meaning of the dance (Suryani, 2021; Ruslan, 2018; Hera, 2019). Through a qualitative descriptive approach, this study aims to reveal how these components reflect both traditional continuity and creative innovation in the context of Riau's evolving cultural landscape.

Characteristics of *Tari Persembahan* Movements in Riau Province

According to Suryani (2019) dance movement is a process of moving from one body position to another. With this process, movement can be understood as a visual reality. As a primary raw material in building a building, of course it must have raw materials.

The Perembahan Dance also radiates the cultural richness of the Riau people through the variety of costumes worn by the dancers and the music that accompanies them. These costumes often display traditional details that are rich in meaning and symbolism. On the other hand, the music that accompanies this dance reflects the diversity of traditional Malay musical instruments that are played with great passion and skill.

It is the same with dance where the raw material is movement. The definition of dance movement is not movement like what we do every day, but rather means movement that has undergone changes from its original form. Dance movement is a process of moving from one body position to another. With this process, movement can be understood as a visual reality (Angrayni, 2021).

Based on the results of the literature review conducted, in general, dance movements are divided into 4 movements. The movements were created based on elements of modification of the development of the era but have the aim of describing the artistic aspect only without any specific intent. The movements are movements that have been created and worked on with a specific intent or meaning. So, in traditional arts, the dance movements used are usually simple and there are no special binding rules. This is because supporters of traditional arts in general do not really care about the beauty of movement because society is more concerned with the purpose of the dance movements they create and to fulfill the inner satisfaction of the dancers.



Figure 1. *Worship Movement in the Tari Persembahan*
(Source: Jannah, 2022)

The definition of dance movement is not a movement like that done everyday, but rather contains the meaning of a movement that has undergone a change from its original form. Dance movement is a process of moving from one body position to another (Suryani, 2021). Regarding dance movements, there is one prayer movement performed by the dancer where there is 1 dancer in front holding a sirih leaf. Then, in general, the Persembahan Dance movement has graceful, simple and ethical Malay movements and is in accordance with tradition. The Persembahan Dance uses the *Lengang Melayu Patah Sembilan* movement as the basic movement in the Persembahan Dance. The Persembahan Dance movement prioritizes ethics and values of politeness in dancing it, this is also an important basis and a principle that is instilled in the perfection of the Persembahan Dance at this time.

Characteristics of Dance Floor Design *Tari Persembahan* in Riau Province

The second element is floor design, which is the lines traversed by the dancers or the floor lines created by the group dancer formation. Floor design can give the impression of beauty and variety to group dancers (Hera, 2019). Floor design is the lines traversed by a dancer or the floor lines created by the group

dancer formation. Floor design can give the impression of beauty and variety to group dancers. In general, floor design has two basic patterns on the floor, namely straight lines and curved lines, each of which gives a different impression. Straight lines give a simple but strong impression, while curved lines give a soft but weak impression.

Regarding the initial floor design using a pattern with V and straight lines with a movement pattern of exchanging positions facing each other then turning and facing each other again and then the next prayer is performed where 4 dancers come forward to pay their respects after paying their respects, 4 dancers pick up 3 dancers to the back to perform a joint prayer in front of the honored guests. 2 dancers come forward and the one in the middle gives betel to the bride and groom. Then, after finishing, 3 dancers return to the back and the 2 people take the *Tepak Sirih* back from the 2 dancers and return to the starting position until finished.

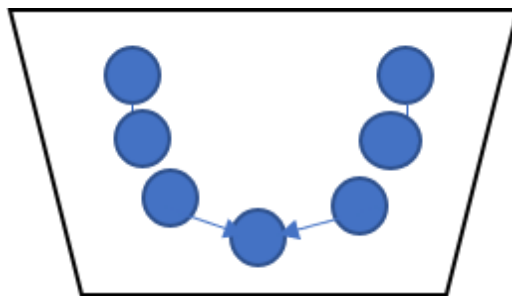


Figure 2. Final Formation After Carrying the *Betel Leaf*

Based on literature studies conducted from various sources, it can be seen that the floor design for performance dance performances must pay attention to several important factors to support safety, comfort and aesthetics for the dancers and audience. To ensure the dancer's movements run smoothly, the floor surface should be designed without prominent joints or joints that could disrupt the flow of movement. Apart from functional factors, aesthetics are also important in floor design. Choosing colors, textures and motifs that match the show's theme or concept can enhance the visual experience for the audience. By taking into account the above considerations, performance dance floor design can create a supportive environment for dancers to express their creativity safely and optimally, while providing an engaging experience for the audience.

Characteristics of Musical Arrangement of *Tari Persembahan* in Riau Province

Next, regarding the accompaniment or music. Music is closely related to dance because both come from encouragement or rhythm. Music can be formed into two variations, namely internal and external music. Internal music is music that arises from within the dancer, while external music is music that arises from outside the dancer (Ruslan, 2018). In its implementation, the accompaniment used in this *Tari Persembahan* is the same as the accompaniment music for *Tari Persembahan* in general.



Figure 3. Accompanying Music for the *Tari Persembahan*

Musical instruments are one of the important elements in the traditional dance procession. With it, a dance will be livelier and richer in beauty, and the message and meaning will be easier to convey. Likewise with the accompanying music for this *Persembahan* Dance, which is filled with several musical instruments. The musical instruments used are various original Malay instruments. The musical instruments for the *Persembahan* Dance currently have not changed too much, only the tempo is slowed down to adjust to the

graceful movements and the lyrics of the song *Makan Sirih* which are replaced with lyrics that are clearer in meaning and purpose of the *Persembahan* Dance. The musical instruments used are *accordion*, violin, *bass*, and *Bebano*.

Then, for the accompaniment of the song that is usually performed is the song *Makan Sirih* sung by a woman, because the song *Makan Sirih* contains the meaning of the graceful movements in the *Tari Persembahan*. There is no difference between the singers of the song *Makan Sirih* in the past and now, both are sung by a female or male singer.

Dynamic Characteristics of *Tari Persembahan* in Riau Province

Furthermore, regarding the dynamic aspect, it is one of the important elements in dance that is closely related to certain social roles related to the understanding of certain positions, functions, and positions that are expressed in dance movements (Amalia & Agustin, 2022). The Dynamic Aspect in this *Tari Persembahan* is where it shows the arrival of guests who come from far away, or when the groom arrives at the bride's house.



Figure 4. *Betel leaf palm*
(Source: Youtube Tengah Zapin, 2019)

Based on the results of the documentation review, it can be seen that there is a dramatic design Which There is on *Tari Persembahan* However matter the No as matter main Which highlighted in the dance as this *Tari Persembahan* is used as a form of dance creations that are aimed at entertainment so that it is not uncommon for this dance to be used during ceremonies reception weddings or reception visitor person important like president until regional officials specifically Which There is in City New York.

In the middle dance usually There is *pause* period, that's where Then *kick* carrier *betel* bring betel, complete with areca nut, *betel*, *lime*, *gambier* and completeness other, then to invite visitor honor For Eat betel. Dancer bring *slapbetel* accompanied by two other people then walk gracefully. Usually accompanied by music And Also words *persembahan*, as a symbol of speech Happy come.

Betel is symbol brotherhood in Malay. So that moment visitor takes andeating betel, it means that he is well received as if he were family. At this time even though there is, Betel is only used as a sweetener for the contents of *betel quid*. Because not many people eat betel anymore, especially guest's official Which No Malay, so that usually tucked in a number of candies. After the betel-eating procession, the *betel- carrying dancer* then returns to dance and dance to be continued return, Keep going until finished. The end *Tari Persembahan* means program Already official opened and started.

Characteristics of *Tari Persembahan* Themes in Riau Province

The next element regarding the theme is the idea or main idea of a choreographer that will be conveyed to the audience, which is then poured into forms of movement into a work of dance art that is presented to the audience (Amirudin & Maisarah, 2020). For the theme of this *Tari Persembahan*, it talks about someone who comes from far away to visit the house, in this case the groom who wants to visit the bride's house, accompanied by an umbrella and silat.

Based on the results of the study, in addition to having quite an interesting history, it turns out that *Tari Persembahan* also has its own meaning and philosophy. The existence of several dances in Malay customs that are intended as a form of respect for guests, proves how the people of Riau always respect guests, and are considered as distant relatives. That way, familiarity will quickly be realized between the host and the visitor.

Some functions of the *Tari Persembahan* other than as a medium to honor guests are, it is also played when welcoming the groom when he arrives at the bride's place. In addition, it is also used as entertainment,

performed at various events such as art performances, cultural performances and the like. The *Tari Persembahan* in Riau is included in the type of traditional dance that is created without removing or leaving the elements contained in the original *Tari Persembahan*.

This traditional dance is a dance created to depict a form of welcoming or as the name suggests, presenting something to welcome important guests. The *Tari Persembahan* itself takes the theme of welcoming guests who will step there. While for a deeper meaning of the dance is as a form of protection and also affection given by a husband to his wife in fostering a household life so that they always live happily and prosperously

One of the philosophies of *Tari Persembahan* is to show a clean heart and clear intentions when receiving guests. A guest is a king who must be given service so that he is happy when visiting. According to Sumandiyo (2015), there are several classifications of dance, where in this study, namely *Tari Persembahan* is included in the category of dance as beauty and symbol system. Furthermore, dance as beauty means that the main purpose of art is none other than beauty. Even beauty seems to have to be in art including dance. Because dance is always associated with elements of beauty.

Appreciation of dance as a symbol system. As is known in the presentation of this *Tari Persembahan*, it is also included in dance as a symbol system where dance as a symbol system is something created by humans and conventionally used together, regularly and truly studied so as to provide an understanding of the nature of humans, namely a framework full of meaning to orient oneself to others.

Characteristics of Makeup for *Tari Persembahan* in Riau Province

Makeup in art performances has a function to provide assistance by realizing makeup or changes in personnel or players so that the performance is presented with a fitting and reasonable arrangement (Anggraini et al, 2018). Regarding the makeup used for this dance, the dancers use *suntiang* to decorate the head where the dancer who carries *Tepak Sirih* uses a large edit and her companions wear horn tengkuluk. The makeup is beautiful and dashing. The next element is the venue, which is a place or stage used by the dancers during the performance which has a variety of forms. The venue for presenting this *Tari Persembahan* is usually held at wedding receptions that use Malay customs.



Figure 5. Makeup for the *Tari Persembahan*
(Source: Youtube Tengah Zapin, 2019)

Makeup in Riau *Tari Persembahan* has characteristics that reflect the beauty and elegance of Malay culture. In this makeup process, there is an emphasis on the use of bright colors and distinctive traditional motifs. Women who are going to dance often use makeup that emphasizes their natural beauty, with the use of fine powder to disguise facial lines and clarify facial structure, and the use of lipstick with bright colors to highlight the lips. In addition, the eyes are given a dramatic touch with the use of thick eyeliner and eyeshadow with contrasting colors. No less important, this makeup is also often decorated with traditional ornaments such as headdresses, earrings, and necklaces that enrich the appearance and add to the splendor of every movement. For male dancers, makeup tends to be simpler but still pays attention to highlighting masculine characteristics, especially in the formation of a firm face. All of this makeup is not only an important part of the aesthetics of the *Tari Persembahan* performance, but also a form of respect for the rich traditions and beauty of Malay culture.

Makeup in Riau *Tari Persembahan* is closely related to the concept of art appreciation and the characteristics of the dance. Through careful and detailed makeup, the dancers show their appreciation for the beauty and aesthetics of the distinctive Malay culture. This artistic appreciation of makeup is reflected in

the effort to present an enchanting and stunning performance for the audience, while respecting the cultural values contained therein.

In addition, make-up is also part of the characteristics of the Riau *Tari Persembahan* that strengthens their cultural identity. The use of bright colors and traditional motifs in make-up adds a distinctive visual dimension to the dancer's performance. This creates a rich and immersive experience for the audience, who not only appreciate the beauty of the dance movements, but also enjoy the elegance and uniqueness of the make-up. Thus, make-up in the Riau *Tari Persembahan* is not only a technical aspect of the performance, but also an expression of the appreciation of the art and unique characteristics of the Malay cultural heritage that they present.

Characteristics of *Tari Persembahan* Properties in Riau Province

Then the last element is about dance equipment or what is commonly called dance properties which are supporting parts that function as decoration for dancers in dancing. The properties used in this *Tari Persembahan* are *Tepak Sirih*, a container in the form of a tray with legs made of brass. Inside it contains betel, areca nut, sadah and gambir. *Tepak Sirih* and its contents are symbols of the white heart. Guests who are served may take, eat or just touch it as a sign that the guest respects the honor.

The props in Malay *Tari Persembahan* are not only decorative elements, but also play an important role in enriching the aesthetic experience and conveying deep cultural values. Through the use of props such as keris, scarves, umbrellas, ladders, and woven fabrics, Malay *Tari Persembahan* becomes more dynamic and interesting for the audience. The use of these props not only adds a visual dimension to the performance, but also strengthens the narrative and emotional expression of each dancer's movement. Appreciation of the use of these props reflects a deep understanding of the richness of Malay culture and the artist's ability to combine traditional elements with a creative modern touch. In addition, the graceful, dramatic, and symbolically rich characteristics of Malay *Tari Persembahan* are also reflected through the selection and use of these props. Thus, the props in Malay *Tari Persembahan* are not only visual supports, but also a means to strengthen appreciation of the beauty of art and culture and highlight the unique characteristics of Malay cultural heritage.

Through the props used in Malay *Tari Persembahan*, the audience is invited to experience the beauty and richness of Malay culture. Appreciation of these props does not only occur at the visual level, but also through appreciation of the cultural messages contained therein. The graceful, dramatic, and symbolically rich characteristics of Malay dance are emphasized more strongly with these props. The audience is invited to explore the hidden meanings behind every movement, every use of props, thus creating a profound and captivating experience. Thus, the props in Malay *Tari Persembahan* are not only visual aids, but also windows that open up views of the richness of Malay cultural heritage and provide deeper insight into the characteristics of this traditional dance.

CONCLUSION AND SUGGESTIONS

Based on the results of the research and discussion that have been explained, it can be concluded that this *Persembahan* Dance is an embodiment of new traditional dance, an interesting phenomenon in the world of performing arts. In conclusion, it can be concluded that *Tari Persembahan* not only reflects the evolution and adaptation of traditional cultural heritage, but also becomes a symbol of creativity and innovation in performing arts. Through the appreciation of dance art towards *Tari Persembahan*, we can understand and appreciate the cultural richness and values contained therein. *Tari Persembahan* also provides an opportunity for the audience to experience a deep and captivating experience, while also exploring the meanings implied in every movement and message conveyed by the artists. Thus, *Tari Persembahan* becomes a powerful means to strengthen cultural identity, preserve traditional cultural heritage, and enrich artistic expression in a changing society.

It is recommended that the public, especially artists, increase their knowledge regarding studies. existence *Tari Persembahan of Betel Leaf Chewing*, because dance This reflect and own characteristics typical public Malay and can document *the Makan Sirih Tari Persembahan* as an asset play a role important in culture for can guard inheritance riches culture. As reference material for further researchers related to the existence of *the Tari Persembahan* by OK Nizami Jamil together with Johan Syarifuddin in Siak Regency, Riau

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