

The Existence of The Pisok Dance as A New Creation Dance in The Minahasa Ethnic

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ABSTRACT

The purpose of this research is to identify, classify and analyze the form and or construct choreographically of the Pisok dance. Qualitative research was conducted with several approaches, namely Ethno Art, role and presence, which used to describe the form of choreography by understanding the phenomena that become the awareness of the Minahasa people, also its relation to the role of the existence of Pisok as a New Creation Dance in the midst of the Minahasa people. The technique of data analysis used Ahimsa Putra theory. Choreographically, the Pisok dance was presented in single or group dance performances using the basic movements of bird dances in Minahasa, North Sulawesi, consist of basic traditional dance movements, from depicting the movements of birds flying, birds having fun with others by using the motion of the wings to flap in an agile way. It played by several female dancers in groups, usually is in an odd number. The motion vocabulary used was very simple, it describes; the basic pattern of the Pisok dance, the floor pattern or formation of the Pisok dance, the music used in the Pisok dance, and the make-up of the clothes worn on the Pisok dance. This Pisok dance is a reflection of the diversity and wealth of animals in Indonesia, which need to be preserved and developed both in terms of quality and in terms of dissemination to a wider audience.

INTRODUCTION

Art, (art or works of art), is generally indirectly used as a means for developing the culture of the local community in relation to the cultural system itself. It is as an important part of culture, art is as an expression of the creativity of the people themselves, because art is one of the elements that support culture. Traditional art in Indonesia is a legacy that has been passed down from generation to generation on an ongoing basis. Art has never existed and grows without its people (Kayam, 2009). Art in Indonesia can be grouped into several sections such as; Fine Arts, Dance, Music, Drama, and so on. Each region in Indonesia has its own type of art, and artistic expression in each region is a reflection of the condition of the regional cultural development. One part or element of the arts is the Art of Dance. Dance in Indonesia has various characteristics and types, one of the types of dance is the New Creation Dance.

The New Creation Dance is a type of dance that grows and develops due to the creativity and innovation of local artists by taking many traditional dance vocabularies from the community and their environment. The New Creation Dance also has different types and characteristics according to the choreographer's style, as well as the areas where it grows and develops. So that traditional dances and new creations can reflect regional life and reflect the rich cultural heritage of the Indonesian nation. That is, by looking at the dance, you can usually see where the dance comes from. With dance, certain characteristics of the region in question can be revealed, which are different from other regions. Therefore, dances, both traditional and new creations, are dances that play a very important role in people's life, because these types or characteristics can be understood to reflect a

region, because the growth and development of regional dances is very closely related to the growth and development of the people's way of life. So that the existence and function of Traditional Dance and new creations in an area need to be immortalized for the benefit of the people, even as part of the life of the people for the safety, prosperity and welfare of the people. (Sowandono, in Edy Sedyawati: *Dance, Review in Various Aspects*, 2018).

Traditional dances and dances of new creations are one of the nation's assets that can be used as capital to be more advanced and on an equal footing with other nations. Moreover, technological advances in the current era of globalization have promised a lot and given new charm to society, so that many arts or dances have been lost or extinct because they have been influenced by globalization. However, with the advancement of technology in the modern era or the current era of globalization, as a nation, Indonesia is obliged to maintain, preserve and develop it to the wider world. That is, for the sake of the progress of the era, do not dismiss technological advances, but there needs to be an effort or attitude that is as selective as possible and is obliged to protect the arts, especially dance in Indonesia. As explained by Kartodirjo, in the *Research and Development Book of Indonesian Historiography an Alternative*, "Modernization does not mean the need to discard or eliminate past or traditional values, because there are still many that are relevant and have been tested empirically so that they are not obsolete with time," (Kartodirjo, 2007). The existence of an artistic life is largely determined by the environmental conditions of the supporting community (Umar Khayam, 2008). Based on this understanding, we can find out how the existence and development of dance in North Sulawesi. Therefore, with the advancement of technology in the current era of globalization, there has been a lot of promise and has given a new charm to society. Especially in North Sulawesi, they have also worked on new dance creations as a new charm in this era of globalization. Creative dances in North Sulawesi are a type of dance that grows and develops due to the growth of the creativity of local artists in the province of North Sulawesi. Regional Creation Dance has different types and characteristics according to the areas where it grows and develops. And these creative dances are usually inspired by their environment. Like the situation in Minahasa, the creation dance was inspired by the livelihood situation, the geographical situation and the situation of the animals in the Minahasa community.

Therefore, the creative dances that exist in these areas are dances that play a very important role in the cultural life of art. So that creative dances in the area need to be immortalized and preserved and developed for the development of creativity in dance art culture, even as part of the life of the arts community, for the safety, prosperity and welfare of the people. (Sowandono, in Sedyawati, 2018). However, with the advancement of technology in the modern era or the current era of globalization, as a nation, Indonesia is obliged to maintain, preserve and develop it to the wider world. Likewise, with the dance that is in areas in North Sulawesi Province, especially in Minahasa, namely the Pisok Dance. Pisok Dance is a dance from Minahasa Land, North Sulawesi which is inspired by animals in Minahasa. Pisok Dance is a dance that tells the life of the Minahasa people, who always live in harmony, work together, are energetic and agile. There is something interesting in this dance, where the word Pisok itself is obtained and inspired from the life of the Pisok bird. And the Pisok bird itself is a very rare bird in Minahasa.

Pisok Dance is an innovative dance from dance artists in North Sulawesi, with the theme of typical birds in North Sulawesi. The Pisok bird is a bird that is used as an animal identity in the North Sulawesi Province, especially in the Minahasa area. The Pisok Dance is a dance that always exists and is always displayed in every event or celebration, both formal and non-formal. So that the Pisok Dance is a regional asset that needs to be maintained, preserved and developed. The Pisok dance is also one of the creative dances and is the work of dance innovations in North Sulawesi which is a regional asset that needs to be maintained, preserved and developed. Therefore, it is necessary to carry out research on the Pisok Dance as a form of documentation and inventory of Nusantara culture in the North Sulawesi region, especially Minahasa, which is also a form of introduction to a wider audience about dances in the Indonesian Archipelago. Based on this, there are interesting symptoms to be observed, as well as being a problem that is the subject of research attention. The problem can be formulated as follows: How does the Pisok dance choreography look like? What is the role of the existence of the Pisok dance?

This qualitative research with several approaches to the Pisok Dance is framed in "oral literature." And understood as a text, to bring up verballity with various conceptions of Ethno Art, the role of the existence of the Pisok dance in the midst of the life of the people of Manado, North Sulawesi. This approach is used to understand phenomena that become awareness to reveal the choreography and existence of the Pisok dance. Artists' information or audio and/or audio-visual data

will be understood as a document that is open for description. The existence or life of a culture or art is largely determined by the environmental conditions of the supporting community (Umar Kayam, 1981). Umar Kayam's thinking is to see the existence of the Pisok Dance and to get an overview of the Pisok Dance in the lives of the people of North Sulawesi. Koentjaraningrat said that humans, as supporters of culture, consist of different cultural backgrounds. Palar, in initial interview, claims, *"Masyarakat depe khusus dorang seniman di Minahasa. Dorang bilang tarian Pisok itu merupakan karya inovasi dari para seniman di Minahasa, karena itu kwa bisa nho dilihat dari depe tata busana atau depe tata riasnya, itu dorang desain menyerupai burung Pisok atau burung wallet yang sesungguhnya, nho orang manado bilang itu burung Pisok. Nho awal mula muncul dan lahirnya tari Pisok ini kwa dimulai dengan dorang seniman di Sulawesi Utara karena melihat dan sering berpikir adanya fenomena fauna yang ada di Minahasa yaitu khususnya keberadaan burung Pisok yang sedang beterbangan di alam Minahasa"* dari situ nho dorang mulai coba- coba membuat tarian Pisok itu." (The people, especially the artists in Minahasa, say that the Pisok dance is an innovative creation by Minahasan artists. This can be seen from its costume design and makeup, which are crafted to resemble the Pisok bird or swiftlet, known locally in Manado as the Pisok bird. The emergence and origin of the Pisok dance began with the artists in North Sulawesi, inspired by observing and pondering the phenomenon of fauna in Minahasa, particularly the sight of Pisok birds flying freely in Minahasa's nature. From there, they started experimenting and created the Pisok dance.) They interact directly with each other intensively for a long time so that these cultures change their distinctive characteristics and change their form into mixed cultural elements.

Based on the explanation above, the purpose of this research is to identify, classify and analyze the form and or construct choreographically of the Pisok dance. This research is significant for preserving and documenting the Pisok dance as a vital part of Minahasan cultural heritage, ensuring its legacy for future generations. By analyzing its choreographic forms and constructs, the study provides a foundation for artistic innovation, educational resources, and the promotion of regional identity. Additionally, it has the potential to boost cultural tourism and contribute to the local economy by showcasing the uniqueness of Minahasan traditions.

METHOD

This research employed multiple qualitative methods to collect data, including observation, literature study, interviews, and recordings. Observations were conducted directly on the Pisok Dance performances at both formal and informal events, such as government functions and community gatherings. These observations aimed to document the dance's choreography, including movement patterns, floor formations, musical accompaniment, the number of dancers, and costumes. Additionally, observations at training venues and studios were used to understand the role and existence of the Pisok Dance in the daily lives of the Minahasan people.

Interviews were another key method, involving direct communication with informants knowledgeable about Indonesian regional dances. These informants included dance and music artists, community leaders, users of Pisok Dance services, local government officials, and ordinary Minahasan people. The interviews explored various perceptions of the Pisok Dance, its cultural significance, and efforts for its preservation and development. These conversations also revealed how preservation initiatives influence the survival of regional dances within the archipelago.

A literature study was conducted to complement the data collection process. This involved examining books, articles, and online resources related to archipelagic dances, particularly the Pisok Dance of Minahasa. Sources were accessed from regional libraries, the UNIMA library, and private collections from individuals studying Indonesian dance. The literature study provided historical and contextual insights to support the field observations and interviews.

Recording techniques, including both audio and visual recordings, were used to document interviews and Pisok Dance performances. The collected data were analyzed and interpreted throughout the research process to ensure a comprehensive understanding of the dance's form, function, and cultural context. This qualitative research adopted a descriptive approach to systematically present and reflect on the findings, addressing choreographic elements and broader cultural implications, which were then summarized into a clear and accountable narrative.

FINDINGS

Judging from the meaning of the name of the Pisok Dance, which is one of the bird species in Minahasa, North Sulawesi, "So this Pisok Dance can be interpreted as a depiction of the agility of the Pisok bird in North Sulawesi. So, by showing the movements in the movements of the Pisok bird with the aim of having this dance it is a concern for the community, right? The diversity of animals is important to protect, safeguarded from the unscrupulous bird slaughterers in Indonesia.

"Gambaran tari Pisok itu kwa menggambarkan satwa burung yang ada di tanah Minahasa, dari gerakan-gerakannya diambil gerak gerak lincahnya burung Pisok kalau lagi biterbang kesana kemari nho. Dan torang seniman tari membuat tarian itu kwa punya maksud dan tujuan agar masyarakat kata peduli dengan satwa-satwa yang ada di Minahasa lebe khusus burung walet, mar orang Minahasa bilang itu burung Pisok," (the Pisok dance represents the bird species found in the land of Minahasa, with its movements inspired by the agile motions of the Pisok bird as it flies back and forth. Minahasan dance artists created this dance with the intention and purpose of raising awareness among the community about the importance of preserving the wildlife in Minahasa, especially the swiftlet, which the Minahasan people call the Pisok bird. (Interview with Ronny Palar, August 22nd, 2021).

The Pisok dance also displays basic bird movements which are inspired by the basic movements of the Maengket dance in Minahasa, North Sulawesi, but have been processed and modified so that they can reflect the Pisok bird. Choreographically, the Pisok Dance is a dance that can be performed by a single dancer, in pairs, or in groups by female dancers.

The dancers display the same movements gracefully circling like birds in general, namely the motion of flying flapping its wings, pecking, circling and so on. In moving also accompanied by making formations or floor patterns, likewise, the elements used are also very simple. The movement patterns used are very simple, namely using movement vocals that are easy to do, meaning they don't have a level of difficulty. The movement is carried out in a very simple way. However, daily observations show that the movement medium used as the most dominant medium is the medium for basic movements with the agility character of birds flying, playing, and joking with fellow birds. The dancer's hands move by holding the wings, but the wings are not only a garment but also a property. The domination of the most prominent motion is the movement of the hands and feet.

The movement patterns used are very simple, namely using vocabularies motions that are easy to do, meaning they don't have difficulty level and easy to imitate. The vocabularies of the movement include: the movement of entering the stage or opening as a bird flying in a circle, feet tiptoe. The movement counts 1-3, right hand, forward, right, left back alternately, the second movement is a respectful gesture, namely on the count of four, a circular motion, right leg crossed to the side of the left leg followed by the right hand crossed around the body. The third movement is an agility movement that starts with an oblique step of the right foot to the side followed by the left foot, left hand up to the head, and right hand down. Consecutively, on the count of three, throw your right foot backwards and immediately bend down in a kneeling or squatting position. The left hand rotates to bend parallel to the front of the mouth, the right hand remains aside. Then continue to open the wings, look forward, arms crossed in front, the body is slightly bent, the right leg is forward and the knee is raised, continued jump motion. Body straight, right leg slightly forward, arms straight to the sides, fingers facing backwards, left sideways view, accompanied by jumping to the left and right side. This is followed by a jumping motion with the left hand above, the head of the right hand beside it alternately while jumping up and down, namely the movement of the right leg crossing backwards. Meanwhile the body leans forward, slowly the right and left hands go backwards to follow the body, followed by squatting with pecking and drinking water.

The volume of motion that is used a lot uses a wide volume but the hand movements that are twirling or hulking use more of a narrow volume. The forms of movement in the Pisok dance are more dynamic and artistic in nature and are often highly considered. The movements of the feet, hands, and verbal expressions are expressed through meaningful movements that are strung together in a steady, steady tempo and rhythm, which is determined by the musical rhythm of the dance accompaniment.

In terms of music, there is the sound of accompaniment of instruments containing folk songs in North Sulawesi and the sound of human vocals combined with the sounds of the Kolintang musical instrument and sometimes the sound of the flute and drums. The rhythm used in the Pisok Dance seems to be played softly, flowing and with a little pressure and seems to look monotonous and has a melancholy rhythm. The tempo in the Pisok Dance looks regular following a melancholic rhythm but always looks cheerful. Dance accompaniment music is something that always accompanies the dance and functions as an accompaniment to help express the soul that is in the dance movements. In the Pisok Dance, it is more monotonous and always parallel, but in the rhythm can be felt more dynamic.

The musical accompaniment used is also very simple. That is a set of tools kolintang. But sometimes they don't use kolintang and are replaced with flutes accompanied by drum music instruments (Interview with Roy Kumaat, Pisok Dance Coach, July 19th, 2021).

The make-up and clothing are also very simple, namely using costumes or clothes like birds. In this context, aside from being a costume, it is also a wing property consisting of pants and shirts that have been designed like wings by using bright colors according to the tastes of the choreographers. The make-up and clothing on the head use ornaments or head accessories that have been designed like a bird's head. The floor pattern used is also very simple. The floor pattern used in the Pisok Dance is always symmetrical and displays certain forms of formation. The floor patterns are floor patterns or circle formations, parallel marching formations, triangular formations and "V" shaped formations and so on. Dance accompaniment music is something that always accompanies the dance and functions as an accompaniment to help express the soul that is in the dance. The Pisok Dance uses vocabularies sounds and musical instrument sounds. With regional songs as typical or characteristic of the region. Music is more monotonous and always parallel, but in rhythm it can be felt more dynamic, cheerful and agile.

DISCUSSIONS

The role and existence of the Pisok dance in the midst of the life of the people of North Sulawesi is analyzed based on the approach and theoretical basis of Umar Kayam. The explanation is about how the role and existence of the Pisok Dance, which includes that, the Pisok dance functions more as a function of mere entertainment performances both at formal and non-formal events or celebrations. The Pisok dance is a type of dance created by innovation that grows and develops because of the creativity of the arts community and the artistic environment which is a new creation. Pisok dance in North Sulawesi has from the past until now played a very important role for society, because this dance is a dance as an invitation to maintain a sense of Unity and Unity in the Indonesian soil as a depiction of Indonesia's pluralism which are different but still one. But what is more important is as an invitation to care for the birds in the natural surroundings. This means that we as humans must care about protecting each other, guarding against human elements who catch or shoot birds in Indonesia, especially in North Sulawesi. Nowadays, this Pisok dance is rarely performed. When displayed, it is usually at formal or non-formal events. Formally, such as at state receptions, the Independence Day of the Republic of Indonesia, and so on. Informally, it is used or displayed for community entertainment events up to the level of competition events.

In welcoming guests and state receptions, the Pisok Dance is performed as a means of providing entertainment and respect for guests with a feeling and atmosphere of intimacy and full of association. In the event of welcoming the guests it was as if the guests who came felt that they were given great appreciation and respect. So that it can attract the attention of those who witness it. Moreover, it is supported by the costumes or clothes and props that are used which are also very interesting, because they look more magnificent with accessories and contrasting colors full of diversity which make it look more lively

CONCLUSION

This conclusion includes the existence of Pisok Dance in the life of the people of North Sulawesi. And what about the choreographic review of the Pisok dance. The Pisok Dance as a creative work or innovative work by North Sulawesi artists is a very interesting cultural art to be maintained and preserved. Choreographically, Pisok Dance is a dance that can be performed by female dancers either singly, in pairs and also as a group, but more often performed in groups.

The elements of the Pisok Dance are very simple, but it contains a message that Indonesia is a country rich in nature with many animals, which are of various colors and types. Besides that, there is also an ethic conveyed in society, that in the life of humans who live on this earth, they must always respect each other and always maintain a sense of oneness and unity even though they are of different ethnicities or groups. Judging from the meaning of the name, the Pisok dance comes from the word "Pisok", which is the name of a type of bird in Minahasa, North Sulawesi. Based on this name which is taken from one of the names of bird animals, it can be interpreted that the Pisok dance is a dance that describes the agility of the Pisok birds in North Sulawesi, which really need to get protection. It is also mandatory to preserve the life and existence of these animals from irresponsible individuals. Apart from this, the Pisok bird is a type of animal that must be protected because the pistil bird is also one of the endangered species in North Sulawesi. In addition to this, the Pisok dance is

also a complementary medium for the function of performing entertainment in various events, both formal and non-formal. The motion medium used is very simple. Likewise, the elements used are also very simple.

The movement patterns used are very simple, namely using vocabularies motions that are easy to do or demonstrate, that is, they do not have a level of difficulty. The floor pattern used is also very simple. The floor pattern used in the Pisok dance is always symmetrical and displays certain formations. Dance accompaniment music is something that always accompanies the dance and functions as an accompaniment to help express the soul that is in the dance. In Pisok dance, it is more monotonous and always parallel. But in the rhythm can be felt more dynamic. The music used uses human vocal sounds and the sounds of North Sulawesi's typical music instruments, namely some use only the kolintang musical instrument, but some also use a flute combined with a drum instrument, this is adjusted to the conditions of the needs and tastes of the choreographers.

The role and existence of the Pisok Dance in the midst of the life of the people of North Sulawesi is analyzed based on the approach and theoretical basis of Umar Kayam. The explanation is about how the role and existence of the Pisok Dance. One of them is that the Pisok Dance functions as a complement to the event, both formal and non-formal, namely as a function of show entertainment. The Pisok Dance in North Sulawesi from the past until now has played a role for its supporting community.

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COMPETING INTERESTS

The authors declare that they have no competing interests.

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