

# Existence of The *Bungo* Offering Dance in Welcoming Guests at *Bungo* Regency Jambi Province

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**Abstract**—The research is aimed to describe the existence of the *Bungo* offering Dance in welcoming guests in *Bungo* regency, the province of Jambi. The particular research used a qualitative approach. The object of this research was the existence of the *Bungo* Offering Dance in welcoming guests in *Bungo* regency, the province of Jambi. Source of data obtained from Mr. Ismail Mahmud as the creator of the *Bungo* offering Dance, Mr. Syarifudin as the Head of Culture in the office of education and culture in *Bungo* Regency, Mr. Muhamudi as the head of UPTD (Technical Management Unit Areas) culture at the Department of education and culture Pelepat Ilir district in *Bungo* regency, Mr Suhaimi Ally as chief of the custom Pelepat ilir district in *Bungo* Regency, Mrs. Nani Maemunah as Teachers of art and culture of the *Bungo* Offering Dance in SMAN 1 Pelepat ilir in *Bungo* Regency, Mrs. Aida Maria as a teacher of art and culture in SMAN 2 Pelepat ilir district in *Bungo* Regency, Anindyta Laila Amalia as the dancers of the *Bungo* Offering dance. Method of data collection was done through observation, interviews, and documentation. The validity of the data obtained through triangulation of data and triangulation of the source. Data analysis technique were started from data collection, data reduction, data display and drawing conclusions. The research results showed that the existences of the *Bungo* Offering Dance are as follows: (1) the existence of the *Bungo* Offering Dance begins with the birth of *Sekapur Sirih* Dance, (2) the existence of the *Bungo* Offering Dance began to increase in 2011, (4) the *Bungo* Offering Dance has its own unique characteristics that is performed with a standing position and use *selokoh* (*Selokoh* is an expression containing the moral message or local wisdom), and (5) the *Bungo* Offering Dance have been very popular and loved by people in *Bungo* regency, the province of Jambi.

**Keywords**—existence, dance offerings of *Bungo*.

## I. INTRODUCTION

Jambi is a province in Indonesia and located on the east coast of the central part of Sumatra Island. Jambi Province consists of 9 regencies and 2 cities. They are Batanghari regency, *Bungo* regency, Kerinci regency, Merangin regency, Muaro Jambi Regency, Sarolangun regency, Tanjung Jabung Barat regency, Tanjung Jabung Timur Regency, Tebo regency, Jambi city, and Sungai Penuh city. Each Regency has different cultures, such as traditional houses, traditional clothing, ethnicity, language, dance, and music.

The culture of Indonesian is a nation's cultural wealth which sourced from a variety of regional traditions and cultural roots, and each of which has its own historical and developmental background [1, 2]. The development and growth are inseparable from the development and growth of Indonesian society in general. Art is a part of the culture and has its own values and meaning for the people around the area. Society as creative creatures always try to preserve and develop the art following the times changing. The art of dance, as human expression, is an aesthetic and its presence are dependent [3, 4]. The form of presentation in dance art supported by accompaniment, makeup, dress, property, floor patterns, lighting, and stage settings. Dance art has functions such as ceremonies, entertainment, and performances [5-7].

The existence of the *Bungo* offering dance begins with the creation of *Sekapur Sirih* dance, where the *Bungo* offering dance is a development of the *Sekapur Sirih* dance which is a guest welcoming dance and owned by Jambi Province. And, the *Bungo* offering dance is created as a characteristic of the welcoming dance in *Bungo* regency [8].

The *Bungo* Offerings dance has functioned as a welcoming dance to welcome distinguished guests who came to *Bungo* Regency. This dance interpreted as openness attitude of the community in welcoming the guests who came to *Bungo* Regency. The *Bungo* Offering dance danced by 7 female dancers, and 2 male dancers who charge carrying the umbrella. They wear the costumes of traditional Jambi clothing, which is *baju kurung* and *Jambi songket*.

In the performance of *Bungo* offerings dance, are usually accompanied by typical *Bungo* Regency music and musical instruments such as tambourine, gambus, violin, drum, *jimbe*, accordion. The traditional music is played together into an organ instrument. The *Bungo* Offering Dance still uses recorded music with more practice. In traditional dance, *Bungo* offerings have motions characteristic that is not shared by other dances in *Bungo* Regency.

Therefore, this paper presents existence of the *Bungo* offering dance in welcoming guests at *Bungo* regency Jambi province.

The rest of this paper is organized as follow: Section II presents literature review. Section III describes material & methodology. Section IV presents the obtained results and following by discussion. Finally, Section V concludes this work.

## II. LITERATURE REVIEW

### A. Existence

According to the Great Dictionary of Indonesian Language, the existence is the existence or presence; the presence contains elements of survival or preserve. The existence is a concept emphasizing to something that exists, and the fact the only factor that distinguishes each thing occurs. Existence or presence might interpret as the presence or existence of something in life. So, the researcher concludes that existence is the presence of something in the life of either the object or human being concerning what is experienced.

### B. Dance History

Studies in terms of dance history must be based on the basic abilities in historical research methods [9, 10]. The history of dance is closely related to the art in an area. A researcher is required to have skills in tracking various sources in order to obtain data to support the object of the research.

### C. Dance Function

Since the age of prehistoric culture, it was known that dance was born based on its purpose in the society of its time [11]. In primitive societies, dance functions as a means or medium to achieve a need. They believe that through dancing together, their needs will be achieved or come true.

### D. Presentation Form

Dance consists of elements that are interrelated one another aiming to create a unified composition. Elements of dance consist of motion, music or accompaniment, makeup and clothing, property, themes, venue, performance, and lighting.

## III. RESEARCH METHOD

The research used a qualitative approach with descriptive analysis, which was through observation, interview, and document study. It aimed to find out the existence of *Bungo* offering Dance in welcoming guest in *Bungo* Regency, the Province of Jambi.

### A. Place and time of research

The study conducted in *Bungo* Regency, the Jambi Province. The selection of *Bungo* regency as research site was because *Bungo* Regency is an area that has *Bungo* Offering Dance. The research conducted for 1.5 months; starting from the beginning of February to the middle of March.

### B. Object of research

The object of this study was the *Bungo* Offering Dance in welcoming guests in *Bungo* Regency, Jambi Province.

### C. Data Sources

The primary sources were dance stylists, dancers, and people who participate in the *Bungo* Offering Dance. And, secondary data sources, the researcher used books, journals and field notes. Meanwhile, the stages of data collection were as follows:

a) *Observation*: Observation is a way of collecting data by involving the relationship of social interaction between

researchers and informants in a research setting (observation to research objects in the field).

b) *Interview*: The interview is collecting data by asking a number of verbal questions, and the informant answers the question in orally.

c) *Documentation*: Data in the form of photos and videos obtained documenting by taking pictures of objects.

### D. Research instrument

The research instrument is a tool to obtain the data during the research. The instruments were made before collecting data in the field, but in qualitative research, the research instruments could develop in the field in line with the need of the research. The research instruments were observation guidelines, interview guidelines, and documentation guidelines. The guideline sheet was used by recording and describing the observations in line with the existing guideline.

### E. Validity of Data

Data validity in qualitative research is an attempt to increase the degree of data validity. The validity test used the source triangulation technique. The source triangulation technique was carried out in certain information, for example, asked to the different informant or between informants and documentation.

### F. Data Analysis Technique

The steps carried out according to Moleong [1], as follows:

- 1). *Data collection*: Data obtained from interviews, observations, and documentation, are recorded in a field notes which consist of two aspects, namely the description and reflection aspects.
- 2). *Data reduction*: Data reduction is the selection process of focusing attention on the steps of simplifying, abstracting and transforming the raw data from written records in the field.
- 3). *Data Display*: Data display aimed to facilitate the researcher in checking the finding. The amount of obtained data makes it difficult for researcher both to check the findings and drawing conclusions, because the findings are still in the form of independent data.
- 4). *Drawing Conclusion*: The conclusion is the last step in making a research report. Drawing conclusion is an attempt to find out or understand the meaning, describe the explanation patterns, the flow of cause and effect, or proposition.

## IV. RESULTS AND DISCUSSION

### A. Existence of the *Bungo* Offering Dance

The *Bungo* Offering Dance is a welcoming dance to welcome distinguished guests who come to *Bungo* Regency. This dance interpreted as openness attitude of the community in welcoming the guests who came to *Bungo* Regency. In addition, the *Bungo* Offering Dance also interpreted as an expression of gratitude and happiness for the community in welcoming the guests.

The existence of the *Bungo* offering dance begins with the creation of *Sekapur Sirih* dance, where the *Bungo* offering

dance is a development of the *Sekapur Sirih* dance which is a guest welcoming dance and owned by Jambi Province. And, the *Bungo* offering dance created as a characteristic of the welcoming dance in *Bungo* regency. Since the beginning the dance was created until today, the *Bungo* Offering dance functions as dance in welcoming guests and a typical dance at events in *Bungo* regency, such as the custom wedding, entertainment and performance events.

The *Bungo* Offering Dance was first introduced to the public in 2011 by documenting into a VCD which contained the dance and accompaniment of the *Bungo* Offering dance. Then, it distributed to formal and non-formal education institutions such as schools and studios in the *Bungo* regency. Starting from that historical background, the *Bungo* Offering Dance began to widely known by the community and still uses until today as the identity of the *Bungo* Regency. This dance is very popular and its existence increase from year to year. The fact might know from the events that present the *Bungo* Offering dance. The events are as follows:

- At the welcoming ceremony of the visiting of the official the transportation department agency and chief of Sriwijaya's airline at the opening ceremony of Sriwijaya air flight route at Muara *Bungo* airport in 2016. The regional dancer team presented it.
- On the event "a day with a special friend" (SBSI) in the Lembah Kuamang hamlet, welcomed the arrival of the artist (Anji) from Jakarta, Monday, March 28, 2016, hosted by the school dance team of SMAN 1 (Senior High School) Pelepat Ilir.
- At the friendly visit of SMA 11 Tebo, welcomed the headmaster and the participants who came to SMA 1 Pelepat Ilir, Saturday, September 17, 2012.
- At the welcoming ceremony the Jambi Governor, Zumi Zolla Zulkifli, and the Regent H. Mashuri, when visited KUD Karya Mukti.
- At the welcoming ceremony the regent of *Bungo* Regency, Zudirman Zaini, when planted 1 billion trees in Karaq Village, Bathin III Ulu Subdistrict, *Bungo* Regency, Jambi Province, December 12, 2015.
- At the Inauguration of the *Bungo* Regency Prosecutor's Office on May 5, 2015.
- At the welcoming ceremony the Regent of Sarolangun regency, to the official residence of the *Bungo* Regent, December 22, 2011.
- At the welcoming ceremony the accreditation assessment team at the health center in Kuamang Kuning SPA, December 28, 2013.
- At the welcoming ceremony the Vice Regent, Safrudin Dwi Apriyanto and his officials at KUD Karya Kukti Unit 19, January 31, 2016.
- At the car launching event, PT. Suka Fajar LCV party at Semagi hotel, Muara *Bungo*, April 13, 2016.

### B. The historical of *Bungo* Offering Dance

The *Bungo* Offering Dance was created in 2011 by one of the most famous artists in the *Bungo* Regency; He was Ismail Mahmud. The history of the creation of the *Bungo* offering dance was that previously there was a guest welcoming dance namely *Sekapur Sirih* Dance. But, when the governor of Jambi Province at that time, Mr. Hasan Basri Agus (HBA) the governor in 2011 came to *Bungo* Regency, then he suggested to the Regent of *Bungo* to change the welcoming guests and create a dance which has the typical characteristics of the *Bungo* regency. The Governor assumed that the welcoming dance that used at that time was exactly the same as the *Sekapur Sirih* dance belonging to Jambi Province. Inspired by *Sekapur Sirih* Dance, it created a welcoming dance on *Bungo* Regency version. It might be seen from the song lyrics, the motto of *Bungo* Regency "*langkah serentak limbai seayun.*" In terms of clothing, it uses the red *baju kurung* with a *pucuk rebung* motif and using *Bungo* Regency typical *songket*, such as *sunting kipas*. And, in term of color, the offering dance in *Bungo* Regency dominantly uses red. To distinguish from other, it might see from the motions and movements that symbolize the *Bungo* Regency's motto, which is *Langkah serentak limbai seayun*. Those are the characteristic of the *Bungo* offering dance that is not owned by other regencies. The *Bungo* offering dance is simpler on the movements, the time is shorter, and it is much easier than the previous dance.

The *Bungo* Offering Dance has approved by the government of *Bungo* regency. Zudirman Zaini as the Regent of *Bungo* regency ordered the Head of Culture in 2011 to make a welcoming dance. The dance stylist developed the movement that was originally pulled in a sitting position and then changed into stand position.

### C. The Function of *Bungo* Offering Dance

The *Bungo* Offerings dance has functioned as a welcoming dance to welcome distinguished guests who came to *Bungo* Regency. This dance interpreted as openness attitude of the community in welcoming the guests who came to *Bungo* Regency.

### D. Communities' response to *Bungo* Offering Dance

According to the interview with informants and several community leaders, the *Bungo* Offering Dance is very popular and loved by the community. Almost every district in *Bungo* regency has used the *Bungo* Offering Dance to welcome guests, as well as weddings and entertainment.

### E. The presentation design of *Bungo* Offering Dance

#### 1). Offering Dance Motion

The motions of *Bungo* Offering Dance inspired by the lives of princess and prince and symbolize the motto of *Bungo* Regency. Softly pull and a happy expression. The motions of *Bungo* offering dance are relatively easy and simple to do in a standing position. The motions are:

#### a) *Sembah Penghormatan* (Worship Honor)

Worship Honor illustrates the respect and courtesy of the people of *Bungo* Regency when welcome guests.

*b) Gerak Selamat Datang (Welcoming Motions)*

In accordance with the name of the motions and song lyrics, the motions allow guests to come to the country “Langkah serentak limbai seayun,” invited the guests to visit the *Bungo* Regency, see and enjoy the cultural presentation of the *Bungo* Regency.

*c) Sembah Paduko (Paduko's prayer)*

Sembah Paduko motion is a picture of the people of *Bungo* regency in submitting and respecting, giving gentle submissions and glorifying the guests who come to the *Bungo* regency.

*d) Lenggang*

The lenggang motion is *Bungo's* Malay motion, describing the gentleness of the people in *Bungo* Regency in welcoming the guests and the group who came there.

*e) Putri Malu (The embarrassment Princess)*

The motion of Putri Malu (The embarrassment Princess) portrays the princess who has an embarrassment when she will meet the guests.

*f) Berinai*

The Berinai motion portrays the princess who is preparing and beautifying her hands to make them look more graceful when presenting the *Bungo* Offering Dance.

*g) Limbai*

In line with the *Bungo* Regency's motto, “Langkah Serentak Limbai Seayun,” means the step to walk together with the same swing. It is the dancers' picture together to welcome the guests who come to *Bungo* Regency.

*h) Zapin Bungo*

The motion of Zapin *Bungo* showed to the guests and all the groups that *Bungo* Regency is a Malay country, where the motion and custom are the relics of the Malay Kingdom.

2). *Membuko Pagar Ayu*

The motion of Membuko Pagar Ayu is to open the line and change the position into two lines and give way to guests and groups to enter the location that will be visited.

*a) Music of Bungo Offering Dance*

In the performance of *Bungo* offering dance are usually accompanied by *Bungo* regency typical music such as tambourines, gambus, violins, drums, jimbe, and accordions. The traditional music is played together into organ instruments. The *Bungo* Offering Dance still uses recorded music to make it more practical. The musical instruments are:

- Rebana, as a musical instrument of the *Bungo* Offering Dance, plays an important role because the tambourine is a substitute marker with a sound of chirping
- Gambus, play with other musical instruments in order to add Malay shade
- Violin, almost all dances in *Bungo* Regency use violin strings, including *Bungo* offering dance, and swiping is a way to play them.
- Gendang, or Drum, the drumbeat in the *Bungo* Offering Dance determines the movement of motions

- Jimbe, this Malay drum plays an important role in *Bungo* Offering Dance and clarifying the Malay rhythm of *Bungo* Regency.

- Akordion or Accordion, the melody produced from the accordion game adds to the rhythm of the *Bungo* Malay song.

Organ, of all the musical instruments previously, the most important role in the accompaniment of the *Bungo* Offering Dance is the organ, because the whole instrument is set together into an organ to produce a very beautiful rhythm.

*b) The Song lyrics of the Offering Dance*

The Song lyrics in the *Bungo* offering Dance add to the uniqueness of the *Bungo* Offering Dance. In the form of messages that are expressed through the Bahasa *Bungo* and become a distinctive feature because each verse in the lyrics describes a welcome phrase for the guests who come to *Bungo* Regency. The lyrics in the *Bungo* Offering Dance are as follows:

*Selamat datang kami ucapkan  
Pado yang mulyo kenegeri kami aduhai sayang Kabupaten Bungo  
Seiring doa kami sajikan  
Senampam sirih pado yang mulyo aduhai sayan Negerilah kami  
Langkah serentak limbai seayun itu semboyan Kabupaten Bungo  
Kalau kito ingin membangun  
Kito tingkatan bekerjo samo  
Batanglah Bungo nan Batang Tebo  
Jantung muaro ke Batang hari aduhai sayang Negerilah kami  
Kalau kito kinilah tibo  
Kito serahkan pinang dan sirih rokok sebatang  
Pado yang mulyo*

*c) Selokoh Tari Persembahan Bungo (Selokoh of Bungo Offering Dance)*

Selokoh of Adat *Bungo* is an expression containing a message, advice, or suggestion that is ethical and moral value, conveyed in the Bahasa *Bungo* pantun. The selokoh of *Bungo* Offering dance is usually pronounced after the dance is finished, and at the moment the queen opens a cerano containing *Sekapur Sirih*; Turun temurun sudut bersudut Sembah tertinggi kami aturkan, Ambek kapak ditepi humo Tanam limbato ditanah pilih, anak sialang belantak besi kami menggali kebudayaan *Bungo*, daun pandan *Bungo* melati pakaian adat daerah jambi ,tujuan kami datang kemari mempersembahkan sekapur dan sirih, bapak ibu beserta rombongan yang kami mulyokan umur kami baru setahun jagung darah kami setangkut pinang fikiran kami selilit telunjuk mako dari itu kami menghaturkan sembah ke hadapan bapak beserta rombongan yang sudah bersedia datang ke dusun kami kedatangan ibuk bapak kami terimo kami persilahkan merokok dan menyirih.

*d) Costume*

The costume in the *Bungo* Offering Dance is usually the traditional Jambi wedding dress. However, in every performance, the *Bungo* Offering Dance in every District in *Bungo* Regency does not use the exact same costume due to its limitations. But in general, clothes and crowns or other accessories are the Jambi wedding dress. The female dancers wear a red baju kurung with pucuk rebung motive and use typical songket cloth of *Bungo* regency, which is usually

gold, yellow and red. For the headdresses, they wear a bun, Mahkota beringin, *Bungo* Rampai, Sunting Kipas, Melati, Daun Pandan, and *Bungo* Cempago. And for accessories, they wear ating and shawl. The male dancers who are in charge of carrying umbrellas, they usually wear the teluk belangau clothes, which the characteristic of *Bungo* Regency consisting of clothes, pants, tanjak, and songket.

#### e) Property

The tools or properties in the *Bungo* Offering Dance are Cerano, carried by female dancers who served as queens. The cerano contains *Sekapur Sirih*, and cigarettes. But, along the time, the cerano often contains with candy and batik *Bungo*. Other properties are Umbrellas, carried by two male dancers in charge of the guests.

#### f) Make Up

For dancer's makeup and hair, the *Bungo* Offering dance uses beautiful makeup.

#### g) Theme

The motions of *Bungo* Offerings Dance were inspired by the daily activities of prince and princess, such as Berinai, combing hair, and dress up. The dance stylist also combined the motion with the motto of *Bungo* regency, which is Langkah Serentak Limbai Seayun. The motto is the basis for the dance stylist to create the motions of *Bungo* Offering Dance. In addition, the dance stylist also matches the motions with song lyrics.

#### h) Stage of Performance

The *Bungo* Offering Dance has a variety of stages for performance depending on the venue for the event. Such in the schoolyard, in the home garden, in pendapa and usually only providing a mat or red carpet, which has meaning to glorify and respect guests.

### V. CONCLUSION

Based on the finding, concluded that the existence of the *Bungo* offering dance begins with the creation of *Sekapur Sirih* dance, where the *Bungo* Dance is a development of the *Sekapur Sirih* dance which is a welcoming dance in the Jambi Province. The existence of the *Bungo* Offering Dance began to increase since 2011. The dance often presents in the welcoming ceremony of the Governor, Regent, and Artist, as well as perform every year at the Week of Charm or *pekan pesona* (*Bungo* Regency celebration) can be seen from the big event in *Bungo* Regency, almost all honored guests came to *Bungo* District and welcomed with *Bungo* Offering Dance.

In general, the offering dance in Jambi Province is very much. The Regency has a welcoming dance, but *Bungo* offering dance has its own characteristics which are drawn in a standing position and using selokoh, which is characteristic, and do not own by other dances in the province of Jambi. The *Bungo* Offering Dance is very popular and loved by the community. Almost every district in *Bungo* regency has used the *Bungo* Offering Dance to welcome guests and weddings.

#### A. Suggestions

- For Students, the *Bungo* Offering dance is a traditional dance and it can be learned. There are a lot of meanings in it so that it can motivate life. Moreover, the *Bungo*

Offering dance portrays a polite and courtesy attitude in welcoming guests.

- Increase high curiosity to local traditional dance and become a cultural observer involved actively in the development of art.
- For the Office of Education and Culture, pin this *Bungo* Offering dance as a dance belonging to the *Bungo* Regency area so that the area has an original and well-known art. Pin this *Bungo* Offering dance as the identity of *Bungo* Regency.
- For the government of *Bungo* regency, the *Bungo* Offering Dance need to immediately be posted and put into good packaging in terms of motions, clothing and other supporting factors.
- For readers, learn the *Bungo* Offering dance in depth and follow all the developments.

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