

Kabasaran Dance: Perspective Behind The Community Ritual Activities in Minahasa

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Abstract-*This research shows the perspective of the choreography of the Kabasaran dance, and shows the perspective of the existence of Kabasaran Dance in Minahasa. The aim is to inventory local art works, so that young people will be easily encouraged to learn and love their culture, especially traditional dance. This type of research is qualitative with several approaches, namely Ethno-Art and Function of existence, to describe the form of choreography by understanding the phenomena that are the consciousness of the Minahasa community, and its relation to the Function of the existence of Kabasaran Dance in the middle of its community. The research data is obtained through literature studies, observations, and interviews.*

The results of the research show the form of the choreography of the Kabasaran dance as a form of Traditional Regional dance, which is performed by male dancers, and usually performed in groups, or more than one dancer. The presentation is carried out with movements, accompanied by musical instruments gong, drum and kolintang. The mediums used are very simple. The presentation consists of several simple vocabular movements. Kabasaran dance is presented as heroic dance and welcoming as a sense of respect and security guards to guests who come either formally or informally. Besides that, it is also state-owned or formally. Kabasaran dance is usually displayed in activities or celebrations of state inaugurations, as well as used in competition or some events. Kabasaran dance is a reflection of the characteristic and identity or is used as an icon of the Minahasa region so that Kabasaran Dance becomes a cultural asset of the Minahasa region that needs to be preserved and developed both in quality and dissemination to a wider audience.

Based on this, the Kabasaran dance needs to be used as a distinctive pride by the community, especially the younger generation, so it is necessary to introduce it to a wider audience, so that pride does not only belong to Minahasa, but more than that.

Keywords: *Kabasaran dance; perspective; ritual activities; people in Minahasa.*

I. INTRODUCTION

Minahasa is one of the tribes / ethnic groups in the North Sulawesi province. Minahasa is also the same as other regions that have a culture that is different from other ethnic regions or tribes. Culture of religion, behavior and culture of art is also different from other regional cultures. However, in the development of culture in Minahasa, art, morality and religion, as well as behavior are essentially inseparable as a whole. Art, (Art or artwork) is generally indirectly used as a means for developing the culture of local communities in relation to the culture system itself[1]. One form of art that is in the Minahasa tribe / ethnic group, as a means of developing the culture is Kabasaran dance.

But lately anxiety and concern about understanding Kabasaran Dance in Minahasa is understandable. Concerns from various parties regarding the loss of the "pride" of the country's children towards ritual events in Minahasa was enough to provide a reason for this issue to be observed. Pride can be lost because of the acceleration of the pattern of change of life in the midst of the lifestyle of the third millennium. The new pattern of change of life offers tastes that seem more advanced compared to the expressions of local culture. So, the young people, especially students for various reasons because they are more fascinated by various styles, patterns and global ways of life, and are not interested in their own culture. This is seen in young people more interested in disco and Korean dance than with their own culture.

Kabasaran dance is basically a culture that emerges from thoughts that develop in society. This is a manifestation of the general assumption of a culture; that when culture arises, there must always be thoughts that become superstructure in society. *Superstructure* The Superstructure meant here are ways that have been patterned, which in this way enables community members who live and revive the Kabasaran dance to think, assess, feel and develop the concept of goodness, beauty and artistic truth of the Kabasaran dance. Of course the meaning of superstructure in this case is nothing more than understanding or complex entities of a fundamental nature

that really exist in the minds of the people living in Minahasa. Based on these thoughts, it can be convinced that Kabasaran dance contains many symbolic meanings which are very important to [1].

The problem is the ignorance of the country's children towards the meanings behind Kabasaran dance as local wisdom, whose essence is the superstructure of the Minahasa community. In general, a society is formed by a method or mode of production that should be suspected of being based on a superstructure that is philosophical and ideological. If we presuppose Kabasaran dance as an aesthetic mode of production of the Minahasa community, of course there is a philosophical superstructure, and the ideology of the underlying Minahasa people.

There is a general proposition that the kinds of superstructure take place still continue living after the mode of production changes. Usually, sustainability is accompanied by superstructural conflicts that follow. The contradiction caused by these conflicts paved the way for the emergence of new types of societies. In this context, when the Minahasa country children are more fascinated by various styles, patterns and global ways of life, then at the superstructure level there has been a conflict which has led to the type of adherents of Kabasaran dance art. This statement indicates an anxiety that the Minahasa people are staring at the survival of Kabasaran dance as their cultural tradition.

II. THEORETICAL REVIEW

a. Kabasaran Dance in the Oral Literature Frame

In this study, Kabasaran Dance placed its position as a folklore whose meaning is not rigidly tied to one meaning alone¹. So there is a connotation and denotation of quite loose meanings that allow Kabasaran to be understood and seen with a practical and reasonable approach model. For this reason, the strongest tendency in this study was to see Kabasaran dance in the frame of "oral literature." Then, the Kabasaran artists were interpreted as people who exhibited artistic "potential or quality" expressed through empirical manifestations of Kabasaran dance. In this case, he has emphasized his attention to the creative role of "dancers" or artists and humanists by seeking information relating to the behavior and characteristics of their personalities.

In South America and in some European nations, most of the words folklore are used to designate public performances of songs, dances and folk festivals. While the use of the scientific community, such as in the circles of scholars or scholars whose environments tend to be overwhelmed with academic perspectives, the term folklore is intended to refer to the study of culture that lives, adheres to, grows and develops in the midst of the lives of small people, who usually is a farming community in remote villages.

"*Literatur lisan*" is thus understood as a text. That is, in this case the notion of text is seen not only as something written, but everything that is verbal, spoken or expressed so that it can be considered as data or object of study. Moreover, verbal things come from sources or trusted authorities, who are able to provide meaningful understanding or introduction to a study. Understanding oral literature or choreographic reality as a text is basically a technique to bring up or show verbatim as close as possible with the ideal conception of various verbal thoughts behind the Kabasaran dance. So, the appearance of the Kabasaran dance choreography and the empirical ins and outs of the presentation and "statements" of Kabasaran artists or audio and audio-visual data will be understood as a document that is open for interpretation.

b. Ethno Art and Function of Existence / Awareness

This study is a qualitative study using an ethno-art approach or phenomenology that borrows anthropological and philosophical theories and concepts.

Phenomenology approach is an attempt to understand and interpret a text, feelings and meaning of an event. Phenomenology gives the focus of attention regarding the rules needed to interpret documents that are usually written, described in a culture [2].

According to Donal Carbaugh, meaning in public performance appears in groups. What is built is the communication with the culture and society and what meaning is illustrated through the various expressions displayed [3].

According to Clifford Geertz, culture "means" a pattern of meaning that is transmitted historically, which is embodied in a system of concepts inherited revealed in forms of statmen which are means for humans to convey, perpetuate and develop their knowledge of their attitudes towards life [4]

The meanings of the statements contained in the Kabasaran dance structure need to be maintained because of the cultural values of the people in Minahasa. To reveal the meaning of some elements found in the structure of kabasaran dance performances in the context of ceremonial activities such as welcoming a guest.

These concepts can be used as a reference to reveal the structure of the dish along with the elements that exist in Kabasaran dance and can be used as a reference for researchers to understand Kabasaran dance by revealing the views of the community on aspects that exist in depth. Because through this concept can help in interpreting the aspects that exist in Kabasaran dance which seems to be used to sharpen the behavior patterns of the Minahasa community [5].

The behavior patterns of the Minahasa community can be sharpened through meaning in consciousness, but also give attention to the collective problem of consciousness, which is constructed by interacting subjects and communication. Through the process of communication

using choreographic or language symbols, an individual's personal experience in the world can finally become a shared experience. The awareness that exists in humans is always "awareness about somethings". This awareness has two complementary aspects, namely the conscious process and the object of consciousness. The implication is that consciousness is very closely related to the intent of the person. With the existence of "purpose" in consciousness, the awareness always gives meaning to the object at hand [2]

This is directed at the problem of awareness especially, awareness of the people of Minahasa Tombulu in relation to Kabasaran dance. The essence is an awareness of something that has complementary aspects namely "conscious process" and "object of consciousness. "This awareness then gives meaning, because consciousness certainly contains intentions directed at life whose essence is a world between subjects. It is well aware that the concept of value behind the Kabasaran dance is a collective consciousness that is built by subjects that interact and communicate, namely social awareness. The awareness of the Minahasa community with the social nature formed through the process of communication by using statement symbols that gave rise to personal experiences for an individual which eventually became a shared experience[2].

Ethno Art or phenomenology means placing this study as a way of understanding phenomena or things that are the consciousness of the Minahasa Tombulu community, as well as the most basic ways of appearing in the form of continuous experiences. These phenomena related to the Kabasaran dance of the Minahasa Tombulu community can be understood as the Minahasa Tombulu cultural activity, to satisfy one of the Minahasa Tombulu human instinct needs as a discourse in his life. If this phenomenon and awareness can be known, the principles that they use will be revealed to believe in how to deal with the environment and the situation they must face, which ultimately becomes the basis of their cultural behavior[6].

The main concern of this research is the "awareness" of the Tombulu Minahasa community towards the values that direct or show how a development and performance of Kabasaran dance in a cultural context. Based on this concept the author will provide an interpretation of how the Minahasa Tombulu community held a celebration featuring Kabasaran dance or how the Kabasaran dance appeared in the midst of the Tombulu Minahasa community, and how to create performances and perform the Kabasaran Dance that was good in their view.

Understanding how the community held a celebration and how to create a performance and do a good Kabasaran dance in their view. This means also trying to understand the underlying principles. In accordance with these concepts, various kinds of views or aesthetic principles of the Minahasa community can be collected relating to the emergence, development, and staging of kabasaran dance. Based on the aforementioned rationale, it

can be understood that the superstructure that influences the realization of the cultural behavior of the Minahasa community is related to the emergence, development, change and performance of the Kabasaran dance.

III. METHOD

Library study is a method or data search technique that is taken as the first step, namely by reading books, magazines, articles, theses, journals, which can give direction in the next step, which is obtained from several libraries such as the Manado State University library, North Sulawesi Cultural Park, North Sulawesi Historical Study Center, Manado City Library, and private collections. The second step in collecting data, the authors make observations on the object of research, both directly on the presentation of kabasaran dance that is documented audio-visual in several performances or performances of Kabasaran dance, as well as through video recordings, VCDs, and photographs. The recordings of the authors were obtained from the documentation of TVRI Manado, North Sulawesi Cultural Park, North Sulawesi Tourism Office, as well as the personal collections of informants. In addition, things were noted in the appearance or choreography of the Kabasaran dance from the beginning of the dance, as well as the elements seen in the Kabasaran dance performance. Later interviews were conducted with the Kabasaran dance artists and their families.

After obtaining the data, both library data, field observation data and interviews and recording, carried out the stages of analysis or interpretation. Materials obtained through audio-visual portraits can be materials that can be reconstructed through descriptive abstract formulations. The abstract formulation can explain the works in descriptive choreography. This means that, based on these materials, it can be used to give a form or construct description or a form of choreography of Kabasaran dance.

The second stage, the materials collected above step by step can be used to compile descriptive descriptions of the symbolic meanings that exist in the Kabasaran dance with a number of approaches, namely Ethno-Art based on the perspective and understanding of ethics, and the Function of existence.

IV. RESULT AND DISCUSSION

A. *Choreographical Kabasaran Dance*

Kabasaran dance is a traditional dance of the Minahasa people, which used to be a type of war dance danced by several men. Based on information, the local community, that dancers in the Kabasaran dance are called Kawasalan, which means that "doing dance moves by imitating the movements of two chickens male fighting ". Besides this, that, kabasaran dancers must come from the descendants of elders or kabasaran dancer ancestors,

because of that not all Minahasa men have the opportunity to become kabasaran dancers. Because of its hereditary nature, each dancer also has a weapon which is also inherited from generation to generation. This legacy weapon is used when dancing.



Kabasaran dance is a traditional dance of the Minahasa people, which used to be a type of war dance danced by several men. Usually this Kabasaran dance is danced in groups in odd or even numbers. But in this Kabasaran dance a minimum dancers can be two people only. The elements of Kabasaran Dance are very simple, but in it contains an ethical message conveyed in the Minahasa community to maintain mutual security with a sense of togetherness in unity and unity.

The medium of movement used are very simple. The dancers display movements like wars, namely punches, punctures, and defenses. But in its cultivation also still consider formations or pattern of the floor as needed.

Likewise the elements used are very simple too. Kabasaran dance is displayed in groups, the number of dancers always amounts to more than one male dancer and one dancer usually as a leader.

The movements consist of the basic movements of traditional dance from the depiction of the movements of warfare, as well as the movement of guard in guarding attacks from enemies and movements by carrying shields and swords or samurai. Or something similar, namely by carrying a long spear. Historically, Kabasaran Dance was once a war dance that was often performed by Minahasa warriors before or after returning from the battlefield. According to information that, in the past this dance dancers must come from the descendants of kabasaran dancers as well. Because each dancer's family usually has special weapons that are inherited from generation to generation and used to dance Kabasaran dance. Besides that because of its sacred nature, this dance cannot be performed by just anyone.

Along with the development of the era with the absence of war as in ancient times, the Kabasaran is used as an idea or inspiration for the community as an art form. So that comes the Kabasaran Dance is a war dance, but in this era it is developed into dances in traditional ceremonies, welcoming and other cultural events, although in the movements and other elements are war dance. Today's era, Kabasaran dance is more displayed as a tribute to the ancestors who died on the battlefield for their courage in defending their homeland.

The patterns of movement used are very simple, namely using vocabular movement which is easy to do, does not have a level of difficulty. The movement is done in a very simple way. However, daily observations show that the limbs, feet and hands that are used as the most dominant medium are hands while holding the samurai and shield playing compared to the feet. Because the most prominent dominance of the movement is hand movements rather than foot movements. The Kabasaran Dance Movement is very energetic and symbolizes the spirit of a warrior, but still dynamically follows the rhythm of musical instruments.

The kabasaran dance movement is led by a leader called tombulu, who is chosen according to the agreement of the traditional elders. In general, the basic structure of the kabasaran dance consists of nine sword moves (*santi*) or nine spear moves (*wengkouw*) with steps of the horses consisting of two steps to the left, and two steps to the right.

In the past, this Kabasaran Dance consisted of several rounds, or more than three rounds. However, at this time there are rarely more than three rounds. In general, this Kabasaran dance is only shown in three rounds consisting of:

1. *Cakalele*, derived from the word "saka" which means competing, and "catfish" means chasing and jumping. This round was once danced when soldiers would go to war or return from war. other than that to show the ferocity of war at the great guest, to give a sense of security to the great guests who came to visit that the devil was afraid to disturb the great guest from escorting the Kabasaran dancers.
2. This second round is called *Kumoyak*, which comes from the word "koyak" meaning, swinging a sharp sword or spear up and down, back and forth to reassure himself from anger when fighting. The word "koyak" itself, can mean persuading the spirit of the enemy or the enemy who has been killed in the war.
3. *Lalaya'an*. In this part the dancers dance freely and cheerfully to escape the feeling of anger like dancing "Lionda" with their hands on their sides and cheerful, joyful dances. The whole dance is based on a cue or command of a dance leader called "*Tumu-tuzuk*" (Tombulu) or "*Sarian*" (Tonsea). The instructions were given in the sub-ethnic languages of tombulu, Tonsea, Tondano, Totemboan, Ratahan, Tombatu and Bantik. In this dance, all dancers must express fiercely without being able to smile, except in the celebration, where the dancers are allowed to make a cheerful smile. (Interview, Sony pantow: May 5, 2016)

The volume of motion that is used a lot uses a wide volume. The movement forms of Kabasaran Dance are more dynamic and artistic in nature are often highly considered. The movements of the feet, hands, and verbal expressions expressed through meaningful movements are arranged in a fixed and steady tempo and rhythm, which is determined by the music rhythm of the dance accompaniment. Music accompaniment in Kabasaran Dance usually uses a musical

instrument such as a gong, drum, or kolintang called "Pa Pa Wasalen".

In relation to music, there is an accompaniment of an instrument called kolintang as a melody, also the sound of percussion instruments Gong and drum. The rhythm used in the Kabasaran Dance seems to sound firm and dynamic, flowing and there are pressures and it seems that it seems monotonous and heroic. Tempo in the Kabasaran Dance seems to regularly follow a strict rhythm and looks tense but always looks proud.

Dance music is something that always accompanies dance and functions as a companion to help reveal the inspiration that is in the dance moves. In Kabasaran dance it is more monotonous but firm and always parallel, but in the rhythm it can be felt more dynamically. The accompaniment instrument used is also very simple, meaning the tools used are Gong and Tambur and combined with the traditional Minahasa regional musical instrument, Kolintang music (Interview, Roy Kumaat, and Ron Palar Coach Coach: May 20, 2018).

The make-up and clothing are also very simple, namely using costumes or clothes that portray regional heroes by being designed like waraney in conducting warfare. For the costumes used by the dancers in the Kabasaran Dance performance, the ancient Minahasa warrior costumes. The costume is dominated by red which symbolizes courage. On the inside costume, usually using clothes and red pants. For costumes outside, usually uses a kind of vest with tassel from fabric or bark. On the head using a head covering typical of Kabasaran Dance which is shaped like a bird's beak and decorated with feathers. In addition there is also a skull as accessories and weapons such as swords, shields, or spears used for dancing.

Generally, the clothes used in the dance are always red, while the dancers' headdresses are made of head tie cloth decorated with rooster feathers, taong feathers and birds of paradise. There are also canoe or tiwoho flower stems. Other ornaments are used are *lei-lei* or necklaces, *wongkur* cover leg legs, *rerenge en* or bells made of brass.

The clothing used in this dance is made from original Minahasa woven cloth and "Patola" fabric, namely red woven cloth from Tombulu and not found in other regions of Minahasa, as written in the *Alfoersche Legenden* book written by PN. Wilken in 1830, where the Kabasaran Minahasa had worn basic pants and red shirts, then wrapped in woven fabric ties. In this case, each Minahasa sub-ethnic has a special way to tie woven cloth. But Tari Kabasaran, which is specialized in the Remboken and Parepei areas, they prefer war clothing instead of traditional ceremonial clothing, namely by wearing tree moss as a disguise in the battle. According to informants from the 1950s, the original woven cloth began to disappear so that the target of Minahasa finally wore Kalimantan woven fabrics and Timorese fabrics because of the shape, color and motifs resembling Minahasa woven fabrics such as: Kokerah, Tinonton, Pasolongan and Bentenan. The original

Kabasaran hat is made of headband cloth which is decorated with rooster feathers, taong feathers and birds of paradise. There are also canoe or tiwoho flower stems. Other ornament ornaments used are "lei-lei" or neck necklaces, "wongkur" covering the legs of the legs, "rerenge'en" or bell bells.

The property used is property of swords or spears and shields, as depictions of heroes in warfare who are always prepared to guard security. 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 pattern is a floor pattern or a circle formation, the formation is lined up in parallel, a triangle formation and a "V" shaped formation and so on, and also the pattern of the floor in pairs are facing each other.

The floor pattern used is also very simple. The floor pattern used in kabasaran dance is always symmetrical and displays certain forms of formation. The floor pattern is a very simple floor pattern that is facing each other, a circle formation, the formation lines in parallel, a triangle formation and a "V" shaped formation and so on.

B. Perspectives on the Role of the Existence of Kabasaran Dance in Minahasa

Kabasaran dance can be said to be a form of traditional folk art. Its existence is visible and lives from generation to generation until now. Kabasaran dance has also been developed in such way, and even developed into an art form that represents a characteristic or an icon of the Minahasa region.

The existence of Kabasaran Dance in the past and present has no difference. This can be said because according to several parties who were interviewed that Kabasaran Dance still existed in community life in Minahasa until now. That is to say, Kabasaran Dance in Minahasa is always displayed on every show which is more dominant in formal events. Kabasaran dance in Minahasa is a traditional dance as a legacy from a predecessor that has been hereditary, until today, and still exists and is still being displayed in every event or formal celebration in the area.

It seems that the Kabasaran Dance in Minahasa has a very important role in the lives of people in the Minahasa region. Besides this, the Kabasaran Dance is also a dance that can reflect regional characteristics in the Minahasa. Because by looking at the appearance of the Kabasaran Dance, it is certain that the dance originated in the Minahasa region. Therefore Kabasaran dance is a traditional dance that is used as a cultural icon in Minahasa district area (interview by Sony Pantow: April 5, 2018).

As a reflection that can show identity and regional characteristics, Kabasaran Dance in Minahasa is an asset of the local area. Kabasaran dance in Minahasa as a regional cultural asset, it is very necessary to be maintained, preserved and developed. Development both in the development of quality as well as developments in

dissemination so that it can be better known by a wider audience.

Discussions about the role of the existence of Kabasaran Dance in the past and today, almost the same as just before it appeared more than three rounds, and in the present time and in general only three appearances were performed. Choreographically there seems to be no difference. Kabasaran dance in the past until now had become an idol and became the pride of the Minahasa region. This is because every appearance of the Kabasaran Dance will show or can be understood by people that it is dance originating from the Minahasa region. Besides this, Kabasaran Dance is a characteristic and has become an identity of the Minahasa region.

Kabasaran dance in Minahasa from the past until now has a very important role. Kabasaran dance at this time until now is shown on important entries such as; welcoming guests both formally and informally, state receptions, and used or displayed for public entertainment events to the level of competition.

Kabasaran dance performances can attract attention to those who witness it. Moreover, supported by costumes or clothes that are used is also very interesting because it looks more magical, mighty with accessories of birds of paradise or eagle feathers in contrast to pride, which is dominated by red and black and white like a hero who is always on standby to maintain security from the enemy attacks.

Kabasaran dance has become the identity of the Minahasa region, because the Kabasaran Dance has been directed at the lives of the Minahasa people. (Interviewer, Pius: April 3, 2018). However, because in the modern and globalization era, which is full of challenges to the all-new lifestyle, Kabasaran Dance remains and always becomes the most important display. Even though the all-new lifestyle always gives something more, Kabasaran Dance does not influence or shift at all, even its appearance is always displayed at the beginning of the event or celebration event as the opening act.

With the development of people in the Minahasa in information, technology and entertainment systems, a change arises that makes people want to try new things. This is a very normal thing in a cultural change. However, with the arrival of new patterns for the Minahasa people, they did not feel influenced by something new, this does not mean that the Minahasa people did not accept more recent things, but for the community to act every time they had to conduct more selective activities.

So that the old culture cannot be shifted by anything. That is why the Kabasaran Dance in the Minahasa region still has a dominant role in people's lives (Interview: Dolfi Pantow, June 5, 2006)

In this modern era it has also influenced a number of regional traditional dances, such as Kabasaran Dance, but this influence is not the influence of the role of Kabasaran Dance in the lives of its people, but the influence that leads

to something better. That is to say, those changes are for the good of the technical quality of the choreography and also the function of Kabasaran Dance as a more artistic performance. Something new in terms of presentation, or appearance, namely the creators and the dancers pay more attention to the quality weights of their appearance both physically and dynamically. This can be seen from the appearance that the artistic technique is more concerned.

The art techniques such as movement as the main medium are very much considered in terms of the movement elements such as clarity, shape, volume, lines, rhythms and expressions in motion vocabulary are very much considered. In addition to these things also in terms of supporting media, including in terms of makeup and clothing as a costume used in the Kabasaran Dance. In terms of appearance, the costume has not changed, meaning that the clothes that were up to now are very simple but are more designed to reinforce the character. These arrangements are made more able to attract attention, both for those who see and those who use them. The change is a change in the level of development of artistic creativity in arts. This can be seen in the cultivation of dance movements. The dance movement is now more attractive and looks more agile, firm and dynamic. So as to make it more interesting in its presentation. Regarding the function of performing arts or Kabasaran dance performances from the past until now is still the same.

V. CONCLUSION

The conclusions include the existence of Kabasaran Dance in the life of the Minahasa people of North Sulawesi, as well as the choreographic form of Kabasaran Dance. Kabasaran dance as a traditional dance work is a very interesting culture to maintain and preserve. Choreographically Kabasaran Dance is a dance performed by several male dancers and one of the dancers as a leader who governs the course of the presentation. The Kabasaran dance uses the properties of samurai swords, or spears and shields.

The elements of Kabasaran Dance are very simple, but contain an ethical message that is conveyed in the community, that in life must maintain mutual unity and unity, maintain each other's security from attacks from the outside. Apart from that, seen from the form of choreography and the function or role of the existence of Kabasaran Dance is a dance that is used as a complementary media for ceremonies and also as a function of entertainment performances in various formal and informal events. Kabasaran dance expresses a sense of Unity, togetherness, heroism, courage in community life. The medium of movement used is very simple. Likewise the elements used are very simple too.

Kabasaran dance is displayed in groups, the number of dancers is always more than one dancer. In Kabasaran Dance it is displayed as a depiction of heroism

that is always ready to maintain regional security. As for the patterns of movement that are used are very simple, namely using vocabular motion that is easy to do or demonstrate, that is, it has no difficulty level. Clothing that is used is also very simple, dominated by red as a symbol of courage, mighty, with decorative feathers of garuda or bird of paradise. The property used is a sword or spear and shield as a depiction of a hero ready to go to war.

The floor pattern used is also very simple. The floor patterns used in Kabasaran dance are always symmetrical in shape facing each other and displaying certain forms of formation. Dance music is something that always accompanies dance and functions as a companion to help reveal the inspiration that is in the dance. In dance Kabasan is more monotonous and always parallel. But in the rhythm it can be felt more dynamic and has jerking pressures. The accompaniment instrument that is used is also very simple, meaning the tool used is the gong, tambur and combined with the traditional Minahasa regional musical instrument, namely kolintang music.

The role and existence of the Kabasaran dance in the midst of the life of the Minahasa community is analyzed based on the approach and theoretical basis of Umar Kayam. The explanation is about how the role and existence of the Kabasaran Dance, that Kabasaran Dance functions as a complement to the guest ceremony event, as a function of entertainment performances both in formal and informal events, and its appearance is always at the beginning of the program as an opening. Kabasaran dance in Minahasa from the past until now has a very important role for the supporting community. This means that kabasaran dance at this time until now is usually displayed and used in formal and non-formal activities.

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