



Ngediyo Performance: From Oral Literature at the Dance Show

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Abstract. The ngediyo performance is the development of the form of the ngediyo procession that produces elements of novelty from the aspect of style, taste, and meaning of a literary work. This process is what brings dance performances while writing literature. The study in this paper discusses the form of ngediyo performances from the aspect of motion, floor patterns, musical accompaniment, property, makeup, and clothing using qualitative methods with an interdisciplinary approach. The concept developed is based on the implementation of ngediyo in a series of begawi cakak pepadun events. The ngediyo show is danced by mekhanai and muli with a series of movements adapted from cangget movements. Oral literature in the ngediyo procession is called burdened. The poetry in the ngediyo march is in Lampung dialect O with the typical speech of the Abung Siwo Migo community. The motion structure presented in the ngediyo performance is divided into three parts: the beginning, the core, and the end. This dance is accompanied by musical instruments talo balak, tambourine and gambus with dancers wearing muli and mekhanai clothes. The property used is symbolized as a kandang rarang.

Keywords: Performance · Oral Literature · Ngediyo

1 Introduction

Oral literature is a story that is passed down from generation to generation in oral form. In ancient times, people were not familiar with writing so oral traditions were used by the community to convey a story. Oral literary forms can be in the form of prose (mites, fairy tales, and legends), folk poetry (poems, gurindam, pantun), performing arts (wayang), traditional expressions (proverbs and proverbs), and folk songs [1]. Lampung people have oral literature that describes their life and the way they interact. Literature for the people of Lampung is a necessity and is used in every important activity. For example, traditional ceremonies or other important rituals [1]. Ariyani & Hidayatullah (2021) also added that the local values contained in Lampung oral literature could be part of the scientific repertoire and contribute to the diversity of national literature. In the context of learning, Lampung oral literature can be a teaching material and an appreciation material for students[2]. This is one way to introduce literature to the younger generation.

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Oral literature learning must be packaged in a more attractive form to achieve the learning output [3]. In addition, students are directed to think analytically to explore, assess, interpret, synthesize, and provide information. One of the innovations that can be done is by developing or transforming oral literary forms into performing arts forms. Through these activities, it is hoped that they will be able to create their creativity into a new product. Besides that, it can also bring oral literature into the performance space that the general public can witness.

One of Lampung's oral literature that can be transformed into a performance is the ngediyo procession. Based on the results of an interview with Suttan Puset Mergo Subing in September 2021, it was stated that ngediyo is part of a series of taking titles or traditional gawi in the Abung Siwo Migo community (nine clans). This activity is an event for bachelor girls (*muli mekhanai*), sons and daughters of *Penyimbang* (people who already have customary titles) to introduce themselves and stay in touch. However, Ngediyo is less well known to the broader community because the context of its implementation is only shown in a series of traditional *begawi cakak pepadun* ceremonies.

One of the efforts to introduce and preserve the ngediyo procession among the younger generation is to develop forms. A form that produces elements of novelty from the aspect of style, taste, and meaning of a literary work. The ngediyo procession, which was initially carried out in a series of traditional ceremonies, was transformed into a form of performing arts with unique characteristics as performing arts. The development of conditions that touch the realm of motion, property, floor patterns, make-up, and clothing are packaged in dance performances.

The form of the ngediyo performance in this study was analyzed based on the primary and supporting elements of dance using the theory of Jazuli (2016: 60), which includes motion, accompaniment, fashion, make-up, and floor patterns[4]. When viewed from the perspective of education, especially for the younger generation, this development contains at least four things, namely love and preservation, creativity, understanding of performing arts, and character education [5].

The positive impact arising from the development of the form of the ngediyo procession, including the *bebandung* oral literature, will be better known by the wider community. First, given this ngediyo procession only exists in a series of traditional ceremonies that are limited to certain times. Not all Abung Siwo Migo people can carry out this series of traditional rituals. Second, oral literature that is developed into performing arts is more interesting because, in the performing arts, various skills accumulate in it. This is certainly more interesting when compared to conventional stories. This situation can foster a love for the people of Lampung, especially the younger generation, for oral literature. Finally, efforts to preserve the life of oral literature in Lampung are increasingly being realized. Third, developing oral literature into performing arts will involve many spectators or connoisseurs so that ngediyo will be known to the broader community. Through the development of this form, it can also be used as a reference for teaching materials in universities and schools.

The background above raises the question: What form of dance performances resulted from developing oral literature? This issue becomes relevant to be discussed, considering that the development of oral literature into performing arts is still a novelty in oral literature and dance science. To discuss these problems, the leading theory used

is the theory of the form of performance because the focus of this paper discusses the conditions resulting from the development of oral literature.

2 Method

The method used in this study is a qualitative method with an interdisciplinary approach. This research was conducted at the Dance Education Study Program, FKIP University of Lampung, with the target being studied, namely the form of the *ngediyo* performance resulting from developing oral literature. Data were collected using observation, interview, and documentation techniques [6]. Observe was made to directly observe the development stage of the *ngediyo* procession into a complete performance. Interviews were conducted with subject lecturers, students from the *ngediyo* oral literature group, and with traditional leaders of Abung Siwo Migo in the East Lampung district. Document studies are carried out by collecting data in the form of photos & videos of *ngediyo* performances. The data validity technique is based on the credibility criteria with the triangulation technique. The data analysis technique refers to dance research procedures by Gertrude Prokosch Kurath (Ahimsa Putra in Pramutomo, 2007), which focuses on dance analysis, especially textual studies of dance forms [7].

3 Result and Discussion

Oral literature is a cultural manifestation that leads to people's understanding based on things that happen in life. This dynamic becomes a reference that can underlie the lifestyle and behavior of society as civilized human beings. Therefore, the *ngediyo* procession is not just a media that records historical traces of the dynamics of the social life of the Lampung people. However, *ngediyo* presents life values that are beneficial to society in particular.

Ngediyo, as a ceremonial procession, has a moral and social function that can shape the ideology of the Lampung people. The *ngediyo* performance is a form of change that produces elements of novelty from the aspect of style, taste, and meaning of a literary work. This development process changed the shape of the *ngediyo* procession, which is usually limited and only sung in the traditional wedding ceremony of the Abung Siwo Migo community, into a literary work that the general public can enjoy in different packaging. This process develops the form of delivering oral literature in the *ngediyo* procession, which is usually carried out by one or two people in unison, into an appearance packed with various roles. At this stage of the transformation of the *ngediyo* procession, a concept is developed that refers to the elements of the performance, resulting in a movement, property, floor pattern, as well as make-up and clothing that are packaged in a dance performance. In this *ngediyo* show, the concept developed is based on the implementation of *ngediyo* in a series of *begawi cakak pepadun* events.

In addition, the related elements in *ngediyo* oral literature include the performance's atmosphere, the performance, the time of the performance, the place of performance, the performer's text and its composition and the audience present. First, the atmosphere of the performance presented in the *ngediyo* show is a formal atmosphere that is still taking place in traditional ceremonies, namely the Bujang Gadis performance event (*muli*

mekhanai). This performance is carried out in a show as if it were in a *sesat* (traditional meeting hall). Some dancers spread cloth to limit the performance as a symbol of border or protection (*cage rarang*). This show presents an atmosphere of silence, and the entire audience maintains an attitude of no cheering.

Second, the time presented in the performance room is 15 min long compared to the actual *ngediyo* implementation, which lasts between 6 to 8 h. The show, which is shown in a short time, takes a snippet or a few short parts of the *ngediyo* procession, which is assembled into a unified whole. For 15 min, this show displays a storyline through dance moves, literary chants, and dialogue between dancers supported by performance elements such as music, makeup, clothing, and props.

Third, the show's performers are men and women aged 20–25 years, compared to the actual *ngediyo* performed by adults, teenagers, and children. Each performer has their role. One man plays the part of the *tuho* performer, four women play the *muli*, four men play the *mekhanai*, and four women play the role of dancers who spread the cloth.

Fourth, the text and its composition. The lyrics of oral literature (*bebandung*) in this performance are sung directly by all dancers, following the musical accompaniment. The songs of the *bebandung* oral literature are divided into several parts, namely the perpetrator's text, the *muli* text, and the *mekhanai* text. The lyrics used in this show have evolved from their original form. The lyrics taken are only a brief snippet of the implementation of the *ngediyo* procession. This is intended to animate the interaction between dancers on the performance stage.

Fifth, the audience is present. In the actual series of *ngediyo* processions, the actors who must attend the traditional meeting hall include representatives of *muli* and *mekhanai* from each ethnic field, *tuho* practitioners, *mudo* practitioners, traditional balancers in one village and from outside the town and witnessed by the entire surrounding community. The audience present at the *ngediyo* procession has their respective roles and goals. Furthermore, in implementing this *ngediyo* performance, the audience who attended came from many circles, both oral literature lovers, academics, practitioners, and the general public. The audience going to an oral literary performance is to seek entertainment and aesthetic satisfaction, such as performances of folk games and oral literature.

3.1 Ngediyo Procession in Begawi Cakak Pepadun Ceremony

Ngediyo is part of a series of traditional title/*gawi* processes in the Abung Siwo Migo community (nine clans). The nine genera include Buay Nunyai, Buay Unyi, Buay Nuban, Buay Subing, Buay Bulan, Buay Anak *tuho*, Buay Beliuk, Buay Kunang, and Buay Similar. This activity is an event for bachelor girls (*muli mekhanai*) and sons and daughters of *Penyimbang* (people who already have customary titles) to introduce themselves and stay in touch. *Ngediyo* is an official meeting facility for *muli mekhanai* representatives of traditional balancers. *Ngediyo* is a tradition passed down from generation to generation.

Ngediyo is a farewell ceremony between a girl who has been proposed to her friends or relatives, both male and female. *Ngediyo* is held at the traditional meeting hall or *sesat* at night after the *Isha* prayer time is over, which is around 21.00 WIB and ends before dawn. The implementation of *ngediyo* involves many parties in one village, is attended by all clan representatives, and is witnessed by the wider community. All tribal



Fig. 1. Ngediyo Procession

balancers must send representatives of noble children and their mekhanai to participate in the ngediyo procession. The main subjects involved in the implementation of ngediyo are muli mekhanai representatives of traditional balancers. Still, this activity cannot be carried out without the presence of gawi actors who lead the event (Fig. 1).

The ngediyo procession was also attended by all Balancing clans in the village and from outside the town and witnessed by the entire community. Ngediyo is done in a very polite way according to the teachings of Islam. They know each other through a letter. As a youth event, ngediyo is filled with expressing feelings, invitations, and satire through poetry/rhymes. The following is a documentation of the implementation of the ngediyo procession in the village of Rajabasa Lama, Labuhan Ratu District, East Lampung Regency.

The balancers attended this Penyimbang, and the gawi committee was also led by gawi practitioners who set the agenda for the event to completion and were guided by tuho and mudo practitioners. Muli and mekhanai who will come down ngediyo must wear polite and closed clothes. Mekhanai wears a shirt, trousers, sarong or tumpal cloth and a cap. Meanwhile, Muli wears a long-sleeved shirt, sarong and scarf. Before the implementation of the ngediyo begins, the perpetrators consisting of 2–4 people will pick up each muli and mekhanai the representatives of the balancing children in their respective homes to the sesat.

The perpetrator in charge of picking up muli mekhanai will bring a lamp, umbrella, and kulintang as a symbol of respect and protection. Muli and Mekhanai will get acquainted by sending letters and reciprocating rhymes. It's not even surprising that one of the mekhanai asks his favorite muli to light his cigarette. After eating the dishes served by the host and the gawi committee, the performers mekhanai and the performer's muli betanggung say thank you and goodbye to go home. Furthermore, the perpetrators will return the muli and mekhanai to their respective homes with the same equipment and make sure they have entered the house safely and are known to their parents. This

ngediyo procession is also known as the bebandung. Bebandung is a type of Lampung oral literature in the form of poetry that contains advice or teachings of the Islamic religion. The following is a description of the lyrics of oral literature in the ngediyo procession.

Syair Ngediyo

(Sanggar Kemalo Bumi Rayo – Abung Timur) Syair oleh: Syahri.

Mekhanai/Bujang

*Lapah kuruk las pesinal kayu
Temen tigei rang tetek selako
Ngerilau kiri ngerilau kanan
Merbau wawai bano yo
mesenNyedikai datei niku
tebesuw Mulai jak panas
kebiyan sino Mugo dang
makko suat halang Mak dapek
tano kekalaw naen*

Muli/Gadis

*Syukur jugo yo kerio niru
Lamun wat medang nughung mu sako
Iwen ke toppang di lem barisan
Ulin sewalin jo ngawer unyen*

*Kiro kak tegi nujum datimuw
Bipun mupakat sangun kakcaro
Ram ngabai ken nyabung malang rawan
Mak nyadang pangek mak nyadang iwen
Mencoba peruntungan nasib karenanya
Wahai abang pertimbangkanlah benar-benar*

*Selikur bulan sai raduw liyuw
Tegi kak timbal ngundang memiro ...
Sago merica talang way kanan
Sawat jelejet mak pandai tamben*

3.2 The History of Ngediyo Show

The ngediyo performance was first developed at the university level as an outcome of the oral literature course in the Dance Education study program at the University of Lampung. This is a novelty in developing works that come from integrating two disciplines, namely literature and dance. Seventh semester students teach this course. The implementation of this course conducts research and development related to several oral literature spread in several districts in Lampung Province.

This course provides broad and profound opportunities for students to construct their understanding of Lampung oral literature. This course has two main objectives.

First, students can understand the theoretical and practical dimensions of Lampung oral literature, which can be transformed directly into dance performances. The learning process is carried out through participatory learning.

The final output of this course is a form of dance work staged in a dance performance. In the performance, students presented dance works with themes developed from Lampung oral literature such as *bebandung*, *syaer*, *pepacur*, *wayak*, *memang*, *sagata*, *hahiwang*, etc. One of the works that are the focus of this research is the development dance work of the *ngediyo* procession. Currently, *ngediyo* has changed the form of its presentation. Usually, *ngediyo* only exists in traditional ceremonies. Nowadays, *ngediyo* can also be found in a show. Making *ngediyo* a performing art is an effort to preserve the art of oral literature.

3.3 Performance Concept Development

The development of the concept of performance is entirely directed at the creative process based on the media of performance texts to recognize the context of oral literature. Oral literature in the *ngediyo* procession as the object of the performance text is recognized for its verbal form, while through the context, it is studied from the background of the community that owns the culture, philosophy, meaning and function, values, and the uniqueness of the *ngediyo* procession. Furthermore, collecting data such as the terms and conditions for using oral literature in the *ngediyo* parade. After collecting data and conducting assessments based on concepts/and theories, an analysis of various aspects of the actors, space, structure, and approach used is carried out. The analyzes that have been carried out are then formulated into a performance concept with the theme *Jago Damar*. *Jago damar* is a noble *mekhanai* activity of keeping the *damar* (holding the lamp) carried out with an atmosphere of joy. The word “*Jago damar*” comes from the resin of the lit resin. *Jago damar*, as a symbol of the people of Lampung *pepadun* glorifies women appointed from one of the traditional *begawi* processions at the time of the bachelor girl or *ngediyo* event.

3.4 Ngediyo Performance Form

The *ngediyo* procession, as part of a series of traditional ceremonies, was developed into an entertainment performance. The *ngediyo* spectacle, which is usually limited to only being carried out in a series of conventional *begawi cakak pepadun* ceremonies, is developed into a performance work that the general public can enjoy. The *ngediyo* performance, usually performed at a traditional meeting hall in this context, is presented on a stage complete with lighting. *Ngediyo*, packaged into a performance, is a means of communication and collective expression of the *Abung Siwo Migo* community. As stated by Jauzuli (2016), dance as a repertoire or presentation of performances is the result of the creative process as communication of valuable experiences (Fig. 2).

The form of the *ngediyo* performance was developed from implementing the *ngediyo* procession in the series of *begawi cakak pepadun* ceremonies. This performance work belongs to the type of group choreography. The concept, composition, motion, property and floor pattern adapt from the procession. The idea of the dance performed is *Jago damar*. *Jago damar* is a noble *mekhanai* activity of keeping the *damar* (holding the lamp)



Fig. 2. Ngediyo Performance

carried out with an atmosphere of joy. The word “jago damar” comes from the resin of the lit resin. Jago damar, as a symbol of the people of Lampung Pepadun glorifies women appointed from one of the traditional begawi processions when the bachelor girl or ngediyo event is carried out. Therefore, the theme of the damar is also used as the title of the performance.

Oral literature in the ngediyo procession is called *bebandung*. *Bebandung* is a type of Lampung oral literature in the form of poetry that contains advice or teachings of the Islamic religion. The load is sung in all stages of the presentation of the show. This process is what brings dance performances while writing literature. The sung *bebandung* lyrics are the result of interviews with the traditional leader Abung Siwo Migo, which were developed based on the number of dancers.

The ngediyo performance is danced by *mekhanai* (male) and *muli* (female), totaling eight people with a series of movements adapted from *cangget* movements, namely the motion of worship, *igol*, *ngetir*, lightning backward, motion *ngelap*, motion shy cover, motion lightning backward, the motion of cumming and the motion of a floating *kenui*. In addition to the core dancers, four female dancers complete the show. The ngediyo show has a beginning, middle, and end structure. The initial structure is the opening, the middle structure is the core, and ends with the final form or closing. The floor pattern used is a straight line or vertical floor pattern. This floor pattern aims to bring the atmosphere and spirit of the ngediyo procession into the performance space.

The clothes used by the *muli* (women) consist of intestine embroidery, filter, accessories in the form of suppressors, *jajar* boards, and agarwood, as well as bun.

Meanwhile, *mekhanai* (men) wear closed suits, caps, and *petumpals*. The arrangement of the accompaniment music in this performance is realized live using *talo balak*, *gambus*, and tambourine musical instruments. This dance accompaniment is parallel to the motion to help build the atmosphere and create cohesiveness between one dancer and another. The musical references used for the accompaniment of this performance are several *cangget* dance accompaniments, namely *gupek* percussion and dance percussion.

3.5 Oral Literature Speaker

In the implementation of ngediyo, the *bebandung* oral literature is spoken by the *tuho* practitioners (old practitioners). At the same time, the *muli* and *mekhanai* representatives

have the opportunity to convey messages to each other through a piece of paper provided by the committee (young practitioners). In addition, they can interact with each other by replying to letters. The intermediary in charge of responding to messages of muli and mekhanai is a mudo practitioner (young actor). Furthermore, on certain occasions, the tuho practitioners (old practitioners) will give the muli and mekhanai the opportunity to sing the bebandung in front of all the balancers (traditional leaders) and everyone in the sesat (traditional hall).

The oral literature (bebandung) in this performance is spoken directly by all dancers following the musical accompaniment. Bebandung verbal literature lyrics are divided into several parts: the text for the perpetrator, the muli text, and the mekhanai text. The songs used in this show have evolved from their original form. The lyrics taken are only a brief snippet of the implementation of the ngediyo procession. This is intended to animate the interaction between dancers on the performance stage.

The language used in the narration of the poems in the ngediyo procession is Lampung language with dialect O. This verse is song in the typical dialect of the Abung Siwo Migo community. This ngediyo procession is also known as the burden of the bebandung. Still, the burden of the load is the burden of the Abung Siwo Migo community with the dialect of O. Bebandung is oral literature of Lampung poetry. The number of stanzas of the bebandung usually consists of four and six lines. The disclosure of the burden of dung is by singing. Burdendung consists of some stanzas, each of which has a verse, but the pattern of poetry is not fixed. One stanza's way with the next does not have to be the same.

3.6 Dancer

The performer is the show's presenter, either directly or indirectly, involved in presenting the form of the show. Dancers use body language to convey content and messages through the movements they display. A dancer's body is an instrument for the medium of expression in dance performances, which means that the body becomes a means of expression used to accommodate the values or meanings expressed in dance. Thirteen men and women dance in the Ngediyo show. Each dancer has a role or part of each. For example, one man acts as a tuho performer, four women as muli, four men as mekhanai, and four women as dancers who spread the cloth.

3.7 Gerak

Motion is an essential element of dance that is poured through an expressive and aesthetic process as a communication medium that contains meaning. Gupita & Eny (2012) state that dance moves come from processing processes that have undergone stylization (styled) and distortion (changes), which then gave birth to two types of motion, namely pure and meaningful motion. Pure motion or want motion is a movement arranged to get an artistic form (beauty) and does not have specific meanings. Significant motion (gesture) or non-wanting motion is a movement that contains a particular substance or purpose and has been stylized (from wanting to not wanting to). The motion in the

ngediyo performance consists of pure motion and meaningful motion. The motion developed has been distilled to be displayed on the stage. The movements contained in the ngediyo show reflect the life of the Abung Siwo Migo community.

The series of motions in this performance is adapted from *cangget* movements, namely worship, *igel*, *ngetir*, lightning backwards, *ngerujung* motion, shy cover-up motion, backward lightning motion, cumming motion, and flying *kenui* motion. Following the dancing in this work, these movements are danced by both men and women.

Motion is an essential element of dance that is poured through an expressive and aesthetic process as a communication medium that contains meaning. The series of motions in this show was adapted from *cangget* movements, namely worship, *igol*, *ngetir*, lightning backward, darkening motion, shy cover-up motion, backward flashing motion, cumming motion and flying *kenui* motion. Following the dancing in this work, these movements are danced by both men and women.

The structure of the motion presented in the ngediyo performance is divided into three parts: the beginning, the core, and the end. The front and the future is a gesture of respect that consists of various worship movements. The core part of the performance on the variety of male activities consists of the multiple directions of worship, *igol*, *ngetir*, lightning backward. Meanwhile, the women's movements consist of worship movements, dark movements, shy gestures, lightning backward movements, cumming movements, *lipeto* movements, and flying *kenui* activities. Here are some of the various actions in the ngediyo show in Figs. 3 and 4.

3.8 Sembah Motion

Sembah movement is performed by male (*mekhanai*) and female (*muli*) dancers. The prayer movement is the initial movement performed in the *Cangget* dance. This movement lasts about 10 s. This movement is done with the body standing upright with a detailed view, the position of the palms meeting in front of the chest with the fingers upward. This movement symbolizes the meaning of the value of *nengah nyappur*, namely as a form of hospitality and respect for the guests present.



Fig. 3. Sembah Movement



Fig. 4. Igol and lipeto Movement

3.9 Ngetir Motion

Ngetir movement is a movement made by men (mekhanai). This movement begins with the position of the right and left hands sideways in each direction parallel to the shoulder. Then the wrist is moved until the fingers seem to vibrate. This movement is done while turning left and right, and the direction of view is facing the dancing opponent.

3.10 Igel Motion

Igel motion is a movement performed by men (mekhanai). The igel movement is carried out upright by raising the hands as if rolling up the sky. This movement moves to the right and left at a slow tempo.

The igel motion symbolizes joy and an expression of gratitude, as well as a manifestation of the greatness and virility of Lampung men.

3.11 Kilat Mundur Motion

The kilat mundur movement is carried out with a slightly lowered body position like a stance, the hand movement is rotated in a semicircle to the right and left of each hand and pulled back in with the index finger meeting the thumb, then the wrist is turned forward and the index finger and thumb released. The direction of view is facing the hand.

3.12 Ngerujung Motion

This movement starts from the position of the hand parallel to the shoulder, and then the right hand moves up to a right angle, followed by the body leaning to the right. Eyes looking at the hand. This movement is also performed on the left hand. The ngerujung movement depicts the value of balance which is a reflection of the life of the Lampung people, who must be good at communicating or contained in the median value of nyappur.

3.13 Ngecum Motion

Ngecum movement is done with the hands in front of the chest and the body in a straight position. The middle fingers and thumbs are brought together, and both hands are pulled to the right and left until the hands are in line with the shoulders.



Fig. 5. Vertical floor pattern

3.14 Lipeto Motion

The lipeto movement is performed with the body in a lowered position facing a right angle, the right foot positioned behind the left foot and the left foot in a tiptoe position. Next, the right hand is above the head, and the left hand is in front of the chest; both hands are bent inward.

3.15 Kenui Melayang Motion

Kenui's hovering motion is a depiction of the movement of a flying eagle. From the position of the motion, the fingers are directed downwards, then the hand moves into the right and left waist and is pulled back to the original part, this movement is repeated two to three times. The motion of the flying kenui has the majesty of the flying eagle, which means that the people of Lampung who already have the title as sutan must be exemplary figures and good leaders.

3.16 Floor Pattern

The floor pattern commonly used in this show is a floor pattern in the form of a straight line or vertical.

This floor pattern aims to bring the atmosphere and spirit of the ngediyo procession into the performance space. In this floor pattern, dancers are grouped into several sections. The core consists of 4 mekhanai dancers and four muli dancers. One dancer in the middle acts as a performer in the ngediyo procession. While each of the dancers, two on the right and two on the left, act as holder of the rarang cage (the barrier in implementing the traditional gawi ceremony). This rarang cage is symbolized by a stretched filter cloth as a symbol of protection for all dancers. Here is the floor pattern for the ngediyo performance, which is vertically shaped (Fig. 5).

Make-up in the show is used to show clarity in facial lines and thickness because it is expected to strengthen the lines of facial expressions and emphasize the character's shape. Makeup in performance is an arrangement on the face as an effort to form a character that is following the dance theme. The makeup used in the ngediyo show is stage



Fig. 6. Men's clothes

makeup, classified as beautiful. Makeup in this show is not too flashy, using eyeshadow in colors such as brown, light blue, orange, or pink. In addition, other materials used such as foundation, powder, lipstick, eyebrow pencil, and blush-on.

The women's makeup used in the ngediyo show is stage makeup, classified as beautiful. Makeup in this show is not too flashy, using eyeshadow in colors such as brown, light blue, orange or pink. In addition, other materials used such as foundation, powder, lipstick, eyebrow pencil and blush-on. The male dancers in this show do not use makeup. However, the character raised by the male dancer is wise. As usual days, men in Lampung don't wear any make-up, as well as during performances. Dancers only wear suits and cloth or petumpal when performing without adding any make-up.

The clothes used by the muli (women) consist of intestine embroidery, filter, and accessories in the form of suppressors and agarwood, and use a bun. Meanwhile, mekhanai (men) wear closed suits, caps, and petumpals. The clothes attached to the dancers are the hallmark of noble and mekhanai clothes. The color of the clothes worn by the male dancers is predominantly black wearing a petumpal cloth and a cap. At the same time, the female dancers wear various clothes with a combination of green, yellow, white, and red. Accessories used by female dancers are gold. Here is the dancer's makeup and clothing (Figs. 6 and 7).

3.17 Property

There are two kinds of dance property: dance property and stage property. This show uses a stage property in the form of cloth. The cloth used in the ngediyo procession is called the rang cage. Rang cages are long white sheets of cloth used to confine or limit the group of punyimbang or bride and groom who walk to the place of traditional ceremonies, and become a barrier in the sesat arena (traditional meeting hall) at traditional meetings or deliberation events. Rang cages are used by being held by two people and stretched lengthwise. The position of the rang cage is used on the front and rear sides as a barrier.

In this show, the cage of rang is symbolized by a cloth stretched behind the dancer and serves as a barrier to the dancer's arena. This show does not use a white cloth, but



Fig. 7. Women's clothes



Fig. 8. The property of white cloth that functions as a cage for weavers

is symbolized by a filter cloth. The cloth illustrated as a *rarang* cage is spread from the right and left sides of the dancers on the performance stage (Fig. 8).

3.18 Music of Dance

Cahyono (2006) argues that music consists of two internal and external forms. The inner form is the accompaniment that comes from within the dancer, while the outward form is the dance accompaniment that comes from outside the dancer. The form of music used in the *ngediyo* performance is an external form of music originating from the musical instruments of *talo balak*, tambourine and *gambus*. Dancers use this external musical accompaniment as a reference in making motion transitions. The *ngediyo* performance uses musical instruments accompanied by the chanting of the load of the lyric.

4 Conclusion

The *ngediyo* performance is a form of change that produces elements of novelty from the aspect of style, taste, and meaning of a literary work. This development process changed

the structure of the *ngediyo* procession, which is usually limited and only sung in the traditional wedding ceremony of the Abung Siwo Migo community, into a literary work that the general public can enjoy in different packaging.

At this stage of the transformation of the *ngediyo* procession, a concept is developed that refers to the elements of the performance, resulting in a movement, property, floor pattern, makeup, and clothing packaged in a dance performance. In this *ngediyo* show, the concept developed is based on the implementation of *ngediyo* in a series of *begawi cacak pepadun* events. The *ngediyo* performance is danced by *mekhanai* (male) and *muli* (female) with a series of movements adapted from *cangget* movements, namely worship, *igol*, *ngetir*, and backwards darkening motion, shy cover-up motion, backward flash motion, cumming motion, and floating motion.

The clothes used by the *muli* (women) consist of intestine embroidery, filter, and accessories in the form of suppressors, *jajar*, and *gaharu* boards, and using a bun. Meanwhile, *mekhanai* (men) wear closed suits, caps, and *petumpals*. The arrangement of the accompaniment music in this performance is realized live using *talo balak*, *gambus*, and tambourine musical instruments. This dance accompaniment is parallel to the motion to help build the atmosphere and create cohesiveness between one dancer and another. The musical references used for the accompaniment of this performance are several *cangget* dance accompaniments, namely *gupek* percussion and dance percussion.

In addition, the related elements in the oral literature of *ngediyo* include the performance's atmosphere, the performance, the time of the performance, the venue, the performer's text and its composition and the audience present. First, the atmosphere of the performances presented in the *ngediyo* show is a formal atmosphere that is still tied to traditional ceremonies, namely the bachelor girl event (*muli mekhanai*). Second, the time presented in the performance room is 15 min long compared to the actual *ngediyo* implementation, which lasts between 6 to 8 h. For 15 min, this show displays a storyline through dance moves, literary chants, and dialogue between dancers supported by performance elements such as music, makeup, clothing, and props.

Third, each performer has a role. One man plays the part of the *tuho* performer, four women play the role of *muli*, four men play the role of *mekhanai*, and four women play the role of dancers who spread the cloth. Fourth, the lyrics of oral literature (*bebandung*) in this performance are sung directly by all dancers following the musical accompaniment.

The lyrics of the *bebandung* oral literature are divided into several parts, namely the perpetrator's text, the *muli* text and the *mekhanai* text. Fifth, the audience is present. In the actual series of *ngediyo* processions, the actors who must attend the traditional meeting hall include representatives of *muli* and *mekhanai* from each ethnic field, *tuho* practitioners, *mudo* practitioners, traditional balancers in one village and from outside the town and witnessed by the entire surrounding community. The audience present at the *ngediyo* procession has their respective roles and goals. Furthermore, in implementing this *ngediyo* performance, the audience who attended came from many circles, both oral literature lovers, academics, practitioners, and the general public. The purpose of the audience to go to an oral literary performance is to seek entertainment and aesthetic satisfaction, such as performances of folk games and oral literature. In this show, the cage of *rarang* is symbolized by a cloth stretched behind the dancer and serves as a barrier to the dancer's arena.

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