

CHAPTER I

INTRODUCTION

1.1. Background

“Semiotic is the study of signs. A sign (according to the structuralist view) is then defined as being such a pair (signifier, signified). This theory was put forward by (De Saussure, 1857-1913). In this theory, semiotics is divided into two parts, namely the signifier and the signified. A sign is viewed as a dyadic relation that connects a signifier to a signified. Ferdinand's theory is very closely related to the Likurai dance, where this dance has signs that have meaning and meaning that can be analyzed. According to Setiawan (2019: 21) states that semiotics is the study of the signs and symptoms associated with them, including how they work, their relationship with other signs, their transmission, and their acceptance by those who use them. Semiotics is a science that studies the signs that exist in human life because Basically, humans can give meaning to various signs or symptoms of socio-culture and natural symptoms that occur in Around (Rohmaniah, 2021:1). A signifier is a sign that can be seen by the eye, its form/physical form can be seen. At the same time, a signified is the meaning contained in a message that has the concept, function, and value contained in the sign. For example, the word "tree" (signifier) represents the concept of a large, woody plant (signified).

A symbol is an image that represents a concept, object, or idea. Symbols can have varying meanings depending on the context and culture in which they are used. Symbols can convey symbolic messages that have a deeper meaning

and are symbolic. According to Charles, a symbol is a sign that is present because it has a relationship that has been mutually agreed upon or already has an agreement between marker or sign (Www. Symbol. Com). In the Great Dictionary of the Indonesian Language, the definition of a symbol is a symbol that means something like a sign that states something or contains a certain meaning. Poerwadarminta (2014:752) means: that a symbol or symbol is something such as a sign, painting, word, badge, and so on, which expresses something or contains a certain meaning, for example, white is a symbol of purity.

Dance is an art form, often classified as a sport, consisting of sequences of body movements with aesthetic and often symbolic value, either improvised or purposefully selected. Dance expresses emotional movement with a pattern of body movements expressive and communicative (Hidajat,2005). Dance is a form of creative expression that involves moving the body in rhythm to musical accompaniment. Dancers might communicate emotion through dance or use dance to enjoy the experience of being in a physical body. However, not all forms of movement are dance; to meet the dance definition, a movement needs expressiveness rather than just functionality.

Traditional dance is a dance that develops in a certain area has broad guidelines and is based on the adaptation of hereditary habits that are embraced by the people who have the dance (Mono, 2014). Traditional generally has a high historical value, and broad guidelines and rests on the adaptation of the customs of the environment around the place of growth. Traditional dance is a dance that originates from the people of an area that has been passed down from

generation to generation and has become the culture of the local community. Traditional dance is a dance that is born, grows, develops in society, and is then passed down or inherited continuously from generation to generation. In other words, as long as the dance is still appropriate and recognized by the supporting community, including traditional dance (Jazuli, 2008:71). Traditional dances have distinctive characteristics that reflect the philosophy, culture, and local wisdom of the developing dance area. So, each region has its unique dance.

The diversity and artistry of traditional dance grows from Sabang to Merauke and even traditional dance art has become the identity of each region because each traditional dance art from a particular region has its characteristics and uniqueness. So, traditional Indonesian dance arts must be preserved. The Likurai dance is a traditional dance originating from the Kereana Village area, Botin Leobele District, Malaka Regency, East Nusa Tenggara, which was born around 1800. This dance was originally a dance that was often performed to welcome heroes returning home from the battlefield. Therefore, in the opinion that in essence, traditional dance is a cultural heritage that belongs to oneself, the identity and personality of a region. The Likurai dance is an expression of gratitude from the people of Kereana Village to God Almighty who has awarded victory and kept the fighters safe when they returned from the battlefield. The uniqueness of the Likurai dance is that it is a creative form of movement that uses improvised/free movement which is performed every time. Movement of formation to move on to the next movement.

The Likurai Dance is usually performed by approximately 10 male and female dancers. Female dancers wear traditional women's clothing and carry tihar (small drum) to Dance. Then male dancers will wear traditional men's clothing and carry swords as attributes. Another unique thing about the Likurai Dance is that it does not use accompanying music. The musical sounds used usually come from the sound of small drums played by female dancers and the sound of bells mounted on the dancer's feet. The sound is also colored by the distinctive screams of the male dancers making the atmosphere even more festive. The likurai dance used to be a war dance, which was sung when welcoming heroes returning from the battlefield. Although it is no longer used as a war dance, it is still often performed at various events such as welcoming important (honorable) guests, traditional ceremonies, thanksgiving celebrations, art performances, and cultural festivals. The value contained in the likurai dance is a social value in which it is a dance full of joy, gratitude, and respect for others, apart from social values there is also an aesthetic value because when dancing the dancers can do various movements and a meandering body. Meanwhile, apart from these values, there are also changes in the attributes worn in the past and now, such as on cloth (tais), belts (bolas kmurak), women's headdresses (so'e re), and girings (knei).

<https://regional.kompas.com/read/2022/08/28/060000578/tari-likurai>

1.2. Research Problem(s)

Based on the background that the author has explained, the formulation of this research problem is:

1. What are the symbols and meanings found in Tebe Likurai Dance?
2. What are the Formation of Tebe Likurai?
3. What are the functions of the Tebe Likurai Dance?

1.3. Aim(s) of Study

Based on the formulation of the problems that have been raised, the following research objectives will be presented, which include:

1. Find out and describe the symbol and meaning of the Tebe Likurai Dance.
2. Describe the Formation of Tebe likurai.
3. Describe the function of the Tebe Likurai Dance.

1.4. Significance of Study

1.4.1. Implication

A sign (according to the structuralist view) is then defined as being such a pair (signifier, signified). This theory was put forward by Ferdinand De Saussure (1857-1913). In this theory, semiotics is divided into two parts, namely the signifier and the signified

1.4.2. Application

1. For the people of Malaka, especially semiotic dancers, it is hoped that they understand more about the meaning of the semiotic dance.
2. For the university, the result becomes the data to know how the symbolic meaning of the Tebe Likurai Dance and also can get new information about semiotics.