

Nias Dance Encyclopedia as a Source of the Working Process

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Abstract: *This study aims to develop an encyclopedia on the concept of traditional dances from Nias ethnic groups in North Sumatra as a source of learning in the process of creating. This research is directed at a reference book product in the form of an encyclopedia. From this research process, the results of the development of a reference book for the local traditional dance of Nias, North Sumatra emerged. This research uses research and development (Research and Development or R&D) methods. The location or place in this study was carried out in the cities of Medan and Nias with data collection techniques obtained through observation, in-depth interviews and documentation. After all the required data have been completed, the next step is to analyze the data using a qualitative paradigm using project based research, which is obtained through data reduction, The average value obtained during the material expert feasibility test was 4.75 with a very good category and no revision. The average value obtained at the time of this media feasibility test was 4.375 with a very good category. The results of the development of this Nias traditional dance encyclopedia book can be used as a reference for students and the community as a source of the creative process for Nias traditional dances.*

Keywords: *encyclopedia; nias traditional dance; reference book*

I. Introduction

Digital books (digital books) or often referred to as electronic books (E-books) over time continue to increase. Just as the music and film industries have moved to digital formats, the book and publishing industry has begun to shift to digital formats as well. According to Budi Sutedjo Dharma Oetomo's opinion (2002) that "E-book is a type of book without using paper (digital format) that is easily accessible through Personal Digital Assistant (PDA).

Electronic books (E-books) make it easier for readers and writers. Due to the presence of E-book readers can access the desired book anywhere and anytime without time limit. And it makes it easier for writers to distribute and publish their books without having to come to the publisher. The advantage of e-books is that they are able to combine images, sound, graphics, movies and animations, so that the information presented is richer and more interesting than conventional books (Haris, 2011). E-books are known to be practical and the costs incurred are quite low because they can be accessed only from a smartphone. However, the ability of learners who are less skilled at technological developments will be an obstacle in the use of e-books.

The digital encyclopedia is one form of the development of technological and information advances. Menurut Hammer & Zalta (1997) suggest that dynamic encyclopedias through entries can be continuously improved and updated without requiring the production of new editions entirely. The form of encyclopedias has changed (digital) which can be accessed via computers or smartphones with internet networks. Encyclopedia is one of the

learning resources that can be used. This is also supported by the opinion of Daryanto (2012) who suggests that the encyclopedia can be used as a supporting learning resource. There is a weakness where there is a traditional dance learning process, namely learning only focuses on dance movements but is not introduced to the synopsis and history of the dance and the lack of time to introduce all dances in North Sumatra, especially the Nias Ethnic. So that knowledge about local dance is still lacking.

According to the opinion of V. Eny Iryanti and M. Jazuli (2001) quoted in the *Harmonia Journal of Knowledge and Thought*, Art states that art has a very important role, namely as one of the basic needs of human education (Basis Experience in Education), attitude and personality development, meet the basic needs of aesthetics, and other determinants of intelligence. Art education is actually capable of supporting intellectual and emotional intelligence, being able to appreciate cultural diversity and the universe, increasing the imagination, motivation, and harmonization of students in responding to all socio-cultural phenomena.

Before starting the documentation activity, initial steps are needed, such as collecting all data related to the background of the dance work that will be made. This is a very important step to do before the activity of documenting a dance work begins. This is an anticipatory step so that the focal point that will be taken in documenting the dance work is right on target. This step can be done by looking for literacy or reading books related to dance works that will be documented, dialogue with resource persons, both performing artists or community leaders who understand local cultural traditions.

This development research has the aim of producing a reference book for the *Encyclopedia of Ethnic Dance of North Sumatra* and its documentation. Sugiono (2012) wrote that development research is used to produce a certain product and as a tool to test the effectiveness of the product. This research is very important to do because until now there has been no research examining the development of *Encyclopedia* teaching materials on traditional dances of the Nias region, so this is considered important. The encyclopedia is made in the form of books and digital applications that explain traditional dances from the Nias area and is equipped with scientific information and is supported by photographs (documentation) of the dances so that they can be used as work references.

Problems

There are quite a number of traditional dances from the Nias region, but almost all of them are not well and neatly documented in accordance with the artistry of these dances. Conditions like this have brought the idea to do good and coherent documentation through encyclopedias so that they can become the main source in the process of creating traditional arts for the Nias region. Various forms of traditional dances from the Nias region will be documented in accordance with the aesthetics of art, the beauty of these dances is expected to attract broad public interest. The Journal writes that many traditional dances are made in documentaries that only consider informational aspects, not beauty and education aspects, which ultimately makes many traditional works or dances not fully documented..

II. Research Methods

This research uses research development method (R&D) which is a method to produce a certain product, and is used to test the effectiveness of the product. The product developed is an encyclopedia of traditional dances from the North Nias Sumatera area. This

development research refers to the model procedure ADDIE. According to Benny A. Pribadi (2011: 125), this method has 5 main stages including Analysis, Design, Development, Implementation, and Evaluation. In the Borg & Gall development stage, up to the product stage. The research and development starts from analysis to find goals, to the last stage by conducting an evaluation.

III. Results and Discussion

3.1 Results

Product illustration by making a product design Encyclopedia of ethnic dances of North Sumatra Nias on the basis of consideration that students find it easy to find references for North Sumatran Nias Ethnic dances. The product design is validated by media design experts and learning materials experts. To prove the product of the Encyclopedia of ethnic dances of Nias, North Sumatra, is valid, it is tested on art teachers, individual students, small and large groups. Documentation can be viewed by creating a chart in object creation. There are 14 traditional dances of the Nias region that can be a source of the creative process for those who will create works based on Nias traditions. Then it can be seen in the chart in the creation of objects including the following;

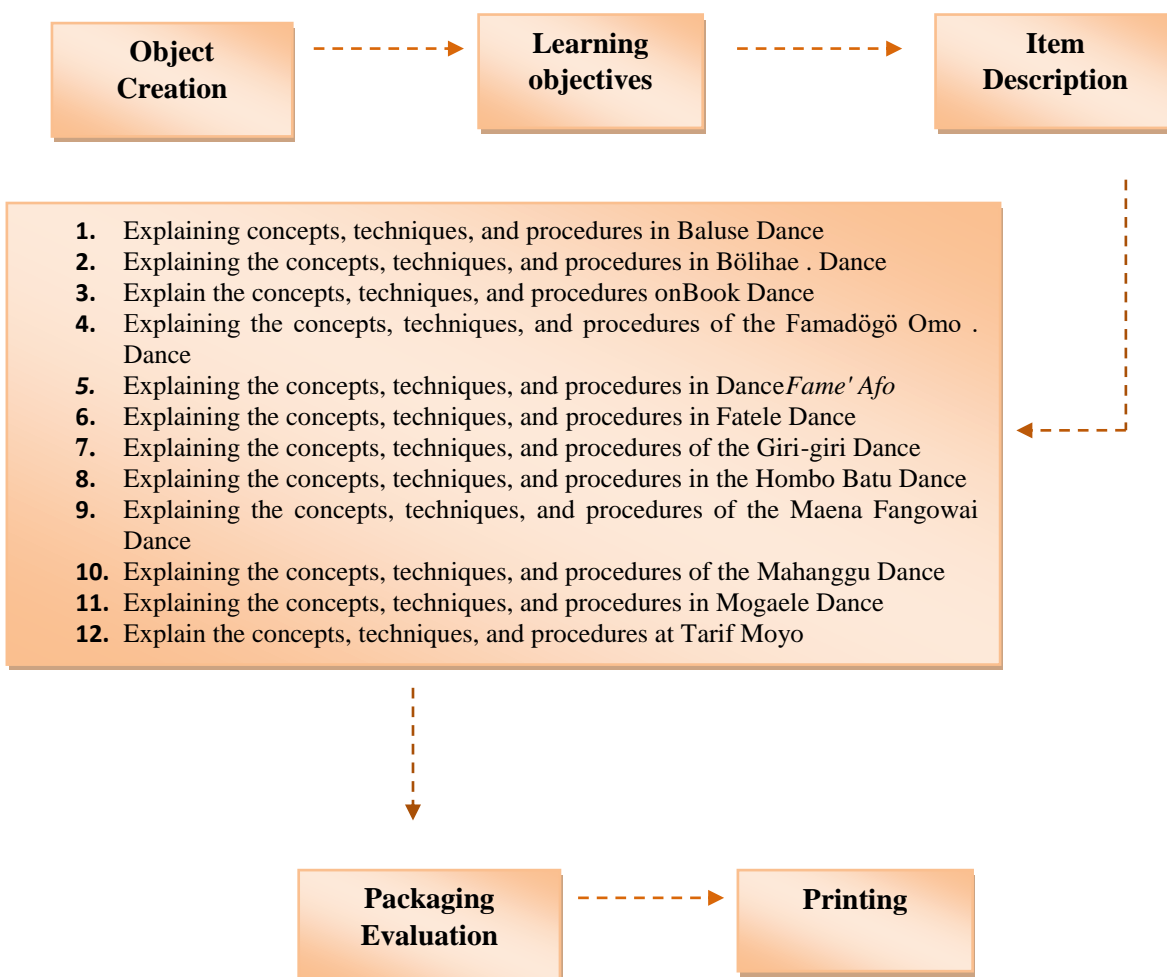


Figure 1. Object Creation Chart

The first evaluation to see is the lack of encyclopedias that have been made. Then, after evaluating the writer, enrichment if there are deficiencies usually found in the material expert test and media expert test. It can be seen the evaluation of the material test and media test.

Material expert validation is an assessment carried out to assess the content of the Nias regional dance material. In this study, the material expert validator is Drs. Toloni Zalukhu, he is a retired teacher as well as a traditional leader who knows about dances from the Nias ethnic group.

The material expert test was carried out on June 14, 2022, this material feasibility test was carried out to see and assess the feasibility of the packaged material. The average value obtained during the material expert feasibility test was 4.75 with a very good category and no revision.

The media expert test on the packaging of this encyclopedia is Brother Fikri Aldi, he is an animation and multimedia design expert who is intended to test the feasibility of media in this Nias Dance encyclopedia book which was held on June 15, 2022, a media feasibility test is very necessary to find out and assess the appropriateness of a media that has been compiled. This assessment is useful in order to see the shortcomings to be improved and the advantages so that this media is worthy of dissemination. The average value obtained at the time of this media feasibility test was 4.375 with a very good category.

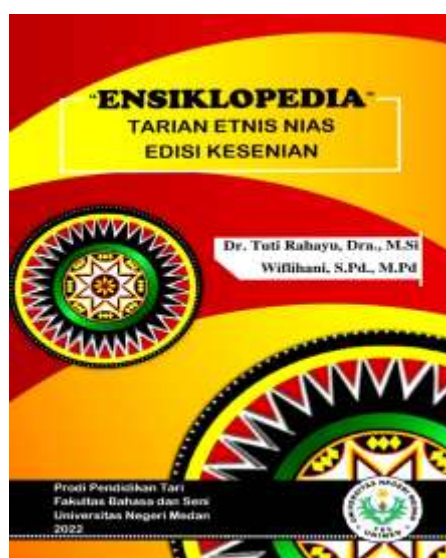


Figure 2. Cover Shape

a. Baluse Dance

It is a war dance originating from South Nias, North Sumatra. Baluse is a war shield that serves as body armor starting from the head to the calves. Baluse is also made of iron with a blackish brown color and the shape is like a whole banana leaf. Baluse is the main property used in traditional Baluse Dance. The origin of Baluse Dance is based on the story of the struggle of their ancestors in war. According to circulating history, the baluse dance is performed when the Nias people will go to war against the enemy, this dance is also present as a form of embodiment of the traditions of the ancient Nias people.

b. Boliha. Dance

Bolihae. Dance is the first dance in welcoming the marriage ceremony accompanied by singing. This dance is performed according to a very beautiful movement, this dance is served

on the way from one village to another to the event house (the party organizer). The visitor will walk into a village and meet the host's representative as an initial welcome and as a guide for visitors to the host's house. Based on this, so that it can be concluded that this dance depicts a very friendly relationship with visitors who want to stay in touch and establish good relations with one another in order to prioritize the good intentions achieved.



Figure 3. Boliba. Dance

c. Dance *Book*

Book Dance is a Nias dance originating from the northern part of Lahewa, North Nias Regency. The Buku Dance in this dance is symbolized by "a woman" which means that the honor of a woman must be maintained, in the Nias language the word Buku means bowing, so the Nias people call this dance the "Book Dance" because at that time the dance was performed with the body having to bend, because in the view of the North Nias Muslim community that bowing is a form of respect and courtesy to fellow citizens. This dance is a traditional dance performed at the Mamedadaö night event as one of the arts in the North Nias community. This dance has existed and was created since ancient times by ancestors brought by immigrants from Minangkabau so that the culture has been assimilated to those who came to Nias.



Figure 4. Book Dance

d. Famadögö Omo. Dance

Famadögö Omo is a kind of dance which is basically a jumping leg movement danced by a group of men. The Famadögö Omo dance is a dance from South Nias, Gomo District. The word Famadögö Omo is a word that comes from the native language of the Nias region. Famadögö is to shake while the word Omo is house. Therefore, Famadögö Omo is a dance to measure the strength and resilience of the traditional house building whether it is suitable for occupancy or not.



Figure 5. Famadögö Omo. Dance

e. Dance Fame' Afo

This dance is usually danced by an even number of women, namely between 6 or 8 dancers, 4 men, and accompanied by 5 musicians according to traditional Nias musical instruments. And sometimes it also has a poet but it is adapted to the situation and conditions. This dance is usually performed wearing Nias ornate dance clothes (red, yellow and black). For the design itself, at present, many Nias dance outfits have been created to suit the needs of each event. The existence of the Fame Afo Dance creates interaction between people as part of the identity of the Nias people.



Figure 6. Dance of Fame' Afo

f. Fatele Dance

Fatele dance is one of the famous war dances from South Nias. In the past in Nias village, there were often wars over land. So that Si'Ulu (leaders/high-ranking officers of Nias village) had the idea of gathering young people to practice war who would be selected first by the Hombo Batu method. The goal is to practice war in order to defend the village from enemy attacks.



Figure 7. Fatele Dance

g. Giri-giri Dance

The Giri-giri dance is a dance from North Nias assimilated from Muslim immigrants or commonly called "Ndrawa". These immigrants came from Minang. This dance existed in 1960 and began to erode in 1995. This dance is performed at weddings on the night of "Mamedadao". It is danced by only men and is one person, because women in this area are not allowed to dance.

The properties used in this dance are wadru (lamp), gala gahe (leg bracelet) and lembe (shawl) of Minang custom. This dance uses a lot of hand movements that are swung very gracefully and leg movements jump. This dance used to be performed on comedy shows commonly called "kemidi". This kemidi event is an art event for the people of North Nias, now the people of North Nias have made the dance one of the performances at weddings.



Figure 8. Giri-giri Dance

h. Rock Hombo Dance

When the youths succeed in jumping over Hombo Batu, it is considered that the youth has passed the selection and will go through the process of training for war before finally becoming a soldier. When the youths who have been selected as soldiers, Si'Ulu will hold a village party and will announce the names of the youths who have passed Hombo Batu and will form the Fatele army.



Figure 9. Hombo Batu Dance

i. Maena Fangowai Dance

Maena Fangowai dance is a folk dance that is performed together or done en masse. The Maena Fangowai dance begins with a poem sung by the host. The rhymes are usually adapted to the theme of the event. Then it will be continued with Maena's poetry which will be sung along with the dancers while dancing. This dance is a popular and fun dance in Nias.



Figure 10. Maena Fangowai Dance

j. Mahanggu Dance

The Mahanggu Dance was originally a dance that was used as a medium or tool for spreading one religion, namely Islam in North Nias. Then at this time the Mahanggu dance is more popular and developing among the community such as traditional art performances, wedding parties, to the stage of other large events that are not far from the needs of the community itself.



Figure 11. Mahanggu Dance

k. Mogaele Dance

Mogaele This is a dance that is danced by a group of girls who are offering betel nut to guests who want to visit. This is very important because the guests who are welcomed are guests who play an important role such as government employees, ministers, and other officials who voluntarily visit the island of Nias. Especially in south nias, while in north nias this dance is also called the Famaola gö afo dance. This dance is danced by a beautiful girl who is very polite and friendly until it is known that Nias girls are part of a good personality, have a high socialization spirit, are able to interact with others.



Figure 12. Mogaele Dance

l. Moyo Dance

Moyo dance is danced by female dancers by taking one of the movements that is identical to the movement of the eagle. So that the motion in the Moyo dance is almost the same as the motion of the eagle in interacting with nature, interacting with other species. It also symbolizes the persistence of the people of Nias. The eagle's motion symbolizes the

persistence and diligence of the Nias people in trying, being independent, and not lazy. So that this dance really inspires the people of Nias and can be performed before and after the event or celebration being held.



Figure 13. Moyo Dance

m. Dance No Tatema Mbola

The No Tatema Mbola dance is a creative dance that has become part of the identity of the Nias people, which symbolizes cohesiveness, togetherness in society. This dance can be danced by both male and female dancers where the movements between male and female dancers have the same thing only that is different in the clothes worn in this dance by using external music.



Figure 14. Dance No Tatema Mbola

n. Tuwu Dance

Initially Tuwu Dance appeared when a queen named Barasi Balugu performed a simple movement while saying a word, namely tuwu with the aim of encouraging people who were working to find the great stone which has the goal that the queen encourages people to work to find the stone of majesty. Currently Tuwu Dance is danced by very beautiful female dancers and is accompanied by various traditional Nias music as a welcome guest at a traditional Nias event. Until now, Tuwu dance is presented with an attractive appearance in cultural parties, welcoming guests both visiting and other spectators. The movement in this dance is an imitative movement of people who are working with feelings of happiness and enthusiasm.



Figure 15. Tuwu dance

3.2 Discussion

With this encyclopedia of ethnic Nias dances, the meaning of dance will become clearer. This will make it easier for someone to learn Nias ethnic dances and be able to motivate them to learn dances from Nias and the desire to make a work based on Nias traditional dances. Indirectly, this encyclopedia can foster a love for Nias culture as a form of reflection on a positive attitude towards culture being sensitive to culture is what is needed to be able to preserve regional dances and Nias culture.

As a society, we must be able to preserve the existence of traditional dances so that they do not just disappear and remain. According to Febrianto (2020) dance is an expression of the soul of human art expressed through beautiful movements and rhythms that give satisfaction to others. Dance, as one form of art is inseparable from the context of the problem of art in the Community (Adlin, 2020). The development of performing arts, especially dance, will not be far from the development and habits of the community as cultural owners (Martozet, 2021). Therefore, efforts are needed to preserve traditional dances such as suggesting schools to hold competitions between schools and giving rewards if they win and it will be easy to get into the desired school using achievement pathways, conducting cultural development of traditional dances, dance events, courses for dance, teaching traditional dances to children so that they do not lose their culture, participating in cultural preservation and practicing in everyday life.

IV. Conclusion

4.1 Conclusion

From this research process emerged the results of the development of traditional dance reference books from the local culture of Nias, North Sumatra.

Encyclopedia is a book that summarizes information in the arts and sciences. The encyclopedia is designed alphabetically as the basis for the order of the material and uses certain characteristics that are adapted to the encyclopedia's theme. The selected traditional art form is based on the view of traditional art which has power in spreading and as a cultural strategy.

Nias Traditional Dance is one that can contribute to the creative process for students, artists and students who are learning dance. So that with this encyclopedia it brings students participate in cultural preservation.

4.2 Suggestion

Based on this research, there are several suggestions given by researchers to lecturers for the development of learning, including:

- Create an encyclopedia for each North Sumatran tradition course so that local dances can be maintained and also preserved, all cultures which are cultural heritages which have diversity that is spread across tribes and islands. As the next generation, the nation must always be able to preserve, maintain and develop and maintain the nation's traditional culture.
- It needs to be applied to other courses, so that traditional dances in terms of preservation can be carried out by students, teachers and art educators so that they can have positive values for their users.

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