

THE ANALYSIS OF MOVEMENT IN LOPI PENGE DANCE IN BIMA

Muliati Guslina

Sastra Inggris, Universitas Muslim Indonesia

muliatiipkguslina@gmail.com

Kaharuddin

Sastra Inggris, Universitas Muslim Indonesia

nembakaharuddin@yahoo.com

Muli Umiaty Noer

Sastra Inggris, Universitas Muslim Indonesia

muliumiaty58@gmail.com

Abstrak

Penelitian ini bertujuan untuk mengetahui makna gerakan dalam tarian lopi penge di bima. Jenis penelitian ini adalah kualitatif deskriptif, teknik kualitatif data yang digunakan adalah trigulasi data yang meliputi observasi, wawancara dan studi pustaka. Pokok permasalahan dalam penelitian ini terdiri dari 2 (dua) pertama, bagaimana bentuk dan makna lagu lopi penge sebagai iringan dalam tarian lopi penge di bima dan yang ke dua apa bentuk dan makna yang terdapat dalam tarian lopi penge di bima. Hasil penelitian diketahui bahwa tarian lopi penge adalah tarian yang memiliki makna dan nilai sejarah yang sangat dalam untuk masyarakat bima, tarian lopi penge biasanya ditarikan ketika musim panen, acara pernikahan, acara besar lainnya di bima. Selain itu tarian lopi penge juga berfungsi untuk mempersatukan dan menumbuhkan rasa saling memiliki dan mencintai antara masyarakat Bima.

Kata kunci : *Makna, gerakan, lopi penge*

Abstract

This study aims to determine the meaning of movement in the Lopi Penge dance in Bima. This type of research is descriptive qualitative, qualitative data technique used is data trigulation which includes observation, interviews and literature study. The main problems in this study consist of 2 (two) first, what is the form and meaning of the Lopi Penge song as an accompaniment in the Lopi Penge dance in Bima and the second, what are the forms and meanings contained in the Lopi Penge dance in Bima. The results showed that the Lopi Penge dance is a dance that has a very deep historical meaning and value for the Bima people, the Lopi Penge dance is usually danced during the harvest season, weddings, and other major events in Bima. In addition, the Lopi Penge dance also serves to unite and foster a sense of belonging and love between the Bima people.

Keywords: *Meaning, movement, lopi penge*

INTRODUCTION

Each region in Indonesia has indigenous peoples with distinctive traditions, dances and traditional arts that are diverse with their own characteristics, all of which look interesting, such

as the ma'nene culture or tradition in the land of Toraja, South Sulawesi, kebo-keboan in Banyuwangi. East Java, Omed-omedan in Bali, Jaipong dance in West Java, Kecak dance, Yapong dance from Betawi, and many other types of dances and arts in Indonesia.. Art is part of human culture that is inseparable from other cultural systems that exist in society, those cultures are embraced or applied. Culture is a heritage that is only owned by members of the community who support it by studying it. Art, especially traditional dance, is a branch of culture that has a variety of patterns in this archipelago. Culture in this description, is defined as the overall knowledge of past cultural arts (Murgiiyanto 2004).

All art is almost always associated with beauty. Everyone loves beauty. However, the measure of beauty is related to tastes that vary between individuals. Thus, the size of beauty is relative, depending on the pleasure of each individual. Seeing this, regional arts as part of the nation's wealth must be maintained and preserved. This is in accordance with what is stated in the explanation of the 1945 Constitution, article 32 that:

"Nation's culture is a culture that arises as an effort of the whole Indonesian people's culture. The old and original culture that exists as cultural peaks in regions throughout Indonesia is counted as the nation's culture. Cultural efforts must be directed towards the advancement of the century, foreign cultures that can develop or enrich the culture of their own nation, as well as enhance the degree of humanity of the Indonesian nation."

Generally, the culture of the city of Bima, one of which is the Lopi Penge dance, usually this dance is performed during traditional wedding ceremonies, competitions for the surrounding community, welcoming guests, and other major royal events of the Bima tribe. Dance from one side, namely as a means of recreation and never imagined dance as an artistic expression. Whereas in addition to the entertaining role, dance can also be born as a Lopi Penge dance movement, has a form of expressive expression, a sense of love and longing which is expressed by foot stomping, hand swings, flapping, jumping, following simultaneously and accompanied by singing called Lopi Penge singing which is sung together. The dancers jump while moving in the direction of rotation from the base of the circle in a beautiful formation.

According to Fuji Astuti in his book entitled Knowledge and Techniques of Organizing Dance for Early Childhood, music and dance moves are something that is inherent. The message conveyed between motion and music must be in rhythm and parallel. That is, between music through tone, and dance through motion have a relationship with one another.

This explains that the Lopi Penge song as the accompaniment of the Lopi Penge dance has a strong relationship with the dance moves. This form of singing which has an inherent role in dance movements is what the author views as a uniqueness that is interesting to study.

METHOD

In this study the method used is a qualitative method. By using a descriptive approach which is a study to provide a description of the meaning and meaning of motion in the dance and singing accompaniment of Lopi penge in Bima. "Qualitative method is a research method used to examine natural objective conditions, where the researcher is the key instrument, the data collection technique is triangular (combined), the data analysis is inductive and the results of qualitative research emphasize meaning rather than generalizations" Qualitative research methods are research methods that produce analytical procedures that do not use statistical analysis procedures or other quantitative methods.

According to Lexy Moleong, (2007) qualitative research is the written words of people whose behavior is observed and in the form of certain traditions in social science fundamentally depending on human observations both in the area and in terms. The research design is a plan for conducting research indicating specifically the sources and forms of information or data in relation to the research question or problem. Qualitative research is a process for searching data and understanding social, political and legal values based on thorough research and the results of qualitative research emphasize more on the meaning of values than Sugiono, (2015). So, the method is very closely related to the relationship of systematic research procedures, processes and techniques to conduct research in a particular discipline, this is intended to obtain the object of research (Pronoto W, 2010). So that in this study the researchers used descriptive qualitative research, because in this study it would describe in general how the values contained in the lopi penge bima dance.

FINDINGS AND DISCUSSION

1. The meaning of the Lopi Penge song as an accompaniment in the Lopi Penge dance in bima.

The song lyric in the lopi penge dance is to describe a sense of longing, love and affection. For the people of Bima, the Lopi Penge song is a song that represents longing, whether it's longing for parents, lovers, friends, friends and it can also be longing for home. However, referring to the history of the emergence of the Lopi Penge song, it tells the love relationship between the Sultanah Bima and the Sultan Gowa Makassar. Where sultanah bima (Komalasyah) because of his great longing for Sultan Abdul Kuddus was the main reason he made the song lopi penge. As an illustration of the longing between the two who are separated by the high seas. In accordance with the writings of Mr. Alan malingi in the book (Bunga potpourri, the legend of the land of Bima).

The meaning of the song contained in the Lopi Penge dance is: describing the love story between the sultanah bima (Komalasyah) and the sultan (Abdul kuddus) Makassar, according to the lyrics in each stanza, we can see and know how the love story between the two is.

Ai lopi.....!!! penge (O Big Dipper who always comes over)

Ai lopi.....!!! penge (O Big Dipper who always comes over)

Maloja nggengge.....moti (The one sailing close to the beach)

Ai loja.....!!! di wira (Spread your screen)

Ai loja.....!!! di wira (Spread your screen)

Balumba wunta wure (While the waves are still calm and friendly)

Ai lopi.....!!!..... penge (O Big Dipper who always wants to approach)

Maloja male mau (Which sails slowly)

Loja la da ainapoku la do (Sail from there come here)

Ai lopi.....!!!..... penge (O Big Dipper who always wants to approach)

Loja lumba moti ma nae limbo (Sail across the blue ocean)

Hearing that Karaeng Gowa (Sultan Abdul Kuddus) was about to sail to Bima, Putri Buana Bima (Komalasyah) ordered the palace ladies to follow him to Bima Harbor to welcome Sultan Abdul Kuddus. Arriving at the pier, Bia Komalasyah sang a song that accompanied the Lopi Penge dance in Bima.

2. The meaning of the language contained in the Lopi Penge dance.

The language contained in the Lopi Penge dance is the native language of the Bima tribe. Where in the lyrics of Lopi Penge there are several ancient languages of Bima which are rarely

found in the daily life of the Bima people. That is why the Lopi Penge dance is still used as one of the most valuable cultural heritages for the Bima community. Apart from spoken language, there are also body languages that represent the hearts of the Sultanah Bima and the King of Gowa. In the movement there are several movements that have a sacred meaning for every lopi penge bima dance dancer

- a. **Lo'o Langga** (walking slowly) This movement itself has the meaning of *maja labo dahu*, where the daughter of buana bima (Komalasyah) upholds the traditional values of her previous ancestors, namely "Toho langga manari" as a form of respect for the king of Gowa and all those who Seeing it, the very deep shame of Princess Bima (Komalasyah) made the crown prince of Gowa (Sultan Abdul Kuddus) so fascinated by the grace, humility and courtesy possessed by (Komalasyah). so that Sultan Abdul Kuddus was so determined to marry Princess Buana.



Figure 1. Lampa Nari (Walking Slowly), Screenshots of Lopi Peng Bima Dance
Source: Youtube.com/Lopi Penge Bima dance

- b. **Mbei Hormat**, This movement has the meaning of giving respect to guests and the people who attend, and the meaning contained in it is where based on community stories that this respect was carried out by Princess Buana Bima (Komalasyah) to the great guest of the King of Gowa who was present at the time at Princess Buana residence. bima, to be precise in the Bima Kingdom.



Figure 2. Mbei Sincerely (Given of Respect), Screenshots of Lopi Penge Bima Dance
Source: Youtube.com/Lopi Penge Bima dance

- c. **Karawe Lopi** or in Indonesian, rowing a boat, this is a movement that focuses on the hands and body position as if rowing in a balanced position. The movement is done by facing each other while facing the right and left. The meaning in this movement is to show the journey and struggle of the king of Gowa to sail the open sea from Makassar to.



Figure 3. Karawe Lopi (Boat Rowing), Screenshots of Lopi Penge Bima Dance

Source: Youtube.com/Lopi Penge Bima dance

- d. **Gerakan Balumba** or in Indonesian means the wave is a movement in which the dancer is in a sitting and standing position as if to describe the rise and fall of ocean waves. The meaning of the balumba movement is to describe the state of large sea waves when the King of Gowa, Sultan Abdul Kuddus departed from Gowa to Bima.



Figure 4. Balumba Movement (Wave Movement), Screenshots of Lopi Penge Bima

Dance. Source: Youtube.com/Lopi Penge Bima dance

- e. **Kaambi Weki** or in Indonesian it means Self-preparation is a movement where the dancer uses his hands as if he is preparing himself. The meaning of this movement is a description of the situation where the king of Gowa prepares everything to propose Bima's daughter



Figure 5. Kaambi Weki Movement (Self Preparation Movement), Screenshots of Lopi Penge Bima Dance. Source: Youtube.com/Lopi Penge Bima dance

- f. **Jaga Kataho** Or in Indonesian, protecting is a movement where male dancers walk around the female dancers with arms holding weapons, the meaning of this movement is the oath of allegiance to the King of Gowa to protect Princess Bima with all his body.



Figure 6. Movement to Keep Kataho (Protecting), Screenshots of Lopi Penge Bima Dance. Source: Youtube.com/Lopi Penge Bima dance

- g. **Ngenti Rima** or in Indonesian means holding hands movement. This movement means that the king of Gowa, Sultan Abdul Kuddus, wants to always be tied to Princess Buana Bima (Komalasyah). where in this movement is Sultan Abdul Kuddus' way of expressing the greatness of his love, so that he wants to always be with Princess Buana Bima (Komalasyah).



Figure 7. Movement of Ngeti Rima (Holding Hands), Screenshots of Lopi Penge Bima Dance. Source: Youtube.com/Lopi Penge Bima dance

- h. **Lampa Heko** or in Indonesian it is a circular movement in which the dancer walks in a circle that resembles a ring. The meaning of this movement is the sacred bond that has been bound between the king of Gowa and Princess Bima through the Sacred Bond of a valid marriage between the two.



Figure 8. lampa Heko (circular motion), Screenshots of Lopi Penge Bima Dance

Source: Youtube.com/Lopi Penge Bima dance

- i. **lampa ngenti ancu** or in Indonesian the movement of walking hand in hand, where male dancers and female dancers walk hand in hand, this movement has the meaning of the happiness of the king of gowa and princess bima to live complementing each other.



Figure 9. Lampa Ngenti Ancu (walking hand in hand movement), Screenshots of Lopi Penge Bima Dance. Source: Youtube.com/Lopi Penge Bima dance

The 7 questions are:

1. What is the history of the Lopi Penge dance in Bima?

From the results of the interview, that the history of the Lopi Penge dance in Bima since the time of the Sultanah 7th (Komalasya) 27 April 1628. This Lopi Penge dance is a classical dance by the Tolo Loa Art Studio, Bolo District. This type of dance is a classical dance based on ancient history. At that time to convey his heart to a princess Bima, a male king of Gowa had to take various ways to be able to meet. From these many struggles, it created a deep longing and love between the sultanah bima and the king of gow, so that the lyrics of the lopi penge song were made which were used as the language of love and longing between the two.

2. Why do the Bima people still use the Lopi Penge dance during ceremonies?

Weddings, traditional ceremonies, and almost all activities in Bima use the Lopi Penge dance. From the results of interviews, the Bima community in general does use dance lopi penge in all aspects of activities, it is caused by the belief that was born since the time of the ancestors. Where this Lopi Penge dance can foster a sense of love between the community, or can add a sense of love between the bride and groom. From there, the benchmark taken by the Bima community is why the Lopi Peng dance is still being preserved. In addition to telling the love story between

the sultanah Bima and the king of Gowa, the Lopi Penge song can also be a harmonious relationship.

3. What are the traditional clothes used by the lopi penge dance dancers?

Based on the results of interviews that the costumes used by the Lopi Penge dance dancers in Bima are the traditional clothes of the Bima people, such as; bodo clothes, songket, tembe nggoli, kris mpinda, songko, diki tuta, belts, decorative bracelets, setampa, kapi honggo. The traditional clothing of the Bima people almost has similarities with the traditional clothes of Makassar, because of the marriage between the two kingdoms, so it is possible that there are similarities in clothing, language and food.

4. How often do the Bima people use the Lopi Penge dance?

Based on the results of interviews, at first the lopi penge dance was only danced by the nobility and court ladies, but over time. The Lopi Penge dance is used as a classical dance that is rich in meaning, so the Bima people use this dance as a dance during sacred events, one of which is at weddings. According to the belief of the Bima people, this dance seems to have a spell to unite two people who are intoxicated with romance, thus making their relationship happy.

5. How did the Lopi Lopi Penge dance develop in Bima?

Based on the results of interviews, the development of the Lopi Penge dance in Bima is quite good, where this dance can be danced by ordinary people, not based on position, wealth, and status. However, we can already find this dance at Bima community events. Based on history, the emergence of this Lopi Penge dance was during the 7th Bima Sultanah (Komalasyah) until now it is still preserved by the Bima community in general.

6. What is the meaning of each lopi penge dance movement?

Based on the results of interviews, the meaning of each lopi penge dance movement includes; First, Lo'o langga manari (walking slowly) this movement means maja labo dahu. Putri Buana Bima really upholds the traditional values of her previous ancestors, namely Toho Langga Nari. Second, Mbei respect, this movement has the meaning of giving respect to guests and the people who are present. The meaning contained in it is based on the story told by the Bima community that this honor was carried out by Putri Buana Bima (Komalasyah) to the great guest of the King of Gowa who visited Bima. The three karawe lopi or in Indonesian rowing a boat. This movement has the meaning of the struggle of the king of Gowa to sail the open sea from Makassar to Bima, for the sake of his lover (komalasyah). Fourth, the balumba movement or in Indonesian means wave, this movement describes the state of the sea waves when the king of gowa, sultan Abdul Kusddus, headed for Bima, because of his great love, even fierce waves were passed to meet the sultanah bima. The fifth is the Kaambi weki movement, or self-preparation, the meaning of this movement is to describe the state of the king of Gowa preparing all preparations to starve Putri Bima. The sixth is the movement to guard the kataho or protect. The meaning of this movement is the oath of allegiance to Rajagowa to protect Putri Bima with all her body and soul. The seventh is the ngenti rhyme movement, this movement has the meaning of the way Sultan Abdul Kuddus expresses the greatness of his love, so that he wants to always be with Putri Buana Bima (Komalasyah). The eighth is the lampa heko movement or walking in a circle. The meaning of this movement is the sacred bond between the king of Gowa and Princess Bima who has been bound through marriage. The ninth is the lampa ngenti ancun movement or walking hand in hand, the meaning of this movement is the happiness of the king of gowa and princess bima to always go hand in hand to complement each other in navigating life.

7. What musical instruments are used to accompany the Lopi Penge dance song?

Based on the results of the interview, the musical instruments used are flute, katambu o'o, genda manto, lute. But along with the times, there have been changes in this musical instrument, such as now the Lopi Penge dance uses modern musical instruments such as piano, guitar and the like.

CONCLUSION

In this section the researcher wants to convey conclusions based on the findings at the time of conducting the research. Lopi Penge dance is a classical dance that grows and develops in the Bima community. The Lopi Penge dance is a classical dance that is still being studied by the Bima community. This Lopi Penge dance is a dance that has original values that are thick with customs and historical values that have existed since their ancestors until now. The Lopi Penge dance was created when the crown prince of Gowa had a crush on Puteri Buana Bima. This Lopi Penge dance is a spiritual dance used by the Bima community as a medium of communication and is often performed during wedding processions, paying homage to people who have died, when someone misses their hometown or family. someone who loves each other. Lopi Penge dance is considered as a dance that binds two souls who love each other.

REFERENCES

- Astuti, Fuji. 2016. Knowledge and Techniques of Arranging Dance for Early Childhood. 2016. Jakarta: Prenada Media Group Page:191
- Hadi, Y. Sumandiyo. 2007. Text and Context Dance Studies. Yogyakarta: Pustaka Book Publisher
- Harris, Marvin, "Culture, People, Nature; An Introduction to General Anthropology", New York, Harper and Row Publishers, 2000
- Mack, Dieter. 2001. Music Education: Between Hope and Reality. Bandung: Indonesian University of Education Bambang Pudjasworo, Dance lessons: image and its contribution to the formation of children's character. (Yogyakarta: Yogyakarta Bentang Foundation. 62.
- Meriwether Hughes, Russell. 1986. Basic Elements of Dance Composition. Translation by Soedarsono. Yogyakarta: Lagaligo
- Sumaryono. 2011. Anthropology of Dance in Indonesian Perspective. Yogyakarta: Kanisius Press
- Widi dedi putra konda "Nihyet Dwey's Song as an accompaniment to the Ground Dance in warmare district, Manokwari regency.2019