

Ritual Dynamics Study of Ritual Dance and Literary Performance of Aruh Adat Dayak Meratus in Hulu Sungai Tengah District, South Kalimantan

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Abstract: *The dynamics of Aruh Ritual Dance is a form of performance ritual dance that has a ritual meaning to The God in its performance. Aruh ceremony known as planting/harvest ceremony that conducted by Dayak Meratus Loksado tribe which located in Mountain Meratus, South Kalimantan. This ceremony has the meaning and dynamics in its dance motion, ritual music, and literature on the ceremonial performances. The illustration for the motion pattern of this ritual dance can be seen through the description of this ritual dance motion and choreography which shown in the dance composition and also in the dance analysis and character. For the music that accompanies the ritual dance in the ceremony, it can be seen through the chord notation and the tempo translation from tetabuhan that start ranging from the beginning to the end of the Aruh ceremony. A strong tradition of nature spirituality integrated with the nuances of ritual dance in harvest feasts has cultural strength that manifested in integrative steps of cosmic behavior, starting from the initial interaction, principal interactions, and ending on the safety of the environment, nature, and ecosystems in nature. Literary performances with the unique characteristics become the style of ecological literary. The literary keeps ecological knowledge that can be used as a reference of ecological behavior, i.e. wise behavior to the environment and the whole nature.*

Keywords: *Ritual Dance, Ritual Music, Aruh Ceremony, Literary Performance*

1. Introduction

Art is created not for the sake of art itself; it's enshrined for religion and practical needs. According to Hadi (2006: 9-12) art was created for the art itself, that is, the form of a change of spiritual beauty. Art makes a religion in human life for a practical need. Art is created in a spiritual form. Religion has a form of beauty; so that in the form of religion it brings up the degree of religion that is related with a group of people's religion. The degree of religiosity according to the concept of Glock and Stark (1963), i.e. (1) Ritual Involvement viz. how far a person performs rituals in their religion. (2) Ideological involvement viz. how far a person accepts various things that are dogmatic in his religious lessons. (3) Intellectual involvement that figure how far someone knows about his religion. (4) Experimental Involvement), indicating whether a person has ever experienced the admiration that is a miracle from God and (5) Consequential Involvement, viz. how far a person's behaviour is consistent with his religion (Hadi, 2006: 31-33).

Relating to art for religion, it has the specific concept. Concepts that exist in a form of religion, consists of ritual, ideological, intellectual, experience, and consequent. To get an external or real form, art must have medium, which the medium for dance is the motions. To become an art, these motions motion activity must be adapted to the imagination and mental discipline. For that reason, the form of art has two phases. The first phase is an invisible phase i.e. the core dance which is the organization of mental properties into the content. The second phase is visible phase i.e. the real dance, which is the organization and execution of the elements of motions. When the unity of core unity and motion achieved, it has become an "art form" (Doubler 1980: 87-88).

