

Dance Education of "Asyeik" in the Ritual Procession of the Heirloom Bathing Ritual

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ABSTRACT

Asyeik dance at the ritual ceremony of bathing heirloom tools is believed by the community to be a sacred ceremony. This can be observed from the initial process of determining everything related to the time, place, performer, and pre-means of the ceremony. About the perpetrators, especially the dancers, the vibrations of sacred emotions are strongly felt when the shamans begin to chant verses. This study aims to explain the shape, function, and meaning of *Asyeik* dance, know the ceremonial procession of heirloom *Bathing Rituals*, and explain the durability and values of *Asyeik* dance in heirloom *Bathing Rituals* in Koto Baru Sub-district. This research instrument is the researcher himself and is assisted by supporting instruments such as stationery, recording devices, and cameras. Data collection techniques are carried out using literature studies, observations, interviews, and documentation. The steps of analyzing data are data reduction, data presentation, and concluding. The results of this study show that the ritual of bathing heirloom tools has long been carried out by the people of Koto Baru Sub-district, this tradition is still carried out today, and people still believe in the existence of the spirits of their ancestors, with this ritual as their link to other dimensions.

Keywords: Forms, Processions, Rituals of Meaning, Asyeik Dance.



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INTRODUCTION

Indonesia categorically has a different culture. One is different from another and places an area that is recognized as customary rights, namely the area where one life and the source of life. Therefore, in the reality of the life of fellow ethnic groups who live according to their respective territories, the culture of the ethnic group becomes a guide in their daily lives (Isjoni, 2005).

Sungai Penuh City is one of the cities in Jambi Province. This city is an expansion area in Jambi Province. Sungai Penuh City was inaugurated on November 8, 2008. Sungai Penuh City has various kinds of arts and customs that have been passed down from generation to generation from their ancestors. As for the traditions and arts that exist in Sungai Penuh City, there are, among others, music and dance arts as well as other cultures. Dance arts include the *Asyiek* Dance, *Rangguk Basibah* Dance, *Ambung Gilo* Dance, and *Rentak Kudo* Dance. Musical arts in the form of *Gong Buleuh*, and so on as well as unique traditions that are still carried out by the community to this day.

The traditions that exist in Sungai Penuh City make Sungai Penuh City a unique area and different from other regions. This can be seen in the unique tradition in Koto Baru Sub-District, Kota Sungai Lilin, namely the tradition of bathing heirlooms, in the bathing of heirlooms there is a ritual that is carried out by means of the *Asyeik* Dance, the *Asyeik*

Dance is believed to be an offering for the spirits of the ancestors who are believed to be around and protect them by moving their bodies. Dancing is often an important element in many religious ceremonies. Dancing in the ceremonial bathing of heirlooms is a technique for achieving a trance state of being possessed by the spirit in sympathetic ceremonies. The *Asyeik* dance is important in the procession of the heirloom bathing ceremony because of the very strong and sacred relationship to offerings to the spirits of the grandmothers and monkeys which in this process makes the *Asyeik* dance the core event in the heirloom bathing ceremony procession, which has a strong meaning and function so that the *Asyeik* dance is always awaited by the audience who sees the event from this procession.

This is still believed by the Koto Baru community, which incidentally is an educated and Muslim community, but this ritual is still carried out by the local community. According to Azwardi 52th, people who are educated and Muslim should make changes to the tradition of *Bathing Rituals* for fasting tools and fun dances because nowadays people have changed their mindsets. In contrast to the people of the new Koto Baru Sub-district, they still believe in this ritual. In this ritual there is a summoning (*nyerau*) of the spirits of the ancestors who are entrusted with coming to enter the bodies of the dancers, if the spirits of the ancestors who have entered the dancers then the dancers will be possessed, with the trance of the dancers in *percai* can treat the audience or people who want treatment such as asking for offspring, itching, refusing reinforcements, and other diseases. The main purpose of this ritual is to purify the heirlooms of the ancestors and to reject reinforcements that occur in the local area. The people of Koto Baru, who are highly educated and religious in Islam, should not really believe in this ritual.

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FINDINGS (LITERATURE REVIEW)

2.1 *Asyeik* Dance

Within a culture, various forms of knowledge are passed on, brought by the cultural system. Geertz (1992) states that religion is a cultural system because religion is 1) a symbol that plays a role; 2) builds strong, pervasive, and long-lasting moods and motivations in humans using; 3) formulates the conception of the general order of life; 4) wrapping these conceptions with an aura of factuality so that 5) the mood and motivation make people do something and also want to feel something.

In this regard, people in general always maintain their culture through certain efforts to maintain its sustainability from generation to generation, so that it becomes a tradition. The preservation of tradition can be seen through the implementation of rituals that are still carried out by the community, namely the bathing ritual of heirlooms which in this ritual is closely related to the *Asyeik* Dance which is still carried out by the people of the Koto Baru Sub-district. *Asyeik* Dance has been held for a long time in Koto Baru Sub-district, this tradition has emerged since the time of our ancestors. It's just that no one knows when this tradition started, but according to oral stories, this tradition was started by the people of Koto Baru Sub-district.

In this study, the researcher asked informants about the *Asyeik* Dance implementation if there were cases where they did not want the *Asyeik* Dance ritual because they were unable to prepare all the offerings that had to be provided. The answers from several informants were that the implementation would be postponed until all the existing tools were able to complete all the equipment that had to be provided. In other words, if you want to carry out the *Asyeik* Dance ritual there is no reason not to be able to fulfill all the equipment because it can be postponed. If there is a case of a sick person, then the close family of the sick person will prepare all the equipment.

In this regard, the *Asyeik* Dance ritual is maintained by the people of the Koto Baru Sub-district. This is caused by several things, including because the community still believes in the existence of the *Asyeik* Dance ritual, the *Asyeik* Dance ritual is a tradition passed down by the ancestors and is always carried out to commemorate the spirits of the ancestors and clean heirloom tools. Apart from that, the *Asyeik* Dance ritual is still carried out by the people of the Koto Baru Sub-district because according to the local community, not all diseases can be treated by medical doctors. Because of these things, the *Asyeik* Dance ritual is still being carried out by the people of the Koto Baru Sub-district to this day.

The community still believes in the blessings obtained from the *Asyeik* Dance ritual, so they continue to carry it out. There is a relationship between the spirits of the ancestors and their children and grandchildren who are linked through the *Asyeik* Dance intermediary. This relationship occurs when they carry out the stages of the *Asyeik* Dance ritual process. During the *Asyeik* Dance ritual, they can ask the spirits of their ancestors for directions.

3.2 *Asyeik* Dance Movement

The movements of the *Asyeik* Dance are very simple, and there are many repetitions for each movement, the name of the movement is "langkah tigo", and the movement is very monotonous. This form of motion is described as follows:

Table 1. Description of *Asyeik* dance movement

Motion Name	Foot	Hand	Body	Head	Information
Tigo's Steps	The right and left feet are stepped forward, repeatedly.	With the left hand and right hand swinging forward with the position of the hand straight forward which is done repeatedly alternately.	Body position straight forward a little not bent forward.	The head follows the movement of the hands to the right and to the left.	This movement focuses on the hands and feet.

3.3 The function of the *Asyeik* dance in the ritual of heirloom bathing

Havilan (1998) says ritual is a way to celebrate important events. In addition, Simajuntak (1992) defines ritual as ceremony and custom. Furthermore, Soedarsono (1998) discusses a ritual performance in Bali, namely the celebration of the Brutuk masked drama. This performance is a ceremony of offering to the spirits of the ancestors which must be carried out at the time of election, namely on the full moon of Kapat which falls on the fourth month, namely on the full moon. this sacred and sacred ceremony may only be held when the people of Trunyan Village are in good condition.

Soedarsono (1997) says the characteristics of ritual performances are 1) held at the chosen time; 2) performed at the selected place; 3) selected dancers; 4) selected time; and 5) offerings are also required. The opinions of the experts above can be analogized to the *Asyeik* Dance which functions as a ritual means at the ceremony of bathing heirlooms in Koto Baru, Sub-district of Sungai Full City, in the ceremony of bathing heirlooms, the *Asyeik* dance is the most important thing as a liaison between the dancers and the spirits. ancestors, because by performing the *Asyeik* dance and chanting the *Asyeik* Dance poems, it is the main requirement in carrying out the ritual of bathing heirlooms.

CONCLUSIONS

The Heirloom *Bathing Ritual* is a ritual performed by the people of Koto Baru Sub-district. This ritual is carried out to clean the heirlooms left by the ancestors, this ritual is carried out to purify the heirlooms left by the ancestors of the people of Koto Baru Sub-district, and those who suffer misfortune, illness, do not get offspring, or do not receive sustenance, and also if someone makes a vow to avoid disaster, progress in trade, lots of agricultural products and so on. In carrying out this ritual, the *Asyeik Dance* must be performed because the *Asyeik Dance* has a close relationship with this ritual, the *Asyeik Dance* is a connection to other dimensions, namely the spirits of the ancestors led by a waiting umah. In the process of implementation, there are various activities carried out, including asking for *aroah*, *Ngaju Alang*, *nuhang dandeng*, *Manggae*, *bathing dandeng*, *tulak belia*, *solem*, *Mintak berkiah*, *Magih*, *adiak mkoa*, *Asyeik dance*.

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