

## APPLICATION OF THE CONCEPTS OF SPACE, TIME AND ENERGY IN LEARNING DANCE CREATION 'POSO-POSO NA BISUK'

Dilinar Adlin<sup>1</sup>, Ruth Hertami<sup>2</sup>, Herna Hirza<sup>3</sup>, Tifan Muhammad<sup>4</sup>  
<sup>1,2,3,4</sup>(Faculty of Language and Arts, The State University of Medan, Indonesia)

**ABSTRACT :** *Poso-poso Na Bisuk* is a new dance with the standard *Mandailing* tribe tortor movements as the footing. The *Mandailing* tribe is one of the eight indigenous tribes of North Sumatra Province, and one of the five *Batak* sub-tribes, namely *Batak Toba*, *Batak Simalungun*, *Batak Karo*, *Batak Pakpak*, and *Batak Mandailing*. This tribe has a distinctive dance form and is a characteristic of the existence of this tribe. This new dance was composed jointly by students from the dance education study program under the guidance of the research team. This research aims to create a new dance based on the standard dance movements of the *Mandailing* tribe tradition by utilizing the concepts of space, time and energy in developing new movements. The theory used as a tool for creating dance was presented by Eko Purnomo regarding the use of the concepts of space, time and energy. This research uses qualitative methods to discover and understand what is hidden behind the phenomenon of dance creation, which is sometimes difficult to do. The results of the research show that the use of the concept of space includes eight spaces formed by the dancer's body (front, back, top, bottom, right, left, and right and left diagonals), time includes movement tempo and rhythm of movement, and energy includes intensity, accent, and the quality in the process of composing new dance works is very comprehensive. The resulting dance was then given the title *Poso-poso Na Bisuk*, which means 'creative young people'. The dance created by this bar can be seen via the *Rumah Dance* podcast via the link <https://www.youtube.com/@podcastrumahtari5066/playlists>.

**KEYWORDS :** *Dance Creation, Space, Time, Energy*

### I. INTRODUCTION

*Mandailing* is one of the eight indigenous tribes of North Sumatra Province, and is one of five *Batak* sub-tribes, namely *Batak Toba*, *Batak Simalungun*, *Batak Karo*, *Batak Pakpak*, and *Batak Mandailing*. This tribe is located between two great cultures, namely the *Batak Toba* culture and the *Minangkabau* culture. On the one hand, the *Mandailing* tribe is part of the *Batak* tribe, while the *Minangkabau* tribe also claims that the *Mandailing* tribe comes from *Minangkabau*. The majority of the *Mandailing* tribe embraces Islam. This religion was brought by Padri troops from *Minangkabau* when they attacked the *Mandailing* area. According to Meuraxa (1974) quoted by Nuraini (2004), the name *Mandailing* comes from the word *Mandalay*, namely the name of a large city in Burma which is the center of government and civilization, almost the same as *Mandailing*. Mangaraja in Lubis (1999) states that the name *Mandailing* comes from the word *Mandala Holing*, namely the name of the kingdom whose territory covered Portibi in Gunung Tua Padang Lawas to Piu Delhi (now Pidoli) in *Mandailing*. The term *Mandailing* as the name of an ethnicity emerged to emphasize that *Mandailing* is a cultural unity that is glorified by the Old Toba people. Another opinion explains that the movement of civilization was called *tanahbakkilMandailing*<sup>1</sup>, which Batara Sangti (1977) interpreted as *Tanah BakkilMandailing*. developing from South (*Mandailing*) to North (*Toba*), not vice versa. This argument is supported by facts in the form of opinions of several experts and based on facts from ancient remains in the *Mandailing* area. For example, the local script in *Tapanuli* is common called *Batak* script. *Mandailing* people call this script the name 'tulak-tulakletter' (Lubis, 1986). Bisuk Siahaan (2005) quotes Van Der Tuuk's opinion that the *Batak Toba* script originates from *Mandailing*.

The *Mandailing* tribe has a unique dance form that is different from other tribes in North Sumatra and even from other *Batak* sub-tribes. Apart from the different forms of dance, the spelling of the word 'dance' in the regional language of each *Batak* sub-tribe is different. The word for 'dance' in the *Batak*

<sup>1</sup> Batara Sangti's translation of the classic Toba literary text *Tonggo-tonggo Si Boru Deak Parujar* is as follows: "Palulah is the drum of our Empu... from the famous bakkil land of *Mandailing*,...."

*Mandailing*, *Batak Simalungun* and *Batak Toba* languages is 'tortor', in the *Batak Karo* language it is 'landek', and in the *Batak Pakpak* language it is 'tatak'. *Tortor* is the art of dance by moving the whole body guided by rhythm. *Gordang* (drum), with the center of movement in the hands and fingers, feet and soles/insteps and shoulders" (Malau, 2000). Studying and understanding the *Mandailing tortor* and developing it into a new dance requires an in-depth introduction to the standard *tortor* movements as well as the concepts of space, time and energy as the basic elements of the dance.

The word *tortor* to refer to 'dance' in the *Mandailing* tribe shows a strong connection to the implementation of customs in this tribe. If the dance being performed is not related to the implementation of customs, then the word 'tortor' will be replaced with the word 'dance'. Thus, by using the word 'tari' or the word 'tortor' in front of the title of the dance, we can find out whether it is used for the purposes of carrying out customs or for performance purposes. "The use of *tortor* for traditional purposes states that 'dance' is an 'event' where interaction and socialization takes place in the *Mandailing* community. Through simple dance movements, it is not just a physical activity to the rhythm, but becomes a medium for showing a person's position in the '*Dalihan Na Tolu*' kinship system that binds them. In traditional ceremonial activities, *tortor* becomes an inseparable cultural tool" (Nugrahaningsih & Dilinar, 2014). This dance choreography is environmentally oriented. This kind of orientation has always been the basis for many artists, art practitioners and students in their work. This is in line with the opinion of Hendro and Tamata (2021) that "Using an Environmental Choreography approach which is the essence of the artistic way of Indonesian artists who are very familiar with their living environment and it is from the environment that artistic inspiration can emerge wisely." The environment referred to in this new dance creation is the *Mandailing* ethnic group, one of the eight original ethnicities of North Sumatra. Quoting from the statement of Eko Purnomo, et al (2017) that dance includes three things, namely space, time and energy. Thus, talking about dance means talking about space, time and energy. So you can use these three elements as a basis for creating new dances.

## II. RESEARCH METHOD

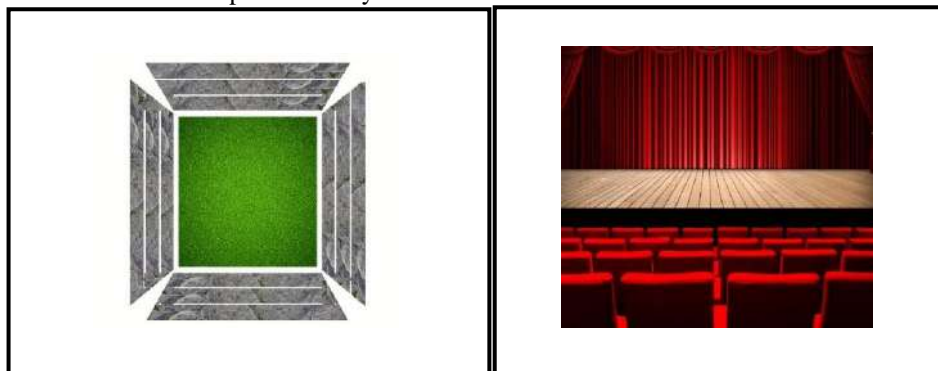
This research use descriptive qualitative approach. This method was chosen because it allows researchers to collect information in the field obtained from sources as respondents. Moleong<sup>2</sup> said that the qualitative method aims to understand a phenomenon by prioritizing a process of in-depth communication interaction between the researcher and the phenomenon being discussed.

## III. FINDING

*Poso-poso Na Bisuk* is a new dance with the standard *Mandailing tortor* movement as the footing. *Poso-poso Na Bisuk* which means 'creative young people' was chosen as the title of the dance. Literally *Poso-poso* means young people, while *Na Bisuk* means creative. This dance was composed by study program students dance education under the guidance of the writing team. This dance is a lesson in creating dance by applying the concepts of space, time and energy as a basis for developing the standard dance movements of the *Mandailing* tribe tradition. This dance wants to express the creativity of young people in developing new movements without losing the breath of traditional dance movements from the *Mandailing* ethnic group.

Movement development begins with an exploration stage of the possibility of obtaining new movements based on the concept of space. The meaning of space in dance can be understood in two (2) ways, namely:

- a) Dance spaces such as dance studios, pavilions, open fields, courtyards and performance stages. Each of these dancing venues has a variety of spatial forms, such as an arena with spectators from four sides, a pavilion with spectators from three sides, and a stage or proscenium stage with spectators from one side. The condition of the audience on several sides is a consideration for the dance artist in presenting the shape and direction of the movements performed by the dancer.



<sup>2</sup> Salsabila Nanda, Qualitative research methods, brainacademy.id, accessed 12 July 2024

Figure 1. Arena Stage Figure 2. Proscenium Stage



Figure 3. Pendopo with spectators inside

Figure 4. Pendopo with spectators outside

- b) Space formed by the dancer's body, front space, right and left side space, upper right and left diagonal space, lower right and left diagonal space, upper space, circular space, lower space (indicated by levels, as well as space as a result of the combination the previous rooms are like a combination of the front room and the side room. Here are some examples of spaces formed by the dancer's body.
- c) The upper diagonal space at the side of the head is produced by both hands next to the head like forming the letter 'V', and the lower diagonal space is produced by one hand at the side of the body, or one hand is opened to the left or right side of the body to form a line diagonal.



Figure 5. Diagonal Space

The upper front space, formed by the left hand directed forward, and the normal back space, formed by the right hand directed backwards. Next is the lower front space, formed by the right foot moving forward, as well as the lower back space produced by the left foot moving backwards.

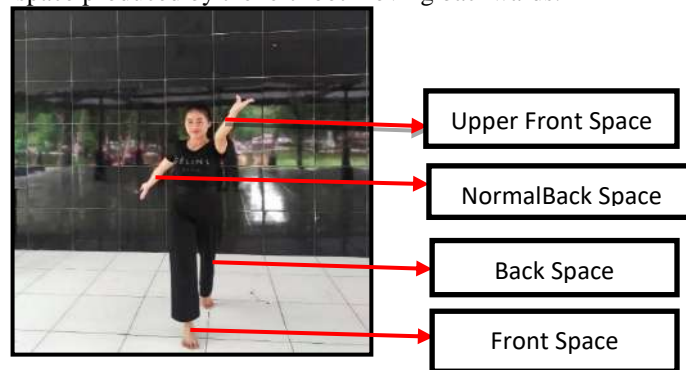


Figure 6. Front and Back Spaces

The upper right side space, formed by the right hand being raised up next to the head, and the lower right side space created by the right foot stepping to the right side. Next is the lower left side range, produced by the left hand being opened to the left side next to the body. The left leg is the support for the movement.

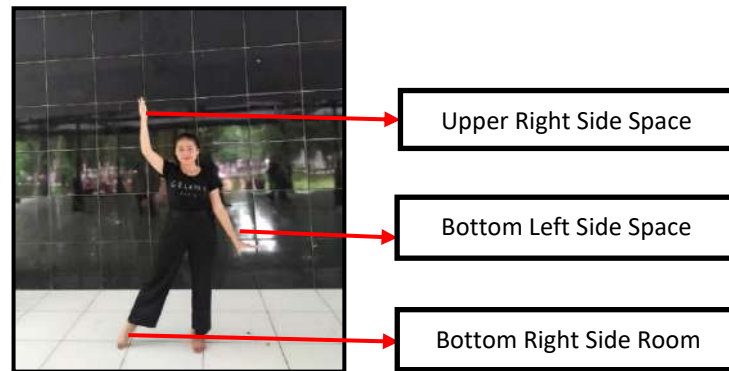


Figure 7. Right and Left Side Spaces

Circular space in front, produced by both hands forming a circle with a continued design, combined with lower right side space produced by the right foot being pulled to the right side in a tiptoe position.

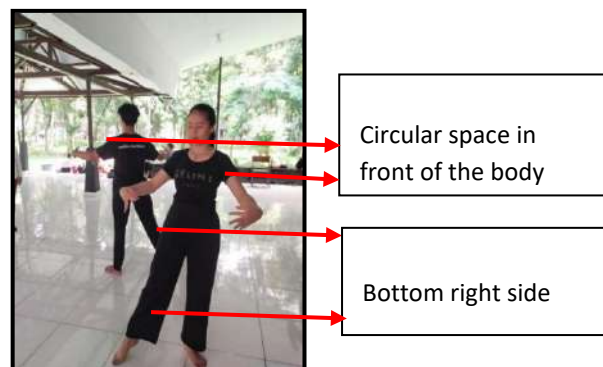


Figure 8. Circular Space

Upper space on the right side, produced by raising both arms upwards followed by the body being directed to the right side, and the left leg being pulled back to the tiptoe position. The right foot becomes the support.

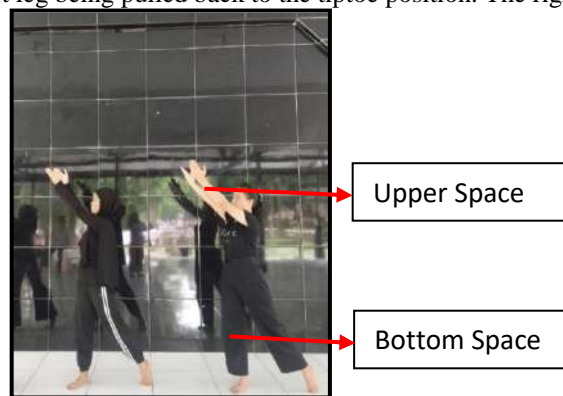


Figure 9. Upper Right Side Space

The use of time elements in the creation of new dance begins with the understanding that time can be equated with tempo. Broadly speaking, tempo in movement is divided into three forms, namely fast tempo, slow tempo, and according to tempo. In composing a new dance, these three forms can be used separately or integrated. Another term for using tempo is according to the tempo of the music (on rhythm) or not according to the tempo of the music (un rhythm). Not matching the tempo can be done in three ways, namely before the tempo, after the tempo, and a combination of both. Whatever method is used to compose a new dance, the aim is to give a dynamic impression, so that the newly created dance becomes more suitable to be enjoyed. The following are several examples of using the element of time in creating new dances.

- Match the tempo (*on rhythm*)
 

Beat/tempo	: 1	2	3	4	5	6	7	8
Movement	:	𑀧	𑀧	𑀧	𑀧	𑀧	𑀧	𑀧

- Fast tempo  
 Beat/tempo : 1 2 3 4 5 6 7 8  
 Movement : 𐄂 𐄂 𐄂 𐄂 𐄂 𐄂 𐄂 𐄂
  
- Slow tempo  
 Beat/tempo : 1 2 3 4 5 6 7 8  
 Movement : 𐄂 𐄂 𐄂 𐄂
  
- A combination of fast and slow tempo  
 Beat/tempo : 1 2 3 4 5 6 7 8  
 Movement : 𐄂 𐄂 𐄂 𐄂 𐄂 𐄂 𐄂 𐄂
  
- Ahead of the tempo  
 Beat/tempo : 1 2 3 4 5 6 7 8  
 Movement : 𐄂 𐄂 𐄂 𐄂 𐄂 𐄂 𐄂 𐄂
  
- After tempo  
 Beat/tempo : 1 2 3 4 5 6 7 8  
 Movement : 𐄂 𐄂 𐄂 𐄂 𐄂 𐄂 𐄂 𐄂
  
- A combination of before tempo, after tempo, and on tempo  
 Beat/tempo : 1 2 3 4 5 6 7 8  
 Movement : 𐄂 𐄂 𐄂 𐄂 𐄂 𐄂 𐄂 𐄂
  
- Beat/tempo : 1 2 3 4 5 6 7 8  
 Movement : 𐄂 𐄂 𐄂 𐄂 𐄂 𐄂 𐄂 𐄂

The medium of dance expression is movement. To perform every form of movement requires energy. There are three important things that dancers must pay attention to when performing their movements, namely intensity, accent and quality. **Intensity** is related to the 'inner force' that the dancer uses when moving. Movement intensity means the amount of force to produce a certain level of tension in movement. For example, it is shown by the dancer's 'inner strength' when moving facing backwards while forming levels with different movement attitudes.



Figure 10. Intensity in energy

**Accent** or pressure in the movement will appear when the dancer makes a movement that contrasts with the previous movement or with the movements of other dancers. Like the following example. Movement form 1 is shown by two dancers facing the left corner with a normal level/position. Movement form 2 is demonstrated by a dancer facing the back left corner while prostrating in a slightly lowered position. Movement form 3 is performed by two dancers facing the front left corner while kneeling in a low level/position. Thus, motion forms 1, 2, and 3 show accents in energy in contrast.

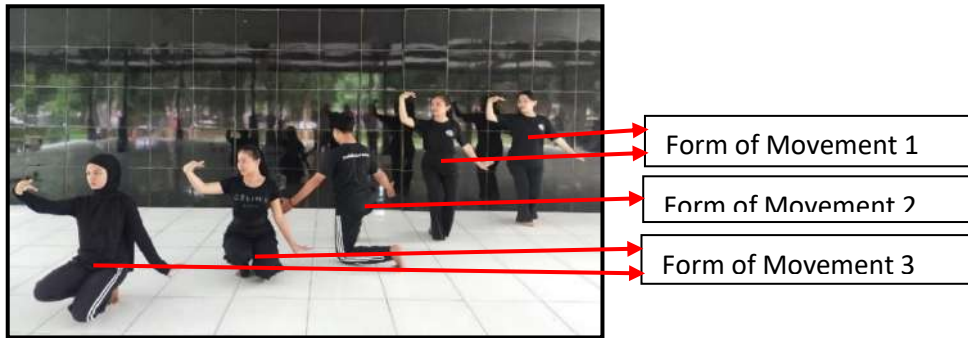


Figure 11. Accent in power

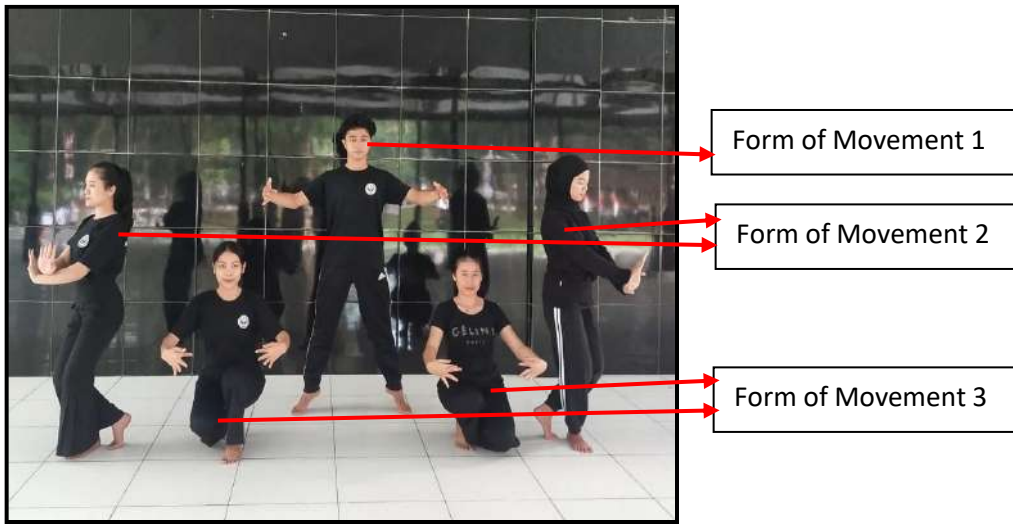


Figure 12. Accent in power



Figure 13. Accent in power

**Quality** is related to the amount of energy used when moving. For example, the movement of lifting your arms and legs up requires strong force. If you bend your body forward followed by both hands dropping straight down, then a moderate level of strength is required. The movement of stepping forward, with both hands on the shoulders shows normal use of force. The three parts of the energy concept were used in creating the new dance 'Poso-poso Na Bisuk'.



**Figure 14.** Quality movement with strong power



**Figure 15.** Quality movement with moderate power



**Figure 16.** Quality of movement with normal power

#### IV. CONCLUSION

The application of the concepts of space, time and energy in learning to create the *Poso-Poso Na Bisuk* dance has been completed. Utilizing the concepts of space, time and energy in its creation makes a major contribution to producing new, innovative tradition-based dance works. Understanding and mastering these three concepts and then applying them in the process of creating new dances, enriches the artistic value of traditional dances so that they are increasingly loved by the younger generation.

The concept of space is applied by developing standard space from *Mandailing* traditional dance movements which are formed by the dancer's body. It is applied by developing the existing spaces one by one, and by combining two or three spaces from the dancer's body, accompanied by the use of levels. Apart from that, several forward directions produced by group dancers as part of the spatial development make the *Poso-poso Na Bisuk* dance even more dynamic and interesting. The concept of time is applied by utilizing the tempo of the *Mandailing* nuanced dance music that is available as a result of the editing process. The development of onrhythm and unrhythm movements enriches creativity. Likewise, the development of the energy concept including intensity, accent and quality produces the presence of the *Poso-poso Na Bisuk* dance which is dynamic, contemporary and innovative. This new Tarisipta can be enjoyed via the link <https://www.youtube.com/@podcastrumahtari5066/playlists>.

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