

# ***Japin Ayun Anak* Dance: A Collaborative Reflection on *Ma'ayun Anak* and *Ba'ayun Mulud* Traditions in South Kalimantan Banjar Community Culture**

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**Abstract.** The Banjar people in South Kalimantan have a tradition of putting their children to sleep in a swing while chanting a rhythmic *shalawat* of Banjar poetry called *Ma'ayun Anak*. This tradition is integrated into the *Ba'ayun Mulud* tradition which is a cultural tradition of the Banjar people to *ma'ayun* a child in the month of *Maulid* or *Rabiul Awwal* in the Islamic calendar (*Hijriyah*) to celebrate the birthday of Rasulullah Muhammad Shalallahu 'Alaihi Wassalam. This cultural reflection collaborated and was expressed in a new dance creation entitled "*Japin Ayun Anak*" in 2018 by the Posko La Bastari Kandangan, Hulu Sungai Selatan Regency. This article is descriptive qualitative using an ethnochoreological approach to obtain descriptions, meanings and values in the choreography of this dance which includes conceptualized motion, space and time as well as classification of movement types. There are 15 variations of motion in this dance that reflect important messages for appreciators, including regarding the love of parents for their children and the actualization of Muslim gratitude for the birth of Muhammad Shalallahu 'Alaihi Wassalam, in which mothers rock their children accompanied by the Prophet's blessings and prayers for his son. It is hoped that the child who is rocked will inherit the glory of the Prophet Muhammad Shalallahu 'Alaihi Wassalam and obtain safety in this world and in the hereafter.

**Keywords:** Cultural Tradition; *Ba'ayun Mulud*; *Ma'ayun Anak*; Reflection; Choreography

## **INTRODUCTION**

South Kalimantan has a historical record of *Ma'ayun* child culture, which is the legacy of the Banjar people ancestors who adhere to the Kaharingan belief (Jamalie, 2014, p. 236). Before the coming of Islam, this culture was a tradition of the Dayak people who lived in Banua Halat Village, Tapin Regency, at the time of carrying out the *aruh ganal* ceremony, which was followed by the *ma'ayun* procession of the child or putting the child to sleep in a traditional swing. This ceremony is carried out on a large scale during the rice harvest. *Aruh ganal*, which is filled by reading mantras or *mamangan* from *balian* and carried out in the traditional hall (Usman, 2000, p. 5).

Apart from being part of the ritual, *ma'ayun* culture of children in everyday life has also existed for a long time. In swinging, there are two types: a normal swing and a *badundang* swing. Normal or ordinary swing is swinging by swinging loose, while *badundang* is swinging by holding the swing rope. What is more interesting is to put the child to sleep while the mother sings (*bakurui*), singing in a melodious voice while

swaying or limping. The lyrics of this song are very poetic with lyrics like this:

*Guring-guring anakku guring  
Guring diakan dalam pukungan/dalam  
ayunan  
Anakku nang bungas lagi bauntung.  
Hidup baiman mati baiman.*

Sleep, sleep, my son sleep.  
Sleep in the swing.  
My beautiful son is also lucky.  
Live faith, die faith.

The song to put children to sleep is an oral tradition because it is only conveyed in spoken language. The lyrics of the song are also a result of community culture that describes people's lives in the past and can be used to convey praise, desires, and prayers so that their children become believers, devoted to their parents, and useful for the nation and state (Adeliani, 2015, p. 266).

After Islam entered and developed, and thanks to the struggle of preaching the scholars, finally the ceremony could be Islamized. Acculturation to this tradition occurred

peacefully and harmoniously and became a different substance from the previous one, which was to become a new tradition with Islamic breath. The ma'ayun tradition of children is also actualized through a cultural da'wah strategy, namely a form of da'wah carried out through a cultural approach in the presence of the Ba'ayun Mulud tradition. This tradition is a cultural process that has become one of the symbols of the da'wah wisdom of Banjar scholars in dialogue about the true meaning of religious teachings in the culture of the Banjar people (Jamalie, 2014, p. 244).

The *Ba'ayun Mulud* tradition is a medium of *da'wah* to instill a love for the chosen people who are exemplary carriers of Islam. Thus, this tradition is held to celebrate the birth of the Prophet Muhammad Shalallahu 'Alaihi Wassalam in the month of *Mawlid* or in the Islamic calendar (*Hijriyah*) in the month of Rabiul Awwal, because Prophet Muhammad Shalallahu 'Alaihi Wassalam was born on 12 Rabiul Awwal. For Muslims in Indonesia, the month of Rabi'ul Awwal is a month full of important moments. This month combines three important commemorations for Muslims, namely the anniversary of the birth of the Prophet Muhammad Shalallahu 'Alaihi Wassalam, the day of his death, and at the same time, the month of the migration of the Prophet Muhammad Shalallahu 'Alaihi Wassalam to Medina. Relying on one of these three major events, the Muslims then named the month of *Rabi'ul Awwal* as the month of *Maulid* (month of birth), namely the maulid (birth) of Prophet Muhammad Shalallahu 'Alaihi Wassalam, who was sent as a bearer of the teachings of salvation for all mankind. And this tradition has become entrenched in all regions of South Kalimantan.

Culture is an expression, creativity, work, and human initiative that contains religious values and messages, philosophical insights, and local wisdom. Art is one of the elements of culture. It is an active, creative, and dynamic element that has a direct influence on the formation of the personality of a society. The role of art in a civilized society is to be part of the necessities of life (Jazuli, 2016, p. 32). Art is a symbolic expression of the condition of society and contains values that live in society. It is undeniable that the function of art cannot be separated from social life, this means that art is needed by humans. Of the various kinds of arts, dance is one of the media that contributes to the

formation of people's personalities through the expression of life values.

In dance, through the choreography process. In Indonesia, the word choreography is taken from the English "choreography.". In the Big Indonesian Dictionary, choreography is defined as the art of arranging and changing dance movements. The equivalent of choreographic words that are often used in Indonesia, including: the word "*garap*", or work on. The word "*garap*" means to change something into something else. Working on the motion means changing the motion, so that it becomes a form of presentation of a dance work. So it can be concluded that choreography is the art of composing, creating, and changing the movements of dance so that, in the end, it will become a complete dance that can be enjoyed by the public.

Based on the explanation above, there are several basic elements of choreography, including motion, space, and time. Motion In choreography, "motion" is the basis of expression; therefore, "motion" is understood as an expression of all emotional experiences. Motion in a choreography is a language that is shaped into the movement patterns of a dancer that is truly dynamic, meaning that it is not only a series of connected attitudes or postures, but consists of continuous motion, a motion that does not only contain static elements (Hadi, 2012, p. 11).

As Hadi (1996: 36) in the journal Atikoh and Agus (2018) explained, conceptually, choreography is a process of selecting or forming motion into a form of dance. The purpose of choreography is the development of aspects of space, time, and energy, namely the motion itself as a dance material, so that the experience of the choreographer must be directed to the process of experiencing the motion itself (Atikoh et al., 2018, p. 67).

Based on the choreography, dance can be viewed from the pattern of the work, the theme, the number of dancers, the movement pattern, and the floor pattern. It can also be interpreted that choreography is knowledge of dance composition, and to mention the results of dance compositions. Choreography is contained in a dance, one of which is the Japin Ayun Anak Dance. (Jazuli, 2008 in Jazuli, M, Paranti, 2018, p. 6).

The role of motion in choreography is very important because motion is the main element in a dance. Space The notion of "space" as a choreographic element has a relationship with the

"design of movement", which is understood as the rhythmic structure of the pattern or form of movement that occurs in that "space". Space is something that does not move or is "dumb" until the movement that occurs in it introduces "time", and thus manifests "space" as a form, a special expression related to the "time dynamics" of that movement (Hadi, 2012, p. 14). In this "spatial" understanding, usually in modern dance choreography or new creations, a dancer with his skills can create "spatial" illusions, so that space becomes flexible and has an "extraordinary" existence. Time is understood as an organizing factor in every activity. Dance, as well as other activities, takes place in the structure of time, resides in it, and works with it. A choreographer or dance stylist in the choreography process must be well aware that "time" is an aesthetic element because a dancer or choreographer is actually in the process of creating a design or time structure (Hadi, 2012, p. 26). In movement, the aspect of time is used as a tool to strengthen the power relations of a series of movements and also as a tool to develop continuously, and flow dynamically, thereby adding to the regularity of dance or choreography. Generally, there are basic movements in a dance, the main movements are locomotion, pure motion, meaningless motion (gesture), and expression-strengthening motion (button signal) (Narawati, 2003, p. 45).

In the choreography, there are also meaningful movements (gestures), which are behaviours in our daily lives, so they are known as meaningful movements (gestures). There are so many meaningful movements created by humans, and even certain cultural environments sometimes have a set of meaning movements that are somewhat different or completely different when compared to the meaning movements of other cultural environments.

The meaningful movements include expressive meaningful movements. The meaning of meaningful expressive movements here is that everyone can express themselves through their facial expressions, for example: sad, happy, frowning, squinting at one eye, and so on. The hands are also quite supportive in strengthening expressiveness, especially when speaking accompanied by meaningful movements through the hands (manual gesticulations) will be more expressive (Widyastutieningrum, Rochana, & Wahyudiarto, 2014, p. 39). Mimic meaningful movement, or mimic, meaning motion, is a motion that imitates something, for example, imitating the motion of animals, plants, and so on.

There are four kinds of meaningless gestures, including social mimicry (movements that are sometimes not in accordance with what is contained in the conscience of the immobile person), theatrical mimicry (movements made only for the needs of the stage or stage), partial mimicry (imitating motion by showing some of what is being imitated), and vacuum mimicry (the movement that imitates something, but there is no object, and other people have understood the meaning) (Widyastutieningrum, Rochana, & Wahyudiarto, 2014, p. 40). Incidental meaningful movement, Many meaningful movements are carried out personally, such as those that are incidental, for example, sneezing, scratching the head, straightening the back, feeling cold, and so on (Widyastutieningrum, Rochana, & Wahyudiarto, 2014, p. 38). These movements are carried out incidentally and are not intended to tell others what is meant, but the movement has a communicative meaning. Symbolic Meaningful movement is not just imitating realistic motion, but this motion has undergone abstraction. It is, for example, telling people to be quiet is to put the index finger to the mouth, or put the index finger and thumb together.

Dance is a rhythmic body movement that is carried out at a certain place and time for social purposes, expressing feelings, intentions and thoughts. In the textbook "Pengetahuan Tari" by (Nugraheni, 2012), there are elements of the beauty of dance that support it, namely *wiraga*, *wirama*, *wirasa* and harmonization. Japin is a branch of dance that is commonly known to the public in Malay culture. Japin dance grows and develops in Malay areas such as Indonesia, Brunei Darussalam, Singapore, Malaysia and so on. In the process of searching for the meaning of 'japin', on this occasion various efforts have been made, namely asking the elders (elders) and linguists, but there is no certainty that can be a definitive force. Another effort was also to look for the meaning of the word japin through language dictionaries, which in the end I found in an Arabic dictionary which stated that the word 'japin' was derived from the word 'Japana' which means 'to dance'(Maman, 2012, p. 1). Japin art does not only exist in Indonesia, but also people who have similar regional arts, such as in Riau, Pekanbaru which is known to also have japin dances, but they call it the word japin. They also say that zapin or japin is a dance that focuses on the movement of the feet. Japin is beauty in the movement of playing the feet, then if people often say or say 'japin dance' it is not wrong, because

the word 'japin dance' is included in a compound word which means 'an expression of movement arranged through the movements of the feet beautiful' (Maman, 2012, p. 2).

Japin Ayun Anak dance reflects the ma'ayun culture of children in the daily life of the Banjar and Ba'ayun Mulud people, which is a sacred religious celebration of the Banjar people. This Japin Ayun Anak dance is simple with basic Japin Banjar movements that have been modified in such a way as needed. Therefore, the movements that have been arranged in such a way make this Japin Ayun Anak Dance very easy to understand from all walks of life. The uniqueness is also found in this Japin Ayun Anak Dance, one of which is multifunctional in a costume.

Hulu Sungai Selatan Regency, which is rich in art and culture, keeps many colors of its own in the lives of its people. One of the cultures that exist in Hulu Sungai Selatan Regency is the Ma'ayun child culture. Ba'ayun or Ma'ayun culture is usually also found in the culture of *Ba'ayun Mulud*, *Batapung Tawar*, *Ba'ayun Wayang* and *Ma'ayun Topeng*. This child's Ma'ayun culture is also a hereditary culture that exists in South Kalimantan, especially in the South Hulu Sungai Regency. This is reflected in the habits of the people who still maintain the culture.

## METHODS

This article seeks to reveal the collaborative tradition of Ma'ayun Anak and Ba'ayun Mulud which is well reflected and expressed in the choreography of the Japin Ayun Anak Dance at the La Bastari Posko Kandangan, Hulu Sungai Selatan Regency, South Kalimantan by using qualitative methods and an ethnochoreological approach as a scalpel. Ethnochoreology is a multidisciplinary approach in the study of ethnic dance (Soedarsono, 2007, pp. 10–11). Through a multidisciplinary ethnochoreological analysis, this article emphasizes the communication of religious and cultural values in the traditions of the Banjarese community through the choreography presented.

## RESULTS AND DISCUSSION

The presence of an art form in a community is usually used to fulfill the needs of the community. In this aspect, the arts in Kandangan City, Hulu Sungai Selatan Regency continue to develop and progress, as well as the arts

communities in Kandangan City which always show their respective creativity. One of them is a center of art and communication named La Bastari Posko Kandangan which always strives to provide the best forum for the community, especially children, teenagers and adults in the arts. The La Bastari Kandangan posko also continues to develop regional arts and always provides new works without losing the elements of tradition and the peculiarities of Banjarese culture.

Japin Ayun Anak dance is a new creation dance created by the La Bastari Posko Kandangan, Hulu Sungai Selatan Regency. This dance was created by a husband and wife, namely Muhammad Ferry Fauzan, S.Pd and Hayatun Nafisa, S.Pd. Both of them are dance trainers at the La Bastari Posko Studio Kandangan. Apart from being coaches, they are also teachers at a high school.

Based on the original tradition, the procedure for swinging a child in the *Ba'ayun Mulud* ceremony comes from the Midwife's Father's tradition as a tradition based on the belief of kaharingan. When Hinduism developed in this area, there was also a culture similar to that of *Ba'ayun Anak*, namely *Ba'ayun Wayang*, *Ba'ayun Topeng* and also *Ba'ayun Madihin* accompanied by poetry from Madihin, and also *Ba'ayun Mulud* accompanied by poetry blessings and peace be upon prophet. Various kinds of cultural traditions from the Banjar people until the culture becomes an annual tradition in the Ba'ayun Mulud ceremony. Referring to the opinion of Koentjaraningrat (1989, p. 247-248) in Wajidi (2014, p. 351), the relationship between Islam and culture can also be seen from the result of a cultural encounter (culture contact) called acculturation, which is a social process that arises when a group of people in a society with a certain culture is faced with elements of a foreign culture in such a way that the elements of the foreign culture are gradually accepted and processed into their own culture without causing the loss of the personality of the culture itself. *Ba'ayun Mulud* or *Ba'ayun Anak* is a belief that takes blessings from the meaning of the esteemed apostle, which coincides with the celebration of the birthday of the Great Prophet Muhammad *Shalallahu 'Alaihi Wassalam*. This dance tells about the various habits or traditions carried out by the Banjar community in putting their children to sleep by *ma'ayun*, *Ba'ayun* and swinging while praying and then accompanied by prayers and rhymes of advice that breathe praise to our Rasulullah

Muhammad *Shalallahu 'Alaihi Wassalam*.

This dance also contains many deep meanings and also in the tradition of *Ba'ayun Anak* or *Ma'ayun Anak* besides prayer, there is also an implied hope for the child in the future so that he will grow up to be a pious child then believe in Allah and His Messenger, be given blessing, health, safety in living life in the world and also be devoted to both parents and being

useful for the homeland and nation. Based on the results of research conducted related to Japin Ayun Anak Dance, an explanation of the range of motion and then the calculation and description of the motion will be explained in the table below: Description of the Choreographic Movement of the Japin Ayun Anak Dance at the La Bastari Kandangan Posko, Hulu Sungai Selatan Regency.

**Table 1.** Description of the Japin Ayun Anak Dance Choreography at the La Bastari Posko Kandangan, Hulu Sungai Selatan Regency

No.	Name Range of motion	Count	Description of Motion	Picture
1.	Move to the Path of Respect	1-8	The position of the dancer's body in a respectful way by jogging from the side then the body position is medium and the torso is slightly bent down, right hand forward downwards and left hand behind and head bowed down.	 <p>Picture 1. Move to the Path of Respect (Dok: Rezky, October 2019)</p>
2.	The Motion of Praying	1-4	The position of the dancer's body is sitting using the knees, then lifting both hands and head looking up with a variety of prayers.	 <p>Pic 2. The Motion of Praying 1 (Dok: Rezky, October 2019)</p>
		1-8	The dancer's body stands upright with the feet on tiptoe position and both hands are raised like a person praying, the head is tilted upwards, then the dancer performs a circular motion in place.	 <p>Pic 3. The Motion of Praying 2 (Dok: Rezky, October 2019)</p>
		1-8	The dancer's body is perpendicular with the position of both legs on tiptoe and both hands raised like a person praying with a circular motion in place and then back facing backwards.	 <p>Pic 4. The Motion of Praying 3 (Dok: Rezky, October 2019)</p>
		1-4	The dancer's body faces backwards with the left leg bent and the right leg open and on tiptoe, then both hands are behind the waist in a folded position.	 <p>Pic 5. The Motion of Praying 4 (Dok: Rezky, October 2019)</p>

3.	The Motion of Respect	1-8	The position of the dancer's body is perpendicular to the front view, the position of the hands is in front of the chest in a position of respect. In this movement, the dancers take turns doing a respectful gesture.		Pic 6. The Motion of Respect (Dok: Rezky, October 2019)
4.	<i>The barudat motion</i>	1-4	The position of the dancer's body is sitting below using the right and left knees, right hand spanning the right side behind, left hand in front of the chest with the fingers of the left palm up.		Pic 7. The Barudat Motion 1 (Dok: Rezky, October 2019)
		1-8	The position of the dancer's body is below by sitting using the knees of the right and left feet, then the dancer's body goes down half using the torso, the position of the two arms is stretched and tilted up, right and left, done alternately with other dancers and the determined count.		Pic 8. The Barudat Motion 2 (Dok: Rezky, October 2019)
		1-4	The position of the dancer's body is at the bottom by sitting using the right and left knees, the rightshand lifts like praying in a new motion.		Pic 9. The Barudat Motion 3 (Dok: Rezky, October 2019)
		1-8	The position of the dancer's body is sitting down using the right and left knees, both hands stretched downward with the right and left palms opened, the body position is slightly bent forward, and the focus is downwards.		Pic 10. The Barudat Motion 4 (Dok: Rezky, October 2019)
5.	<i>The Sisit Saganding Motion</i>	1-8	The dancer's body is perpendicular to the direction of view forward, the position of the right leg is lifted with a sideways movement to the left side then to the right side, both hands are stretched in a position holding hands with other dancers.		Pic 11. The Sisit Baganding Motion (Dok: Rezky, October 2019)
6.	<i>The Gindung Motion</i>	1-8	The dancer's position is above and below, the upper dancer's body position is upright while both hands are in the lefthand sling to form like a baby's head and the right hand is like a baby's feet, the direction of view is to see the baby in the sling. The position of the lower dancers is sitting by using the knees of the feet, while the position of both hands is above the thighs, the focus is on the dancers who are in the upper position.		Pic 12. The Gindung Motion 1 (Dok: Rezky, October 2019)
		1-8	The position of the dancer is still as in the		

			position of the kidney 1 movement, the dancer in the high position moves with the torso using motion such as carrying while the lower dancer also uses the torso to move the body to the left and right.	
		1-8	The dancer's body position is in an up and down position, the lower dancer sits using the knees, while the upper dancer stands with the torso slightly forward, the upper and lower dancers' hands are in a sling with the left hand like a baby's head and the right hand like a baby's feet, this movement is done alternately, focus on the direction of the baby in the sling.	 <p>Pic 13. The <i>Gindung</i> Motion 3 (Dok: Rezky, October 2019)</p>
7.	The <i>Timang Anak Motion</i> / <i>Timang Anak Motion Below and Above</i>	1-8	In the position of the lower <i>timang</i> dancer's body facing the right side, then turning to the left side with the position of both hands like holding a child, one hand is like holding the child's head and neck while the other hand is like holding the child's buttocks and thighs.	 <p>Pic 14. The <i>Timang Anak Motion 1</i> (Dok: Rezky, October 2019)</p>
		1-8	The dancer's position is on the upper <i>timang</i> , the body is upright with the left leg opened to the left side and the body is slightly tilted, then to the right side with the right foot slightly opened with the sole of the foot slightly tiptoe. The position of the hand is the same as the bottom pole with the movement of the child's scale and the determined count.	 <p>Pic 15. The <i>Timang Anak Motion 2</i> (Dok: Rezky, October 2019)</p>
8.	Right and Left <i>Tampuk Anak</i> /The <i>Tampuk Anak Motion</i>	1-8 (3 times) Repetition	In the position of the lower <i>timang</i> dancer's body facing the right side then turning to the left side with the position of both hands like holding a child, one hand is like holding the child's head and neck while the other hand is like holding the child's buttocks and thighs.	 <p>Pic 16. The <i>Tampuk Anak Motion 1</i> (Dok: Rezky, October 2019)</p>
		1-8 (3 times) Repetition	The position of the dancer's body is upright with the focus of view on the part that is being patted. The left hand is folded upwards so that the fingers of the left hand touch the left shoulder while the right hand is like tapping the folded left hand. The position of the feet on tiptoe and tread on the floor is done alternately.	 <p>Pic 17. The <i>Tampuk Anak Motion 2</i> (Dok: Rezky, October 2019)</p>

9.	Prayer Movement	1-4	The dancer's body position is upright with the righthand position like praying and the hands are in front of the chest, while the position of the feet steps forward with the right foot and left foot, focusing on the right and left sideways.		Pic 18. Prayer Movement 1 (Dok: Rezky, October 2019)
		1-4 (2 times) Repetition	The body position is down half using the torso with the direction facing forward, the right hand on top and the fingers of the right hand facing forward while the left hand is in front of the chest with the fingers of the left hand up. Position the right leg behind the tiptoes and the left leg slightly lower by bending the knee.		Pic 19 Prayer Movement 2 (Dok: Rezky, October 2019)
10.	<i>Ma'ayun Anak</i> Motion	2-8	The position of the upper dancers is upright with the direction to the right and left and the focus is on the right and left sides, the position of the left hand is stretched with the top left and right hand on the bottom of the chest, while the lower dancer sits using the knees and both hands are inside the skirt by moving to the right and left using the torso.		Pic 37. <i>Ma'ayun Anak</i> Motion 1 (Dok: Rezky, October 2019)
		2-8	The position of the dancer is still the same as in Picture 37, but the top dancer moves to the right and the position of the right hand that stretches to the top right and left hand is in a position below the chest, while the position of the left foot on tiptoe and the position of the right foot on the floor this movement is carried out in a four step motion. While the bottom dancers are still the same as in Picture 37.		Pic 38. <i>Ma'ayun Anak</i> Motion 2 (Dok: Rezky, October 2019)
		2-8	The position of the dancer is upright with the direction facing the left side with the focus of the dancer's view looking up to the left side, the position of the hand holding the bottom of the dancer's skirt. While the position of the right leg is crossed and treads on the floor and the left foot is on tiptoe, the lower dancer sits with the feet on the knees and both hands placed in the skirt with the position above the thighs, focusing on looking ahead with the lips shrinking like a child in a swing.		Pic 39. <i>Ma'ayun Anak</i> Motion 3 (Dok: Rezky, October 2019)
		2-8	The position of the dancer is still the same as in Picture 39, only the direction of the face is different, as well as the dancer who is in the lower position.		Pic 40. <i>Ma'ayun Anak</i> Motion 4 (Dok: Rezky, October 2019)

11. <i>Pukung Anak</i> Motion	1-8	The position of the upper dancer looks at the dancer who is in a lower position and the body is slightly tilted to the left side, the position of the hand holding the skirt of the lower dancer, while the position of the left leg bends the knee and the right leg opens to the right side and tiptoe.	
			Pic 41. <i>Pukung Anak</i> Motion 1 (Dok: Rezky, October 2019)
	1-8	The body positions of the upper dancers and lower dancers are still the same as in Picture 41, and the position of the hands and feet is still the same as in Picture 41 and the focus of gaze is on each other with the dancers who are in a lower position.	
			Pic 42. <i>Pukung Anak</i> Motion 2 (Dok: Rezky, October 2019)
	1-8	The position of the upper dancer is upright with the body facing the right side, then the position of the left leg is lifted halfway while the position of the left hand is holding the skirt and the fingers of the left hand are pointing upwards and the focus of the view is looking up obliquely over the right. The position of the lower dancer is sitting with the feet on the knees and both hands in a skirt with folded hands above the thighs while the head is bent down like a sleepy child.	
			Pic 43. <i>Pukung Anak</i> Motion 3 (Dok: Rezky, October 2019)
12. Displacement Motion	1-4	The dancer's body is perpendicular by facing forward and focusing on the front view, the dancer's hands are one span by holding the skirt using the fingers while the other hand is on the waist. Position both feet on the floor.	
			Pic 44. Displacement Motion 1 (Dok: Rezky, October 2019)
	1-4	The position of the body of the right and left dancers is slightly tilted to the side by pointing forward, the position of the hand holding the end skirt with a range up and down the right and left sides, the focus of the view is downward. The position of the right leg crossed forward by treading the floor and the left foot is behind the tiptoe position.	
			Pic 45. Displacement Motion 2 (Dok: Rezky, October 2019)
	1-4	The dancer's body is upright facing the back and the body position is tilted to the right side, the position of the hands of each spanning the right and left is inserted into the skirt holding the skirt at the end while the position of the left foot is behind the tiptoes and the right foot is on the floor.	
			Pic 46. Displacement Motion 3 (Dok: Rezky, October 2019)
	1-4	The dancer's body is upright with a slight tilt facing the right side, the position of the right hand and left by inserting it into the skirt and holding the skirt at the end, the position of the back and front feet on tiptoe on the floor.	

			Pic 47. Displacement Motion 4 (Dok: Rezky, October 2019)
13. Mixed Variety of Motion	1-8	The position of the dancer's body is at the lower level by sitting using the knees on the legs, then both hands are in front of the stomach with the movement of the child's <i>timbang</i> , in this motion is a symbol of the <i>Japin Ayun Anak</i> Dance.	
	1-8 (2 times) Repetition	The dancer's body is upright by slightly bending the knees, the right foot is on the floor and the left foot is behind on tiptoe, then the hands are in front of the chest and made in a sling and the focus is on the child in the sling.	
	1-8 (2 times) Repetition	The body position is upright with the direction facing the right oblique, the position of both hands holding the skirt like a <i>ba'ayun</i> motion while the left leg is lifted halfway and the right foot is on the floor and the focus is on the right oblique.	
	1-8 (2 times) Repetition	The position of the dancer's body is upright with the direction facing forward, the left hand is folded with the palm of the hand holding the left shoulder while the right hand is folded towards the left with a child's arm motion, the position of the feet on tiptoe is like doing a disgrace	
	1-8 (2 times) Repetition	The dancer's body above looks at the dancer who is in a lower position with the body leaning to the side, then the position of the left leg is slightly bent with the knee and the right leg is opened to the right side with the position of the foot on tiptoe. Lower dancers sit on their knees and like being supported in a swing.	
	1-8 (2 times) Repetition	The attitude or position of the upper dancer's body is upright facing the left and right sides, the position of both hands holding the dancer's skirt below using the right and left hands like <i>ma'ayun</i> , then the position of the right foot is lifted halfway and the left foot is on the floor and focused look to the left. The position of the lower dancer is sitting with the feet on the knees, both hands in the skirt and above the thighs.	
			Pic 53. <i>Ma'ayun Anak</i> Motion (Dok: Rezky, October 2019)

14. Construction Motion <i>Ma'ayun Anak</i>	1-8	The dancer's body is in an upright position with both hands in front of the body and the fingers pointing up and hooked up with the swing. The position of the lower dancers is sitting using the knees, the position of the hands is in a swing like a child in a swing and the focus is on the view into the swing.	
	1-8	The dancer's body is in an upright position with both hands in front of the body and the fingers pointing up. The position of the lower dancer is still the same as in Picture 54, but the position of the two hands holding the swing that was linked to the upper dancer's hand.	
15. <i>Ayun Anak</i> Motion Endings	1-8	The dancers stand upright with both hands in front of the chest, while the feet take small steps and head out of the stage.	
	1-8	The dancer's body position is upright with both hands in front of the chest and then the dancer goes out of the stage by dividing it in two directions, right and left.	

Pic 54. *Ma'ayun* Motion  
(Dok: Rezky, October 2019)

Pic 55. *Ma'ayun* Motion  
(Dok: Rezky, October 2019)

Pic 56. *Ayun Anak* Motion  
*Ending*  
(Dok: Rezky, October 2019)

Pic 57. *Ayun Anak* Motion  
*Ending*  
(Dok: Rezky, October 2019)

(Source: Putri and Rezky, October 2019)

Japin Ayun Anak dance is one of the new dance creations, where this dance is based on a variety of japin movements such as step five, *Sisit baganding*, *matjus* and so on. This dance was made by a choreographer inspired by the community, especially Hulu Sungai Selatan Regency, and the habits of parents in putting their children to sleep by means of *Ma'ayun*, *Ba'ayun*, *Pukung*, *Gindung*, and *Timang*. In this way children can sleep soundly, so that parents can be free to do household chores such as cooking, washing and others.

The choreography of the Japin Ayun Anak Dance is in terms of choreography talking about motion, space and time. Motion which is the main element in a dance plays an important role in creating a complete dance so that it can be enjoyed by the community. Then, the space for movement in the choreography is to find out the

wide, medium and narrow space of motion used so that dancers are more flexible in making movements, time in motion. In terms of choreography, it also plays an important role in a dance because time here is also related to the dynamics, namely the fast, medium or slow motion used.

a. motion

Motion is the main element in a dance, which in dance movement always involves elements of the body such as the body, feet, hands and other body parts. In the Japin Ayun Anak Dance, there is a classification of movement types, which are as follows:

1) Pure *Movement*

Pure motion is a movement that is worked on to get an artistic form and is not intended to describe something, one of the characteristics of pure motion is that it is meaningless only as a

factor in the beauty of the dance movement. In the movement of the Japin Ayun Anak Dance, there are 6 pure movements, namely in the Picture of praying motion 4, *barudat* 1, *barudat* 2, praying 2, *ma'ayun child* 1 and *ma'ayun child* 2.

## 2) Meaningful Movement (Gesture Movement)

Gesture movement is a movement that contains a clear meaning. In this meaningful motion, it is also a motion that has been converted into a beautiful motion which means that in its processing. It contains a certain meaning or purpose, in addition to its beauty. Meaningful movements are also called gestures, which are imitative as illustrated in the following types of motion:

### a) Meaningful Mimic Movement

Meaningful Mimic Movement is a motion that imitates something, such as imitating the motion of humans, animals, plants and others. In Japin Ayun Anak Dance, many of them describe mimic *maknawi* movements in which dancers reflect the movements made by the community in sleeping their children, such as in swinging, *timbang*, *pukung* and others. There are some of mythical movements in the picture:

- Picture 1 with a variety of gestures to enter the respectful way 1, in this Picture it is a type of symbolic gesture in which the dancer performs a respectful entry using a moderate level, the pattern of entry from the right and left side of the stage to the stage and this motion also contains the meaning of respect for something or respect for older people and so on.
- Pictures 2, Picture 3, and Picture 4 with various movements of praying 1 to 3, in this picture it belongs to the type of symbolic meaning movement which uses low and high levels with a lined pattern and faces backwards then rotates until it returns to face the back as a symbol of starting to pray every time doing something or in doing anything else.
- Picture 6 with a variety of gestures of respect, in this picture is included in the type of symbolic gesture that uses medium and high levels and the movement pattern is lined up right in the middle center, then in this motion also contains the meaning of respect for others on the basis of decency (behavior), good and noble behavior) or respect for elders.
- Pictures 9 and 10 with various movements of *barudat* 3 and 4, in this picture are included in the type of meaningless expression using a

low level and the movement pattern that has been conceptualized is in the center line and this motion is described with a variety of prayer which implies a request to God Almighty.

- Pictures 12 to 13 with pictures of the movements of the kidneys 1 to 5, in the picture it is a type of symbolic meaning motion that uses high and low levels of motion and a conceptualized movement pattern where the dancer imitates the motion or the way a mother puts her child to sleep by being fully cradled caress of love.
- Pictures 14 and 15 with a variety of movements of the child's *timbang* 1 and 2, in this picture are the types of symbolic gestures using high and low levels of movement and conceptualized movement patterns. In this motion, the dancer imitates the motion of a mother in putting the child to sleep by being rocked or rocking so that the child feels at ease and comfortable in the mother's lap.
- Pictures 39 and 40 with a variety of child *ma'ayun* movements, in this picture using high and low levels and motion patterns that have been conceptualized. In this motion, the dancer also imitates the motion of a mother and child who are putting their child to sleep in a *ma'ayun* way. This motion also implies the meaning of affection which in the *ma'ayun* procedure is accompanied by poetry and the prayers of the prophet.
- Picture 41, Picture 42 and Picture 43 with a variety of child support movements, in this movement using high and low levels and movement patterns that have been conceptualized. In this motion, the dancer also imitates the motion of a mother and child who is putting their child to sleep by being pushed, then also seen in Picture 43 the dancer imitates a child who is sleepy while in a swing. The procedure for swinging like this is where the child is put in a swing, then the child's neck is tied with a swing, this way the child also sleeps more soundly and is not fussy.
- Picture 48 to Picture 53 with a variety of mixed movements of the child's swing dance, in this picture is a type of symbolic meaning movement. In this mixed motion, the dancers use high, low and medium levels and then also use a preconceived movement pattern so that there is no void of motion. Overall, all of these movements illustrate how to swing a child by the community in South Kalimantan,

especially the people of the southern upstream district.

- Pictures 54 and 55 with various construction movements of the child's ma'ayun, in this picture is a type of symbolic meaning movement where the dancer uses high and low levels and the movement pattern is lined up at the front center with a conceptualized movement pattern. The dancer also imitates the motion of a mother putting her child to sleep with ma'ayun and one of the dancers forms like a swing and a swing pole, then the ma'ayun construction of children here also implies the meaning of love given by a mother to her child.

#### b) Meaningful Expressive Movement

The meaning of meaningful expressive movement is that everyone can express themselves through their facial expressions, for example: sad, happy, frowning, squinting one eye and so on. The hands are also quite supportive in strengthening expressiveness, especially when speaking coupled with meaningful movements through the hands (manual gesticulations) will be more expressive (Widyastutieningrum, Rochana, and Wahyudiarto, 2014, p. 39). In the Japin Ayun Anak dance, there are expressive meaningful movements, including the *Tampuk Anak* 1 Movement (Picture 16); Children's Movement 2 (Picture 17); Child *Ma'ayun* Movement 3 (Picture 39); *Ma'ayun* Children's Movement 4 (Picture 40); *Pukung anak* Movement 1 (Picture 41); *Pukung Anak* 2 Movement (Picture 42); *Pukung anak* Movement 3 (Picture 43); *Pukung anak* Movement 1 (Picture 52); *Ma'ayun anak* Movement (Picture 53).

#### 3) Locomotion Movement

Locomotion movement is the movement of motion from the previous motion to the next motion, in moving this place can also be said to be a floor pattern. In the movement of the Japin Ayun Anak Dance, there are various kinds of movements that move from place to place, including in the picture of *Sisit Baganding* (Picture 11); prayer gesture 4 (Picture 5); displacement 1 (Picture 44); displacement 4 (Picture 47) and swing motion of the ending child (Pictures 56 and 57).

#### b. Room

Space is something that does not move or is "dumb" until the movement that occurs in it introduces "time", and thus manifests "space" as a form, a special expression related to the "time dynamics" of that movement (Hadi, 2012). In this

"spatial" understanding, usually in modern dance choreography or new creations, we also talk about the dancer's movement space which includes wide, medium or narrow. The following is a dancer's space for movement which includes broad, medium, and narrow:

##### 1. Wide range of motion

Wide range of motion is motion that is free, so that the space used is free to move without the slightest disturbance, the wide range of motion is also supported by a large space and wide range of motion, including: Praying Movement 3 (Picture 4); Barudat Movement 2 (Picture 8); *Sisit Baganding* Movement (Picture 11); Praying Movement 2 (Picture 19); *Ma'ayun anak* Movement 1 (Picture 37); Displacement 3 (Picture 46); Displacement 4 (Picture 47).

##### 2. Medium range of motion

Moderate range of motion is a moderate range of motion without too much space, so that the dancers are more flexible in their movements, in the respectful prostration walk (Picture 1); new motion 3 (Picture 9); bladder 1 (Picture 12); child's movement 2 (Picture 14); prayer gesture (Picture 18); child support movement 3 (Picture 39); the movement of the child's scales (Picture 48); ma'ayun movement (Picture 54); *Pukung Anak* 3 (Picture 43) and ending child swing (Picture 56).

##### 3. Narrow movement space

Narrow range of motion here means that the dancer performs a movement or step that is not too wide or stays in place, so that the resulting movement is smoother and simpler due to the limited space for movement, in the *barudat* movement 1 (Picture 7); *gindung* motion 3 (Picture 13); *tampuk anak* Movement 1 (Picture 16); *Pukung Anak* 2 Movement (Picture 42).

#### c. Time

Time is understood as an organizing factor in every activity. Dance, as well as other activities, takes place in the structure of time, resides in it and works with it. A dance stylist in the choreography process must be well aware that "time" is an aesthetic element, because actually a dancer or choreographer is in the process of creating a design or time structure (Hadi, 2012:26).

In movement, the aspect of time is a tool to strengthen the power relationships of a series of motions, and also a tool to develop continuously, and flow dynamically, thereby adding to the regularity of dance or choreography. Time is also a measure used to regulate the length of the dance and limit events from the beginning to the end of

the dance, in the aspect of time also determines the fast, medium and slow movements that are performed. The following motions with fast, medium and slow times were found:

1. Fast time is found in 7 types of motion, namely the motion of respect, the motion of the *barudat* 1, the movement of *Sisit Baganding*, the motion of praying 2, the movement of displacement 1, the movement of displacement 3, the child's *ba'ayun* motion.
2. During the middle of the day there are also 7 types of motion, namely the respectful way of prostration, the motion of praying 1, the *tampuk* motion of child 2, the *ma'ayun* movement of child 1, the *ma'ayun* movement of child 3, the child's *pukung* motion 2, the child's swinging motion ending.
3. Slow time is found in 3 types of motion, namely the motion of the kidney 1, the motion of the child's *timbang* 2, and the motion of *ma'ayun*.

## CONCLUSION

Japin Ayun Anak dance is a new dance creation at the La Bastari Posko Kandangan, Hulu Sungai Selatan Regency. This dance is inspired by the culture of the Hulu Sungai Selatan community of putting children to sleep by means of *timbang*, *tampuk*, *Gindung*, *Pukung*, *Ba'ayun*, and *Ma'ayun*. This dance work reflects the collaboration of two cultural traditions of the Banjar people, namely the *Ma'ayun Anak* and *Ba'ayun Mulud* traditions. The *Ma'ayun Anak* tradition is a tradition of the Banjarese people in South Kalimantan, which has a tradition of putting children to sleep in a swing while chanting shalawat to the rhythm of Banjar poetry. The *Ba'ayun Mulud* Tradition is also a tradition carried out from generation to generation by the Banjarese people in South Kalimantan for *ma'ayun anak* in the month of *Maulid* or the month of *Rabiul Awwal* in the Islamic calendar (*Hijriyah*) to celebrate the birthday of the Prophet Muhammad *Shalallahu 'Alaihi Wassalam*. So from this cultural tradition, the choreographer is motivated to apply it to a dance work, namely the Japin Ayun Anak Dance.

The Japin Ayun Anak dance was created in 2018 by M. Ferry Fauzan, S.Pd and Hayatun Nafisa, S.Pd at the La Bastari Posko Kandangan, Hulu Sungai Selatan Regency. The choreography of the Japin Ayun Anak dance includes motion, space, and time, and then also determines the

classification of the types of motion contained in the choreography of the Japin Ayun Anak dance, such as pure movement, locomotion movement, symbolic meaning motion, and expressive meaningful movement. The motions used in this dance also refer to the various movements of Japin Banjar, such as the variety of *matjus*, five steps, and others, as well as the variety of new movements, which are then modified in such a way without losing the element of tradition in them and to give the value of beauty to the Japin Ayun Anak Dance.

The range of motion consists of 15 types of motion, namely the movement of entering the path of respect; the motion of praying; the motion of respect; the *barudat* motion; the *sisit baganding* motion; the *gindung* motion; the *timbang anak/timbang anak* motion below and above; right and left *tampuk anak/tampuk* motion; prayer movement; *ma'ayun anak* motion, *pukung anak* motion; displacement motion; mixed variety of motion; construction motion; *ma'ayun anak* and child swing motion endings. The variety of movements reflects important messages for appreciators, including the love of Banjarese people during *Ma'ayun Anak* and the *Ba'ayun Mulud* tradition, which is an actualization of the gratitude of Muslims for the birth of Muhammad *Shalallahu 'Alaihi Wassalam*, in which mothers swing their children accompanied by prayers. Prophet and prayers for his children. It is hoped that the children who are swinging will inherit the glory of the Prophet Muhammad *Sallallahu 'alayhi wassalam* and gain safety in this world and in the hereafter.

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