

DIHAR SITARLAK AS A WELCOMING DANCE IN SIMALUNGUN SOCIETY

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Abstract: *Dihar sitarlak* is a dance to welcome honored guests at official events in Simalungun. This dance has a form of motion consisting of a series of silat movements. *Dihar* begins and ends with a prayer movement called *sombah* which indicates that the Simalungun people always give thanks to God, respect and respect for others. In its development, this dance is often featured in weddings and welcoming signs of respect for the guests who come, so that this *Dihar* is not only known as martial arts but also as a performance that is a welcoming tor-tor.

The form of *Dihar Sitarlak* is a series of silat movements which consists of 7 forms of motive of the main motive, namely *sombah*, throwing worship boxing, *marsimbun*, *mangindo* (upper level), *mangindo* (lower level), *lakka sitolu-tolu* and *sombah* closing. The clothes used in *Dihar Sitarlak* are long clothes and trousers (black, red and red, black and white mixed colors), *yeast pane*, *suri-suri* and *gotong salalu*. The musical accompaniment to *Dihar Sitarlak* is *gondrang haro-haro*, *parahot*, and *porang*

Keywords: *Dihar Sitarlak*, Welcoming Dance, Simalungun, Respect

Dance is a show, which involves all elements of the supporting community, and it is an ancestral cultural heritage of several centuries ago. Dance is held according to the local culture in different ways and in different contexts. Dance is held for ceremonies related to customs and beliefs, but there are also those that carry out entertainment or recreation. The social system and natural environment also influence the form and function of dance in a tribal and cultural community.

Each regions has a unique type of dance that is different from one region to another which reflects the characteristics of its local culture. This cultural diversity (art) is certainly our pride as a citizen of Indonesia who is rich in various artistic cultures. It should be that we as the generation of cultural heirs have a concern for our traditional arts so as not to become extinct in the current of globalization. Because after all the flow of globalization has a bad impact because it is feared that over time many young Indonesians will no longer know the type of Indonesian traditional dance.

The type of traditional dance in each regions has a function in accordance with the pattern of life of the people in the area. According to Sulistianto (2007: 63) based on his role in people's lives, types of dance can be grouped into ceremonial dance, entertainment dance, and spectacle dance. Dance has its own meaning and the dance is created from a creative process which is a human response to the motion of human life in the universe.

Dance in the Simalungun society is called tor-tor, while dancers are called *panortor*, and dancing is called *manortor*. "Tortor in the Simalungun people is always related to various traditional ceremonies and entertainment. Some types of tortor in Simalungun include *Tortor Sombah*, *Tortor Huda-huda*, *Tortor Topping*, *Tortor Nasiaran*.

One form of tor-tor that is not widely known by the younger generation of Simalungun is *Dihar Sitarlak* which is used by the Simalungun society as a welcoming dance for Simalungun King and honored guests. *Dihar Sitarlak* is an art form created by the movements of the heart. The meaning of *Dihar* means silat or *manDihar* (*bersilat*) is a martial art originating from the Simalungun region. Simalungun is one of the ethnic groups of eight ethnic groups in North Sumatra Province. This ethnic group is located in the Simalungun Regency, which is adjacent to Deli Serdang, Serdang Bedagai, and Batubara Districts (to the north), with Toba Samosir Regency (south), Karo Regency (west), and Asahan Regency (east) .

Dihar has a basic attitude that is not arrogant or does not show arrogance and also illustrates that the Simalungun people have strong self-defense. The basic of silat conveys a lot of religious messages and advice from the life of the Simalungun people. First, let me give *naibata* (the message to fear God) then, the last *Turuh maruhur* (the message to always be humble), *Pakkoromon Diri* (self-control).

In addition to self defense, *ManDihar* is usually carried out by the Simalungun people in a traditional procession and official activities to welcome honored guests such as Raja Simalungun. Some Simalungun people call *Dihar* with *Dihar tor-tor* because it is used for greeting. Sometimes *Dihar* is also displayed in an art performance on certain occasions, so that the Simalungun people is often known as a dance. *Dihar's* performance which is often presented with musical accompaniment further clarifies the existence and function of this dance as a welcoming dance to the Simalungun community.

How the existence and function of the *Dihar Sitarlak* dance in the Simalungun people is an interesting study to be discussed, as one form of cultural preservation, especially dance, so as not to disappear is carried away by the flow of globalization.

DISCUSSION

The existence of *Diharsitarlak*

Diharsitarlak has a past history in the Simalungun people as an activity of self-defense in guarding oneself and a settlement area from enemy attacks. Formerly, *sitarlak* was called *sitaraleak*, but after the 1990s it was often called *sitarlak*. The Simalungun people is used to believe that every person who brought them to the court had magical powers in themselves. If *Dihar* is accompanied by music, the *PanDihar* will not feel tired when the *manDihar* and *Dihar* must be led by the teacher (*datu*) when fighting.

Dihar was formerly only done by two figures called Raja Simalungun and *datu* or people who became the place to ask questions that had confidence in their ancestors or commonly called *paranormal*. *Dihar* not only as self defense but also used to guard villages or villages from enemy attacks. The Simalungun people believe that the palm trees have magical powers, because they believe when they fight they use inner science. But now the belief in that has changed because it has become a martial art that is defended by the Simalungun people. *Diharsitarlak* has a basic attitude that conveys the attitudes of the community and the advice of the life of the Simalungun people, namely, to give *naibata* (a message to fear God), *toruh maruhur* (a message to always be humble), *pakkoromon diri* (self-mastery) which are reflected in the soul of *Dihar*.

Dihar sitarlak has a form of motion consisting of *silat* movements. *Dihar* begins and ends with a prayer movement called *sombah* which indicates that the Simalungun people always give thanks to God, respect and respect for others. In addition to being self-defense, *Dihar* is also used as a ritual to welcome honored guests at official events in Simalungun. Nowadays, it has been developed that this *Dihar* is often featured in art events and is also used as a welcome event in Simalungun even at the *Dihar* wedding event is also displayed as a welcome sign of respect for the guests who come, so that this *Dihar* is not only known as defense self but also a show that is a welcome *tor-tor*.


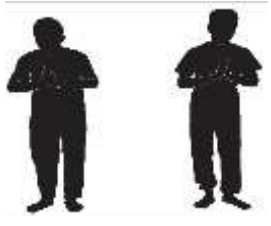







Forms of *Diharsitarlak* motion




There are 7 forms of *Dihar Sitarlak* motion which are the main motives including *sombah*, throwing boxing, *marsimbur*, *mangindo* (upper level), *mangindo* (lower level), *lakka sitolu-tolu* and *sombah cover*. This form of motion can be repeated, except for *sombah* that can be done when starting and ending, *lakka sitolu-tolu* is a defense step which is the interest in this *silat*. The form of throwing boxing, *marsimbur* and *mangindo* can be done after worship and interspersed with the movements of the flowers namely *lakka sitolu-tolu* (often called the transition motion). The duration of this *silat* is not determined if it is used for fighting and for greeting is usually around 2 to 3 minutes.


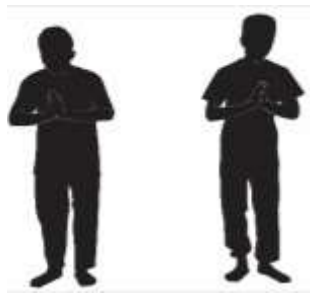
Description of motion in the field can be specified in the following table:

Table 1. Variety of *Diharsitarlak* Dance Motion

No	Various of Motion	Motion Description		Keterangan (Front Look)
		Left <i>PanDihar</i>	Right <i>PanDihar</i>	

1.	 <p style="text-align: center;">Sombah</p>	<p>Feet: follow the body's effect to be slightly curved Hands: hands are made to make a form of worship Body: slightly bent forward Head: down</p>	<p>Feet: follow the body's effect to be slightly curved Hands: hands in front of the chest make a form of worship Body: slightly bent forward Head: look down</p>	
2.	 <p style="text-align: center;">Buang Tinju</p>	<p>Legs: legs behave in a horse form a diagonal Hands: both hands are raised in front of the head and face almost together Body: body upright in the direction of the foot Head: submit a little</p>	<p>Leg: left foot in front, right foot behind Hand: right hand straight ahead and head making a fist shape Body: body upright Head: upright</p>	
3.	 <p style="text-align: center;">Marsimbur</p>	<p>Legs: right foot is lifted and the palm is slightly hoarse, left leg is erect but remains stance Hand: right hand down to the foot lifted and palm open Body: following foot movements, slightly bent Head: upright towards the opponent</p>	<p>Feet: feet form diagonally right rear horses Hand: the right hand is lifted to form 135 ° in front of the palm of the hand pointing forward, the left hand is placed above the left thigh. Body: body follows the foot Head: head starts from the opposite direction.</p>	
4.	 <p style="text-align: center;">Mangindo</p>	<p>Foot: diagonally open right leg, left foot in front of the foot right behind the horse position Hand: both hands open to the right and left side, palms up Body: body upright in the direction of the foot Head: facing your opponent</p>	<p>Leg: left foot in front, right foot behind but slightly to the left Hand: both hands open on the right and left, palms to -upward direction Body: body upright in the direction of the foot Head: facing your opponent</p>	
5.		<p>Feet: right foot to -the front direction is slightly diagonal left, the left foot is knotted Hand: right hand is above right knee and palm open to the top, left hand open</p>	<p>Feet: right foot forward slightly diagonally left, left foot knotted -Hand: the right hand is above the right knee and the palm is open</p>	

	 <p style="text-align: center;">Mangindo</p>	<p>facing in front of the left hip Body: slightly bent Head: forward facing your opponent</p>	<p>upwards, the left hand is in front of the body and the palm is pointing downward. Body: slightly bent Head: slightly down</p>	
6.	 <p style="text-align: center;">Lakka Sitolu-tolu</p>	<p>Feet: right foot to right slightly bent, left foot straight left Hand: the right hand is lifted to the shoulder and the palm is opened forward, the left hand is parallel to the left thigh and the palm his hand is pointing forward Body: body follows foot, diagonally right Head: follow the direction of the body but fixed view of the opponent</p>	<p>Legs: right little right leg bend, left foot straight left Hands: hands diagonally right right shape elbows and palms open towards above, the left hand is in front of the body to the right and palms down Body: follow the direction of the foot, diagonally right Head: follow direction of the body towards the opponent</p>	

7.	 <p>ombah P S</p>	<ul style="list-style-type: none"> - Leg: stand tall - Hands: hands in front of the chest make - form: worship - Body: a little bent - forward - Head: down 	<ul style="list-style-type: none"> - Leg: stand tall - Hands: hands in front of the chest - Make shape - Worship - Agency: a little - bend over - forward - Head: down 	
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Based on as a whole the form of the *Diharsitarlak* movement above illustrates the actualization of the life of the Simalungun people in various conditions, such as giving thanks to God, facing trials, being polite and humble, respecting and respecting others.

Accompanying Dance Instruments and Dance Clothing

The sound produced by dance accompaniment music comes from a variety of musical instruments that produce a beautiful harmonic sound. The musical instruments of each tribe are different, have their own characteristics and have a distinctive sound as well. One of the functions of ethnic music mentioned by Alan P. Merriam in his book *Anthropology of Music* is to validate social institutions and rituals and contribute to the preservation and stability of culture (Sudarsono 1998: 56). Generally accompaniment instruments used in *Diharsitarlak* are *gondrang haro-haro*, *parahot*, and *porang*. This music is a combination of several traditional musical instruments that create a dance accompaniment music, so that it functions as an accompaniment in dance.



Figure 1. Companion Instrument (*Gondrang Sipitu-pitu*)

The clothes used in this dance are a pair of *Dihar* clothes which are black and black pants and, using black letters. The dominant clothing is black and uses *gotong salalu* on the head. Clothing that is used is almost similar to the clothes worn everyday and dominant in black which indicates strength. The clothes used in *Dihar Sitarlak* are long clothes and trousers (black, red and red, black and white mixed colors), *ragi pane*, *suri-suri* and *gotong salalu*.



Figure 2. Diharstarlak Clothing

Conclusion

Dihar sitarlak has a form of motion consisting of silat movements. Dihar begins and ends with a prayer movement called *sombah* which indicates that the Simalungun people always give thanks to God, respect and respect for others. In addition to being self-defense, Dihar is also used as a ritual to welcome honored guests at official events in Simalungun. Now it has been developed that this Dihar is often featured in art events and is also used as a welcome event in Simalungun. At the Dihar wedding event is also displayed as a welcome sign of respect for the guests who come, so that this Dihar is not only known as defense self but also a show that is a welcome for.

The form of dihar sitarlak is a series of movements of silat which consists of 7 forms of motive of the main motive, namely *sombah*, throwing worship boxing, *marsimbur*, *mangindo* (upper level), *mangindo* (lower level), *lakka sitolu-tolu* and *sombah* cover.

The clothes used in dihar sitarlak are long clothes and trousers (black, red and red, black and white mixed colors), yeast pane, suri-suri and gotong salalu. The musical accompaniment to *Dihar Sitarlak* is *gondrang haro-haro*, *parahot*, and *porang*.

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