

FACTORS OF AFFECTING CHANGES IN PISAU SURIT DANCE STYLE: AN ANALYSIS IN PERSPECTIVE OF ADAPTION THEORY BY ROY A RAPPAPORT

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This study attempts to describe the factors that influence changes in the Pisau Surit dance style. In this discussion, Roy A Rappaport's adaptation theory is used. This research is a literature study conducted with secondary data. Secondary data is extracted from books, journals, and other sources that are compatible with the research theme. The results of the study show that changes in dance style are influenced by sociological factors where social changes also contribute to changes in dance styles. This social change encourages people to be less concerned with the dance tradition. This will also one day turn into popular culture with changes in style that are adapted according to contemporary aesthetic needs.

Keywords: Change, Dance Style, Pisau Surit, Adaptation Theory.

INTRODUCTION

Pisau surit is a song, a poem and a dance. Karo tribe that describes a girl who is waiting for her lover to arrived. The wait is so long and sad too can be described as a piso bird surit who is calling Heryanti (2014). Piso in Karo means knife and many people think that piso surit is the name of a type of knife typical of the Karo people. Actually the razor blade is chirping birds that love to sing. Chirping this bird when heard directly carefully as if calling out and it sounds very sad. piso surit bird usually chirping in the afternoon. Type the bird is in Karo called "pincala" the sound is loud and over and over again with the soundlike "piso serit".

Piso Surit dance is known by Langkat community because of Karo people from the Karo Regency who lives, resides and settles in the Langkat area. But not it is known exactly when the piso dance this surit is present and popular in the area Langkat. Is nowing however, unknown for sure when is this Piso Surit dance present and popular there. The regional differences can cause this dance style be different too. That style seen in the existing piso surit dance in Langkat Regency is the style we usually see when the Malay dancer dance, but structure and motive the dance that is danced is still the piso dance surit. The objectives to be achieved is describe the factors that influence changes in the style of the piso surit dance.

THEORETICAL FRAMEWORK

Roy A. Rappaport is an anthropologist and served as president of the 20 American anthropological association from 1987-1989. Rappaport is also one of the figures who discusses the relationship between ecology and humans, which in its development also discusses religious issues which are one aspect of human life. Rappaport sees that religion is actually very influential in human life, this causes religion to be maintained even though most aspects of life

have begun to be oriented to knowledge that can be learned. According to Rappaport, the religion he is referring to is not a religion that is understood as a religious relationship with God/theologically. It's human religion. Human religion is understood as how people in certain areas find ways to blend in and adapt to nature, by showing their religiosity which is wrapped in ritual form. In the theory of ecological adaptation used by researchers, Rappaport describes 3 important elements in ecological adaptation, including:

A. The Evolution of Humanity

Rappaport explained what is called human evolution which in turn led to the formation of the evolution of humanity. Rappaport emphasizes that human evolution is something that leads to our similarities to other species such as orangutans, gorillas, and chimpanzees. Human evolution / human evolution emphasizes that even though humans are the same type, humans are the most intelligent creatures because they have brains. The main thing that distinguishes humans from other species is that we interact with other species. Our ancestors became what might be called "Fully Human" with the emergence of a Language. All animals communicate and even plants receive and send information, but only humans as far as we know have a language consisting of a lexicon in which symbols are (Rappaport, 1999). In the sense that in every aspect of human life, humans are able to interact and be understood by other living things around them. This explains that the possession of language makes life unimaginable for non-verbal creatures and even proto-language is a form of communication use that creates a limited vocabulary consisting only of symbols but in it has a basic grammar that is advantageous for hominids to communicate. later developed, with protolanguage, communication can free itself from the confines of the past by facilitating the division of labor and planning coordination that may be more appropriate. Social organization can be as a result of language which is now becoming more differentiated, more effective, and flexible (Rappaport, 1999)

B. Adaptation

According to Rappaport, adaptation is a term that denotes the process by which living systems of all kinds of organisms, populations, communities, ecosystems or even the biosphere as a whole, defend themselves in the face of disturbances that constantly threaten them. Gregory Bateson (1972) puts the problem in terms of information which states that, adaptive systems are organized in ways that tend to preserve the truth values of certain propositions about themselves in the face of disturbances that constantly threaten them. The preservation of the "truth" of these propositions is defined by the persistence or viability of their system. Adaptive responses to disturbances include short-term changes that may change or reverse associated with changing circumstances and unavoidable long-term changes. Although the two classes can be distinguished from each other, they are not separate from each other in nature. Adaptive responses are rarely, if ever, isolated but appear to be arranged in sequences that have certain temporal and logical characteristics (Bateson 1972, Rappaport 1971, 1979, Slobodkin and Rapoport 1974) beginning with the immediate mobilization of volatile changes in the state of progress through changes in less favorable circumstances. volatile, in some cases, irreversible changes in structure are termed 'evolutionary'.

C. Symbols

In his theory of ecological adaptation, Rappaport also mentions symbols as one of the important components in human adaptation to nature. Symbol is understood as a way or means in life which consists of understanding institutions, customs, and artifacts whose maintenance depends on language. Meaning and understanding are built very constructively. According to Rappaport, the world is not only a place where humans live on the basis of tectonic, meteorological processes, and organic processes, not only formed by the presence of trees, rocks, and the sea, but also built from symbolic content founded on cosmology, institutions, rules, and values. So the world in question is a world built from symbolic content (Rappaport.1999:8).

DISCUSSION

Transformation

Piso surit dance functions in community activities, as entertainment shows and spectacles at weddings, circumcisions, and folk parties. Dance will never be separated from several elements, such as movement, floor patterns, makeup, fashion, musical accompaniment, stage, and style. The Piso Surit dance is also inseparable from the complementary or supporting elements that undergo the transformation of the Piso Surit dance, namely motion and clothing. This section is explained as follows.

1) *Movement*

The movement that undergoes transformation is not so much, it's just that there are some differences, such as, when doing the movement, there are differences in enjut or endek. Pardamenta Sembiring said that the endek in Karo district was softer than the endek in Langkat. This influence is due to the fact that Karo Regency is a mountainous area, which is different from that of Langkat Regency, where the road is in the lowlands. This description is not the only difference from the piso surit dance.

2) *Clothing*

Changes that occur in Langkat Regency, female dancers do not wear the UIS on the shoulder, while in Karo Regency, the UIS wears the shoulder. The Malay style is the identity of the Langkat Regency, especially in the Finish District area, the entry of the Karo tribe to the Langkat area in an effort to develop the region, economy, trade, and work. Requires that the Karo people mingle with the environment in Langkat Regency, this causes the Karo people to absorb Malay culture, one of which is the piso surit dance style of the Karo people in Langkat.

Factors that influence the transformation of the Piso Surit dance style.

The factors that influence the transformation of the Piso Surit dance that occur in the Subdistrict of Finish are caused by revolution, internally and externally. Of all that has been researched in the field and based on the description that has been explained begins from the back ground to discussion, then the author can summed up the whole result research on Piso Surit Dance Style Transformation in Langkat Regency as following:

1. Migration of Karo people to Langkat Regency formed an alternating current, i.e Karo people from the coast to the mountain and come back down the mountain to the coast due to economic factors and expansion region.
2. Piso Surit dance is a dance traditional creation, which created by the Karo people itself. Piso Surit Dance have many versions however stay grounded in motion Karo dance basics.
3. There are 3 things you need noticed in Karo dance namely: endek, jole or thumb, and tan lempir. These three things too which is the basis of the author's reference in comparing dance styles Piso Surit.
4. Piso Surit dance style transformation in Langkat influenced by differences the region and the surrounding community. In Langkat Regency the majority ethnic Malay.
5. The style of the Piso Surit dance is more open, energetic and a little play hips, dance style Malay where dancers do move with body positions lightly up right and puff out chest .

CONCLUSION

Based on several studies that have been described above, the authors provide several suggestions, namely: (1) To the Karo artists and people, it is hoped that they can maintain and preserve dance and other arts so that their sustainability is maintained and this regional culture cannot be replaced by foreign culture. (2) To the Karo dance artists, it is hoped that the Piso Surit dance agrees that Gesture 10 standardizes the dance movements so that there are not too many versions and the authenticity of the movements is maintained. (3). To the younger generation, learn and defend the indigenous culture and arts of the Karo tribe, especially their culture, as well as the tribes in Indonesia so that they are sustainable and can make us proud to be Indonesians who are rich in ethnicity, culture and art.

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