

## CHAPTER 1

### INTRODUCTION

This chapter contains the background of this research. This chapter explains why the writer interested in doing this research and describes about the field of this research, the scope of the study and the definition of term includes in this research.

#### 1.1 Background of the Study

The area in what is known as North Sulawesi is used to be called *Minahasa*. The name is still used sometimes to refer to the province itself. The word *Minahasa* is etymologically derived from the words *Mina-Esa* or *Maesa* which means being one or uniting. It means a hope to unite various sub-ethnic groups of *Minahasa* consisting of *Tontemboan*, *Tombulu*, *Tonsea*, *Tolour (Tondano)*, *Tonsawang*, *Ponosakan*, *Pasan*, and *Bantik*. The word "*Minahasa*" itself was only used during the colonial era. "*Minahasa*" is generally interpreted as "become one". Manado is rich of different dialects and accents. Every sub-ethnic has unique dialect and accent.

Manado people have a strong belief of tradition from the past based on the legend or history of their ancestors. They still maintain their original culture such as using original language of each sub-ethnic, celebrate some traditional events, and do such traditional ritual. Up to the present, people still keeps their culture and tradition. In traditional

Manado, music and dance are part of the culture that are popular in the society. There are some traditional dances that are still maintained and played in some events in North Sulawesi. Music and dance are important elements that should exist in each event or celebration in Manado.

In the context of communication, there are many ways to express ideas, to talk or to give signals to other people, in order to communicate with others. Language is the common way to communicate. Language is a tool or a signal that bridges human to other human in the world. However, language is not the only way to express idea or to communicate; different ways to express human's idea could be in the form of picture, tattoos, colour, body gestures and facial expression. In the context of culture, performing dance, song, lyrics, poem and any other folk materials are ways to communicate, which is called multimodality communication. Grafe (2012) mentioned that multimodality communication is defined as people's or animals' procedures to send a message or signals to receivers. It is the way they communicate each other.

In any message, signals need to be successfully processed through either single or multiple channels to effectively convey information from senders to receivers. Clear reception is a minimum requirement for a successful communication system. Signal detectability depends on signal design, conditions of the environment, and the receiver's sensory system (Grafe et al., 2012, p. 1).

*Kabasaran* dance is one of many dances that has a big role in some events in North Sulawesi. This dance is a kind of war dance shown

in important event or cultural event and also as a welcome dance to a big, great or important guest in North Sulawesi. *Kabasaran* dance is stereotyped by a scary face and creepy attractions. The dancers make a body movement like people who are ready to attack their enemy with the sword and shield in hand. All of the gestures include facial expressions from the dancer have a special meaning or definition that describes or explain the reasons the dancer chooses that expression and all the gestures to be their style of dance. Because of the gestures in *Kabasaran* dance have meaning, so the writer interested in doing research about *Kabasaran* dance. Because the writer believes that there must be an important thing that could be found out in the research.

Facial expression is a part of body gestures. Body gestures in a dance are interesting to be discussed especially because the dancer shows such unique and different gestures than the other dancer. In addition, gestures can be interpreted or defined from many sides of study. There are some writers that have already discussed the body gestures in dance on their research.

In the context of dance ethnography, embodiment is a means for the writer to learn and understand the dances or gestures used within the field and their possible meanings. The embodied experience represented through dance and movement becomes a medium of communication and understanding (Dankworth & David, 2014, p. 137).

The writer thinks that the research about the gesture on a dance especially in *Kabasaran* dance is important because this dance is different than any other traditional dance in North Sulawesi, this dance is more

dynamic and unique because of the special meaning on it, besides by knowing more about it not just *Tou Minahasa*, but also the society outside North Sulawesi will feel more interested to see the dance, to maintain the dance, to feel more love the dance, and to gets some knowledge about their own culture. Behrend and Isabel (2012) mentioned that it is a good way to teach other people about a certain culture in any places. Joint rhythm experience in music and dance seems to be an innate human tendency (Behrends, Müller, & Dziobek, 2012, p. 111)

Dance and gestures are good things to be learnt scientifically and to be analyzed by the writer. In order to promote the culture itself and to learn how gestures could influence culture and language. It shows how the body gestures are really important not just in science but also in literature. Literature also has a role in this research because this research is connected with human lives or habit of human daily lives as we know that literature is an artwork about human and any folk material field. Dance is a cultural form that results from creative processes that manipulated human bodies in time and space so that the formalization of movement is intensified in much the same manner as poetry intensifies the formalization of language.

This research discusses more about the *Kabasaran* dance and the gestures in it and also the meanings of gestures done by the dancers of *Kabasaran* dance related to the history of *Minahasan people* in Manado. The dancer of *Kabasaran* itself is the subject that connects us to the topic. From this research, the writer hopes that people can understand more about

the history of the *Kabasaran* dance, not just about the dance but also the story behind the gestures done by the dancer. This idea is a type of folklore or sosiofact research, and this is a good way to promote kind of Indonesian culture especially Manado or *Minahasan* culture to other country, so *Kabasaran* dance could be better known not only in Manado but also in another city and country.

## 1.2 Field of the Study

This research is related to the field of folklore. This research focuses on gestures including the facial expressions on *Kabasaran* traditional dance of *Minahasan* people.

## 1.3 Scope of the Study

This research is specific on gestures in *Kabasaran* dance of *Minahasan* people in Manado, North Sulawesi. The subject of this research are also bounded to those who are experts in *Kabasaran* dance: the dancers, coach and people who have knowledge in the *Kabasaran* dance and the history of the *Kabasaran* dance. The writer is interested in discussing the meaning of gestures such as jumping leg gestures, hand swing the sword gestures, upright shoulder gesture and also the facial expressions such as scary face of eyes glared, biting lips in *Kabasaran* dance of *Minahasan* people.

#### **1.4 Problem Formulation**

The writer formulates some problems related to *Kabasaran* dance which are:

1. What are the gestures in *Kabasaran* dance?
2. What are the meanings of gestures made by the dancers in *Kabasaran* dance?

#### **1.5. Objectives of the Study**

Based on the problems that mentioned above, this research is conducted to achieve some objectives:

1. To know what are the gestures in *Kabasaran* dance.
2. To know the meaning of the gestures made by the dancers in *Kabasaran* dance.

#### **1.6. Significance of the Study**

The significance of this study is to know more about some gestures made by the dancer while they are dancing the *Kabasaran* dance. In other words, there is history that could explain why this dance exists and becomes popular in Manado, why it becomes a welcoming dance to welcome a great or important guest. There must be a story that could explain why the dancers of *Kabasaran* dance should make certain the gestures.

The writer hopes that the result of this research spreads new information and knowledge out for *Minahasa* society in Manado and any other audience from over the world. In addition, the writer also expects that the information and understanding of this result can make the traditional

*Kabasaran* dance still preserved and keeps on attracting people especially *Minahasa* society to not just save, but also perform it in any event.

## **1.7. Definition of Term**

### **1.7.1. Gesture**

A gesture is a specific bodily movement that reinforces a verbal message or conveys a particular thought or emotion. Although gestures may be made with the head, shoulders, or even the legs and feet, most are made with the hands and arms. Gestures are probably the most evocative form of nonverbal communication a speaker can employ. No other kind of physical action can enhance your speeches in as many ways as gestures (International, 2011, p. 8). Facial expressions play an extremely important role in communication and social interaction due to their association with emotional experiences (Milovanović, 2015, p. 42).

### **1.7.2. Dance**

Dance occupies an important place in the social structure of all human cultures throughout history. Dance is most commonly defined as a way of human expression through movement. But dance simply cannot be reduced merely to movement. While it is true that movement is indeed a fundamental feature of dance, because dance can also be defined as a specific art movement, based on the expressive moves of the human body, dance is also much more (Marusa, 2010, p. 5).

### **1.7.3. Kabasaran**

*Kabasaran* is a man who wears a chicken feather hat or a Cenderawasi bird's reed, wears sharp spear or sword weapons, clothing from windings, woven cloth, *Patola* cloth and wears a shield (Tumuju Nansy, 2014, p. 18).

