

***Indang* Dance as a Traditional Education Media in Padang Pariaman, the Province of West Sumatra, Indonesia**

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ABSTRACT

This research aims to reveal the educational aspects carried out by *Indang tuo* and *Indang* Pariaman dance traditions. This is qualitative descriptive research that uses a textual and contextual approach. Data collection techniques are carried out through observation, in-depth interviews, and document studies. The results of the research showed that The popularity and specificity of the *Indang* dance are the strengths for the art to remain in demand and favored by the public. Because the movements shown are fast, and dynamic, and use alternating compositions that seem very unique. *Indang* dance music has two types, namely vocal music or *dendang*, and *rapa'i* sounds called *darap Indang*. Vocal music, apart from having a charming rhythm, also contains poems or rhymes that contain educational values both for *Indang* children (players) and for the community. The element of education conveyed through singing is loved very much by the community and is considered communicative, because the rhythm of singing or *dendang* as a medium of expression can raise public feelings. The audience gets a double pleasure, the pleasure of entertainment with the rhythm of singing, and the pleasure of acquiring knowledge for the provision of life.

Keywords: *Indang* dance, traditional education, media

INTRODUCTION

Art is a creative product in the culture itself (Kayam, 1981, p.2), and dance is a part of art whose presence in society gets enough attention. Dance as a branch of art occupies a very important position because its presence is felt to complement human life, both as a means of the ceremony, moral education, entertainment, and works of art. Dance whose raw substance is motion is a communication tool that is conveyed through hidden messages by the cultivators. In this case, dance does not only act as a means of aesthetic satisfaction but more deeply it can be used as a medium of education for the community, both for artists and for the people who support the dance.

Artwork is a language, sign, or symbol of a particular society. By creating a work of art and then presenting it to the audience indirectly the community already owns it. Thus, art is trying to communicate and convey messages related to itself through the process of staging the work of art. Therefore, art is said to be a form of human creation that functions as a bridge (media) of communication between individuals and other individuals, a society with other communities (Sukrin Suhardi, et.al. 2018, p.63).

Dance, like other arts, has a function as a medium for communicating ideas and beliefs. Dance has a strong position and potential as a means of establishing and developing cultural values. The art of dance also has a strategic position because it provides experience and the growth of appreciation and knowledge for actors and connoisseurs of the art. Therefore, through artistic activities, many things related to values that are beneficial for life will be obtained, including fulfilling the need for a sense of beauty and social expression, as well as fulfilling all desires to actualize oneself in a more subtle and valuable form.

One of the dances that are considered full of noble values is *Indang* Pariaman. *Indang* is one of the works of art and is a popular entertainment for the people of Padang Pariaman. *Indang* art

is a cultural product that must be preserved because it contains various meanings, including the meaning of education, as well as social relations in the life of the supporting community.

Studying or studying *Indang* Pariaman as a form of creativity in traditional Minangkabau education will face two main problems; first, *Indang* dance as a work of art, and second, *Indang* dance as a cultural product that can be used as a medium of education in the supporting community.

If performing arts will be observed as a work of art in analyzing it will use textual analysis, however, the meaning of a text in performing arts is a multi-layered entity. Performance art is a complex descriptive event and is a fabric of various expressive elements that are organized into an entity. (Margo de Marinis, 1993, p.1 to 3). The textual approach to performing arts cannot be separated from the concept of form which states that form is the overall manifestation of the system, namely the entirety of the elements of the *Indang* dance that form a unified series. Unity is the most important principle in choreography. The unity of the aspects of motion, space, and time that are present in dance is a whole that is ready to be lived and understood (Y. Sumandiyo Hadi, 2003, p.74). The unification has a binding power from development to climax so that the message conveyed by the dance presentation will be seen as a whole. As a cultural expression or statement, the meaning, nature, and function of dance cannot be separated from the culture that produced it. (Edi Sedyawati, 1986, p.3). The scope of society and the social types that develop the art form will affect the nature, function, and form in which it develops. The discussion of the two problems described above will be dissolved in a comprehensive study of *Indang* dance because the form is implicitly implicit in the values carried by the dance.

RESEARCH METHOD

Problems or studies of cultural art activities are more appropriate to use qualitative methods. Because the method considers the context of art, culture, ideology, and aesthetics. In addition, another reason for using the qualitative research method is that the data obtained from the field is unstructured and relatively large so it allows researchers to organize, criticize, and classify. In qualitative research, the researcher as a data collection instrument always follows cultural assumptions and follows the data. In addition, researchers must be flexible and reflective, but still keep their distance (Endraswara, 2003, p.15).

Collecting data in field research is important. This is done using observation, interviews, and document studies. In conducting observations the researchers tried to involve themselves with the *Indang* dance practice activities. In addition, efforts are made to build a friendly atmosphere with *Indang* players and figures, as well as community leaders. To obtain the necessary information (data), interviews were conducted. The interviews were addressed to *Indang* artists, *Indang* organization administrators, and *Indang* fans. In addition, also to humanists, traditional leaders, scholars, and community leaders are considered to know a lot about the existence of *Indang* dance.

Interviews were conducted more informally and tried to foster intimacy. The time and place of the interview are also not tied, considering the situation and conditions in the field. Where there is an opportunity, it is always strived for, such as in a coffee shop, at the location of the show, and so on. For communication to run well and smoothly between researchers and informants,

the Minangkabau language is used, so that the information needed can be obtained as much as possible. From the informants who have been determined, it is hoped that they can provide information in the form of views, opinions, and notifications about various things about the life of *Indang* dance in people's lives.

In the next stage, the collected data is processed, selected, and classified based on the quality of the problem. Then look for the relationship or compared it with library data. The next step is selecting and combining so that they become facts that can be justified, then analyzed by interpreting them, so that they become a form of synthesis which is a meaningful unit.

FINDINGS AND DISCUSSION

Indang arts and educational creativity

1. *Indang* Dance as an Art Product

If you observe the embodiment of the *Indang* dance, it contains two main elements: First, it contains elements of the art of motion (dance) performed by all the players in a sitting position in a straight line. Second, it contains musical elements in the form of vocals (*dendang*), and *rapa'i* instruments. These two elements are essential in *Indang* dance. Changes in the form in the development of these two elements may be carried out, but must not be eliminated or eliminated. If this is done, the result will be an art form that can no longer be called *Indang* dance.

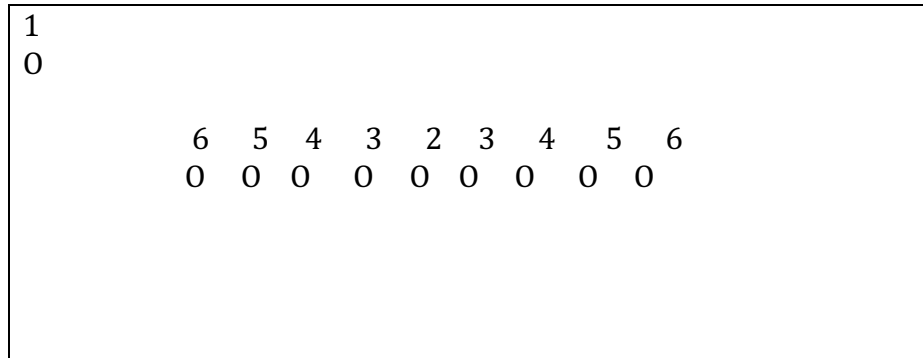
This dance is categorized as a group dance, which consists of several dancers who play their respective roles in one unit. Each dancer can never work in isolated aspects of the creative activity of the product as a whole so that it can form order and integrity to the dance form. The internal structure of the power relationship of each dancer creates a sense of "life", something that is "present", because the characteristics of the power are interconnected as an "organic form", an organizing system of structures and activities of the dancers (Y. Sumandiyo Hadi, 2003, p.2).

There are at least ten *Indang* dancers consisting of boys aged between seven and 20 years. They perform movements in a sitting position in front of a vocal player or singer called a *dikie*. In the structure of the show, the presenters occupy a certain position to realize the unity of appearance. The structure consists of:

- The *dikie* worker serves as the sole kicker. Starting with the song as the opening, then followed by the children singing together. *Dikie* craftsmen are also tasked with composing rhymes and singing to be addressed to the opposing party's *dikie* craftsmen.
- *Tukang Aliah* is in charge of giving signals to all *Indang* children to start the show, change the rhythm of the dance, determine the movement, and end the show. The transfer worker acts as the provider of the command for the *Indang* children concerning the tasks performed in the show. All cues are given using *rapa'i* through various blows. Each stroke has its meaning.
- *Tukang Apik* is the assistant of the aliah craftsman, sitting on the left and right of the aliah craftsman.
- The *pangga* has a special task as a *rapa'i* behaviorist so that the rhythm is good. In addition, the *pangga* artisan is also in charge of repeating the words of the *pantun* spoken by the aliah craftsman with other *Indang* children.
- *Bungo salapan* is a player who takes a sitting position to the left and right of the baker. *Tukang kalang* are dancers who sit to the left and right of *Bungo Salapan*. Served as a repeater of the

aliah song with a high voice. The artisans are the cadres of the *Indang* dance dancers, therefore they are not given a special task or main task. Thus, their presence in the group is a complement, meaning that without the intermediary, the *Indang* dance performance can be carried out.

The Sketch of *Indang* dance player position



Notes: 1. *Tukang dikie*

2. *Tukang aliah*

3. *Tukang apik*

4. *Tukang pangga*

5. *Bungo salapan*

6. *Tukang kalang*

The *Indang* dance movement only consists of several types of dance movements. To connect the variety of motion from one to the variety of motion which is then used *darap Indang*. The presentation can be long, or it can be short, depending on the situation and conditions of the time of appearance.

If you observe the performance of the *Indang* dance, you will find various styles of movement or variations of motion. The variation can be done by the same or different groups, such as the first performance of an *Indang* group will be different from the performance on the second night which is adjusted to the situation and conditions of the show time. Although there are various variations, they have the following basic patterns of motion:

The initial part consists of the pasambahan movement aimed at worshipping the Almighty, the Apostle, and the Sheikhs of the Indang caliphate. Pasambahan was also performed for the audience, which was revealed from the poems performed by the dikie craftsmen. The core or middle part only consists of three movements, namely the motion of nago barangang, antak elbow motion, and alang tabang. While the final or closing part is also carried out again with the movement of the pasambahan close.

Music has a strong role in *Indang* dance, because without music the dance expression is difficult to accept by the community. Sal Murgianto said that internal music is music that is born from dancers while performing dance movements such as clapping hands, snapping fingers, pounding feet, ringing metal bracelets worn by dancers, and sometimes shouting, singing or beating drums. (Sal Murgianto, 1986, p.131). Guided by the term internal music, the *Indang* dance has internal music contained in vocal music in the form of sung poems, and tetabuhan

music played by dancers by hitting rapai, as well as internal music that is also produced by dancers' limbs such as pat hands, clapping elbows, and flicking fingers.

The costumes used are costumes that are commonly worn by Minangkabau people to go to *Surau* or to the mosque. The clothes consist of a white Chinese scissors shirt, and batik cloth pants called *sarawa kerek*, and sometimes wear a sarong. *Indang* dance is often displayed at the *Nagari alek* event, namely the *Indang alek*. In this event, the dance is performed in a place known as a *fight*, which is a rectangular building with an area of approximately 8 x 8 square meters. The size of the matches depends on the size of the event being held. The building is simple, it is only needed for one event. Consisting of bamboo poles, the roof is made of woven coconut leaves, has an earth floor and is covered with a mat. On the mat, the dancers, consisting of three groups, sit in an equilateral triangle. The audience sits or stands around the *Indang* child. (Susmiarti, at. all. 2018, p.258) say:

"Indang art performances are held in a crowded event called Indang alek, which is usually held at a nagari alek event. Currently, Indang art performances are often staged by presenting three Indang groups called Indang Tigo Sandiang or Indang Tigo Jerong. These three groups performed like a competition or a competition, they performed by bringing various rhymes of their rhymes, which were composed by Indang players called artisans of dikia and artisans of coral (writers). Each group appears, in turn, to ask questions, answer questions, and quip in the form of rhymes spontaneously. For the group that is unable to answer the questions of the opposing group, it will be considered a loser in the Indang show".

Beautiful performances performed two nights in a row. The first night is called *Indang naiak*, starting at 1 pm until Fajr prayer (around 4 am). In principle, the appearance of the first night is aimed at human relations with Allah, the Apostle, the spirits of the *Indang* caliph, and the spirits of those who contributed to the spread of Islam. To achieve the purpose of the performance, the local people do it in the middle of the night, so as not to be disturbed by the solemnity and solemnity. In addition, the local community believed that the spirits of the *Indang* caliphs and the spirits of the developers of Islamic teachings would descend late at night so that the first performance of each *Indang* group that night consisted of praising these spirits, which was revealed through the poetry of Ali Rarao.

The second night is called the night *lambuang* or *Indang* descend, starting at 8 pm until Fajr prayer (around 4 am). The performance on the second night is aimed at humans as spectators. The term *lambuang* means full game, therefore this dance begins at dusk, and ends at dawn.

The form of appearance is always held in three groups, by forming a triangle facing inward. These three groups played for two nights in a row. The three groups competed with each other to answer the rhymes that were uttered, trying their best to beat each other. This is where the skill of the dikie craftsman plays his rhymes.

INDANG DANCE IS A FORM OF TRADITIONAL EDUCATION CREATIVITY

The identity of *Indang* dance as a traditional folk art of Padang Pariaman Regency does not need to be questioned, there have been many historical studies by previous researchers who provide explanations about it. As a folk art, *Indang* art was born from the people by the people and for the people of Padang Pariaman. As a traditional art, it is attached to the traditions prevailing in

its society. This art functions in traditional events and ceremonies of the supporting community. The reality is that until now *Indang* art still exists in the lives of the people of Padang Pariaman, of course, there is no denying that this art does function and is needed by the community. Practical thoughts in this matter will be revealed as follows, If an art form is not needed by the people, then the art will become extinct or die, regardless of the efforts made in its development and development.

There are at least three factors that determine the progress and decline of artistic life. The first factor is related to the potential of the arts to play a role and function in society. If there is an art form in the life of the people, then the art will be able to live and develop well. On the other hand, if art is considered no longer needed by the community, then art will become extinct and disappear, regardless of the efforts made for its development and development. The second factor is closely related to the problem of the art builder and administrator or the supporting community. If the builder or administrator is prosperous and the community supports an art form, So the life and development of the arts are also prosperous. In other words, an art form will be able to live and develop well and play a role and function in the lives of its people who live in prosperity. The third factor relates to the attention of officials or authorities. However good art is and the welfare of its supporting community, if the local authorities do not give attention or guidance to the art, moreover if the ruler does not like it, then the art will obviously not live and develop properly, in fact, it will die or become extinct. Erlinda, 2004. p.80 to 81).

The three factors mentioned above, namely the work of art, the supporting community, and the government as the ruler, are equally important to give life to an art form. If just one of these three factors does not give a good response to the life of art, then the arts cannot live and develop properly and perfectly. The life and development of art cannot be separated from the life and socio-cultural development of its people. Changes in development are inevitable if the art form is willing to survive in the life of its developing society (Mursal Esten, 1993, p. 117).

Historically, the presence of *Indang* art has a close relationship with the spread of Islam in Minangkabau. In general, the people of Padang Pariaman think that *Indang* was originally brought by Islamic scholars from Aceh to Pariaman, then experienced acculturation with Minangkabau culture. The initial presentation was the realization of the traditional "Surau" education system in the context of broadcasting Islamic teachings (Ediwar, 1999, p.68).

Indang dance *Tuo* in the Area of Maninjau Agam Regency is one of Minangkabau dances of *surau* style. Photo: Nurmalea, 2018).



Picture 1: *Indang Tuo* dance in the Maninjau area of Agam Regency as one of the Minangkabau dances in *surau* style. Photo:Nurmalena, 2018).

In Ulakan Pariaman, Syekh Burhanuddin taught the Islamic religion to the Minangkabau community by using the *surau* education system. The *surau* education system is carried out through; the teacher sitting in the middle of the *surau*; the students sitting around in a semi-circle formation. In such a position the teacher delivers lessons by singing according to the rhythm of Arabic singing or the rhythm of reciting the Qur'an by shaking the body from left to right, forwards and backwards, the students imitate or follow these lessons in rote form according to the rhythm of the song. The rote education system in the form of singing is not only carried out in the field of Qur'anic lessons but in other lessons such as studying the nature of God known as *Kaji Maramulo*, the nature of the Apostle, and others. In addition, a *halaqah* system is also carried out, namely sitting in a circle facing the teacher by imitating the teacher shaking the body left, right, forward, and backward to get solemnity, even leading to a "trend" state. This habit is better known by its supporters as *ratib* and remembrance, which is to say the sentences *Lailahaillallah*, *Allahu Akbar* repeatedly. (Christine Dobbin, 1992, p.19) asserts about this *surau* education:

"1) The obedience of the *surau* students to the Shaykh who taught them the Islamic belief by referring to his own perception of the tarekat, because he has gone through a discipline outlined by a leader whose mandate can be traced to the tarekat itself. 2) In addition to teaching the Qur'an and its commentary, the Sheikhs and other teachers who teach at the big *surau* also teach certain religious rules, methods, and practices which are the "way" set by their order for those who want to seek God. 3) The Shaykh will also teach his knowledge on how to defend himself, how to make himself immune to weapons, and how to count numbers to determine auspicious days; teachings like this, pre-Islamic and magical in color, were easily assimilated into Minangkabau Islam. 4) In the evening the students will gather to do remembrance, which is to say short religious phrases while sitting in a semi-circle around the teacher, swaying from left to right and repeating the name of God (1992, p.146).

The traditional Islamic education system carried out in the *surau* generated Minangkabau arts with Islamic breaths such as *Berzanji*, *Salawat Dulang*, *Zikir* which are dominant in the vocal art. The combination of the elements of art gave birth to an art form called *baindang* (Erlinda: 2016, p.28 to 29).

Indang historical facts are also revealed in one *radat* (*dendang*) *Indang* which sounds:

Move back to Tanjung Medan

talaq dakek nagari Ulakan

namo baliu Dalin Naaman

in *sinan Indang mulo* is sung

(Moving again to Tanjung Medan
which is located near the Nagari Ulakan
his name is Dalin Naaman
there *Indang* began to be explained)

The facts above show that *Indang* dance is an art that was born from the process of teaching Islam by Sheikh Burhanuddin. Further modified by Dalin Naaman; who later he called the first *Indang* caliph dance. Datuak Rajo Dihulu, a traditional leader of Nagari Sicincin, Padang Pariaman Regency, said, "The first *Indang* games were held at the *surau* of Sheikh Burhanuddin in Nagari Ulakan". Other experts also put forward the same statement, such as Dirun St Majolelo asserting, that initially *Indang* was held in Jorong Tanjung Medan, Nagari Ulakan with the caliph named Dalin Naaman. That is why *Indang*'s children are called Dalin children, which means Dalin Naaman's students (Sartono Karto Dirdjo, 1978, p.266).

The information about the history of art above shows that the background or forerunner to the birth of *Indang* art was from the creativity of the educational process of Islamic teachings in *Surau* by Dalin Naaman. It can be understood that the nature of Islamic religious education carried out in *Surau* at that time was predominantly rote, because the culture of writing and reading in the life of the Minangkabau people at that time was not yet developed and almost non-existent. The learning process is carried out orally, the teacher conveys or mentions the students' heart to be memorized and remembered, such as memorizing the attributes of Allah, the nature of the Apostles, the names of the Apostles, the names of angels, and so on. In the process of memorizing or memorizing, the rhythm of the song is born that gives stimulation and attraction to those who memorize and who listen, then becomes a traditional learning system in the Minangkabau community in general and the Padang Pariaman community in particular.

Rote learning in the form of singing is not only done individually but prioritizes group memorization. In fact, to improve memorization and the quality of education, the participants were divided into groups. Each group appears to convey various memorizations and then they can also ask questions to other groups. The group that gets the question must answer and explain the subject of the study being asked. This method is done repeatedly with various kinds of questions. Such a learning system really motivates students to know more or memorize the lessons given by the teacher. This system is also what fosters the development of *Indang* art in the *surau* environment.

The nature of competition in an effort to gain more knowledge is increasingly prominent in the development of *Indang* art. If previously the competition or competition was held between groups in one surau, between reciting students from the next school developed into a competition between surau. A group of *Indang* children from one surau went to another surau to meet the invitation of another *surau* for an *Indang* dance performance at the *Indang alek (helat)* event. At the surau there was a competition between the *Indang* group or the group of children who came to recite the Koran and the group of art groups or groups of children who recited the Qur'an at the *surau* visited. *Indang* art competition between *surau* directly or indirectly can be known which *Indang* group or *surau* ability is good and wide knowledge of the Islamic religion. Not infrequently, *Indang's* child moves to a surau when the surau where he recites the Qur'an is seen as having low quality of education, so he moves to a *surau* which is seen as having a better quality of education (Erlinda: 2005, p.45).

The competition conducted by *Indang* art performers is a learning tool for members of the *Indang* group who compete and the audience for the performance through teachings or messages conveyed by *Tukang Dikie*. *Tukang Dikie* is the main character in the *Indang* art show, he serves as the sole singer. *Tukang Dikei* is a reliable motivator in the group. The victory of the *Indang* group is determined by the skill or cleverness of the craftsmen in playing the poems composed through rhymes. These skills are often revealed through satire, sometimes asking and answering questions posed by the opposing group. Therefore, the clever and qualified *Tukang Dikie* became the idol and idol of the people of Padang Pariaman. If people often talk about the expertise of *Tukang Dikie* who is their idol, usually the *Indang* group that has a popular *Tukang Dikei* will be visited or watched by the public.

In the art of *Indang Tukang Dikie*, one must be good at using tongues, such as questioning and answering, cursing each other, insinuating, mocking, and measuring the opponent's ability regarding a field of knowledge conveyed in lyrical texts sung in very connotative language; full of allegories, parables, and the likeness that is typical of Minangkabau. In local terms, the language of the *Indang* text is called kato shadow (Suryadi, 1994, p.226). The rhyme which states that *Indang* is full of the word shadow is as follows:

Sabalun Indang is starting
we arrange you sweep your fingers
if you have *kato nan tagajai*
sorry for being asked, please forgive us

We are considering changing the replacement
wait for us until noon
baitu adaik alek nagari
Indang taruih malapeh kato shadow

Baindang us in Padang Kacai
Lai lapau Duku's deck flax
the rhyme *nan shadows kato* arrive
sorry you were asked to challenge it

The Translation:

Before *Indang* will start
we arrange ten fingers
if there are words that don't arrive
sorry for asking, please forgive us
We take turns taking turns
wait for us until late at night
like that's the custom of the village
Indang keeps releasing the word shadow

Have people in Padang Kacai
crowded with Duku's lapau children
the shaded rhyme says until
sorry asked yes about that

The growing competition between one *Indang* art group and another has been criticized by some people in Padang Pariaman, who argue that the study of customary issues is not appropriate to be discussed in the *surau* (a place to worship for Muslims). If the *Indang* group wants to broadcast traditional teachings in the *Indang* art group, it is better if *Indang* art is not worthy of being displayed in the *surau*. This is what causes *Indang* art to not continue its life in the *surau* environment, but to move to a specific target area or place in Padang Pariaman area, which is called a fight.

Indang Pariaman dance is held to enliven the pig-hunting *Nagari alek* in the *Sintuak Lubuak Aluang Kanagarian*, Padang Pariaman Regency. It seems that the distance between the dancers and the audience is very close. (Photo from Erlinda's collection, March 2019).

Some people think that the movement of *Indang* art from the *surau* to matches is due to the development of the Islamic religious education system in Minangkabau, especially in Padang Pariaman area, switching to a lecture system at the *surau* and the arrival of learning in informal schools. The popularity of the process of delivering studies in the form of movement and singing has become less potential. Religious teachers at *surau*, mosques, and schools see the potential for giving religious education through lectures as practical and effective in its delivery. Especially after the culture of writing and reading has been mastered by the community. This condition is one reason why games or artistic activities in the form of *Indang* are almost no longer used by the *surau* community.

Because the *Indang* performance from the *surau* environment is seen as one of the interesting and specific Padang Pariaman cultural arts, the Padang Pariaman people through their traditional institutions use this art as the potential and wealth of Padang Pariaman cultural arts. the desire to preserve and popularize this art was then initiated by traditional leaders with the support of young people. In this way, the arts of *Indang* moved from the *surau* environment to the indigenous community with the center of their activities being in matches. When *Indang*'s activities have been guided by traditional leaders, the nature of the study or da'wah also conveys issues of custom, religion and other social phenomena that are deemed worthy of being used as information and lessons.

The transfer of *Indang* art development led to changes in the technical and philosophical aspects of the dance. From a technical point of view, the performance of the *Indang* dance is no longer performed in the surau, but instead moves to the fights or pauleh, which is a place for traditional Padang Pariaman folk performances. *Indang* dancers increased in number to become more numerous, and the rhythm of singing and movements developed according to need. Previously, the *Indang* dance only conveyed the teachings of the Islamic religion, but after being fostered and in the target environment by traditional leaders, the teachings conveyed also developed into the teachings of Minangkabau customs in addition to maintaining the delivery of Islamic religious teachings as its characteristics and specifics. Such a development is called a flower game, meaning that apart from presenting traditional flowers as teaching material, it is also a variation of the *Indang* game so that it is interestingly shown in providing entertainment to the community.

In the target environment, *Indang* dance performances also develop into two forms of performance which philosophically have different meanings and essences. The two performances were held two nights in a row. On the first night, the *Indang* dance is performed which is related to praises to Allah, the Apostle, and the *Indang* caliphs. The performance was late at night (24.00), because at that time it was considered that the conditions and situations were very supportive for the solemnity of the dancers. And it is believed that the spirits of the Apostles, the spirits of those who contributed to the development of Islam, and the spirits of the caliph *Indang* will descend late at night. Because *Indang*'s appearance that night was aimed at praising Allah, the Apostle, and remembering the services of the ancestors of the *Indang* caliphs, that night by the Pariaman people was termed *Indangnaiak* (*Indang* ascended), namely *Indang*'s appearance in a vertical relationship, namely to higher and greater.

Indang's appearance on the second night was not too late at night, starting at around 21.00 WIB, because *Indang*'s players that night did not need to be as solemn as *Indang*'s appearance on a rising night. Tonight's *Indang* dance performance is termed *Indang Turun*, which means *Indang*'s performance for the general public. In traditional circles, the *Indang* dance is also used in traditional ceremonies such as the batagak Penghulu (the ceremony for the Appointment of the Penghulu), the *Indang* ceremony, the wedding ceremony, the nagari celebration, and so on. Today the function of *Indang* dance is growing, in addition to entertainment for the community, it is also used to convey messages containing life values, such as religious values, customs, even the government uses *Indang* dance as a medium of information to convey messages. development. During the Information Department, the Sub-Directorate of Folk Performance Media Development has the task of fostering communicative folk performances, both those owned by the community and those owned by government information agencies so that they can be used as a communication channel. To carry out this task, the agency conducts an inventory and observation of folk performance media, guides folk performances in the regions, and draws up general patterns of folk performance media. On the other hand, it also cooperates with folk performance groups and elements of public information outside the folk performance group (Ministry of Information of the Republic of Indonesia, 1986, p.69).

The existence of government cooperation with folk performance groups, has an impact on changes in the development of *Indang* dance. Therefore, a new mission emerged containing government messages on development issues in all fields, including: P4 messages, agriculture,

family planning, and others. The reality is seen in the words of *Indang*'s rhyme adapted to the government's objectives, as below:

The stem of the sago branch is low
fall to the ground *ujuang rantiangnyo*
don't forget to go past your *pamarintah*
cukuik duo sajo son of kito

That sarupo government order
iyu ba KB even *namonyo*
if we *mangrajukan* mediocre
tandonyo wetu manolong karjonyo

The trunk of the sago is broken
fall to the ground the tip of the branch
Don't forget the government's message
only two of our children
government message like that
KB is the name
if we work on that message
sign that we are helping his work.

The government is also involved in fostering and developing the *Indang* dance, adding facilities or venues for its performance. Previously, *Indang* dance only received facilities and played a role in traditional ceremonies, in its development it has facilities and plays a role in government events, for example, commemorating Independence Day, National Education Day, National Kabangkitan Day, welcoming government guests, and so on. other. As a work of art, *Indang* dance is very liked and favored by the community.

The atmosphere of the show expresses an oral atmosphere that is adapted to the situation and conditions of the event. The players complain about their prowess in the form of figurative words arranged in a unified pronunciation. The mantra is not subject to strict and formulaic rules. The text is not guided by the script. During the show, the audience will side with their favorite group. During the performance, social interactions occur, both among audiences and between audiences and performers (Nurmalena & Sri Rustiyanti, 2014, p.253). Until now, *Indang* dance has always existed in the life of the people of Padang Pariaman Regency, West Sumatra, without being liked or loved, it is impossible for the dance to be sustainable until today.

CLOSING

Indang dance, which is still survive and develops in Padang Pariaman Regency, Minangkabau, West Sumatra, is a type of dance that breathes Islamic religion. Historically, *Indang* dance was born from the process of traditional Islamic learning activities in the *Surau*. In its development, *Indang* is shown in matches and fostered by the indigenous people.

Indang art is not just a work of art that is influenced by Islamic religion, which is tucked into Islamic values, but *Indang* is a work of entertainment art, and a propaganda medium that is full of educational values, including religious, moral, socio-cultural values, aesthetics, discipline, to

the value of knowledge that needs to be preserved. The educational values presented are useful as additional knowledge and experience in life, both for art performers and for the people who support the arts.

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