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**Association of International Business & Professional Management (AIBPM)
Malang, East Java, Indonesia**

PREFACE

It is a great privilege for us to present the proceedings of 2020 Manado ICPM to the authors and delegates of the event. We hope that you will find it useful, exciting and inspiring. 2020 Manado ICPM is a prestigious event organized with a motivation to provide an excellent international platform for the academicians, researchers, industrial participants and students around the world to share their research findings with the international business expert.

2020 Manado ICPM aims to provide opportunity for the global participants to share their ideas and experiences in person with their peer expected to join from different parts on the world. In addition, this gathering will help the delegates to establish research or business relations as well as to find international linkage for future collaborations in their career path.

The 2020 Manado ICPM outcomes will lead to significant contributions to the knowledge base in these up-to date business and management fields in scope. Therefore, on the day of completion of this journey, we are delighted with a high level of satisfaction and aspiration. The responses to the call-for-papers had been overwhelming – both from Indonesia and from overseas. We would like to express our gratitude and appreciation for all of the reviewers who helped us maintain the high quality of manuscripts included in the proceedings. We would also like to extend our thanks to the members of the organizing team for their hard work. We are now optimistic and full of hope about getting the proceedings of ICPM 2020.

We appreciate that the authors of 2020 Manado ICPM may want to maximize the popularity of their papers and we will try our best to support them in their endeavors. Let us wish that all the participants of 2020 Manado ICPM will have a wonderful and fruitful time at the conference.

Conference Chair

Liem Gai Sin, Ph.D on behalf of the ICPM 2020 Conference Committees

September 18th, 2020

Manado, Indonesia

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**The Specificity of Local Charm in Minahasan Kabasaran
Dance**

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ABSTRACT

Kabasaran dance is a traditional folk dance, including half-verbal folklore and oral traditions. Oral tradition is a habit of transmitting messages, advice, messages or testimonies carried on from one generation to the next with the medium of spoken language. This media is used especially when the public is not familiar with writing. This is in line with the opinion of Vansina (1985: 27) which defines the oral tradition as a verbal message in the form of statements reported from the past to the current generation of people. The message must be a statement spoken, sung with movement or accompanied by a musical instrument. Traditions that develop in the community can also be identified with folklore, especially verbal folklore and partly verbal folklore. The method used to analyze the data is a distributional method which is to examine the relationship between elements in a larger unit in order to find the utterances used in kabasaran dance. The correlational method is also to look for relationships between speech and movements with one another. The results of this study Kabasaran is one form of manifestation of the efforts and ways of the Minahasa community in understanding and explaining the reality of their past environment. Kabasaran is a dance that elevates or glorifies war into aesthetic works. This gives an overview of the character and cultural values of the Minahasa community itself. The characteristics of the kabasaran dance can be identified from: (a) the performer of the dance, (b) the clothing and equipment used, (c) command and screaming, (d) the form of movement.

Keywords: Culture, Kabasaran Dance, Local Charm, Minahasan

THE SPECIFICITY OF LOCAL CHARM IN MINAHASAN KABASARAN DANCE

Fince Sambeka, Sri Sunarmi

ABSTRACT

Kabasaran dance is a traditional folk dance, including half-verbal folklore and oral traditions. Oral tradition is a habit of transmitting messages, advice, messages or testimonies carried on from one generation to the next with the medium of spoken language. This media is used especially when the public is not familiar with writing. This is in line with the opinion of Vansina (1985: 27) which defines the oral tradition as a verbal message in the form of statements reported from the past to the current generation of people. The message must be a statement spoken, sung with movement or accompanied by a musical instrument. Traditions that develop in the community can also be identified with folklore, especially verbal folklore and partly verbal folklore. The method used to analyze the data is a distributional method which is to examine the relationship between elements in a larger unit in order to find the utterances used in kabasaran dance. The correlational method is also to look for relationships between speech and movements with one another. The results of this study Kabasaran is one form of manifestation of the efforts and ways of the Minahasa community in understanding and explaining the reality of their past environment. Kabasaran is a dance that elevates or glorifies war into aesthetic works. This gives an overview of the character and cultural values of the Minahasa community itself. The characteristics of the kabasaran dance can be identified from: (a) the performer of the dance, (b) the clothing and equipment used, (c) command and screaming, (d) the form of movement.

Keyword : Culture, Local Charm, Minahasan, Kabasaran Dance.

INTRODUCTION

Indonesia has a diversity of ethnic groups, diversity that includes language, customs and art. This diversity gives its own characteristics for regions that have it, which is presenting as part of human culture which colors something even can affect the lives of human supporters. Kabasaran dance is a traditional folklore half-oral type, including the study of oral traditions. Oral tradition is a habit of transmitting messages, advice, messages or testimonies carried on from one generation to the next with the medium of spoken language. This media is used especially when the public is not familiar with writing. This is in line with the opinion of Vansina (1985: 27) which defines the oral

tradition as "verbal messages in the form of statements reported from the past to present generations" "The message must be a statement spoken, sung with movement or accompanied by a musical instrument. Traditions that develop in the community can also be identified with folklore, especially verbal folklore and partly verbal folklore.

According to Danandjaja (1984: 2) the whole definition of folkloor is a part of a collective culture, the largest and inherited down from generation to generation, among collectives of any kind, traditionally in different versions, both in oral form and examples accompanied by movement or assistive remembering tools. The oral tradition of this dance was originally a war dance, and was exhibited by several Minahasan men. In their daily life the kabasaran dancers work as security guards in Minahasa. But when the Minahasa area is threatened by enemy attacks, the kabasar dancers change the role into *waranei* or warriors. Based on Minahasan custom, not all Minahasan men can become Kabasaran dancers because those who become kabasaran dancers are usually descendants of Kabasaran elder dancers, because of their heredity so that every kabasaran dancer has an inherited weapon. That weapon is what the dancers carry when the kabasaran dance is performed. Kabasaran dance is a traditional dance which is a symbol of the courage of the Minahasan tribe. Minahasa is a peninsula area in North Sulawesi Province, as a group of people who have civilization and have their own culture which is a symbol of their identity.

One culture that has been inherited from generation to generation and is still sustainable until now is the kabasaran dance. Kabasaran dance is one form of effort and ways of Minahasan people in understanding and explaining the reality of their environment in the past. Kabasaran dance is a dance that elevates or glorifies war into aesthetic works. This gives an overview of the character and cultural values of the Minahasa community itself.

A. Statement of the Problem

1. What are the forms of speech in the Minahasan kabasaran dance?
2. What cultural values are contained in the Minahasan kabasaran dance?
3. What are the stages of the form of the Minahasan kabasaran dance movement?

B. Purpose of the study

1. Describe the forms of utterances in the Minahasan kabasaran dance
2. Describe the cultural values in the Minahasan kabasaran dance
3. Identifying stages of the form of movement in the Minahasan kabasaran dance.

D. Research Outcomes

1. The benefits of this research provide information to the public about the existence of traditional dances and songs that can be appointed as a typical product of Minahasa culture that needs to be maintained and preserved
2. This research is a contribution to the government and the Minahasa community and North Sulawesi in the effort to develop traditional dance and song, making a meaningful contribution to the community's in introducing the arts and culture of North Sulawesi.

III REVIEW OF LITERATURE

A. The origin of the word "Kabasaran"

At first the Kabasaran dance was called *sakalele* and turned into *cakalele*. *Saka* 'compete' and *lele* 'run', chasing and jumping. The word Kabasaran itself comes from the Minahasan language *Kawasalan*, which developed into "Kabasaran" which is a combination of two words "*kawasal ni Sarian*" which "*kawasalan*" accompany and follow the dance moves, while "*sarian*" is a war leader who leads the traditional Minahasa warrior dance. The development of the Manado regional language then changed the letter 'W' to 'B' so that the word turned into Kabasaran, which actually had no relation with the word 'big' in Indonesian, but eventually became a folk dance for the dignitaries.

Until now the Kabasaran dance is one of the sacred dances in North Sulawesi as well as the sacred dance of the Minahasan tribe. The Kabasaran dance is very familiar in the life of the Minahasa community, the Kabasaran war dance in the life of the modern Minahasa community, has a place in events such as marriages, pickups and customary escorts for government officials or leaders.

B. Characteristics of Kabasaran Dance

1. Dance Performers

The dancers in the kabasaran dance are all men, or called *waranei* meaning warriors or knights. The leader in the dance is *Tonaas Wangko*, means the great leader of the army in this case acts as the leader of the dance. Basically every performer in the Kabasaran war dance while dancing must have a fierce face, no smile, and bulging eyes. This indicates the ferocity of the Kabasaran of the Minahasa tribal warfare on the battlefield. Performers of war dances usually number a minimum of six *waranei* and one *tonaas wangko*. And also from the drummer (*tambor*).

2 Costumes and Equipment

Kabasaran dance costumes are basically red cloth curtains. The red color was chosen because it symbolizes courage while the curtain-shaped costume is like a battle suit in ancient times. The clothing used in this dance is made of original Minahasa woven fabrics such as: *Kokerah*, *Tinonton*, *Pasolongan*, *bentenan* and '*Patola*' fabric. That is a red woven cloth from Tombulu and not found in other areas in Minahasa, as written in the book *Alfoersche Legenden* written by PN. Wilken in 1983, in which the Minahasan kabasaran had wore the basic clothes of red pants and shirts, then wrapped in woven fabric ties. In this case each Minahasa sub-ethnic has a special way to tie woven fabrics. Especially Kabasaran from Remboken and Parepei, they prefer war clothing and not traditional ceremonial clothing, namely by using tree moss as a disguised war.

The head covering, usually decorated with a bird's beak soaring upwards, was once the beak of a Taong bird in the regional language of Manado, completed by feathers, this as a symbol of greatness. In the front of the costume, usually there are several skulls, these skulls symbolize the warrior or the army has killed the enemy on the battlefield and the enemy's head is used as a sign of greatness. Other ornamental ornaments used are '*lei-lei*' or necklaces, '*wongkur*' calf covers, '*rerenge'en*' or bells (bells made of brass)

A. Each dancer is equipped with a war or sword and warriors or shields to fend off enemy attacks. The troops who do not use *santi* or *kelung* but *wengko* or spear. The whole costume in the Kabasaran war dance, everyone who wears will feel and look

manly like a waranei full of courage and ready to fight. The Kabasar dance is always accompanied by a drum and a small gong, a beaten musical instrument. Tambor is used to increase the enthusiasm of the troops when fighting or when doing war dances.

B. DEFINITION OF CULTURAL HERITAGE

Cultural heritage can be classified as tangible (can be touched) and intangible (can not be touched, such as music, dance, concepts). It was UNESCO who initiated the distinction and terminology. It is also the world body in the fields of education, culture and information that pioneered the awarding of the forms of cultural heritage of a number of nations, which should be recognized as world heritage, and it is called the World Heritage program.

Among tangible cultural heritages there are those in the form of "monuments", meaning that superior human works are worthy of respect forever. In this case a distinction is made between what is called a living monument and a dead monument. The definition of "life" is still functioning as it was originally made. This can be exemplified by Besakih Temple, Demak Mosque, and others. As for what is defined as "dead" is the monument in question that has or has never functioned again as before when it was created. Examples are Borobudur and Prambanan Temples, which were once abandoned by the original makers and users.

Cultural heritage, both objects and intangible, must have an "owner", both original from the beginning, as well as those who recognize and carry out their treatment even though the original maker or owner is no longer known. It is the owner or guardian, or the person in charge of what is referred to in English as a *custodian* term. The guardians of that culture can take care of an entire cultural heritage system, but can also specifically take care of a particular component of a system of cultural expression. They are the first ones in charge of preserving a cultural heritage.

IV DISCUSSION

1. First Round

Cakalele

Cakalele is derived from the word 'saka' which means competing, and 'lele' means to jump up and down. This round was once danced when the soldiers would go to war or return from war. This round shows the ferocity of war at the great guests to provide security to the great guests who come to visit that even the devil is afraid to disturb the great guests escorted by the Kabasaran dancers.

a. Speech and movement description (original)

I ayat un santi : take up arms (swords and spears)

Malongkawitan : switch places (run around)

Sumaru sendangan : facing east (while jumping)

Maka teren : upright

Tumbal ung kelung : pounding weapons

Sumigi : salute with weapons

Maka teren : upright

Sumaru timu : facing south (while jumping)

Sumaru talikuran : facing west (while jumping)

Sumaru amian : facing north (while jumping)

Malongkawitan : switch places (run around)

Masaruan : face to face (while jumping)

Maleleran : approach each other (run around)

Mawahkatan : while jumping one step backwards

Sumoi-soi : take distance on sideways or backward (while jumping)

I ayat un santi : take up arms (swords and spears)

Tambor sakalele: war dance in pairs

Mento : stop

Maka teren : upright

b. Speech and Movement Description (for guest pickup)

Tambor : drum, waraney forms two series facing each other

Masaruan : face to face

Malongkawitan : switch places (run around)

Masaruan : face to face

Maleleran : approach each other (run around)

Masigian : salute each other

Mawahkatan : jump one step backwards one step

Sumoi-soi : take the distance sideways or backward
(while jumping)

Maka tere : upright

I ayat un santi : take up arms (swords and spears)

Tambor sakalele : war dance in pairs

Mento : stop

2. Second round Kumoyak

Kumoyak is derived from the word 'torn' which means to swing a sharp weapon or a spear up and down, back and forth to appease yourself from anger when fighting. The word 'torn' itself can mean to persuade the spirit of an enemy or opponent who has been killed in battle.

a. Description of Speech and Movement (original)

Tumuturu : leader

Kariaku kariaku e waraney, tarekan kita e kumoyak

Friends of Waraney let us kumoyak

Tambor

The warriors set the position

Mento : stop

Tambor kumoyak

Koyak e ya i koyake : let's kumoyak together

Koyak e ya rambu-rmbunan : kumoyak for those who in afterlife

Koyak e ya ama karema : torn for father karema
Karamande ya ma karamande : karamande the late karamande
Koyak e ya i koyak e : let's kumoyak together
Ulu ni waraney i yo...koyak e..: this is the head (skull) *waranei...*
I ayat un santi : take up arms (swords and spears)
Tambur, para waraney: disperse back to its original position facing the guest / audience
Maka teren : upright
Tumbal ung kelung : pounding weapons
Sumigi : weapons salute
Maka teren : upright
Masaruan : facing each other
Tumbal ung kelung : pounding weapons
Masigian : weapons salute
Maka teren : upright

b. Speech and Movement Description (for guest pickup)

Kumoyak Se Sakei
Tumuturu ...: leader
Waraney amo un angkor : waraney where is your equipment
Maka teren : upright
Tumbal ung kelung : pounding weapons
Sumigi : weapons salute
Maka teren : upright
Sumaru sendangan : facing east (while jumping)
Sumaru timu : facing south (while jumping)
Sumaru talikuran : facing west (while jumping)
Sumaru amian : facing north (while jumping)
Sumaru se sakei : facing the guests
Tumbal ung kelung : pounding weapons
I pala : tilt
I teren : straighten up

Inki'en : embrace

Tionan ung kelung : wangunen take weapons: prepare

I ayat un santi (3x) : take up arms (sword and spear)

Tumuturu : leader

In tarekan meimo kita kumoyak se sakei : now let's respect the guest

Tumarendemo e waraney.... tumarendemo se sakei

Se sakei ki ne tiro tarendem....tumarendemo wangwangunen

Owey e

c. Third round

Lalaya'an

In this section the dancers dance freely happily escaping from the ire like dancing *'lionda'* with their hands on their waist and other cheerful dances. The whole dance is based on the command or command of the dance leader called *'tumu-tuzuk'* (Tombulu) or *'sarian'* (Tonsea). The cue is given in the sub-ethnic languages Tombulu, Tonsea, Tondano, Toutemboan, Tombatu and Bantik. In this dance, all dancers must have fierce expressions without being allowed to smile, except in the past round, where the dancers are allowed to give cheerful smiles.

a. Description of Speech and Movement (original)

I reta ung kelung : put down the weapons

Rumendai : stand up

Maka teren : upright

Masigian : shaking hands

Moka : applause

Rumambak : stomping feet

Tambor lionda : hands at the waist 2 steps to the left and 2 steps to the right

Mento : stop

Tionan ung kelung : hold a weapon

Rumendai : stand up

Wangunen : ready the weapon

Maka teren : upright

b. Speech and Movement Description (for guest pickup)

Tambor (pukul) lionda : dance with the weapons

(while holding the weapon 2 steps to the left, 2 steps to the right following the drum rhythm)

Mento : stop

I reta ung kelung : put the weapons down

Tumendai : stand up

Maka teren : upright

Maleleran : approach each other (run forward)

Masigian : shaking hands

Moka : applause

Rumambak : stomping feet

Tambor mowey : empty hand dancing (old Minahasa dance) and kaliopo (in pairs 4 people crossing their right legs or holding hands and jumping up and down following the drums)

Mento : stop

Tionan ung kelung : hold a weapon

Remendai : stand up

Wangunen : ready the weapon

Sumaru se sakei : facing guests

Sumigi : weapon salute

Maka teren : upright

I ayat un santi : take up arms (sword and spear)

Tambor : drums lead waraney to leave the stage

The values contained in the Kabasaran dance are the values of the knights' inheritance that need to be preserved namely: courage and unyielding in the face of injustice.

V CONCLUSSION AND SUGGESTION

a. Conclusion

Kabasaran is one form of manifestation of Minahasa people's efforts and ways of understanding and explaining the reality of their past environment. Kabasaran is a dance

that elevates or glorifies war into aesthetic works. This gives an overview of the character and cultural values of the Minahasa community itself.

The characteristics of the kabasar dance can be identified from: (a) the performer of the dance, (b) the clothing and equipment used, (c) command and screaming, (d) the form of movement.

A. Suggestion

Kabasaran dance is one of the dances that shows the cultural identity of the Minahasa people, namely brave, and never give up, so this dance needs to be preserved

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