
Manasai Dance (Tasai) as the Face of Religious Moderation of the Central Kalimantan Community

Aldia Wulandari¹, Putra Andino Nugrahhu²,
¹Universitas Negeri Yogyakarta, ²Institut Agama Kristen Negeri Palangka Raya
¹aldiawulandari@gmail.com, ²nugrahhu@gmail.com

ABSTRACT

The Manasai dance (Tasai) lives and develops from time to time in Central Kalimantan. The long journey has made the Manasai dance undergo many changes in its function, but the value contained in it is still maintained. Although the Dayak tribe is an open person with diversity, it turns out that conflicts that raise ethnic and religious issues remain a challenge that must be faced. This research was conducted by Talcott Parsons' structural functionalism theory, which consists of two concepts, namely generic and imperative concepts, to try to analyze how the existence of Manasai dance can help create the face of religious moderation in the people of Central Kalimantan. The method used in this study is a literature review and documentation study. The results of this study show that if the Manasai dance is maintained based on the generic and imperative concept according to Talcott Parsons' functional structural theory, then automatically, the existence of this dance can always be maintained. Through the role of each religious leader, traditional dance artist, and the wider community who use Manasai dance in various functions, the positive value of Manasai dance will gradually be embedded in people's behavior. This people's behavior finally makes integration will be created. The integration created makes the Manasai dance (Tasai) the face of religious moderation of the people of Central Kalimantan.

Keywords: *Tasai, Manasai, structural functionalism, Talcott Parsons*

I. Introduction

Manasai/Tasai dance has existed for a very long time in Central Kalimantan. This dance was created and developed based on the life of the Dayak people who live in the countryside along the river. The movements in this dance are effortless and encouraging. Although simple, its existence is very familiar to the community. All ages know this Manasai dance.

This dance is present in society with the power of its function. The function of the Manasai dance has a powerful influence on the Dayak community. These relationships form a particular social structure. The social structure describes a

network of social relationships where social interaction processes and becomes organized.

The Manasai dance needs to maintain its function because this Manasai has become a system in society. As is already known, the creation of works is more often done than maintenance. This maintenance is actually an essential step so that a system in society can continue to run well. Maintaining the system will facilitate the implementation of functions and achieve goals with minimal obstacles. However, the process from time to time shows that it is not easy because of the increase in diversity and inculturation that occurs in the life of modern people in Central Kalimantan.

The society in Central Kalimantan is very diverse. For the Dayak tribe alone, there are many streams. Some of the schools include (Riwut, 2003): Dayak Ot Danum, Ma'anyan, Ngaju, Kapuas, Katingan, Witu, Siang, Lawangan, Dusun, and Klementen. Each of these tribes inhabits a different area. Although they basically come from the same ancestor, the passage of time has created acculturation and distinctiveness of each.

In addition to ethnic differences, the community is also faced with religious differences. The original religion of the Dayak Tribe is Kaharingan (Suswandari et al., 2022). Christianity, Catholicism, and Islam were also slowly embraced by the Dayak Tribe, which settled in Central Kalimantan (Riwut, 2003). The Dayak tribe opens up to others of other religions (Suswandari et al., 2022).

The beauty of diversity does not prevent conflicts from occurring in the community. Of course, this is done by several individuals, thus tarnishing security and disrupting public order. In Borneonews released on March 8, 2024 (Permana, 2024), the Central Kalimantan Provincial Government reminds the public always to be aware of 4 factors that can be a trigger for conflict. One of them is ethnic and religious conflicts. Diversity is prone to causing disputes, so efforts are needed to maintain harmony.

The Ministry of Religion shows deep concern by promoting religious moderation programs as a form of effort to love diversity. Even the Ministry of Religion always echoes the national commitment. This commitment contains a

reminder for all Indonesian people, including Central Kalimantan, to make the first precept of Pancasila the basis for respecting diversity (Faiz, 2023).

Religious moderation is reflected in the Manasai dance, which has essential philosophies. Manasai Dance is a Dayak tribal dance used to welcome guests (Riwut, 2003). This dance is also often used for moments of familiarity in closing an event. Manasai dance is loaded with Dayak culture. This dance also contains philosophical values that are familiar to the people of Central Kalimantan so that it can be used as a close means to accommodate the religious moderation movement.

Talcott Parsons's sociological theory of functional structuralism will help to explore and analyze how the form of maintenance of the Central Kalimantan people towards Manasai dance as the face of the typical dance art of Dayak culture (Talcott Parsons Sociological Approach: Social System Theory - Sociology Info, n.d.). The concept introduced by Talcott Parsons is generic and imperative. The generic concept helps explain how the role of Manasai dance in the social system. Talcott Parsons also uses the imperative concept consisting of four conditions known as the AGIL scheme to see the existence of a social system. The four essential conditions consist of adaptation (A), goal attainment (G), integration (I), and latency (L) (Sulistiwati & Nasution, 2022). This condition serves to maintain a particular system so that its existence and movement are always maintained (A'yun, 2022). These two concepts are needed to find out more about how the community's efforts to maintain the Manasai dance to create a balance of the function of the arts itself as a form of cultural preservation, then apart from being a form of cultural preservation, how the Manasai dance can also be a form of religious moderation for the people of Central Kalimantan.

II. Discussion

This Manasai dance comes from the Dayak Ngaju dance, which symbolizes familiarity, togetherness, cooperation, and enthusiasm for mutual respect between others (Norlaila et al., 2022). This dance is often intended to welcome guests. This dance got the nickname "Welcome Dance". It is illustrated from this dance that the people of Central Kalimantan have a friendly character, so they feel delighted to

welcome the arrival of guests. Basically, the Dayak tribe itself has a friendly and polite nature (Misnawati et al., 2021).

This Manasai dance in ancient times was a dance of the inland Dayak tribe, used as a post-harvest celebration dance in the Dayak Siang tribe (Info Itah, 2017). The Manasai dance can also be found in the Tiwah ceremony. Over time, the Manasai dance developed into an entertainment dance. This dance was originally danced by female and male dancers together at a feast dedicated to the gods to wish for good luck (for example, hoping for a bountiful harvest), and there is also a type of Manasai dance (Tasai) performed with rhymes to praise each other's courage and agility. Togetherness is clearly seen in the performance pattern of this dance.

The Manasai dance has developed quite far to date. It can be seen from the designation of this dance in the Dayak community. This dance has remained around from time to time. This dance, which is accessible for all people to follow, has been around for a long time. Its existence still exists even though its function has become more widespread with the times.

The first function of the Manasai dance, the Manasai dance, is used for ceremonies (Religion). The Manasai dance performed in traditional ceremonies is carried out by placing a large urn circled by a bahalai (shawl) in the middle, and then the dancers surround the urn (Riwut, 2003). From other references, it is also mentioned that the Manasai dance uses lunuk sangkai, namely the bahalai flag, the red and white flag, and a series of lunuk branches placed in the middle (Agel et al., 2021). The source also states that the meaning contained in the lunuk sangkai is the spirit of unity and unity and upholds the philosophy of Huma Betang. The circular floor pattern depicts the typical form of the primitive dance of ancestors since ancient times (Supardjan & Supartha, 1982). In ancient times, the Manasai dance was accompanied by the use of musical instruments in the form of drums, kangkanong, garantung, and shrimp tangkung without vocals (Wibisono et al., 1985). While dancing, they are usually also served traditional baram drinks so that they give the dancer a sensation of getting drunk (Riwut, 2003). Drinking baram when attending a traditional event is a form of respect for the host.



Figure 1: Manasai dances in the 1929 Tiwah Dayak Siang ceremony ritual (Info Itah, 2017).

Nevertheless, for sure, when this Manasai dance is used for ceremonies, it must feel sacred and magical (Supardjan & Supartha, 1982).

The second function of the Manasai dance is as a means of entertainment. In this day and age, Manasai dance is often used as a means of entertainment. It is not uncommon for this dance to be used by the Dayak tribe to create familiarity and relieve fatigue at the closing of a party or even just a family event. Because this dance is effortless, all ages can follow it. Usually, this dance begins by putting an object in the middle, and then all dancers dance around the object counterclockwise. The more people who join, the bigger the circle will be. Some exciting challenges can be shown by making music play faster. In this Manasai dance, whose function is a means of entertainment, the dance accompaniment uses a typical Central Kalimantan song entitled "Manari Manasai." All the dancers danced with enthusiasm and cheerfulness. People who come from other regions, or not the people of Central Kalimantan, can immediately do this simple dance. Usually, guests immediately have the confidence to join and mingle with other people they may not know. This confidence mindset is a positive action to build relationships and develop an open attitude with new groups. When dancing this dance, the barriers in the community become open, and a sense of mutual trust arises between the members so that harmony is created. Dance has become a

universal language that can help everyone build communication, expression, and feel beauty (Sumardjo, 2000).



Figure 2: Manasai Dance at the closing of the wedding party (personal document)

The third function of the Manasai dance is for performance. The development of time brought the Manasai dance from what was originally a ceremonial dance, now used for a performance. Currently, Tasai dance is studied in many cultural arts studios in Central Kalimantan as a type of inland dance. At this time, the Tasai dance has a different packaging and is made as attractive as possible through its movements, accompaniment, costumes, makeup, and stage design. The Tasai dance that was created in a more modern way contains a value conveyed by the choreographer to the connoisseurs of the dance. The values made by the choreographer are usually related to customary values that are upheld by the community. This value is significant, so the next generation will handle it.

The following are the various movements found in the Manasai dance that is known from ancient times, but at this time are used as a foothold for the younger generation to develop into traditional dance creations. These types of movements are (Sofia, 2020):

Name of the type of movement

Movement philosophy

1. Tasai

This Tasai movement is carried out by stretching, swinging the body, and sliding the legs. This movement was inspired by the ancient shaman who used this movement to heal the sick.

	This movement is also a movement that provides an image of joy (Handuran, 2023).
2. Manassai	The movement is a combination of Tasai, sambil, and gantau movements that symbolize togetherness.
3. Lemu Lembai	Graceful when moved
4. Deder	
5. Balik ba'u	Has similarities with the Manasai movement.
6. Saluang murik	The meaning of this movement is that the seluang fish go home to the riverbank. This movement is the fastest movement that always invites laughter from the audience.
7. Gantau	
8. Sambil	
9. Parang Pari	Has similarities with the Manasai movement.

The variety of movements that exist does not yet have an absolute name. However, a variety of movements have been successfully collected from the Betang Batarung studio in Palangka Raya, Central Kalimantan (Sofia, 2020).

The musical instrument of the Manasai dance in performance can be a *gandang gerantung*, which consists of a percussion instrument, namely a gong. The sound of this musical instrument concentrates the beats and steps of the dancers. The faster the melody of the music, the faster the dancers' steps. Other musical instruments used are drums, *kangkanong*, *garantung*, and *tangkung undang* without vocals. The musical instruments used are like the original Tasai dance used for ceremonies.

The clothes used by the dancers during the performance are *sinjang* type clothes (long canals). Another option is to wear a long top and skirt in the shape of a stall. Male dancers usually wear *Kuluk Balanga* (a type of clothing with a *sanghai* collar shirt) and trousers, shawls (*bahalai*), for female and male dancers, as well as a cloth tied around the head and then inserted with *Tingang Feathers* (Handuran, 2023). All of this equipment has its meaning for someone who understands, especially the traditional elders. However, what must be underlined is that the Tasai dance performance on stage is different from the Tasai dance performed at

traditional ceremonies because its function is different. For the performance needs, the choreographer uses the creative process to create an exciting and meaningful performance for the dance audience (Sumaryadi et al., 2019).

Around 1902, a sociologist from Colorado Springs named Talcott Parsons was born (Sulistiawati & Nasution, 2022). Talcott Parsons developed a grand theory of structural functionalism. The basis of the concept or theory of structural functionalism is how many parties try to show their contribution so that a common goal is achieved. The results of these contributions will present harmony. The alignment will automatically have a foundation of values that are held together (Pritania & Sandora, 2024).

There are two linkages between the generic concept of structural functionalism and society (Pritania & Sandora, 2024):

1. The ability of society to create integration.

A social system usually constantly forms a tendency to move towards an equilibrium point. This condition will continue to happen even if there is an imperfection in social integration. Social systems usually change from time to time based on adaptation and not revolutionaries (Sulistiawati & Nasution, 2022). The integration of values that are considered necessary will naturally be created in people's lives (Pritania & Sandora, 2024). The key word of this integration is agreement (Ritzer, 2011).

2. Each component in the social system has a role that contributes to the other.

If the system is not functional, then the structure will slowly be lost. Structural functionalism theory sees that balance is a system that develops in society and is functionally integrated. In simple terms, it can be understood that society is a system. The system consists of parts that influence each other.

The same is the case with the Manasai dance. The role of community from several groups, such as Kaharingan believers who use Manasai dance for rituals, then traditional artists who use dance for performances, and even the general public, uses Manasai dance as a means of entertainment that creates togetherness. These

community groups have their roles and functions so that this traditional dance can be well maintained. When dancing, the interaction between dancers with different backgrounds while striving to build good social relationships creates integration.

The Distribution of Manasai Dance Functions for the People of Central Kalimantan

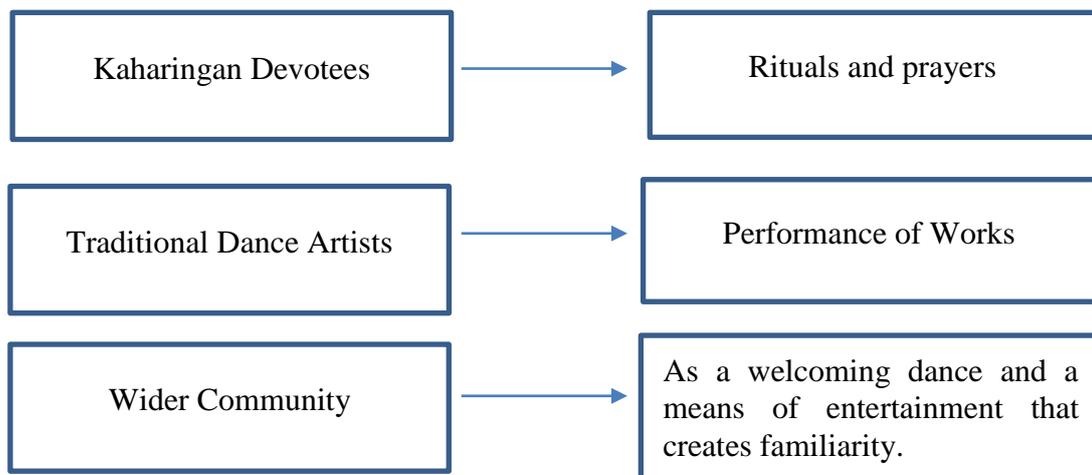


Figure 3: The function of Manasai dance for the people of Central Kalimantan

In addition to the generic concept, the idea of functional imperatives was also developed by Talcott Parson; the purpose of this imperative is to ensure that the system can run according to the functions and roles of the parts of the system. The idea of imperative introduced by Talcott Parson is known as AGIL (Turama, 2018). The concept of AGIL consists of Adaptation (A), Goal Attainment (G), Integration (I), and Latency (L). According to Parsons, if the concept of AGIL is fulfilled, the existence of a culture will be maintained.

1. Adaptation

In the Indonesian dictionary, adaptation is the ability to adapt to the environment. In Talcott Parsons' theory, adaptation refers to how a system can adapt to its environment. Then, the environment can also be adjusted to the needs (Suhaira et al., 2022). Manasai has gone through such a long development and adaptation. At first, this dance was used for Kaharingan

rituals, which were magical and intended for worship, but in the development of the Tasai dance era, it was also allowed for needs outside of worship. Tasai for worship still exists with rules in accordance with the rules owned by the Kaharingan people. Tasai, which is used for public performances and entertainment, has its uniqueness. On the other hand, Tasai has become an art of the Dayak community regardless of the background or beliefs it adheres to now. The Dayak people bring the Tasai dance to penetrate the boundaries of religious diversity in Indonesia.

2. Goal Attainment

Goal attainment shows the priority of many goals. This priority becomes a second functional prerequisite (Pritania & Sandora, 2024). Aware of continuing to run the social system that has been built for a long time, the people of Central Kalimantan uphold the common goal. The Manasai dance has been proven to create integration and a sense of unity in the community. As previously explained, the meaning of the Manasai dance also contains the values of togetherness, mutual respect, and familiarity so that mutual harmony is created. Ultimately, this is in accordance with the goal of Talcott Parsons' theory of structural functionalism, which is integration. Therefore, as a whole, it will refer to how this Manasai dance forms a good influence through the integration that has been created to be the face of religious moderation in the people of Central Kalimantan.

3. Integration

Integration is the unification of all members of society that occurs in the social system because the community has agreed on norms and values (Pritania & Sandora, 2024). Integration is the basis for creating harmonization. In accordance with what is to be achieved, the Manasai dance creates integration in the people of Central Kalimantan. When performing the Manasai dance together, this dance brings together people from many layers, coming from different villages and even from different religions. The upheld value agreement can unite to create integration.

4. Latency

Latency is the fourth functional prerequisite. This condition is needed so that the social system can function based on the rules of existing norms. Latency requirements are essential when the threat of disintegration attacks social systems. With awareness of latency, it is necessary to be technical to keep the system maintained and integrated. The four concepts initiated by Talcott Parsons are realized to be very important to preserve the Manasai dance (Tasai). The four concepts initiated by Talcott Parsons need to be fully realized by traditional leaders, religious leaders, the government, and the community. The actual maintenance steps taken by the local government and the military, which are filled with TNI and POLRI, are seen from the achievement of the muri record in the Manasai Dance Simultaneously at the Location and the Most Dancers. The record was achieved on March 31, 2017, in the context of the 43rd anniversary of Korem 102/Panju Panjung (Muri, 2017). In this muri record, the Manasai dance was performed in 14 districts/cities in Central Kalimantan and was danced by 79,243 dancers simultaneously. The center of the activity is Palangka Raya, which is the capital city of Central Kalimantan. All levels of society were present in this activity, like students, the community, the military, and even religious leaders.



Figure 4: The atmosphere of the Manasai dance simultaneously broke the muri record in 2017 (Muri, 2017).

III. Closing

Based on the long history and development of the Tasai dance, this effortless dance has a powerful role as the face of religious moderation in the people of Central Kalimantan. The values contained in this dance are a fundamental foundation for the creation of integration in society, such as togetherness, mutual respect, and hospitality. Integration, of course, is in line with Talcott Parsons' theory, namely structural functionalism. As a social system, the Manasai dance is widely known by the community and has existed for generations since ancient times. These dances are used for different functions: Kaharingan devotees use them for worship, traditional artists use the dance for performances, and the general public uses them for traditional activities, even just as a means of entertainment.

There are two concepts used in the theory of structural functionalism so that the preservation of Manasai dance can run according to its goal, which is to create religious moderation in the people of Central Kalimantan. The concept introduced by Talcott Parsons is generic and imperative. The generic concept applied to the Manasai dance provides the view that the achievement of integration through the Manasai dance can occur while maintaining the function of the dance based on the interests of each in the community according to the values agreed upon by each group. Second, the imperative concept seeks to explain how the social system of Manasai dance can be maintained through adaptation, goal attainment, integration, and latency. The form of real action in the maintenance of the Manasai/Tasai dance that the government has carried out, elements of the TNI, and elements of the National Police are that Central Kalimantan got the Muri record for performing the Manasai dance simultaneously at the Location and the most dancers.

It can be concluded that if the Manasai dance is maintained based on the generic and imperative concept according to Talcott Parsons' functional structural theory, then automatically, the existence of this dance can always be maintained. The positive values contained in the Manasai dance will gradually be embedded in people's behavior so that integration will be created. The integration created

makes the Manasai dance (Tasai) the face of religious moderation of the people of Central Kalimantan.

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