

**TARI INAI ANAK LIMBAT, KELANTAN HERITAGE
DANCE**

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Tari Inai Anak Limbat, Kelantan Heritage Dance

ABSTRACT

Kelantan is a state rich in cultural diversity and heritage. There are many heritage arts in this country that are still not yet known by the people in Malaysia, among them is the *Tari Inai*. *Tari Inai* is said to be a dance that has its own uniqueness which it is not owned by any other dance. This dance is also a dance that is a medium in the unification of the local community. The dance that makes *silat* as the basis and has acrobatic movements is increasingly neglected and almost extinct due to various factors such as the lack of interest from the younger generation, work commitment and lack of support from the government.

Keywords: *Tari Inai*, Kelantan, Silat, Acrobatics

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Tari Inai Anak Limbat, Tarian Warisan Kelantan

Abstrak

Kelantan merupakan negeri yang kaya dengan kepelbagaian budaya seni warisan. Banyak seni warisan di negari ini yang masih belum lagi dikenali oleh rakyat di Malaysia antaranya ialah Tari Inai. Tari inai dikatakan satu tarian yang mempunyai keunikannya yang tersendiri dimana ia tidak dimiliki oleh mana-mana tarian lain. Tarian ini juga merupakan satu tarian yang menjadi medium dalam penyatuan masyarakat setempat. Tarian yang menjadikan silat sebagai asas serta mempunyai gerak-gerak akrobatik ini semakin diabaikan dan hampir pupus kerana pelbagai factor antaranya ialah kurangnya minat dari generasi muda, komitmen kerja serta kurangnya sokongan dari pihak kerajaan.

Kata kunci : Tari Inai, Kelantan, Silat, Akrobatik

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CHAPTER 1

1.0 INTRODUCTION

Kelantan is located in the northeast Peninsular of Malaysia and this state is a state bordering with Thailand. Kelantan is famous for various sectors that help in improving the state's economy. Among the helping sectors are the services and the agriculture. The state has eleven districts consisting Bachok, Kota Bharu (State Capital), Tanah Merah, Tumpat, Gua Musang, Kuala Kerai, Pasir Mas, Pasir Puteh, Jeli and Kecil Lojing. (Jabatan Perangkaan Malaysia, 2020). Like some other states, the community has a distinct dialect that is used for daily life. The slang used may be a bit difficult to understand for those unfamiliar with. Not only had the everyday conversational used, but also the art of traditional singing performances like dikir barat or modern music nowadays. Kelantan is one of the oldest states in Peninsular Malaysia. With the discovery of some ancient items such as stone thing, axes and also the other pottery items, it is believed to have been occupied by the community since prehistoric times. In the past, Kelantan was also known by several names such as Tanah Serendah Sekebun Bunga, Tanjung Pura, Negeri Cik Siti Wan Kembang and Serambi Mekah and there are several names that are still used today. (Jabatan Perangkaan Malaysia, 2020).



Figure 1 : Kelantan map

Source : <http://dosm.gov.my> (Official website of Jabatan Penerangan Malaysia)

As Kelantan is a border state that close with Thailand, the culture, arts and even lifestyle of the Kelantanese, including the way of speech, clothing, food are assimilated. This state is also rich in heritage treasures such as the sculpture, music, *dance and traditional games that still exist to this day. Among the arts there are Tarian Asyik, Tarian Wau Bulan, Si Kera Putih Dance (Hanuman), Tari Inai, Zapin Salor and Menora.* These performing art has been shaped and formed by Animism, Hinduism, Buddhism, Islam as well as the influence of western culture. The Malay community makes performing arts such as dance and music performances as the relationship of one region to the other. However, nowadays many traditional art performances are increasingly forgotten. Many traditional dances and theatrical forms are under threat of extinction due to modernization, industrialization and changing lifestyles. (Joseph Gonzales, 2011)

Therefore, the researcher has chosen a dance named “*Tari Inai*” as a topic of this study as this dance has not received much attention from many parties. Long time ago, *Tari Inai* was a dance performed in Kelantan palace but it is rarely performed because this dance is only for a few related events such as marriage, circumcision and royal coronation. Subsequently, it is becoming extinct due to lack of public attention as it is very difficult to produce a young generation to perform this dance, even some of them do not know about this traditional dance. This is because the development of modern entertainments brought by the west has spread very widely. The development of these western entertainments can cause *Tari Inai* to be increasingly forgotten.

1.1 PROBLEM STATEMENT

This study got the attention of researcher to do research because there are several problems that are the reason why *Tari Inai* is getting less attention by the community now, especially the younger generation. A dance movement in this dance is a traditional movement that has its own aesthetic value. However, the problem arises when nowadays, there are many modern dances such as K-pop dance, shuffle and so on that have drowned out the beauty of traditional dance movements including the beauty of *Tari Inai* movement.

Subsequently, the *Tari Inai* became a dance that received less response due to the lack of exposure about this dance. The community did not know what actually must be done before start the dance and what the movement content in this dance. This makes the community less interested because they do not understand and deepen the dance movement.

In addition, the lack of support and attention from the organizations involved such as from the government as well as from non-governmental organizations (NGOs) cause this *Tari Inai* is less seen by the community. The relevant parties do not promote or publicize about the *Tari Inai*, therefore the community has less exposure to how the *Tari Inai* is performed and how the dance moves.

1.2 OBJECTIVE OF RESEARCH

- i. To identify the preparations that need to be done before performing *Tari Inai*
- ii. To elaborate the performance structure and dance movement of *Tari Inai* and performed by Kumpulan Tari Inai Kampung Limbat, Pasir Mas.
- iii. To identify ways to ensure the continuity of the *Tari Inai* in the perception of the community.

1.3 RESEARCH QUESTION

- i. What preparations are done before starting the dance?
- ii. Why should there be preparation before performing?
- iii. What are the movements found in *Tari Inai*?
- iv. What are the names of the movements in *Tari Inai*?
- v. What is the way to make sure this dance is still recognizable?

1.4 SCOPE OF RESEARCH

The scope of the study was set by the researcher to ensure that the study did not deviate from the objectives set.

The researcher has selected the group of Kumpulan Tari Inai Anak Limbat, Pasir Mas as the group to be studied because this group is still active in performing traditional dance performances, including *Tari Inai*. The group led by En. Zukri bin MohdYusof or known as Pok Yie from Pasir Mas, Kelantan. This group does not only perform, but also conducts workshops to teach about *Tari Inai* when invited by any party.

Kampung Bechah, Pasir Mas had chosen as the scope of the area for this study because Kampung Bechah, Pasir Mas is where the Kumpulan Tari Inai Anak Limbat conducts the traditional activities. Not only that, this place was also chosen because it is easy to visit by the researcher because the researcher is in the same state.

1.5 IMPORTANCE OF RESEARCH

The importance of the research are as follows:

- i. This study can provide the information for the general public about the existence of *Tari Inai* in Kelantan as it is a heritage that needs to be preserved. It can be as reference material for knowledge about the uniqueness of *Tari Inai*.
- ii. This writing can be a means for researcher and dance practitioners to raise other traditional art forms, especially about *Tari Inai*. It can inspire the dance practitioners to deepen the study for another type of traditional dance theoretically and practically.

CHAPTER 2

2.0 LITERATURE REVIEW

In this chapter, the researcher conducts a research review related to the studied topic. Researcher make some research by reading the article, books and journal that related. The topic that chosen by researcher is about *Tari Inai* that perform in Kelantan. By that, the literature review presents in this chapter including will have related with thedance which is about the dance development in Malaysia, function of dance, variation dance in Kelantan, and any relevant studies about *Tari Inai*.

2.1 Previous research about dance development in Malaysia

Dance in Malaysia is not something that unusual. Despite different races and religions, this traditional dance art has its own uniqueness because it can inject the spiritof goodwill, respect diversity and provide support to each other among those who are involved in this art. The development of dance art in Malaysia has received such good attention that it is able to grow until now. There are some reading materials that researcherrelated with the development of dance in Malaysia

“However, the art of dance can be performed in various occasions and cultural events according to community activities. Dance performancesare seen in crowded functions for arts and cultural events. This dance artis always popularly referred to as "culture" or sometimes also referred toas "cultural performance".”

(Mohd Nor Imran Djamaan, 2003)

In this thesis writing by Mohd Nor Imran Djamaan, the author states that the development of dance art in Malaysia not only involves the main races in Malaysia only, but also developed among the ethnic groups throughout the country where it has certain functions and not performance as an activity. Community only.

“Most dance experts find that the presence of dance in early human life is a necessity for ritual handling (Turner, 1957). Ritual is a tool of transformation in a society. Each performance found in the ritual contains symbolic elements. In the process of forming social rules, each ritual behaviour or performance must be carried out according to the rules that have been set. Moreover, the behaviour found in ritual offerings is a symbol in the process of unification for the person who applies power (referring to human beings), and who gives power (referring to supernatural powers or supernatural powers)”

(Sri Ningsih Sukirman, 2020)

In this research, there is a statement that dance is a ritual requirement in early human life where ritual dance serves to cure diseases, then from there the development of dance in our country. It can be seen through some Malay dance ritual which *Kuda Kepang, Makyong, Dabus* and some more. Dances like this are still actively performed nowadays but contain less ritual elements due to respect for religion.

2.2 Previous research about function of dance.

As everyone knows, every dance has their own function that can benefit those who practice it and also for those who are involved with it directly or indirectly. The function of dance is not just only for entertainment but it also serves other purposes. Here are some reading materials related to the functions found in dance.

“Dance is a tool of expression or a means of communication of an artist to other (spectators/connoisseurs). As a tool of dance expression is able to create a sequence of movements that can make the audience sensitive to something that exists and happens around it. Because, dance is a speech, statement and expression of movement that contains comments about the reality of life that can penetrate the minds of the audience after the show is over.”

(Annisa Fauziah Ulu Harahap, 2013)

In the excerpt taken from the writing of Annisa Fauziah Ulu Harahap's article, it can be seen that she defined the dance which can be concluded that the dance is a tool in expressing appropriate and is a communication tool between dancers and spectators. In her writing, it is also stated that the dancer brings an expression of movement that depicts the life of reality that she wants to convey to the audience from the dance movement.

“Many studies have found the origins of dance to be related to ritual activities humans (Turner, 1957 and Djamari, 1996). Researchers found the presence dance in early human life was as a ritual requirement for disease healing functions, repellent, rice spirit and

other rituals. In the context of Malaysia, Siti Zainon Ismail (1980) and Mohd Ghouse (1994) provide a solid explanation in some folk dances Malay ritualistic. Among the examples that relate to the Malay dance is a dance ritual Kuda Kepang, Makyong, Bubu, Dabus and various other ritual dances. In Djamari's (1996) study for example, the origins of dance are linked to rituals. Rituals can be reviewed in terms of ways and purposes. There are rituals that aim to be thankful to God, remind yourself of God to get safety and mercy, ask forgiveness for wrongs committed and marriage rituals as well as death"

(Sri Ningsih Sukirman, 2020)

Based on a study conducted by Sri Ningsih Sukirman under the sub-topic **The Origin of Multi-Cultural Traditional Dance Outside Sabah, the author shows the functions** found in dance in Malaysia that are related to rituals. There are many dance arts in Malaysia that involve spiritual power in its implementation. According to Sri Ningsih Sukirman, the rituals that are commonly used are intended to be thankful to God, remind yourself of God to get safety and mercy, ask forgiveness for wrongs committed and marriage rituals as well as death.

"Dance as a show, which is a dance that aims to give aesthetic experience to the audience. This dance is presented to be able to obtain a response of appreciation as a work of art that can give satisfaction to the eyes and hearts of his audience, therefore, dance as a performing art requires more observation serious than just for entertainment. That's why the dance is classified as performing

arts/spectacle belongs to performance, because the dance performance prioritizes the weight of artistic value than on other purposes.”

“Dance as entertainment is meant to enliven or celebrate a meeting. The dance presented is emphasized not in the beauty of his movements, but in terms of entertainment. Entertainment dance is generally a social dance or social dance. At this entertainment dance has a meaning for provide an opportunity for an audience that has a favorite of dancing or channeling hobbies and developing”

(Endang Ratih E.W, 2001)

In this passage, the author explains two other functions found in the art of dance. The art of dance also has a purpose that has nothing to do with supernatural forces nor is it related to ritual events. According to the author, dance is an art form that has a close relationship in human life. According to him, almost every movement and event in dance has a relationship with the importance of human life such as in social, cultural and economic activities. Therefore, dance has a function in showing meaning in human life through the performances performed.

2.3 Previous research about *Tari Inai*.

Tari Inai is a dance that is getting less attention from the current generations due to the lack of performances in further promoting this dance. This dance is a found in several states in Malaysia such as Perlis, Kedah and Kelantan. This dance is also available in our neighboring country, Indonesia. Here some research that

related with *Tari Inai*.

“Tari Inai has been around since time immemorial and became one of the traditional Malay fare. According to Prayogi Aditya (2016: 03) explains method: “Tari Inai is a tariff that has been around for a long time whether in the community and not know for sure since when this dance existed in the community”. Tari Inai is very special because its presentation is only at the special occasion. This dance is danced by male dancers because it is in accordance with customary teachings in ancient times women are not allowed to dance.”

(Tiffany Rizka Putri, 2020)

In this journal stated that *Tari Inai* is a traditional dance that cannot be detected in any of this dance form in the Malay community. This dance was only performed by men in the past due to the ban on women to dance in accordance with customs in the past. In this journal there is stated the moral values contained in *Tari Inai*. This shows that this *Tari Inai* is not a dance for entertainment only, but also has moral values embedded in it.

“I did this not to break family rules. My only wish is to continue to develop this Tari Inai so that it does not become obsolete.”

(En Zukri Mohd Yusuf, 2018)

This excerpt is taken from the *Sinar Harian* newspaper article entitled '**Tari Inai is becoming extinct**' in the 2018 issue. In this section, it is stated that the *Tari Inai* is becoming extinct and even some people do not know about the existence of this *Tari Inai*. *Tari Inai* is the hereditary heritage of the Mohd Zukri family. The late uncle of Mohd Zukri once instructed him to teach this dance to his family and not

to teach this dance to outsiders. However, Mohd Zukri decided to develop the *Tari Inai* and introduce the *Tari Inai* to outsiders because he wanted the *Tari Inai* to continue to be developed so that it would not be forgotten.

"The Tari Inai movement is a combination of animal movements and natural events, so that the movement is almost the same as the silat movement. Instruments used to accompany the dance is a Malay flute melody that serves as a carrier, one or two Malay drums, and a gong."

(Siti Qamariah, Hasan Sazali & Abdul Karim Batubara, 2021)

In the writing of this journal, it is stated that the musical instruments used to accompany the *Tari Inai* performance include flutes, drums, gongs and several other instruments. In this journal, it is also stated that *Tari Inai* is not the only performance performed in a wedding ceremony but there are many other performances. Besides, in this journal, it is stated that some have given the perception that in ancient times, the *Tari Inai* was interpreted as a physical and spiritual energy enhancer for anyone involved with it.

"Tari Inai has a special form of dance that shows the ability of a dancer to balance the body and bend backwards to take banknotes using the mouth."

(Jabatan Kebudayaan dan Kesenian, 2021)

It can be seen that the *Tari Inai* has a movement that can be associated with difficult gymnastic or acrobatic movements. It can be seen that the dancers will bend their body backward to take a banknote using the mouth. In my opinion, this

movement requires a high level of skill to do. Otherwise, will get injured.

2.4 Previous research about the dance that related with *Tari Inai*.

There are some dances that have elements in common with the *Tari Inai* either through its movements or through movements. Here is a performance that has similarities to the *Tari Inai*.

“Makyong performances begin at the king’s palace and are only performed for viewing sultans and royal relatives only at one time. The cast consists of young and beautiful girls who take on all male and female roles except comedy characters or ‘roles’. The birth of this situation because makyong is entertainment for queens and princesses of kings and once upon a time, and it was just presented in the palace. Because worried if the queen and princess this king fell in love with the makyong actors (if the makyong actors consisted of men) when the king or the nobles left the palace to take care of state security and others duties outside the palace, then the actor is required only made up of women only.”

(Fatimah Zuhaira Mohamed Yusoff Fauzi, 2016)

In this, has state that *Makyong’s* dramatic performance was then performed for public viewing after the death of Tengku Temenggung in southern Thailand, after Japanese rule and during British rule for a fee. The change in the staging of the *Makyong* drama from the palace for the ruling class to the common people has clearly shown us how the *Makyong* drama has undergone a phrase of change and adaptation in terms of storytelling performances, costumes and ornaments worn

during its performances. *Makyong* have some similarity with *Tari Inai* which the similarities are in terms of clothing as well as some movements. *Makyong* is a palace performance, just like *Tari Inai*.

“Another interpretation of the expression is to refer to the roles or responsibilities of the limbs of the hands and feet. Such a thing is in the context of martial arts to maintain the body entrusted to us. In the defense system, the central part upwards, is monitored by hand by four specific methods. Everything is according to the level of attack done by the opponent. While the central part down is monitored by the feet.

(Mohd Rauhi Mohd Isa, 2013)

Silat has good movements and has neatness in its movements. Good hand and foot movements are important movements in martial arts. In the *Tari Inai* movement, there are elements of *silat* movement in its implementation. The movements of the hands and feet used symbolize the symbols of self-defences.

2.5 THEORITICAL AND CONCEPT FRAMEWORK

2.5.1 INTANGIBLE HERITAGE

As everyone knows, the performing arts is a heritage that belongs to the intangible cultural heritage. The intangible cultural heritage derived from the various findings of the study is more related to customs and taboos in various ethnic groups in Malaysia. Among them are the cultural heritage that results from cultures and beliefs although different between them such as *puja buka kampung*, *puja semangat padi*, *puja pantai*, rituals during birth and so on (Mohd Yuzaidy Mohd Yusoff,

2018). Intangible heritage also includes traditions inherited from ancestors to be passed on to future generations such as oral traditions, performing arts, social practices, rituals, festive events and knowledge of skills in producing traditional handicrafts. Dance is a heritage that belongs to the category of intangible heritage.

An understanding of the intangible cultural heritage of various communities can encourage mutual respect for other ways of life. The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next (Convention United National Educational, Scientific and Cultural Organization, 2003)

Intangible cultural heritage is:

- i) Traditional, contemporary and living at the same time

Intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part.

- ii) Inclusive

Intangible cultural heritage is a link from our past, through the present, and into our future. It contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and to be part of society at large.

- iii) Representative

Intangible cultural heritage thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on

to the rest of the community, from generation to generation, or to other communities.

iv) Community-based

Intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it. Without their recognition, nobody else can decide for them that a given expression or practice is their heritage.

Tari Inai is a dance that is listed in the performing arts. The performing arts range from vocal and instrumental music, dance and theatre. Dance, though very complex, may be described simply as ordered bodily movements, usually performed to music.

2.5.2 SEMIOTIC THEORY

Semiotics is a theory related to the symbols of communication. This theory has always been used in the study of science including the study of performing art, functioning in understanding how meaning is created and communicated through the system of symbols that develop a work. Communication semiotics is of interest to experts who study signs as part of the communication process. This means that the sign is only considered a sign as intended by the sender and receiver (Nur Sahid M. Hum, 2016). In the writing of Muhammad Takari 2017, Semiotics or semiology is the study of signs and signs used in human behavior. The same definition was put forward by one of the founders of the theory of semiotics, the Swiss linguist Ferdinand de Saussure. According to him, semiotics is the study of "the life of signs with the society that uses those signs."

"Simply put, semiotics can be defined as the science of signs and sign systems. Art van Zoest calls semiotics the study of signs and everything related to them such as how they function, how they work, how they relate to other signs, how they are sent, and how they are received by those who use it. There are also those who say semiotics as a science that systematically studies sign and symbols, and the process of symbolism.

Meanwhile, theatrical semiotics Keir Elam defines semiotics as a science devoted specifically to the study of the production of meaning in society. Thus, semiotics is also linked to the processes of 'significance' (marking) and to the processes of 'communication', i.e. a tool or medium through which meanings are defined and exchanged. Elam further adds that the objects of semiotics are the codes and systems of signs that operate in society, the actual messages and texts produced in such a way."

(Nur Sahid M. Hum, 2016)

This theory was chosen in accordance with the second object that has been presented by the researcher, which is to find the meaning and the philosophy behind the movement in Tari Inai by Kumpulan Tari Inai Anak Limbat, Pasir Mas. The possibility of dance moves performed by the dancers in the *Tari Inai* performance is a communication between the dancer and the audience about something.

2.5.3 AESTHETIC THEORY

Aesthetics is the expression of something that contains special values that can vibrate the spirit of the heart (sense of beauty) of a person. In other words, one

will be able to feel beauty when there is interaction and assimilation in a subtle, sincere and ideal way or there is a true compounding of something that has special values between subjectivity and objectivity through the five senses. Aesthetics is one of the basic things that will be experienced and faced by everyday human beings. Its nature in everyday life is very spontaneous, only in the mind, almost simultaneously with the subconscious, so that sometimes it makes us not so much pay attention to it. According to Plato, the source of the sense of beauty is love, because there is love then we humans always want to enjoy what he has loved. The feeling of love for human beings is not only aimed at beauty, but also goodness (morals) and truth (science).

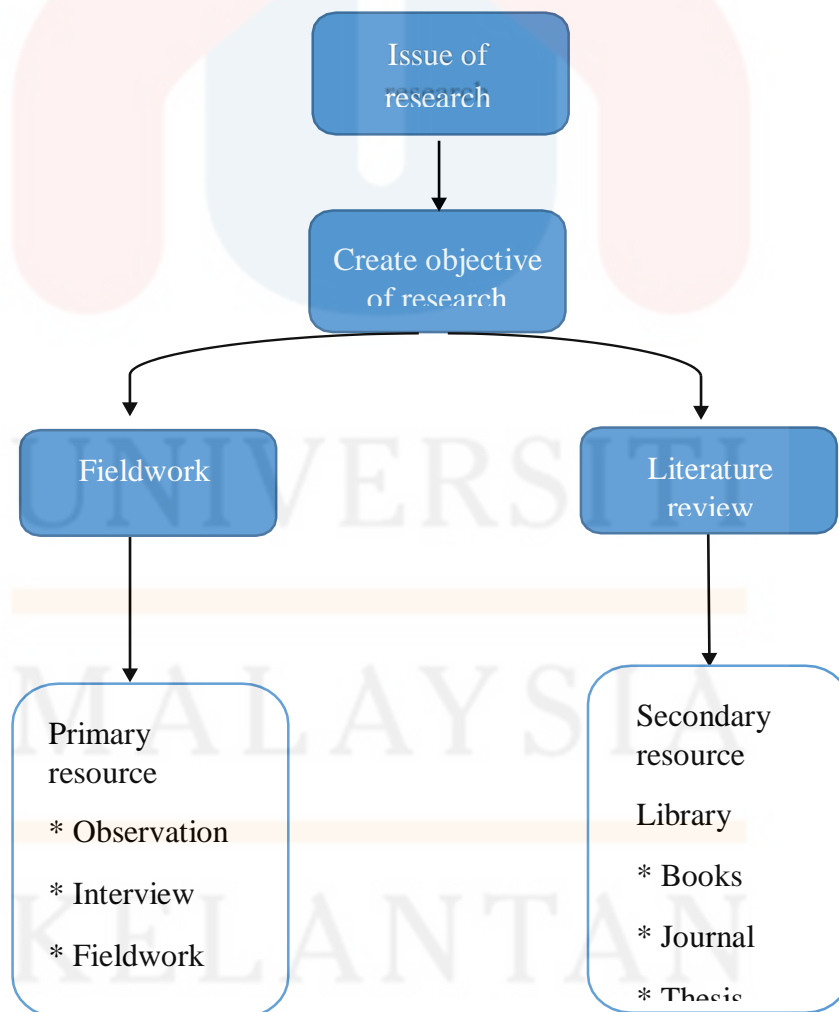
There are various aesthetic elements that we can derive in the art of dance. Aesthetics in art can be seen through gestures, emotions as well as the meaning that is to be conveyed through dance movements. Choreography is also one of the elements that can lead to aesthetic value in dance.

In *Tari Inai*, various aesthetic values can be seen through the movement arrangement, movement of the body, uniqueness of the movement and the way the dancer represents the dance. The aesthetic value in dance is also supported by the use of beautiful costumes, good music as well as the preparation of the dancers.

Chapter 3

3.0 METHODOLOGY

Research methodology is a method and technique used to assist the process of collecting and analyzing data. The research method shows how a research problem is seen and how this research method helps to achieve the objectives that have been set. This study is a qualitative research that applies several methods such as library research, survey method and interview. With these methods, it leads to a comprehensive study of *Tari Inai* performed by Kumpulan Tari Inai Anak Limbat, Pasir Mas



3.1 PRIMARY RESOURCE

From the diagram above shows that the researcher will implement several methods namely primary data and secondary data source. Primary data is used by obtaining information directly from the field and it is done by the researcher herself. Among the methods that will be used are observation, interviews, and fieldwork.

Secondary data is a method to obtain and collect data from sources that already exist and can be trusted. These data were collected to be used in support the primary sources obtained by the researcher. With this secondary data collection, researcher can further strengthen of the study. Secondary data is also used as a reference to ensure that all of the information that is already collected is valid and can use to support the research. Secondary data is available in the form of journals, books, articles and theses that are related to the primary sources.

3.1.1 Methods of observation (primary)

At the beginning of the study, preliminary observations were made to see if it was in line with the costs studied by the researcher i.e. the relevance to inheritance. In this method, the researcher is in contact with several parties who can share about Tari Inai and ask the permission to attend the performance.

Observations will make by the researcher while attending at the performance presented by the Kumpulan Tari Inai Anak Limbat, Pasir Mas. With the observation made directly by this researcher, the researcher will be able to understand the presentation to be studied well.

3.1.2 Method of interview

Interview are conducted to ensure that the information obtained is clear and true and relevant to the study being conducted. Interview is a way of collecting data face-to-face or can also be done through a phone call between the researcher and the party who wants to be interviewed (respondents).

The researcher will conduct an interview with the head of the Kumpulan *Tari Inai* Anak Limbat, Pasir Mas, Kelantan. From the interview, the researcher can achieve the objectives that is to see about the movements found in the *Tari Inai*, and to analyse the meaning and philosophy behind the movements in the *Tari Inai* performance. The researcher will also interview the dancers involved in the success of the *Tari Inai* performance. The key informants are En. Mohd Zukri Bin Mohd Yusuf or known as Pok Yi. Pok Yi is the leader of the Kumpulan *Tari Inai* Anak Limbat, Pasir Mas. He is 54 years old and now lives in Kampung Bechah Tendong, Pasir Mas Kelantan. Worked as a labour and full time *Tari Inai* dancer.

In this interview process, the researcher will use some equipment as evidence that the researcher himself conducted the interview. Among those used are voice recording and photography.

3.1.3 Fieldwork Research

That implements the interview method effectively, the researcher will do the fieldwork research related to *Tari Inai* by Sri Kumpulan *Tari Inai* Anak Limbat, Pasir Mas. This group is based in Kampung Limbat, Pasir Mas which is one of the district in Kelantan. This group was chosen to further complete this study because this group is still active in performing

Tari Inai. By conducting fieldwork research, it greatly helps the researcher in

adding information that is very useful for this study.

3.2 SECONDARY RESOURCE

About the secondary resource, research has conducted the literature review. Doing a literature review is very important in helping researcher to find material to be used to support the study that is being done. It also helps the researcher to add more ideas. Through reading, the researcher can use the reading material as a reference and allow the researcher to prepare encouraging research results. Through this, researcher can enhance knowledge. By reviewing the literature, thesis, academic papers as well as electronic resources from the online library are being used.

3.3 DATA ANALYSIS METHOD

This method is a method to interpret all the data that has been collected through observation until the data obtained through the interview session. All data will be collected and analysed to turn the data obtained in accordance with the objectives set by the researcher.

Chapter 4

4.1 Introduction

In this chapter 4, the researcher will explain all the findings of the study that has been obtained by him during the observation and also the field study that has been done by the researcher. The findings of the study recorded are based on the objectives set by the researcher, which is the first to identify the preparations that need to be done before performing *Tari Inai*. Next, to study the movement of *Tari Inai* performed by Kumpulan Tari Inai Anak Limbat, Pasir Mas and the last objective is to identify ways to ensure the continuity of the *Tari Inai* in the perception of the community

4.2 To elaborate the preparations done by Kumpulan Tari Inai Anak Limbat before starting the performance.

In any type of performance, regardless of dance performance, singing or theater performance, there will definitely be a thorough preparation before starting the performance. The same goes for this *Tari Inai* performance. Before starting the performance, each member of the group will go through the best preparation. Preparation before performing is very much to ensure that the dancer's body is in good condition, comfortable and able to make a mesmerizing performance.

4.2.1 *Tari Inai* Learning

Before continuing this *Tari Inai* performance to be performed to the public, dancers must learn all the movements of *Tari Inai* as best as possible. In learning this *Tari Inai*, the movements that are emphasized are like martial arts. The inner strength combined with the spirit of dance movement is a factor of movement compatibility in the art of *Tari Inai*. Frequent and unlimited learning

and practice can produce natural abilities in this art of dance. En. Zukri or Pok Yie has been involved with this dance since the age of 12 where he learned from Mr. Hassan, his own uncle. With a very long and consistent training resulted in him being really skilled and daring to perform in public.

"I have been involved and practicing this Tari Inai since I was 12 years old. At first, I just followed with this Dance. So indirectly, I became interested with this Tari Inai. "

(Interviewed, 2nd January 2022, Kampung Bechah Pasir Mas)

It has been proven that regular exercise has a profound effect on those who practice it. Until now, Pok Yie has been an instructor for those who are interested in learning this *Tari Inai*. Undoubtedly, regular training is very important to be a good dancer. In the opinion of the researcher, if you do regular training but do not in still a deep sense of interest and appreciation, the dance will not be ingrained in you. In the art of dance, we not only use body and rhythm to produce a good dance we also need to apply appreciation. With good appreciation, it combines style as well as rhythm perfectly.

4.2.2 Spells and Mantra

Before starting the *Tari Inai* performance, the dancers will be taught a little spell as a barrier within themselves. According to Pok Yie, this is to protect the dancers from making themselves dancers from default or 'forget' themselves while performing in front of the public. This is an internal (spiritual) preparation for the dancers when performing.

“Nothing we read, ‘Bismillah’ has also been counted as a spell. Reading verses from the Quran is also considered mantra and spells”

(Interviewed, 2nd January 2022, Kampung Bechah Pasir Mas)

Spells are also used to inspire the dancers. It does not involve spells or mantra that involve supernatural powers such as jinn or devils. The purpose of it is also to ask god to make sure the show runs smoothly, no unwanted incidents happen either for the dancers or for the musicians.

"It's just time to start the show, all members of the pact group ask for safety. Ask God that our performance is safe in the gathering of the people"

(Interviewed, 2nd January 2022, Kampung Bechah Pasir Mas)

4.2.3 Dancers

In this *Tari Inai* performance, the male dancer is the dominant dancer in performing. This is because the ability of men is more given priority in the life of the village community. In *Tari Inai*, dancers who have a basic in martial arts can give an advantage to themselves to perform this dance.

“When a future Tari Inai dancer has the basics in silat, it will be easier to teach. If you don't know the basics of martial arts, you can be a Tari Inai dancer, but it's a little hard. Except for those

who are indeed a dancer in the arts departments, they already know how to dance, so to be taught is much easier. So people who have basic dance and also basic silat are easier to bring into Tari Inai”

(Interviewed, 2nd January 2022, Kampung Bechah Pasir Mas)

4.2.4 Prop

4.2.4.1 Banknotes or coins

In a *Tari Inai* performance, banknotes is one of the very important props that should be present in this performance. The banknotes placed further raised the spirits of the dancers to perform acrobatic stunts to earn money. This is because the money taken continues to be the right of the dancer and will not be returned to the giver. This money will be a token as a gift or reward to the dancers in action. Usually, dignitaries or spectators in the area around the performance will place a relatively large banknote note as a token of gratitude or contribution to the dancers who make the performance.

“The number of banknotes that want to be placed has no limit. But the time to take the money is according to the ability of the dancer. If the dancers are tired, the performance will be stopped for a while. Then it will be resumed until it is finished or satisfied.”

(Interviewed, 2nd January 2022, Kampung Bechah Pasir Mas)

In addition to banknotes, coins are also used in this presentation. Coins will be placed in a basin filled with tap water. This as a challenge to the dancer to take it. In

previous performances, coins were indeed used extensively and were only placed on the floor alone. But now, if you want to put it on the floor, you have to look at the surrounding area first.

“If we want to place coins, we will see where we perform first. If the place is believed to be clean, we can use coins. If it's the current show, we will share the stage with other performances. For example a singing or dancing performance. So when using coins, our mouths will be really close to the floor. So if we are not sure whether the place is clean or not, we better use paper money or put the coin in a basin containing water. ”

(Interviewed, 2nd January 2022, *Kampung Bechah Pasir Mas*)

4.2.4.2 Mengkuang Mat

The mengkuang mat used has no symbol whatsoever. *Mengkuang* mats will be spread to be used as a performance site or arena. The mat to be used should be a large enough mat to accommodate the number of musicians and dancers who will play on the day. The performance area should be on a flat surface so that the performance runs smoothly and does not cause injury to the dancers.

“The mats that are spread are not only a tie enhancer in the performance, but also it will provide comfort to the dancers who perform as well as give the dancers smoothness to perform acrobatic stunts while taking banknotes.

(Interviewed, 2nd January 2022, *Kampung Bechah Pasir Mas*)

4.2.5 Costume

In every dance, dress or costume is a very important element. The costumes will complement the performances that will be presented to the public. Clothing or dance costumes is the art of arranging all the clothes worn by dancers to perform dance work. Apart from a good costume, the costume must also be comfortable to be worn by the dancer to facilitate the dancer's movement during the performance later. There is no specialization of costumes for dancers for male dancers although there is the involvement of female dancers in this dance.

"Originally, the costume for this Tari Inai was not so important because this henna dance was only considered as a game for the community."

(Interviewed, 2nd January 2022, *Kampung Bechah, Pasir Mas*)

It is said that the costume for this *Tari Inai* is not too different from the costume for *Mak Yong's* performance. The difference that can be seen between the *Tari Inai* costume and also the *Mak Yong* is through the enrichment of the *tanjak* used. The enrichment of the ramp in the *Tari Inai* performance is a more straightforward look. This is said to facilitate the movements that will be performed by the dancers. Additional accessories available on *Tari Inai* costumes are shawls, loose bends, *Lah* and also *tanjak*. Before there was a fixed costume, the dancers only wore black pants and wore dark colored t-shirts. This is because in the past it was only considered as a game to fill free time only. Usually, dancers will wear clothes made of thin fabric only because it is easy to make movements. The most synonymous shirt that is always worn is the *pagoda*.

4.3 To elaborate the performance structure and dance movement of Inai dance and performed by Kumpulan Tari Inai Kampung Limbat, Pasir Mas

Each dance performed will definitely have its own structure. A good performance structure will provide a neat and orderly dance performance according to good demands. Just like the Henna Dance, it has its own performance structure that makes the performance neat and orderly. The performance begins with an opening, followed by well-arranged rhythms and ends with a closing motion.

4.3.1 Bertaboh

Bertaboh is the opening sound or opening music for this dance. During *bertaboh*, only music will be played with the main musical accompaniment such as flute, gong, child's drum and mother's drum. The beat song is played in just 1 minute. The *taboh* song is played to inform the audience that the dance event will begin. *Bertaboh* also aims to inspire the dancers before starting the performance.

4.3.2 Sir Patak Gendang

This is a Kelantan word term where it means to hit the bottom of the drum. Sir patak gendang is the name of the sound that will result from the beating of the mother and child drums. This beat is not hammered or beaten with a full beat, the *Gendang Ibu* and *Gendang Anak* will be beaten just to make a sound as a sign the dancer will come in to take place. When this sound is the dancer will enter with a ready position that is in the position of "*Selo Ghe Ular*" to start the *Tari Inai*.

4.3.3 Langkah Sembah



Figure 4.1 : Langkah Sembah Position

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

Langkah Sembah are basic and must be done before all movements or manners are performed. This prayer step ceremony is to pay homage to all guests and spectators or hosts present during the performance. The beginning is like stacking ten fingers and being lifted to the same level as the face with the crossing of his legs. There are other ways to do it other than sitting, which is standing by bending the body slightly and bowing respectfully. Dancers will usually follow and interact with musical tones such as the sound of drums and gongs.

4.2.4 Variety 1

4.2.4.1 Se'lo Ghe Ular

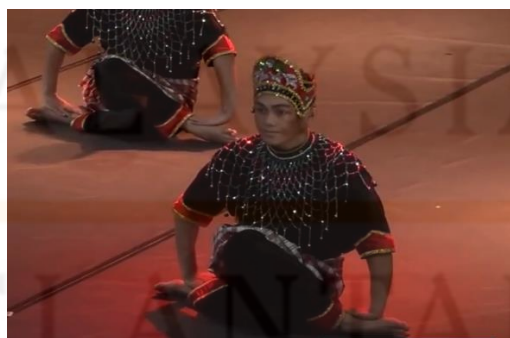


Figure 4.2 : Se'lo Ghe Ular

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

This is done cross -legged and crossing the legs closely with the right knee overlapping the left knee (*Silang Panggung*)

4.2.4.2 *Tohok Tari*

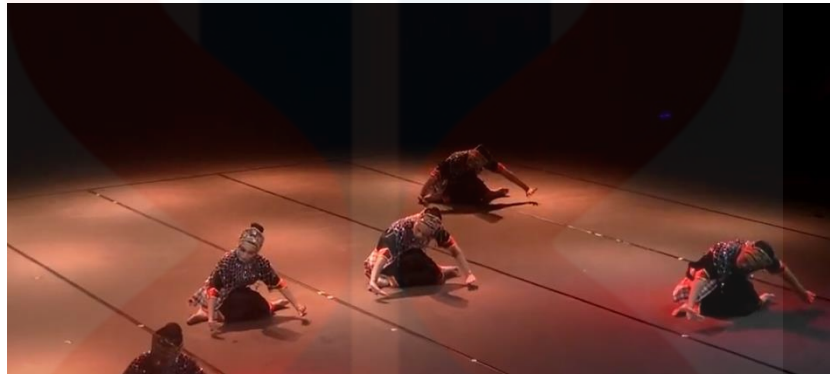


Figure 4.3 : *Tohok Tari* movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

The sitting style is the same as *Selo Ghe Ular*. But for this movement the hand is developed by bending the elbow slightly. Then the hand was found in a state like poking.

4.2.4.3 *Susur Mengkadang*



Figure 4.4 : *Susur Mengkadang* movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

This sitting position is still the same as the *Selo Ghe Ular*. Fingers to waist level and body leaning forward with the palms open forward.

4.2.4.4 *Jijik Ngisak Madu*



Figure 4.5 : *Jijik Ngisak Madu* movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

Sitting is still the same as *Selo Ghe Ular*. But the fingers are placed to the level of the face. From arranged starting from the little finger and brought to the mouth like sucking the fingertips.

4.2.4.5 *Sireh Sugse*



Figure 4.6 : *Sireh Sugse* movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

The cross of the legs is still the same like *Selo Ghe Ular*. Fingers to face level are arranged in a palm arrangement and hands in reverse

4.2.4.6 *Berumoh*

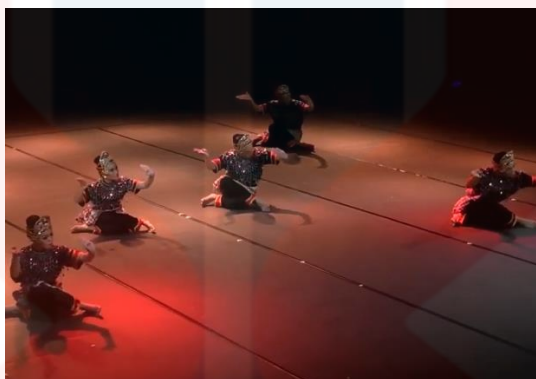


Figure 4.7 : *Berumoh* movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

Sit with the *Selo Nge Ular*. Arrange the palms on top with the right hand opening the flower petals and the left hand opening upwards.

4.2.5 Variety 2

4.2.4.1 *Ayong Sulur Gadong*



Figure 4.7 : *Ayong Sulur Gadong* movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

Sitting with the *Selo Ghe Ular* like a *berumoh* style but the right hand poked down and was lifted back

4.2.4.2 Silo



Figure 4.8 : *Silo* movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

Sitting in the same like *Selo Nge Ular*. Like *Berumoh* style but the right hand is slapping forward with the left hand at shoulder level.

4.2.4.3 Limba



Figure 4.9 : *Limba* movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

Sitting in the same like *Selo Nge Ular*. It's like a rumbling style but your hand is waving
Posterior cross of left hand to waist level

4.2.4.4 *Liuk Balik Angin*

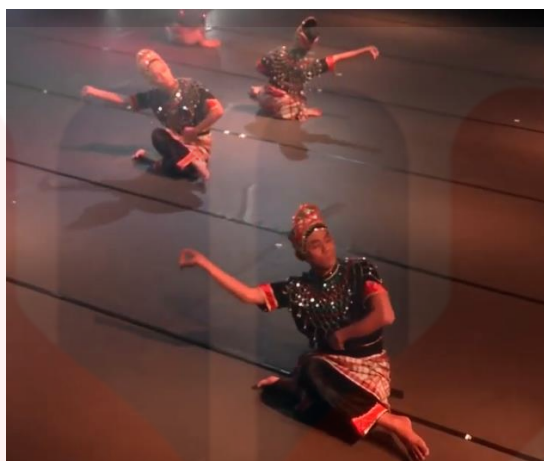


Figure 4.10 : *Liuk Balik Angin* movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

Sitting cross -legged like a *berumoh* style but the right hand crosses the back of the left hand cross at the waist with a half -body round but set the original position with a *Selo Nge Ular* style cross -legged. Repeated *Berumoh* movement

4.2.5 Variety 3

4.2.5.1 *Ketam Mengiring*



Figure 4.11 : *Ketam Mengiring* movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

Sitting is the same as the *Berumoh* style but the left foot is placed on the heel with the hand openings like a crab moving sideways. Then in this mode, the movements in mode 2 will be repeated, namely *Ayong Sulur Gadong*, *Sila*, *Limba*, *Ayong Sulur Gadong*

again and then *Liuk Balik Angin* and ended with *Berumoh*.

4.2.6 Variety 4

4.2.6.1 Opened with *Se'lo* then followed by *Berumoh*.



Figure 4.12 : *Se'lo* combined with *Berumoh* movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

4.2.6.2 *Ayong Sulur Lantai*

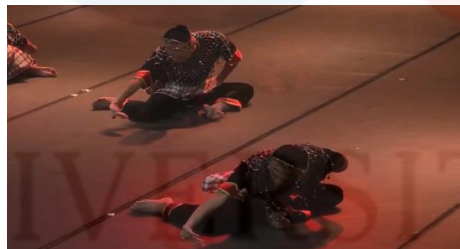


Figure 4.13 : *Ayong Sulur Lantai* movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

Sit the same as *Berumoh* style but the left leg is placed forward with hand movements and fingers on the floor. Followed by *Se'lo* and *Berumoh*.

4.2.7 Variety 5

4.2.7.1 *Ayong Sulur Gadong*



Figure 4.14 : *Ayong Sulur Gadong* movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

4.2.7.2 *Liuk Balik Angin*



Figure 4.15 : *Liuk Balik Angin* movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

MALAYSIA

KELANTAN

4.2.8 Variety 6

4.2.8.1 *Berdiri Kuda-kuda*



Figure 4.16 : *Berdiri Kuda-kuda* movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

Standing in *Berdiri Kuda-kuda* position with hand openings like *Berumoh* and make circular movements in an orderly fashion. Followed by the movement of *Ayong Sulur Gadong*, *Liuk Balik Angin* and *Berumoh*

4.2.9 Variety 7

4.2.9.1 *Condong Timur Jago*



Figure 4.17 : *Condong Timur Jago* movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

Standing by adjusting the position of the horses simultaneously the body is bent backwards and the left tag is in the middle of the abdomen simultaneously with the right hand making a point to the back.

4.2.10 Variety 8

4.2.10.1 *Tapok tigo*

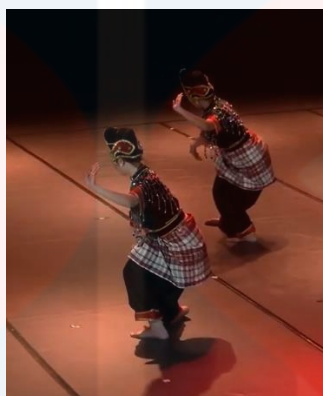


Figure 4.18 : *Tapok Tigo* movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

Standing with the legs crossed and lowered simultaneously the hands make folds like *Berumoh*

4.2.10.2 *Liuk Kosong*



Figure 4.19 : *Liuk Kosong* movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

Standing with the body bent backwards and the left hand in the middle of the abdomen at the same time the right hand makes a backward motion as if ready to

make a move to take money.

4.2.11 Variety 9

4.2.11.1 *Langkah Sekeibun*

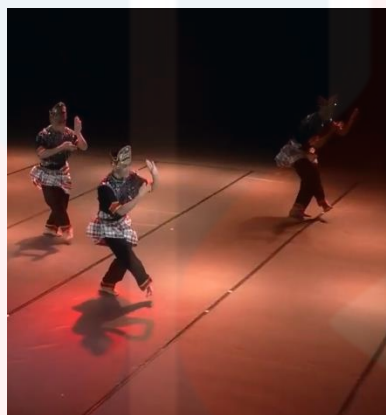


Figure 4.20 : Langkah Sekeibun movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

Make a cross-legged walking movement step by step with the right hand at the waist and the left hand making a swing and fingers open walk slowly.

4.2.11 Variety 10

4.2.11.1 *Liuk Ambik Pitih*



Figure 4.21: *Liuk Ambik Pitih* movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

Stand with the body bent backwards and the right and left hands pressed simultaneously with the face bent. Willing to make a move to take money

4.2.12 Variety11

4.2.12.1 Sembah



Figure 4.22 : *Sembah* movement

Resource : <https://www.youtube.com/watch?v=TTNRXU8tUVo>

Sit with *Se'lo Nge Ular* position with the right hand arranging and lifting the nose level
This is the last rhythm before the dance end.

Overall, the movements found in this *Tari Inai* are unique and very amazing to be performed by male dancers. Here we can see that this *Tari Inai* movement is to show that a man can also perform acrobatic movements which mostly only women can do. The main movement, the *Liuk Ambik Pitih* movement is to show the difficulty of a person going out to find sustenance to take home for the family.

4.3 To identify ways to ensure the continuity of the Tari Inai in the perception of the community.

In the current era, the existence of traditional dance seems to have lost the attention of the community in our country, especially for our young generations. This is so because many things have prevented the minds of the people from continuing to accept. The *Tari Inai* is not an unfamiliar dance, but this dance is only known locally.

This causes the *Tari Inai* is still not known by the community throughout Malaysia and has no place in the hearts of the community. It is a great loss if the henna dance is not featured because the *Tari Inai* has many unique movements. Therefore, various efforts need to be carried out to ensure that the *Tari Inai* is still a dance that will always be accepted by the community. These efforts can be done by several parties who are able to influence the community.

4.3.1 Multiply art festivals that involve all.

As everyone knows, a festival is a gathering held to celebrate something. Festivals will usually be held in series or annually by highlighting the concept and purpose that has been set. Large-scale festivals can attract people to watch what they want to see. In this regard, several ministries and departments play an important role. The ministry of tourism, arts and culture must play its role to ensure that the festival can attract the public to better appreciate the arts and culture in this country. As everyone knows, one of the objectives contained in the policy of the Ministry of Tourism, Arts and Culture is to empower tourism and cultural products/programs towards strengthening the nation's identity. So, the arts festival is one of the best initiatives that can be taken by the government to further highlight the performing arts available in our country.

Undoubtedly, the government has organized festivals to highlight the cultural arts in Malaysia such as the Kuala Lumpur International Arts Festival 2016. There are also festivals organized by the Department of Culture and Arts in each state such as the Malay Arts & Culture Festival 2014 organized by JKKK Penang, Festival Selangor Arts and Culture 2018 organized by JKKK Selangor, and also the Melaka Straits Arts Festival 2019 organized by JKKK Melaka. These festivals are an excellent initiative

that has been done by the government to further highlight the cultural arts found in Malaysia. There is no denying that this festival is indeed giving a good impression on the guests present.

However, most of the festivals organized only feature performances that are already known to the community. Because of this, the community does not know much about the performances that are not revealed to them like this *Tari Inai*. The government should highlight more traditional performances whose existence is unknown even though the performances have existed for a long time. By highlighting unfamiliar performances, this will open the eyes of the community that there are still many more traditional performances that can be featured and defended its position as a valuable legacy.

In today's view, the Kelantan JKKN has taken a good initiative by organizing the Art Festival@Klate which was first organized in 2019. The festival is filled with various cultural activities is a very good festival should be organized to open the eyes of the community about the existence of various a heritage art that was never known especially this *Tari Inai*. Although now cultural festivals like this have stopped for a while due to the covid-19 trigger factor but other initiatives need to be taken to ensure the continuity of exposure to our cultural heritage continues and does not stop just like that.

With the existence of covid-19 which started around the end of 2019, the ministry needs to think of other ways to ensure that the disclosure related to our cultural heritage is still permanent and lasting. It can be seen that the government is taking a new initiative by using current technology, namely the use of social media. As researchers have seen, this is an excellent method of ensuring that cultural festivals like this do not cease. Many online programs that are becoming more active include the

Malaysia-Indonesia Cross-Cultural Program, Cultural Lectures as well as several demonstrations of making keris, tanjak and sirih junjung. With the existence of festivals and programs like this both live or online, henna dance can be introduced in more depth and its existence is realized and remembered at all times.

4.3.2 Digital advertising

Because of globalization and modernization, advertising has become a very effective way to ensure the continuity of the *Tari Inai* in the perception of the community. In the opinion of researchers, digital advertising on television as well as on social media is the best advertising nowadays. This is so because, nowadays, television and social media are very much an attraction by all walks of life regardless of social strata. Digital advertising is a method of promoting or disseminating a product. This is part of a strategy to spread the word to the public. With this live advertising, the public can see the existence of the cultural heritage we have. When the *Tari Inai* is advertised, the public will be able to see the uniqueness of this *Tari Inai* performance.

This digital advertising is a good way to attract the interest of the community not only from within but also the interest from the community abroad. This can indirectly further expand our cultural heritage globally and does not make our cultural heritage just be at the same level alone. The technology we use in advertising our cultural arts will play an important role in shaping cultural arts for a better future. The use of digital advertising also makes our cultural heritage at a more commercial level.

4.4 Conclusion

Overall, the set objectives were achieved albeit less than satisfactory. Many constraints that need to be faced by researcher while conducting this study among them is the problem of quarantine due to covid-19. There was also a vehicle problem to go to the study site. Apart from that, time constraints also cause these set objectives to be almost unattainable.

Chapter 5

5.0 Conclusion

The art of cultural heritage found in Kelantan has its own value that can be highlighted to be an intangible heritage that should be raised to be better known not only in Malaysia, but also abroad. *Tari Inai* is also one of the cultural heritage arts that should be highlighted again and become a dance that is known not only by the people of Kelantan, but also people from outside Kelantan.

Although there is no innovation for the movement in this dance to make it look more modern and versatile, but this dance still maintains the old movement that is passed down from generation to generation. This shows that the retention is necessary to show the current generation that the asceticism of this movement was made by the previous ancestors.

In the opinion of the researcher, all the movements in this *Tari Inai* is a reflection of the life of a society that has variety in life. It also shows that it is not impossible for men not to perform acrobatic movements which in the view of society such movements are impossible for male dancers.

Tari Inai is very beneficial in the community because this dance can indirectly strengthen friendships in the community. Moreover, it also has many noble values if observed properly. This dance should be observed preferably by the younger generation now so that it will not disappear due to the existence of technology and western influences that are becoming more prevalent.

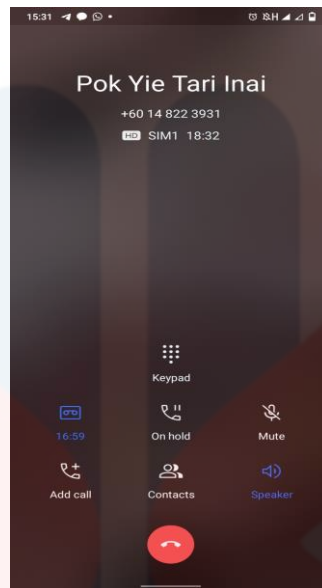
5.1 Proposal

Throughout this research, the researcher hopes that this *Tari Inai* is not only known in Kelantan and Malaysia, but also known throughout the world. This can indirectly open the eyes of society that Malaysia also actually has a very unique cultural heritage art and has its own commercial value.

Hopefully the next researcher can study more deeply about this dance. Maybe, the next researcher can study about the musical instruments used in this performance and what songs were used throughout this dance being danced. Apart from that, the next researcher can also study what is the philosophy behind each movement found in *Tari Inai*.

Last but not least, it is hoped that this *Tari Inai* will become a dance that get the attention of many not only among the community, but also from the government. This is because the government is a party that plays a very important role in helping this *Tari Inai* to be better known and get the attention of all levels of society.

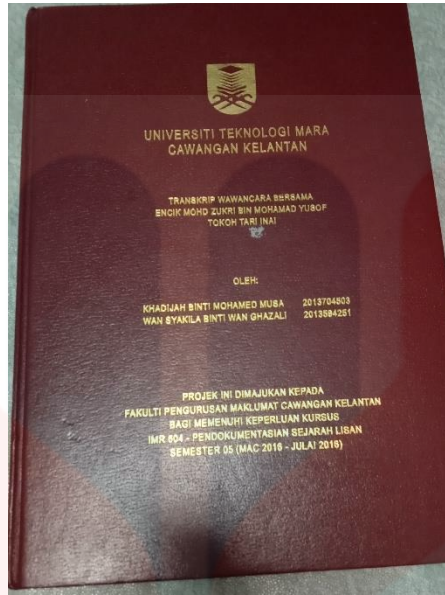
APPENDIX



Preliminary conversation between the researcher and the interviewee, Pok Yie, to ask in advance a little bit of initial information related to *Tari Inai*. A telephone call had to be made because the researcher was facing a covid-19 quarantine problem.



The researcher interviewed Mr. Fauzi (Pok Yie) as a key informant in this research. Pok Yie was chosen to be interviewed because Pok Yie is the only *Tari Inai* activist who is still active with his group Anak Limbat Henna Dance Group, Pasir Mas.



The material provided by Pok Yie for reference. This thesis content lot of useful information.

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