



Performance and Meaning of Marthen Luther's Napan Dance Make-Up and Costume

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Abstract

This study aims to describe two main things, namely 1) the performance of Napan dance and 2) describe the meaning behind the makeup and clothing of Napan dance in Nabire Regency, Central Papua. This research uses qualitative research methods. Data obtained using observation, interview, and documentation methods. The data analysis stage with data reduction, data presentation, and data verification. Data validity is obtained through triangulation of sources, techniques, and time. The results of the study are 1) the title is taken from the name of the Napan tribe which is the oldest tribe in Nabire, 2) dancers number 20 people or adjust the stage, 3) movements include aro, running ballads, stepping on plates, giving souvenirs, and processions, 4) the floor design used varies greatly, namely rows of two banjars, secure attraction formations, circles, goso-goso, and worship statues, 5) the performance venue is carried out in an open arena, 6) fashion uses si dako and loincloth clothing, 7) makeup uses body painting, 8) dance accompaniment comes from tifa and tabura with dancer vocals, 9) property uses bamboo, arrows, hanging plates, flower garlands, and crowns, 10) has the meaning of songs, colors, and makeup that symbolize various meanings such as a place that is blessed, harmonious, and prayed for safety by God and reflects the cultural identity that exists in Nabire society.

Keywords: *Performance; Napan Dance; Central Papua*

Introduction

Indonesia is a country rich in cultural diversity that encourages Indonesia to progress and develop in terms of art and can make the Indonesian people increasingly recognized for their diverse cultures. Culture is not inherited through biological lineage but is acquired through learning and culture is acquired by humans as members of society. Almost all human activities are cultural (Maulida, Septiyani, & Maulia, 2023). Culture is a regional wealth that must be preserved and maintained as a regional symbol. Through culture we can adapt to the environment through several interactions including social interactions, cultural interactions, physical and non-physical environments. (Karya & Umi, 2022).

Art is a part of culture that has unique characteristics that reflect regional differences between one region and another. Dance is also a part of human life and a means to express ideas or thoughts. Regional dance is a culture that can be preserved, because it has an important role for the community. The variety

of regional dances in Nabire Central Papua such as Napan dance, Api Membawa Berita dance, and others provide the color of dance art for the surrounding community, each of which has its own characteristics in motion, accompaniment, clothing, makeup, dance property, and others.

Nabire itself is one of the regions located in the province of Papua, Indonesia and the capital of Central Papua is in Nabire, Nabire Regency. Nabire Regency is in the Cenderawasih Bay region with the northern boundaries of Yapen Islands Regency and Cenderawasih Regency, then the southern part of Dogiyai Regency and Kaimana Regency, then the eastern part of Paniai Regency and Waropen Regency, and the western part of Wondama Bay Regency and Kaimana Regency (Diyanti, 2023). Nabire's natural beauty has natural potential with clear beaches, a variety of marine life for fishermen, diverse tribes and cultures that make it an interesting place to visit. The culture in the area reflects ethnic diversity with customary traditions and local beliefs that are still maintained such as dance, music, traditional performing arts, traditional clothing that are part of the cultural life of the area.

One of the various regional dances that developed in Nabire is Napan dance, a popular dance in the community and not a few people who like the dance to be enjoyed. The uniqueness of Napan dance can be seen from the different movements, clothing, makeup, accompaniment, and property that reflect the dance. In terms of dance movements, the uniqueness is in the motion of the stepping plate attraction with the expression of the dancer who is very animated and full of enthusiasm and moves like a bird of paradise that distinctively distinguishes a dance from other dances. The clothing used is very interesting, namely made of brown bark which makes the clothes look distinctive and unique because the materials used are different from other dance clothes. While the makeup used has its own meaning that describes cultural values, beliefs, and ethnic identity for the Papuan people. The uniqueness of the Napan dance accompaniment itself is in the vocals that describe the language of the Napan tribe which has its own meaning. The property used is very diverse such as arrows, tifa, and tabura which distinguishes Napan dance from other dances.

Performing arts are supported by dance, music, and theater which become the unity of the aesthetic concept. Body movements become the main medium in dance, while music is sounds that contain certain tones, and theater itself involves sound, motion, nature, and language so that performing arts are functional approaches and interrelated texts (Takari, Harahap, & Fadlin, 2008). Performing art or performance art can be said to be performance, which is something tangible and creative created by artists to express events with the body and space and time as the main medium (Lubis, 2019). Performance in dance includes space, time, music and audience.

Based on the information that has been described, dance has supporting elements for its performance. These elements are theme, movement, floor pattern, dance accompaniment, fashion, makeup, property, and performance venue (Meri, 1986). This assumption has attracted researchers to conduct a deeper study and not only performance but also about the meaning in Napan dance makeup. So that the formulation of the problem is 1) how is the performance of Napan dance and 2) what is the meaning behind the Napan dance makeup? The purpose of this research is to find out the performance and meaning behind the Napan dance makeup and introduce Napan dance to readers as one of the dance arts in Nabire, Central Papua. This research is expected to provide theoretical and practical benefits, theoretical benefits to add insight and knowledge about the performance and meaning of Napan dance makeup while for practical benefits, namely to complement the archive of dance art documents at the Nabire Cultural Office or the Avatar art studio archive.

Methods

Research on the performance and meaning of Napan dance makeup uses descriptive-qualitative research methods. The method used is based on the philosophy of postpositivism which is used to examine natural object conditions (Sugiyono, 2022). The research was conducted by analyzing and then

describing the situation that was observed and then concluded to answer the problem formulation. The research was conducted in Nabire, Central Papua. The research subject is the choreographer, Mr. Marthen Luther Wengge. The data sources taken by researchers are primary and secondary data sources. Primary data sources are taken directly by observing and recording important data from sources from interviews with Mr. Marthen Luther Wengge. As for secondary data sources, namely data taken indirectly with photo and video documentation.

Observation, interviews, and documentation are data collection techniques used by researchers. Researchers made observations by visiting the Avatar studio directly to meet the sources, the meeting was to get information such as dances in Nabire, Central Papua. As for interviews, researchers conducted interviews directly or face to face with Mr. Marthen Luther Wengge at the Avatar studio. The interview was conducted in an unstructured manner so that the interviewee was not nervous and comfortable when being interviewed and the questions were tailored to the dance topic in order to obtain accurate data. The documentation used by researchers is by photographing and recording the results of interviews with sources in order to check the truth of the data and avoid data falsification. The documentation is proof that researchers have conducted research on the performance and meaning of Napan dance makeup in Nabire, Central Papua.

Data analysis was carried out in three stages, namely data reduction, data presentation, and data verification. Data reduction carried out by researchers is by recording the results of interviews in detail to make it easier to summarize the important core data. Then the presentation of data is done by presenting narrative text that is easy to understand the sub-sub studied and makes it easier for researchers to convey the results of the data obtained. Furthermore, data verification is drawing conclusions by checking data through interviews with valid, reliable, and objective results. Researchers use data validity testing with triangulation techniques, source triangulation, and time triangulation. Triangulation techniques by checking data by discussing with dancers and then re-interviewing sources. Then the source triangulation technique by checking data through several sources to be concluded and asking for agreement to several sources so that the data can be combined to be accounted for. Furthermore, time triangulation is carried out by discussing and interviewing outside working hours.

Results and Discussion

1. Napan Dance Performance

Napan dance developed from the Avatar studio, the studio is located in Nabire, Central Papua. Nabire Regency is the capital of Central Papua province which borders West Papua province. Nabire Regency is the parent of all regencies in Central Papua except Mimika (STEKOM, 2023). Nabire is located in the “bird's neck” region of the island of Papua and is included in the Mee Pago adat (Astini, 2022). The northern boundaries of Nabire are Yapen Islands Regency and Cenderawasih Regency, then the southern Dogiyai Regency and Kaimana Regency, then the eastern Paniai Regency and Waropen Regency, and the western Wondama Bay Regency and Kaimana Regency (Diyanti, 2023). Judging from the many regional divisions in Papua, it certainly has natural beauty with high mountains, vast tropical rainforests, and stunning beaches. Not only natural beauty but also has a very diverse cultural wealth with various tribes and ethnicities. Then economically Papua also has great natural resource potential such as nickel, copper, gold mines managed by PT Freeport in Intan Jaya, and other metal minerals (Amalia, 2023).

The existence of Napan dance is the work of an artist from Nabire named Mr. Marthen Luther Wengge or often known as Mr. Rambo. Mr. Rambo is a choreographer who has a background in education ranging from elementary, junior high, to high school in Nabire and is now pursuing an undergraduate education at the Open University, he was born on September 19, 1990 in Nabire. Mr. Rambo's job besides being a choreographer or head of the Avatar studio is as an entrepreneur. At this time

Mr. Rambo is still active in the world of dance and has a studio called “AVATAR” which is located at Jalan Bhayangkara, Kota Lama, Kel. Morgo, Kab. Nabire, Central Papua.

Mr. Rambo has his own reason for naming the studio avatar, which is inspired by the movie avatar, which has four elements: water, earth, fire, and air. These elements are symbolized by Mr. Rambo that the avatar studio can accept various things such as dancing, singing, painting, fashion shows, and a CV that employs many employees. It has more than 300 students consisting of children in kindergarten, elementary school, junior high school, and high school. As a dance artist, Mr. Rambo not only performs in Papua but has also performed in Java, namely in Bandung. Then has an achievement that has been achieved, namely the National Sports Foderation (FORNAS) activity and is included in the best costume presenters.

Related to the background of the creation of Napan dance, it begins with the name of the area where Mr. Rambo was born, namely from the Napan Tribe. There are several brief histories of Nabire ranging from the version of the Wete tribe, the Yerisyam tribe, the Hegure tribe, the Dutch Government era to the Republic of Indonesia Government era which are discussed so that the true origin of Nabire can be known. In the Wete tribe's version, the name “Nabire” comes from the term “Nawi” which in the past was associated with the natural characteristics of the Nabire area, referring to the abundance of cicadas along the river. Over time, the term “Nawi” has changed in pronunciation to “Nawire” and finally to “Nabire”. The Wete tribe consists of the Waray, Nomei, Roaiki, Tawamoni, and Wali ethnic groups who speak the same language (Kompas, 2022).

According to the story of the Yerisyam tribe, Nabire comes from the word Navirei which means abandoned area, the mention arises because there is a place where a reconciliation party is held to change the area between the Yerisyam and Hegure tribes. Another version of the Yerisyam tribe is derived from the word Na Wyere which means the area of loss. The meaning is related to the disease that attacked the local population and many left the area. Gradually the pronunciation of Navirei changed to Nabire which was officially used to name the Nabire area by the first Regent, (Alm) Mr. AKBP. Drs. Surojotanojo, SH (Pemerintah Kab Nabire, 2022). Then according to the Hegure tribe the name Nabire comes from the word “Inambre” which describes the coastal area filled with palm plants. Over time, the pronunciation of Inambre changed to Nabire (Kompas, 2022).

Furthermore, the story from the era of the Dutch Government in 1828, the land of Papua has become part of the Dutch colony in the Indonesian archipelago. However, Dutch rule in Papua only began in 1898. At that time, the Tweede Kamer (Dutch Parliament) approved a budget of F.15,000 (Gulden) to establish a government in the colony. Papua, then called West Irian, was divided into two regions. The northern part was called Afdeling Noord Nieuw Guinea and was centered in Manokwari, which controlled the area from Jamursba (Kaap de Guide Hoop) in the west to the eastern end of Humbolt Bay. While the western part to the southern tip was called West en Zuid Nieuw Guinea and was centered in Fak-fak, controlling the area from Jamursba towards the South, crossing eastward to reach the border with the British colony (now Papua New Guinea). In 1942 the Dutch government established a district in Nabire which was governed by a district official named Somin Soumokil. Over time based on government regulation number 52 of 1996, Dati II Paniai Regency was divided into three districts, namely the first Dati II Nabire Regency with the government center in Nabire, the second Paniai administrative district with the government center in Enarotali. The third is Puncak Jaya administrative district with the center of government in Mulia. The two administrative districts then changed their status to autonomous districts. Furthermore, during the era of the Government of the Republic of Indonesia, with the amendment of the regional government law from law number 5 of 1974 to law number 22 of 1999 concerning Regional Government, which carries the concept of broad, real, and responsible regional autonomy, the second level was abolished, and the Nabire Regency changed to Nabire Regency. The implementation of local government further refers to law number 32 of 2004 concerning Regional Government and law number

21 of 2001 concerning special autonomy for Papua Province, from the separation of Paniai Regency from Jayawijaya Regency to become Nabire Regency until now (Kompas, 2022).

Napan dance or pick-up dance has a hereditary story owned by the Napan tribe, where there is a guest pick-up song. The song tells about the gratitude of the Napan tribe because Nabire has given blessings or blessings to them so that a song is created for every guest who comes and is welcomed with the song. The name of the song is "Orsa Modao" created by H. M. Maroi who is originally from the Napan tribe which means good day. Where guests who come they feel good because the guest wants to come to them as the host and has a term full of prayers. This makes offerings so that guests who have come feel comfortable with them. The Napan tribe itself is the oldest tribe in Nabire. The dance is often presented in routine government events such as Trash (events organized by the Department), guest pick-ups, campus events, and others.

Community response to the existence of Napan dance is very well received. The community responds very positively to cultural diversity because it is part of their identity. Napan dance itself is considered a valuable cultural heritage and can also add to the wealth of local culture. This of course also invites a sense of pride and respect for tradition and local wisdom. In addition, the community values art and entertainment, so the dance is considered an interesting art form, fun to watch, and provides its own entertainment and pleasure for the audience. The presence of Napan dance can also strengthen social ties and solidarity between Community members because cultural activities are often a moment to gather, interact and celebrate together so that it creates a closer relationship between community members. Not only the Community but the government or other institutions also support and promote Napan dance. This can help increase awareness of cultural values and the importance of preserving traditions. The function of the Napan dance itself is to welcome guests of honor or welcome from the Napan area in Nabire, Central Papua.

Performance can be said to be a performance that has supporting elements, the supporting elements contained in the Napan dance are as follows:

a. Title

The title in a dance composition is something that is done in order to give the first impression of a work (Salsabilla, Indrayani, & Nugraheni, 2022). In short, a title is a statement that implies the existence, identity, or nature of the subject being discussed. It can be a very general approach to establishing the focus or theme of a work, leaving the audience to interpret and explore its meaning for themselves. The title of this Napan dance is taken from the Napan Tribe. The oldest tribe in Nabire Regency, the dance is a pick-up dance that reflects the value of hospitality or a warm impression of welcomed guests or visitors. The naming of the dance can be considered a philosophical statement that implies complexity and diversity in the understanding of existence and meaning. It shows the courage to explore without limiting oneself to pre-existing concepts or definitions, allowing the reader or audience to bring their own experiences and perceptions into the interpretation of the dance work. The title should be general because it can lead to multiple interpretations (Murgiyanto, 1983: 37).

b. Number of Dancers

Determining the number of dancers in a group can be recognized as small-group compositions or large-group compositions (Hadi, 2003a: 2). The number of dancers in this Napan dance is more than twenty people or as needed, depending on the stage of entertainment and events. The dance is included in a group dance danced by men and women or public. Determining or dividing the number of dancers into small or large groups depends on the needs of the concept and choreographic ideas being considered (Purwaningsari & Arhon Dhony, 2022). In addition, the more dancers involved in a group choreography,

the more important it is for them to show variety or diversity in their performance (Hadi, 2003b: 76). The number of dancers in a dance can vary depending on various factors including the type of dance, choreographic concept, performance space, and choreographer's preferences. In practice, determining the number of dancers usually depends on the choreographer's artistic vision and the practicalities of performing, including things like budget, rehearsal space, and availability of dancers.

c. Motion

Dance is a series of movements that have gone through a refinement process. The process of refining movements in dance is generally referred to as stylization or distortion. Movement in dance can be classified based on its nature, namely meaningful movement or gesture that has a specific purpose according to the object being imitated or the goal to be achieved, and pure movement or pure movement that has no specific purpose and is only displayed for the aesthetics of the dance movement itself (Jazuli, 2016: 42). Napan dance is a new type of dance creation. The movements performed are full of joy in every swaying of the body, music, and singing. The expressions presented by the dancers are so cheerful and no one shows a gloomy face (Kompas, 2019). The dance movement departs from the traditional movements of the Napan tribe, and has four movements. The first variety of motion is Aro or saying, the second variety is running Balada, the motion is like a bird of paradise accompanying the men. Then the third variety is stepping on a plate followed by giving souvenirs. The last variation is the procession, the meaning of the procession is to invite guests to enter a place that has been provided by being accompanied by a procession.

Repetition of movement has an important role to play for a choreographer. This is done to emphasize movements that are considered to have special significance, as well as to emphasize the rhythm and strengthen the meaning of the movement in the performance for the audience (Murgiyanto, 1983: 13). The use of repetition in the formation of dance movements also serves as a way to give the audience the opportunity to absorb and better understand the form of movement that is emphasized (Hadi, 2012: 43). In terms of motion, Napan dance has a uniqueness that is found in the attraction of stepping on a plate with a very animated and passionate expression of the dancer and movements like a bird of paradise that distinctively distinguishes a dance from other dances. The length of the dance making process is only one day, it is very relatively short and does not take much time. The motion-making process began in 2020 in January and was patented in 2023.

d. Floor Design

Floor design refers to the paths traveled or formed by dancers which can be straight or curved lines. This allows for the creation of various patterns on stage such as zig-zag lines, diagonals, circles, arches, and more (Jazuli, 2016: 58). Floor design or floor pattern is a floor line traveled by dancers or called a group formation (Soedarsono, 1978: 23). The floor design used in Napan dance is quite simple, namely two banjars, then forming a securing attraction formation (sterilizing the atmosphere), then two more flooded rows with the accompaniment of seka movements, then forming a circle, Goso-goso, and finally forming a worship statue formation. The floor design is made not monotonous or many are taken not racing with shapes such as the letters A, M, V, or L to make it much more interesting (Sedyawati, 1986: 25-26). The level used in the dance is the upper level with a presentation structure consisting of three parts, namely the beginning, core, and end. The initial part is supported by Aro or sayang movements, then the core part with the provision of souvenirs, and the final part is the procession with the procession. With a very varied floor design, Napan dance has a moving floor pattern where a dance performance with a floor pattern or formation that moves from place to place.

e. Performance Venue

The place of performance in dance is the location or space where dance performances are performed, it can be various types of places. The existence of a stage is very important because without a stage dancers cannot dance, which means that dance performances cannot be held. Performing arts always involve elements of the performance venue, namely the location where the dance will be performed, so that the audience can enjoy the performance with a sense of comfort (Maryono, 2012: 67). The stage used in Napan dance is adjusted to the needs of the stage or event such as using an open arena in welcoming important guests at the new Douw Aturure Nabire airport. In folk dance performances, it is often performed in open and simple places such as on the edge of the beach, home yard, or in the field. These art activities are related to the location of the performance which usually meets the requirements of a flat, bright, and easily visible space for the audience (Anggraini & Putra, 2024). Performing arts venues vary from formal theater stages to simpler, open-air locations such as parks or squares that can be used for festivals or special events. Then there are large indoor spaces such as schools or community centers, squares or streets, and multi-purpose buildings that can be adapted for different types of events including dance performances.

f. Fashion Management

Clothing is clothing used on the human body. Clothing has five functions, namely psychological, physical, artistic, aesthetic, and theatrical functions and has the purpose of protecting the body from things that harm the body (Nuraini, 2011: 65-66). Fashion includes all the clothing and accessories worn in a performance (Syahrial, 2022). Clothing can also emphasize the character or character being played, and reflect the theme of the show (Riski, 2023). The clothing used by male and female dancers in Napan dance is different. Clothing worn by men or Si Dako includes shark tooth necklaces, Cassowary feathers, crowns, shoulder adhesives, Dako or bark, and leg ties. As for women or Cawat, namely chest cover (areca nut), Sagah seeds (Crown), sago leaf tassel, and bracelets. The crown used for the chief is made of kus-kus animals. The uniqueness of the outfit is that it is made of brown bark which makes the outfit look distinctive because the material used is different from other dance clothes. The selection of clothing and accessories in accordance with the traditions and culture that exist in Nabire, Central Papua is designed to display the uniqueness and beauty of art and describe the cultural identity of the Napan dance. Here are photos of Napan dance fashion and makeup.



Image 1. Napan Dance Dress and Makeup (Source: Rambo, 2024)

g. Makeup

Makeup in the performing arts is used to reflect the character played in the performance. The use of makeup in performing arts can increase the attractiveness of a work of art and add to the aesthetic value of the appearance (Salsabilla, Indrayani, & Nugraheni, 2022). Makeup is also the skillful process of altering, completing, or shaping something that is used to enhance beauty and make it appear attractive (Zuryaningsih, 2024). Makeup in dance itself is the process of arranging and applying makeup and the use of accessories such as masks or others that aim to adjust the dancer's appearance to the character of the dance being performed, as well as to improve the visual and aesthetic aspects of dance performances. The makeup used in Napan dance is only using Body Painting which is colored green, red, white, blue, black, and yellow. The use of Body Painting itself is as a carving on the body or body of the dancer, there is no additional make-up such as powder, eyeshadow, blush, countour, eyeliner, and others.

h. Dance Accompaniment

There are two types of dance accompaniment for dance accompaniment, namely internal and external dance accompaniment. Internal dance accompaniment comes from the dancers themselves such as singing, shouting, clapping, the sound of foot movements, and the friction of accessories used by dancers. Meanwhile, external accompaniment comes from musical instruments such as gamelan sounds. In dance accompaniment there are two kinds of accompaniment that are usually presented in performance, the first is the result of recording or recording and the second is live or live (Hadi, 2017: 99). The accompaniment used in Napan dance is Tifa and Tabura. Tifa and Tabura are traditional musical instruments from Papua. Tifa is made of wood, and animal skins while Tabura comes from large shells or bamboo. Tifa is used by beating while Tabura is blown. These musical instruments are used to accompany dancers who are performing Napan dance. Using live music accompaniment in the performance of Napan dance. There are additional vocals in the accompaniment that come from dancers, both male and female dancers. These musical instruments have a distinctive sound and are an integral part of the Napan dance performance. Here are the lyrics of the Napan dance song created by H.M. Margi:

Orsa Modao Maha Mua

Minda Mao, Ibe Ruri Wekenao

Nana Idi Nahuni Nawire

Syen... Iminai Wa Iko

Reef:

Nahuni We Nasano, Nahuni We Pisyano

Wa Ini Utikio, Ika Kufa Raruko

Iso Syen Minai Wa Iko

i. Dance Properties

The dance properties used in Napan dance are bamboo, arrows, papua hanging plates, flower garlands, and crowns. Property itself is the completeness of the equipment that becomes one unit with the dancer (Hadi, 2018: 80-81). Other property equipment that can be danced with dancers other than in the Napan dance, such as spears, shawls, fans, umbrellas, and so on (Sedyawati, 1986: 119). The use of arrow weapons adds dramatization and visual power to the Napan dance performance. Property itself can also be used as inspiration to generate ideas in dance (Rahayu & Darmawati, 2024). In addition, property is also an object or tool used by dancers during performances to support, enrich, and clarify the movements and

stories conveyed through dance. The property can be adjusted to the theme and character of the dance to be used, the use of property can help add visual and artistic dimensions to the dance performance.

2. Meaning behind Napan Dance Makeup and Song

Language is seen as a medium of interaction or communication in human society, not just as the language system itself as studied in general linguistics. Language use is an essential component of any human social action. When studying language, it is not only studying the knowledge but also how the language is used, the style of discussion, and how the meaning of the language is interpreted (Manshur & Nafisatul Munawaroh, 2023). The meaning in dance itself is the meaning or message conveyed through movement, expression, costume, property, makeup, and other elements in dance. So that these symbols can represent various concepts such as cultural values, mythological stories, emotions, historical events, or moral messages. Through the use of these symbols, dance can function as a deep and complex communication medium in conveying meanings that are more than just physical movements to the audience. The following meanings are contained in the elements of Napan dance:

a. The Meaning of Color in Napan Dance Costumes

Costumes used in Papuan dance are made from natural materials such as leaves, leather, bird feathers, and plant fibers. The costumes are often decorated with traditional motifs that are meaningful and reflect the cultural identity of the Papuan people. The costumes provide a distinctive color and visual beauty in the performance of Napan dance. Color has an important role for humans, namely color as color, as a representation of nature, as a sign, symbol, and symbol of expression (Kartika, 2007: 39). Colors are also divided into primary and secondary colors. Primary colors are the basic colors of white, red, and blue while secondary colors are mixed colors such as orange, green, and purple (Rosyidin & Hariadie, 2022).

The colors contained in the Napan dance outfit have their own meaning or meaning, the colors in the dance outfit are green, red, white, black, blue, and yellow. The meaning of green symbolizes nature, which gives a strong impression of the close relationship between the Papuan people and the surrounding nature, because it uses materials obtained from natural resources in their environment. Then the red color symbolizes strong and brave, the white color symbolizes a clean or pure heart which is likened to bone. At another level of denotation, the white color is interpreted as a color that has no stains (Sumbawa, 2023). Furthermore, black symbolizes vigilance, blue symbolizes the sky or sea, and yellow symbolizes the sun.

b. The Meaning of Carving in Napan Dance Makeup

The makeup of Napan dancers is an integral part of the cultural identity of the Papuan people. The unique and attractive appearance of the makeup helps to strengthen and maintain Papua's rich and diverse cultural heritage. Cultural symbols that have deep meaning for the Papuan people, such as images of animals, plants, or other natural motifs that are considered sacred or have important symbolic values in the daily life of the Papuan people. The symbol or symbol used in Napan dance for each dancer is different, the makeup carving used by female dancers is Tifa. The traditional musical instrument Tifa has become the identity of indigenous Papuans and how to play the instrument by hitting it (Kumparan, 2024). While carvings for boys are carvings shaped like the letter "S" which symbolizes prostration of gratitude.

c. Meaning of Napan Dance Song

Songs in Napan dance not only function to accompany dance movements and help determine the rhythm, tempo, and atmosphere of dance performances but also have meaning. The following is the meaning of the song from Napan dance:

Table 1. Meaning of Napan Dance Song

Song	Meaning
Orsa Modao	Good Day
Maha Muo	For you
Minda Mao	You came
Ibe Ruri We Konao	We come together
Nana Idi Nahuni Nawire	In our place/ city Nabire
Syen... Iminai Wa Iko	God is with us
Nahuni We Nasano	This place is famous
Nahuni We Pisyano	This place has blessings
Wa Ini Utikio	For all of us
Ika Kufa Raruko	We live in harmony and peace
Iso Syen Minai Wa Iko	May God be with us

Conclusion

Napan dance is a dance about picking up important guests that is still preserved in Nabire Regency. The dance is a new creation dance and was created in 2020 by Mr. Marthen Luther Wengge. The performance in Napan dance is the first title, second number of dancers, third movement, fourth floor design, fifth performance venue, sixth fashion, sixth makeup, eighth dance accompaniment, and tenth property. Then there are various kinds of meanings in the Napan dance, the first is the color contained in the fashion and makeup, which reflects the cultural identity of the Nabire people where these colors connect the surrounding nature with a clean heart, vigil, sun, and the blood is close to the beach or sea. The second meaning in the carvings contained in the Napan dance makeup is the tifa musical instrument, where the musical instrument is a traditional musical instrument that has become the identity of the indigenous Papuan people, and the carvings in the shape of the letter "S" have a meaning as a form of prostration of gratitude to the almighty God. Third, the meaning of the Napan dance song as a place that is blessed, harmonious, and prayed for safety by God. This research can help introduce or encourage the development of dance art from the Nabire region to a wider community, both domestically and internationally. Then it can motivate artists to continue to create new works inspired by local traditions, and can be a cultural tourism attraction for visitors who are interested in getting to know more about the cultural wealth in Nabire and increasing a sense of pride in cultural identity.

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