Radat Ya Allah Ya Tuhan Kami Dance Revitalization in the Tempatan Village

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Keywords
Radat Ya Allah Ya Tuhan Kami Dance; Revitalization

Abstract
The background of this research is the loss of the art of the Radat Ya Allah Ya Tuhan Kami dance in the Tempatan village. This study aims to revive the Radat Ya Allah Ya Tuhan Kami Dance so that it can be widely recognized by the public and can be preserved again. This study uses descriptive methods, qualitative research forms and choreographic approaches. The data in this study are the results of interviews, observation results and documentation results. The data sources in this study were informants who knew about the Radat Ya Allah Ya Tuhan Kami Dance. Data collection techniques in this study are observation, interviews and documentation. The data collection tool in this study was the researcher as the first instrument, observation guidelines and interview guidelines. The data validation technique used is source triangulation and observation extension. Data analysis techniques in this study are analysis during data collection and analysis after data collection. The results of this study are to describe the process and results of the revitalization of the Radat Ya Allah Ya Tuhan Kami Dance, namely meeting with speakers, conducting dance training for new dancers and musicians, dissecting the form of dance performances, and re-performing the Radat Ya Allah Ya Tuhan Kami Dance in full using music, accompaniment, make-up and fashion.

How to cite this article:

Submit date : December 1, 2023
Review date : December 15, 2023
Accepted : January 24, 2024
Published : February 5, 2024
INTRODUCTION

Sebawi District is one of the sub-districts in Sambas Regency, namely the division of Sambas District, whose city center is located in the same village, namely Sebawi Village. (Tindarika et al., 2023). Radat is an effort to depict cultural diversity and ethnic diversity in a local village. Each ethnic group has its own characteristics in performing this dance, reflecting the richness and diversity of cultural heritage that is valued by the community. This diversity has its own characteristics in each ethnicity (Tindarika et al., 2023). Local dances in village communities reflect the rich culture of the ethnic groups that inhabit the area (Muttaqin et al., 2021). Each ethnic group has its own traditional dance, with unique movements, costumes and music. This creates a strong cultural identity for the local community and is a means of celebrating ancestral heritage.

The people who live in Sebawi District are mostly Malay who have a variety of cultures. Culture is a relationship between culture and humans that cannot be separated because culture is essentially human (Yuristia, 2018). Culture is the result of creativity, initiative, and human work in the form of knowledge and norms such as norms of beauty which then produce various kinds of art (Prayoga, 2020). The realization of a state of society well according to the social personality order is the wishes of all parties (Aminuyati et al., 2022). The realization of a good state of society in accordance with the social personality order is indeed a common desire. Village community dance can be an element that contributes to creating harmony and solidarity in a community (Lahay et al., 2023). Community understanding, apart from that Culture within ethnic groups, Indonesian society is also composed of several regional cultural variations endemic or regional in nature (Nurmaning, 2022).

There are many arts in Sebawi District, especially in the Tempatan Village, such as dance and music. Traditional dance is a dance that has noble values based on the culture of a nation (Oktariani, 2023). However, the current situation is that music is much more in demand by the public, especially young people, than other arts. This can be seen from the musical performances of dhikr and sarakal which still exist are performed at weddings, circumcisions and aqiqahans. The art of music in Sebawi District is also still alive and there is traditional music education passed on by previous artists to young artists, especially in Tempatan Villages. As for the dance arts found in the Sebawi District Tempatan Village, one of them is the Radat Dance. According to religion and customs. Local wisdom is the basis of behavioral and knowledge views traditional applied downwards your generation (Andini et al., 2022).

Radat dance is an art form that developed in Sambas Regency, West Kalimantan Province. Radat is a dance performance accompanied by beautiful poetry (Lena, 2023). In the beginning only men could play this art, but now Radat can be performed by female dancers. Radat is shown at Sambas community life cycle ceremonies such as weddings, circumcisions and major Muslim events such as Maulid Nabi and Isra' Mikraj. There are many Radat arts in Sambas Regency such as Radat Anak Duyong, Radat Koko, Radat Kami Pemuda Indonesia, Radat Ape Nang Ditumbok which were born and developed in several sub-districts in Sambas Regency. One of them is the Radat Ya Allah Ya Tuhan Kami Dance found in the Tempatan Village. The Radat Ya Allah Ya Tuhan Kami dance was created by Haji Gani bin Haji Arif and began to be redeveloped by Mr. Rajab in the Tempatan Village in the 1980s. According to the source, the beginning of this dance is where teenagers who have an interest in the arts often gather to make dance moves to the song Ya Allah Ya
Radat Ya Allah Ya Tuhan Kami which was previously created first, they make movements that are in harmony with each chant of the poem that is played in order to increase the interest someone who witnessed it with the aim that we as humans always remember and involve the creator in any situation, so that Radat Ya Allah Ya Tuhan Kami was created.

Radat Ya Allah Ya Tuhan Kami is a dance that is both educational and entertaining (ADITYA, 2021). Based on the results of an interview with Rajab, this dance is a dance that depicts requests and prayers to God Almighty so that the country and people are protected from danger. Initially, this dance could only be danced by men, but over time, women can also dance this dance. The number of dancers in this Radat must be even, starting from 6, 8 and 10 dancers, this is because there are several movements that must be performed in pairs. The motion in this Radat is quite simple and Islamic in nature, in harmony with the chanting of Islamic poetry accompanied by 3 musical instruments Tahar or often called Tar, marakas and things (long drum) and accompanied by the chanting of Islamic poetry. This dance used to exist and was in great demand by the community (Tindarika & Ramadhan, 2021), especially in the Tempatan village, where during major community life cycle events this dance was always performed, such as at weddings, this Radat dance was performed in the yard of the house or tarup (place of the invitees) to entertain the host and invited guests. But now the public's interest in this radat art is starting to wane, this can be seen from the current situation. Radat dance is never present to entertain the public at weddings or circumcisions and has been replaced by music bands, dangdut groups, acoustics and other modern entertainment.

The Radat Ya Allah Ya Tuhan Kami Dance experienced a development in 1989, according to sources this was the period when the Radat Ya Allah Ya Tuhan Kami Dance experienced quite rapid development and was in great demand by the public. After that, the Radat Ya Allah Ya Tuhan Kami Dance began to decline and was last performed in 2000. Since 2000 until now this dance has never been present to entertain the public, according to the source, the lack of cultural arts studios that promote traditional dance has also made this Radat dance art could not survive even according to Mr. Rajab until now there is no dance studio that studies traditional dances in Sebawi District.

According to Mr. Rajab, he reintroduced the Radat Ya Allah Ya Tuhan Kami Dance through dance training to youth in the Tempatan village in 2004, but this did not last long and this was the last generation to learn this Radat dance. The lack of interest from the community and the younger generation to study and maintain this art has caused the Radat Ya Allah Ya Tuhan Kami Dance to become extinct. The development of an increasingly advanced era is also the cause of the sinking of this dance, namely the emergence of entertainment media, social media that uses technology such as cellphones and television so that traditional arts cannot compete in the era of development.

This situation is very concerning so that researchers are interested in conducting research on the revitalization of the Radat Ya Allah Ya Tuhan Kami Dance. The aim is to preserve the arts in the Tempatan Village so as not to lose their cultural assets. Revitalization is the process of reviving cultural elements that are considered dead or no longer exist in indigenous peoples due to a lack of socialization of that culture (Ari & Ngiso, 2023). The focus of this research is how the effort was made in revitalization activities and also the results of these revitalization activities, it is hoped that researchers can re-perform this dance so that it can be known more widely so that traditional arts in society do not just disappear and their existence is maintained. The participation of the Tempatan community in
the involvement of this research will increase the community's knowledge and love for the art of Radat. Revitalization is the process of reviving cultural elements that are considered dead or no longer exist in indigenous communities due to lack of socialization of that culture (Triwahyuningsih et al., 2023).

The results of this study are expected to help preserve traditional arts in Sambas Regency and become teaching materials that can help teachers in schools, especially in arts and culture subjects.

METHODS

This research is presented in a descriptive method. Descriptive research only describes or describes what is (Ramdhan, 2021). This descriptive method aims to describe and analyze the revitalization efforts of the Radat Ya Allah Ya Tuhan Kami Dance. This method is a step to obtain data and answer questions that arise in research. The researcher explains in detail the process, method, and results of the revitalization activities of the Radat Ya Allah Ya Tuhan Kami Dance. The form of research used in this study is qualitative. This form of qualitative research was chosen by the researcher because in this study the presentation of data about the Radat Ya Allah Ya Tuhan Kami Dance is in the form of words not numbers, namely to describe the data in the form of processes and results from the revitalization of the Radat Ya Allah Ya Tuhan Kami Dance, so that this research is easy to understand for reader.

This is very helpful for analyzing and uncovering choreographic issues as a dance text. The researcher uses a choreographic approach because this relates to the movements of the Radat Ya Allah Ya Tuhan Kami Dance, before carrying out revitalization activities the researcher studies and studies the Radat Ya Allah Ya Tuhan Kami Dance first so that it can make it easier for researchers to carry out the revitalization process. The choreographic approach can help research to find out the choreographic text in the Radat Ya Allah Ya Tuhan Kami Dance from the variety of movements, make-up, clothing and musical accompaniment.

Sources of data in this study are data sources obtained directly from sources and artists who are directly involved in the research. The data collection techniques used in this study are observation, interview and documentation techniques, the three techniques are used to obtain valid data about the Radat Ya Allah Ya Tuhan Kami Dance. The data validity test technique in this study is the credibility test technique. Testing the credibility of the data or trust in the data resulting from qualitative research, among others, is carried out by extending observations, increasing persistence in research, triangulation, discussions with colleagues, analyzing negative cases, and membercheck. The technique in testing the credibility used by researchers is triangulation and extension of observations. This technique is used by researchers to obtain truly accurate data about the Radat Ya Allah Ya Tuhan Kami Dance.

The technique used to check the validity of the data in this study is the credibility test technique. Testing the credibility of the data or trust in the data resulting from qualitative research, among others, is carried out by extending observations, increasing persistence in research, triangulation, discussions with colleagues, analyzing negative cases, and membercheck (Sugiyono, 2013, p.68). The technique in testing the credibility used by researchers is triangulation of sources and extension of observations. According to Sugiyono (2010, p.330) Source triangulation is a way to obtain data from different sources using the
same technique. The researcher conducted in-depth interviews to obtain data about the Radat Ya Allah Ya Tuhan Kami Dance so as to obtain truly accurate data. In-depth interviews were conducted with three informants. The researcher conducted in-depth interviews with informants using the same technique to obtain data and information about the Radat Ya Allah Ya Tuhan Kami Dance. The researcher then matched the answers of the informants with the same questions in order to get truly accurate data about the Radat Ya Allah Ya Tuhan Kami Dance. Extension of observations means that researchers return to the field, make observations, interview again with data sources they have encountered or new ones. The purpose of extending this observation means that the relationship between researchers and informants will be increasingly formed, more familiar, more open, trusting each other so that no information is hidden.

The extension of the observation carried out by the researcher was to meet the informant again. On Friday, March 10, 2023 the researcher again met Rajab to confirm again regarding the Radat Ya Allah, Ya Tuhan Kami dance. From the results of the extended observation, the researcher made a comparison with the results of the first observation on February 25, 2023, the data obtained remained unchanged, so the data obtained was considered valid. Saturday, March 11, 2023 the researchers extended their observations to the second informant, Nurul Huda. The researcher returned to discussing the questions that had previously been asked to the informant, this aimed to confirm the answers that had been obtained by previous researchers. At this meeting the researchers obtained the same data as the first meeting on February 25, 2023. The researcher then extended his observations to Asmui as the third informant. The researcher again asked questions that had previously been done with Asmui. The arrival of this researcher is to confirm whether the data obtained can be accounted for. At this meeting the researcher got the same data as the previous meeting. With the extension of this observation, the researcher obtained the depth, breadth, and certainty of the data about the Radat Ya Allah Ya Tuhan Kami Dance in the Tempatan Village, so that the data obtained was truly valid and could be accounted for.

RESULTS AND DISCUSSION

Description of the Radat Ya Allah Ya Tuhan Kami Dance Revitalization Process in the Tempatan Village

In this section the researcher describes how the processes of activities carried out by researchers in revitalizing the Radat Ya Allah Ya Tuhan Kami Dance. The process of the activities carried out consisted of meeting with resource persons, dancers and musicians who had been involved in the Radat Ya Allah Ya Tuhan Kami Dance and conducting regular dance training until this dance was performed again in the Tempatan Village.

The Radat Ya Allah Ya Tuhan Kami Dance is danced by dancers who are teenagers and must be an even number. This dance is performed at Malay community life cycle events such as weddings, 1 Muharram, Maulid Nabi and other major Muslim events. This dance serves as public entertainment that is Islamic and educational. As time went by, this dance was never performed again due to the loss of the next generation to learn this art so that the existence of the Radat Ya Allah Ya Tuhan Kami Dance is slowly disappearing.

The revitalization activity of the Radat Ya Allah Ya Tuhan Kami Dance involved teenagers in the Tempatan Village, where the researchers took dancers from three hamlets in the Tempatan Village, namely Sebataan Hamlet, Sepandan Hamlet and Tempukung Hamlet. This revitalization process was not only carried out in the Tempatan Village, the
researchers also involved students of the Performing Arts Education Study Program, the Faculty of Teacher Training and Education, Tanjungpura University as dancers and musicians to perform the Radat Ya Allah Ya Tuhan Kami Dance in Pontianak City with the aim that this dance could be recognized more widely by community, especially those in West Kalimantan.

1. Process of meeting with speakers Radat Ya Allah Ya Tuhan Kami Dance

This meeting with resource persons was the initial activity carried out by researchers to obtain data and information. The resource person has a very important role, namely assisting researchers in revitalizing the Radat Ya Allah Ya Tuhan Kami Dance in the Tempatan Village, Sebawi District, Sambas Regency so that this dance can be performed again. The meeting process conducted by researchers to obtain research data is as follows:

2. Meeting with the first resource person

The first meeting with the first speaker, namely Rajab (75 years old) on Monday, February 20, 2023 at Rajab's father's residence which is in Sebatan Hamlet, Tempatan Village, Sebawi District, Sambas Regency. He is the artist who first introduced Radat Ya Allah Ya Tuhan Kami dance in the Tempatan village. The first meeting of the researcher with Mr. Rajab was to inform the meaning and purpose of this research and to invite the resource persons to participate in revitalizing the Radat Ya Allah Ya Tuhan Kami dance in the Tempatan village. The revitalization activity of the Radat Ya Allah Ya Tuhan Kami dance was welcomed by the speakers. The researcher received a positive response and was given full support from Mr. Rajab as the first resource person to provide information about the Radat Ya Allah Ya Tuhan Kami Dance. The resource person also wanted to help in the revitalization of Radat Ya Allah Ya Tuhan Kami dance because he also longed for this Radat dance to be present again as an art that had to be maintained and preserved so that people would not lose their Tempatan cultural assets, especially in the Tempatan Village. Researchers and resource persons then discussed what efforts would be made to revitalize the Radat Ya Allah Ya Tuhan Kami Dance.

This revitalization effort is certainly not easy because it has been almost 20 years since the Radat Ya Allah Ya Tuhan Kami Dance has not been performed and there have never been any activities related to this Radat dance. This first resource person is no longer young, but he believes he can still remember how to move the Radat Ya Allah Ya Tuhan Kami Dance and invites researchers to jointly teach this Radat dance to dancers in the future. The next researcher arranged a schedule with Mr. Rajab to meet again to discuss the Radat Ya Allah Ya Tuhan Kami Dance in more depth. The researcher returned to meet Mr. Rajab at the second meeting held on Saturday, February 25, 2023. At this meeting he said that the Radat Ya Allah Ya Tuhan Kami dance was created by Haji Gani Bin Haji Arief and he began to develop it back in the Tempatan Village in 1989. Radat Ya Allah Ya Tuhan Kami dance is a dance that is very closely related to Islam. Because Radat Ya Allah Ya Tuhan Kami is a dance art accompanied by Islamic poems. This Radat dance has a simple and polite movement because it depicts a prayer request to Allah SWT so that the country and the people are spared from danger. He also said that in the beginning this dance was only danced by men, but as time went on, this dance could be performed by women with an even number of dancers because there are some movements that are performed in pairs. This second meeting also discussed dancers and musicians who would be involved in revitalizing the Radat Ya
Allah Ya Tuhan Kami Dance based on the agreement of the researchers and the resource persons. The selected musicians involve previous musicians who have played Radat Ya Allah Ya Tuhan Kami dance and also new musicians. While the dancers chosen are the new generation, namely teenagers in the Tempatan village.

The third meeting was then conducted by the researcher and the resource person on Friday, March 10, 2023. At this third meeting, the researcher and the resource person discussed more deeply about the Radat Ya Allah Ya Tuhan Kami dance. Mr. Rajab said that this dance used to be in great demand by the community and was often performed at weddings, circumcisions, or major Islamic religious events. This third meeting also simultaneously introduced the movements and taught the movements of the Radat Ya Allah Ya Tuhan Kami Dance by the speakers to the researchers. This was done so that the researchers themselves were directly involved in teaching the movements of the Radat Ya Allah Ya Tuhan Kami Dance to the new generation of dancers, because the age of the resource persons was no longer young, of course the energy they had had also decreased.

Image 1. Meeting together the first guest speaker, Mr. Rajab

3. Meeting with the second resource person

In the next meeting, the researchers met with the second resource person, namely Mrs. Nurul Huda on Saturday, February 25, 2023 at Mrs. Nurul's residence in Sebataan Hamlet, Tempatan Village. He is the dancer of the Radat Ya Allah Ya Tuhan Kami dance, the last generation who used to study under Mr. Rajab. The researcher was welcomed by Nurul and fully supported the Radat revitalization activity. He learned this dance when he was still in elementary school. He stated that previously the Radat Ya Allah Ya Tuhan Kami Dance was danced by an even number of dancers because there were several movements that were performed in pairs. The movements in the Radat Ya Allah Ya Tuhan Kami dance are quite simple because of the motions performed according to the lyrics of the song being sung and repeated three times.

According to the source, the Radat Ya Allah Ya Tuhan Kami Dance was last danced in 2000 when he was about 11 years old which was shown at the GEMA Madrasah event in the Sambas Regency as well as commemorating the Islamic New Year which was held at MIS Amantubillah Sebataan, after that this dance began to sink and did not never shown again. the researcher then arranged a schedule with the resource persons to meet again to discuss more deeply about the Radat Ya Allah Ya Tuhan Kami Dance. The second meeting was held on Saturday, March 11, 2023 at Nurul's mother's residence. He said that the Radat Ya Allah Ya Tuhan Kami Dance
functions as entertainment for the community which is both educational and Islamic in accordance with the lyrics so that we as humans always ask for requests and prayers from Allah SWT. At this second meeting the researcher also asked the resource persons directly to teach the movements in the Radat Ya Allah Ya Tuhan Kami Dance. There is no difference between the movements taught by Mr. Rajab and Mrs. Nurul, making it easier for researchers to remember the movements.

4. Meeting with the third resource person

The meeting with the third informant was conducted by the researcher by meeting the artist who is a musician from the Radat Ya Allah Ya Tuhan Kami Dance, namely Asmui (70 years). This meeting was held at his residence in Sebataan Hamlet on Sunday, March 12, 2023. In this meeting, the researcher explained the purpose and objectives of his visit and asked the resource person's willingness to be involved in the revitalization activities of the Radat Ya Allah Ya Tuhan Kami Dance.

Mr. Asmui explained that in the accompaniment of the Radat Ya Allah Ya Tuhan Kami Dance there are vocal chants containing Islamic verses. In this dance, the poetry contains requests and prayers to God Almighty to avoid distress. This verse is sung by musicians as dance accompaniment and may also be sung by the dancers themselves. Apart from being accompanied by vocals, the Radat Ya Allah Ya Tuhan Kami Dance is also accompanied by musical instruments such as tar, long drum and maracas. The researchers' efforts to revitalize this dance were welcomed by the sources. The researcher received full support from the informants so that the informants were willing to become musicians in the revitalization activities of the Radat Ya Allah Ya Tuhan Kami Dance. The researchers then held a second meeting with the second resource person on Tuesday, March 14 2023 to discuss further about this revitalization activity. At this second meeting, the resource person introduced the wasp patterns of each musical instrument used in the accompaniment of the Radat Ya Allah Ya Tuhan Kami Dance. The researcher also asked for help to determine the musicians who were involved in revitalizing this dance. The selected musicians involve music artists and youth in the Tempatan village. This aims to be able to introduce the art of radat music to youth in the Tempatan village so as to foster a sense of concern for the existing arts.

5. Meeting with dancers of the new Radat Ya Allah Ya Tuhan Kami Dance

The first meeting of the researchers with the dancers of the new Radat Ya Allah Ya Tuhan Kami Dance was held on Monday, March 13 2023. In this meeting the researchers got to know the dancers who will assist in the revitalization process. This is intended so that researchers are more familiar and know each other, so that during the process researchers can communicate well so as to facilitate research. The selected dancers are teenagers in the Tempatan Village. Researchers also feel happy because they are excited to help revitalize the Radat Ya Allah Ya Tuhan Kami dance. At the meeting the researchers also asked how far their knowledge of this dance was. After hearing the answers from all the dancers involved, it was a shame because they did not know at all about the existence of the Radat Ya Allah Ya Tuhan Kami Dance. The researcher then explained about this Radat dance and explained the purpose of holding the Radat Ya Allah Ya Tuhan Kami dance revitalization activity. The researcher and the
dancers then determine and agree on a routine practice schedule during the revitalization process of the Radat Ya Allah Ya Tuhan Kami Dance.

6. **Meeting with musicians from Radat Ya Allah, Ya Tuhan Kami Dance**
   A direct meeting with the musicians was held on Tuesday, 14 March 2023 at the residence of Mr. Rajab. There are 6 musicians, 3 of whom play the Tar instrument, 1 person plays the drum instrument, 1 person plays the maracas and 1 vocalist. The musician is a native of the Tempatan Village. One of the musicians who was involved in revitalizing this dance was the original musician from the Radat Ya Allah Ya Tuhan Kami Dance, namely Mr. Asmui who was also the third guest speaker. The selected musicians are music artists in the Tempatan Village so that they are sufficiently familiar with traditional musical instruments. At this meeting researchers and musicians also got to know each other in order to create a close relationship so that the revitalization process was not too rigid. Researchers and musicians also match the practice schedule so it can run smoothly.

7. **Introducing the various movements of the Radat Ya Allah Ya Tuhan Kami Dance**
   The first step taken by the researcher is to introduce the Radat Ya Allah Ya Tuhan Kami Dance movement to the dancers. The researcher taught the movement that had previously been obtained from Mr Rajab and Mrs Nurul. In this process, the researcher was directly assisted by Mr. Rajab as an artist who first introduced this dance in the Tempatan village. The training process is done as many as 8 times.

![Image 2. of the training process together the new dancer](image)

   The process of routine training for the Radat Ya Allah Ya Tuhan Kami Dance begins on Tuesday, March 14 2023. It starts with teaching the initial movements which are the opening of the Radat Ya Allah Ya Tuhan Kami Dance. This movement is performed at a slow tempo and taught to use counting. Next, the researcher and the resource persons continued the second mode of movement. Even though the dancers are dancing this dance for the first time, they have a high enthusiasm for learning. This process is repeated until the dancers can imitate the movements as they have been taught. The second routine training meeting was then held the next day, namely on Wednesday, March 15, 2023. At this meeting the researcher and Mr. Rajab continued the movement that had not been completed previously. After the movements were taught by the dancers together with the researcher, they repeated them while at the same time remembering the movements from start to finish. Occasionally the researcher
gives the opportunity for dancers to try to move on their own without the help of researchers or sources so that they can find out how far the dancers understand the movements that have been given.

The third meeting routine exercise, held on Thursday, March 16 2023. This third meeting is the stage of smoothing the movements and also the cohesiveness of the dancers. The exercises are carried out repeatedly until the dancer really understands the forms of motion and beats in the dance. At this third meeting the dancers try to move from start to finish. The movements in the Radat Ya Allah Ya Tuhan Kami Dance are not too difficult and are repeated so that the dancers can dance them well enough.

8. **Introducing the Radat Ya Allah Ya Tuhan Kami Dance Floor pattern**

The floor pattern of the Radat Ya Allah Ya Tuhan Kami Dance was introduced to the dancers at the fourth meeting, namely Saturday, March 18 2023. The floor pattern for the revitalization of the Radat Ya Allah Ya Tuhan Kami Dance still uses the original floor pattern but there are changes in the initial or opening range of movements so that be more interesting. The researcher first asked permission from the informant to innovate after receiving approval from the informant then the researcher developed the floor pattern.

At the beginning of this opening motion, the dancer immediately forms a diamond floor pattern and moves in place. but the researcher made a modification, namely forming a straight line from two directions left and right while entering the performance area. Because this initial motion was carried out as much as 14 x 8 with a slow tempo, the researchers modified it so that the motion did not look monotonous. Not only that, the researchers also modified the floor pattern when the dancers faced each other and clapped their hands. At first this movement was carried out in place face to face between the dancers with one another. However, the researchers modified it by rotating the dancers and changing positions while clapping, this motion was carried out 2 x 8.

The fifth practice meeting was then held on Sunday, March 19 2023. This time the exercise was a process for smoothing motion and trying out motion full along with the floor pattern that has been taught. After doing the repetition during practice, the dancers have started to be fluent in memorizing the motions along with floor patterns, but they still need direction from the researcher to make them more compact. Researchers also asked dancers to practice seriously and earnestly so they can get used to maintaining stability in dancing.

9. **Introducing the musical accompaniment to the Radat Ya Allah Ya Tuhan Kami Dance**

The music accompaniment to the Radat Ya Allah Ya Tuhan Kami Dance has the same title as the dance, namely Ya Allah Ya Tuhan Kami. Musical instruments used include tar, long drum, maracas and also vocals containing Islamic poetry. The researcher hopes that the Radat Ya Allah Ya Tuhan Kami Dance, including the musical accompaniment, will be performed the same as the performance in 2000. However, the researcher’s wishes cannot go as they wish because one musical instrument, namely the long drum (things) the situation can no longer be used. However, this does not reduce the enthusiasm of the musicians to revitalize the Radat Ya Allah Ya Tuhan Kami Dance. Researchers and Mr. Asmui searched another alternative is to replace the instrument...
with a round drum instrument. According to the source, this does not cause problems with the music that will be played as long as the hitting pattern is not changed because basically these two musical instruments have the same sound color, namely as Bass. The music accompaniment to the Radat Ya Allah Ya Tuhan Kami Dance was introduced to the dancers during the sixth rehearsal meeting on Monday, March 20, 2023. This meeting was the first rehearsal of musicians and dancers together.

The musicians in this study are indigenous people who live in the Village of Places who are performers of the art of dhikr so they are quite skilled at playing traditional musical instruments. However, not all of the musicians know the striking patterns of the musical instruments in the Radat dance, so they still need direction and guidance from Mr. Asmuj, the original radat musician as well as a musician who helps in this revitalization process. The musicians try to play the accompaniment to the Radat Ya Allah Ya Tuhan Kami Dance while simultaneously memorizing the lyrics and tones of the poems sung in the Radat Ya Allah Ya Tuhan Kami dance, while at the same time the dancers remember the movements and floor patterns and practice cohesiveness in performing the dance.

Furthermore, the dancers try to dance the Radat Ya Allah Ya Tuhan Kami Dance using accompaniment music which is played directly by the musicians. The dancers try to understand the tempo of the music according to the movements and steps and floor patterns that have been taught before. This meeting was the first meeting of dancers using accompaniment music so they had a little difficulty, but the researchers continued to provide direction and support so that the dancers could get used to following the tempo of the Radat Ya Allah Ya Tuhan Kami Dance. This is done repeatedly until the dancer can really synchronize the tempo of the music with the movement.

The seventh meeting was then held on Sunday, March 27, 2023. The time span for the sixth and seventh meetings was quite far due to the holiday to welcome the holy month of Ramadan. The training process is off for approximately one week. At the seventh meeting, the dancers have started to understand the tempo of the music, which they have to adjust to the movements and floor patterns by themselves without having to wait for directions from the researcher. This meeting was not only attended by musicians and dancers, but there were several people living in the Tempatan Village who also witnessed the rehearsal process for the revitalization activities of the Radat Ya Allah Ya Tuhan Kami Dance. Researchers are very happy to get a positive response from the community because they also miss the traditional arts to entertain the community as before.

The eighth routine rehearsal meeting was held on Sunday, April 16, 2023. This meeting was the final rehearsal for the dancers and musicians and was a preparation for the performance. The practice distance for the seventh and eighth meetings was also quite long because there were several obstacles that prevented them from carrying out the training process. In this process the dancers are quite ready to be shown in front of the public. At this meeting, they only repeated the dance with the music so that it really blended. Researchers also discussed with the speakers what things need to be prepared before staging.
Description of the results of the revitalization activities of the Radat Ya Allah Ya Tuhan Kami Dance in the Tempatan Village

This section describes the results of the dance revitalization activities that have been carried out. Radat Ya Allah Ya Tuhan Kami Dance is a traditional dance that developed in the Malay ethnic community, namely in the Place Village, Sebawi District, Sambas Regency. This dance is included in the pair dance which is danced with an even number starting from 6, 8, up to 10 dancers. Radat Ya Allah Ya Tuhan Kami Dance is a dance that is usually performed by the people in the Tempatan Village in community life cycle activities. In this revitalization activity, the dance performance that is shown cannot be separated from the form of presentation or its supporting elements, be it movement, make-up, fashion, themes and also musical accompaniment.

1. Featuring the Radat Ya Allah Ya Tuhan Kami Dance in the Tempatan Village

The performance of the Radat Ya Allah Ya Tuhan Kami dance in the Tempatan Village was performed on Tuesday, April 18, 2023 at 16.00 WIB. The performance was performed at the Amantubillah Mosque in the Tempatan Village of Sebawi Subdistrict at a 7-lukur night event which is a routine activity of the Tempatan Village community, namely Khataman Qur'an and break fast together. This activity was attended by the Tempatan Village Government, Community Figures, the community and also the youth in the Tempatan Village. The reason the researcher chose the Tempatan Village as the location to present this dance is because the Radat Ya Allah Ya Tuhan Kami dance was first introduced by Mr. Rajab in this village. The researcher is also concerned about the state of the Radat Ya Allah Ya Tuhan Kami dance in the Tempatan Village because there are still many teenagers and people who do not know the existence of this dance because there have never been any more activities about the Radat Ya Allah Ya Tuhan Kami dance. Radat Ya Allah Ya Tuhan Kami Dance is performed by 8 female dancers and 6 musicians. The performance of the Radat Ya Allah, Ya Tuhan Kami dance lasts approximately 4 minutes. Before the performance, of course, the researcher checked all the preparations before the performance. This revitalization activity received a positive response from the people who witnessed it. Because the appearance of the Ya Allah Ya Tuhan Kami Dance has been absent for a long time to entertain the people in the Tempatan Village so that this activity can relieve their homesickness and can introduce the Radat Ya Allah Ya Tuhan Kami Dance to the Tempatan village community and add to the youth's insight into Tempatan art that has begun to disappear.

Image 3. Appearance of revitalization activities in the Tempatan Village
2. Performing the Radat Ya Allah Ya Tuhan Kami Dance in Pontianak City

As a follow-up to the form of revitalization of the Radat Ya Allah Ya Allah dance, we researchers also had the opportunity to perform the Radat Ya Allah Ya Tuhan Kami Dance in Pontianak City. It is intended that this dance is more widely known by the people in West Kalimantan. This revitalization activity involved several students of the Performing Arts Education Study Program, the Teaching and Education Faculty of Tanjungpura University as dancers and musicians who assisted in the revitalization of this dance. With this, the researchers also hope to be able to add to the knowledge of friends in the Performing Arts Education Study Program who will later become prospective educators and dancers so that they can add to the variety of material regarding traditional dance in West Kalimantan. The Radat Ya Allah Ya Tuhan Kami Dance was performed in Pontianak City on Saturday, April 8 2023. Researchers collaborated with Sanggar Flaminggo in performing the Radat Ya Allah Ya Tuhan Kami Dance. The performance of the Radat Ya Allah Ya Tuhan Kami Dance was held at Kapuas Square Park during the Kampong Ramadhan Festival organized by the Pontianak City Youth, Sports and Tourism Office. In his performance, the Radat Ya Allah Ya Tuhan Kami Dance was performed with recorded music which had previously been through a training process by musicians.

This dance was performed by 8 dancers who are students of the Performing Arts Education Study Program, Faculty of Teacher Training and Education, Tanjungpura University. This activity also documents the results of the revitalization in the form of a video of the Radat Ya Allah Ya Tuhan Kami Dance which was uploaded on the SERISIK 2019 Dance and Music YouTube account so that the Radat Ya Allah Ya Tuhan Kami Dance is maintained so that after this revitalization process the dance does not disappear and preserved.

Image 4. of The performance of the Radat Ya Allah Ya Tuhan Kami Dance in Pontianak City

CONCLUSION

Based on the results and analysis of the data that has been done, it can be concluded that the revitalization activities of the Radat Ya Allah Ya Tuhan Kami Dance were carried out with several activities, starting from the initial observation, the rehearsal process to re-enacting the Radat Ya Allah Ya Tuhan Kami Dance. Many parties were also involved and helped carry out the revitalization activities of the Ya Allah Ya Tuhan Kami Dance, namely dancers who are the younger generation of successors to the Radat Ya Allah Ya Tuhan
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DOI: 10.26418/j-psh.v15i1.68490

Kami Dance, musicians who are artists in the Place Village, the Tempatan Village community who helped introduce and revitalize the Radat Ya Allah Ya Tuhan Kami Dance in the Tempatan Village as well as students of the Performing Arts Education Study Program of the Teaching and Education Faculty who were involved in the revitalization activities of the Radat Ya Allah Ya Tuhan Kami Dance.

The form of activities carried out in revitalizing the Radat Ya Allah Ya Tuhan Kami Dance is dance training conducted for teenagers in the Tempatan Village and also students of the Performing Arts Education Study Program, Faculty of Teacher Training and Education, Tanjungpura University. The stages of the process of revitalizing the Radat Ya Allah Ya Tuhan Kami Dance in the Tempatan Village and in the City of Pontianak have provided maximum results in efforts to revitalize the Radat Ya Allah Ya Tuhan Kami Dance. This dance has a new color in the presentation.

This revitalization activity made the Radat Ya Allah Ya Tuhan Kami Dance known again among the people of West Kalimantan, especially in the Tempatan Village, Sebawi District, Sambas Regency with a slightly different appearance but still based on the previous Radat Ya Allah Ya Tuhan Kami Dance. It is hoped that the younger generation, the people of Sambas Regency, especially the people who are in the Tempatan Village environment and the Tempatan Government, can maintain and preserve the Radat Ya Allah Ya Tuhan Kami Dance so that it will live and be known as a Traditional Dance in Sambas Regency.

THANK YOU ESPECIALLY
Thank you primarily to Comdev Outreaching Universitas Tanjungpura for funding this research. Thank you can also be submitted to the parties who assist in implementing the research that is supervisor, Tempatan village community and students of the FKIP Untan performing arts education study program.

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