

Analysis of Dance Movement Structure *Kabela* At the Mokosambe Studio, Mopait Village

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Abstract.

This study aims to describe the movement structure of the kabela dance at the Mokosambe Studio, Mopait Village, Bolaang Mongondow Regency. This study uses a qualitative approach with a descriptive research type. Data collection techniques are carried out through observation, interviews, and documentation. Data sources in this study were obtained from studio managers, cultural figures, dancers, and various documentation related to the kabela dance. The data analysis technique uses grounded theory by analyzing data systematically through identifying and grouping dance movement structures based on the results of field research. The results show that the kabela dance is a traditional dance that functions as a welcoming dance for guests and has cultural values of the Bolaang Mongondow community. The movement structure of the kabela dance consists of several types of movements, namely entering the arena, saluting, arranging flowers, glancing to the right and left, surrounding the kabela, kayang, making up, scattering flowers, and closing movements. Each movement has a regular structure and is performed continuously to the accompaniment of traditional music. Kabela dance movements are dominated by soft, regular, and polite movements that reflect an attitude of respect for guests. In addition, the kabela dance is also supported by supporting elements such as female dancers, traditional salu' clothing, kabela props, and traditional musical accompaniment in the form of drums, gongs, and flutes. Based on the results of this study, it can be concluded that the kabela dance has a systematic movement structure and contains aesthetic and cultural values of the Bolaang Mongondow community. Therefore, the kabela dance needs to be continuously preserved as one of the regional cultural heritage.

Keywords: *Cable dance, movement structure, traditional dance, Bolaang Mongondow and Mokosambe Studio.*

I. INTRODUCTION

Indonesia is a country with a diverse array of regional arts and cultures passed down through generations. One form of this culture is traditional dance, which has grown and developed within society as a medium of expression, entertainment, and the transmission of cultural values. "Traditional dance not only functions as an artistic performance, but also embodies social meaning, customs, and the cultural identity of a region, which must be protected and preserved" (Hadi, 2005).

One of the traditional dances that still thrives in the Bolaang Mongondow community is the kabela dance. The kabela dance is a traditional dance used to welcome guests in various traditional and official events of the Bolaang Mongondow community. "This dance is characterized by the use of kabela properties containing betel, areca nut, tobacco, and betel lime as a symbol of respect for guests" (Suoth, 2012). Furthermore, the kabela dance also displays gentle, orderly, and polite movements that reflect the cultural values of the Bolaang Mongondow community. "The tradition of using kabela as a symbol of respect for guests is part of the Bolaang Mongondow community culture that is still maintained to this day" (Sithahesmi, 2022).

Over time, traditional dances face various challenges, particularly in preserving and passing on cultural heritage to younger generations. Modernization and the development of popular culture have led to a decline in public interest in traditional arts. Therefore, documentation and scientific study of traditional dances are necessary to ensure their cultural values are preserved and understood by the wider public.

One of the essential elements of a dance is movement structure. The movement structure of a dance is the arrangement or series of movements that form the entire dance presentation. "Movement structure analysis can be used to understand the relationships between movement parts that shape the identity of a

dance" (Sitharesmi & Semiaji, 2023). Through movement structure analysis, the form, pattern, meaning, and characteristics of movement within a dance can be identified. Movement structure analysis is also important as a form of cultural documentation to ensure that traditional dance movements do not undergo changes that lose their original value. "Textual dance analysis can be conducted through an examination of the structure, technique, and style contained within a dance work" (Hadi, 2007).

Based on initial observations, the kabela dance is still actively performed at the Mokosambe Studio in Mopait Village, Lolayan District, Bolaang Mongondow Regency. The Mokosambe Studio serves as a place for preserving regional arts and culture, maintaining the performance of the kabela dance from generation to generation. However, scientific studies on the movement structure of the kabela dance are still limited, requiring more in-depth research into the movement structure, presentation patterns, and supporting elements within the dance.

This study aims to describe the movement structure of the kabela dance at the Mokosambe Studio in Mopait Village, Bolaang Mongondow Regency. It is hoped that this research will provide scientific information and documentation regarding the kabela dance as a regional cultural heritage that needs to be preserved and serve as a reference source for the community, students, and researchers in the field of dance.

II. RESEARCH METHODS

Research Design

This study uses a qualitative approach with a descriptive research type. The qualitative approach was used because this study aims to describe in depth the movement structure of the kabela dance at the Mokosambe Studio, Mopait Village, Bolaang Mongondow Regency. According to Sidiq and Choiri (2019) "qualitative research is used to understand phenomena in depth based on natural conditions that occur in the field." This type of descriptive research is used to systematically describe the movement forms, presentation patterns, and supporting elements in the kabela dance based on facts found in the field.

Data Types and Sources

The data in this study are qualitative data in the form of words, activities, dance movements, and descriptions of the movement structure of the kabela dance. Primary data were obtained directly through observation and interviews with the management of the Mokosambe Studio, cultural figures, dancers, and others who understand kabela dance. Secondary data were obtained from documentation, photographs, videos, books, journals, and previous research related to traditional dance and kabela dance.

Data Collection Stage

The data collection techniques used in this study were observation, interviews, and documentation. According to Sidiq and Choiri (2019), "observation, interviews, and documentation are data collection techniques used to obtain in-depth information in qualitative research." Observations were conducted by directly observing the Kabela dance practice and performance process at the Mokosambe Studio. Through observation, researchers obtained data regarding the movement structure, floor patterns, use of props, and supporting elements of the Kabela dance.

Interviews were conducted with studio managers, cultural figures, and kabela dancers to obtain information on the history, function, movement structure, and meaning of the kabela dance movements. Documentation was conducted by collecting photos, videos, and supporting documents related to the kabela dance. Documentation was used as supplementary data to strengthen the research findings.

Data Analysis Techniques

The data analysis technique used in this study was grounded theory, or field data analysis. According to Endraswara (2003), "grounded theory is an in-depth data collection effort by systematically and intensively analyzing data from observations, interviews, and research documents." Data analysis was conducted after the data collection process was completed through observation, interviews, and documentation. The data obtained was then analyzed systematically and in-depth to identify movement patterns in the kabela dance.

In analyzing the movement structure of the kabela dance, researchers analyzed each sequence of movements, from the position of the head, body, hands, feet, floor patterns, to the use of kabela props, as research data units. Data from observations and interviews were read repeatedly to identify emerging movement patterns, then grouped into specific categories, such as opening movements, core movements, and closing movements.

Furthermore, the results of the analysis are described in detail according to the structure of the kabela dance movements found in the field so that a clear picture is obtained regarding the form and arrangement of the kabela dance movements in the Mokosambe studio, Mopait village, Bolaang Mongondow district.

III. RESULTS AND DISCUSSION

The kabela dance is a traditional dance of the Bolaang Mongondow people that still exists and develops as part of the region's cultural heritage. This dance was born and grew from the life of the community, so it is often referred to as a folk dance. "The name kabela comes from a container filled with betel, areca nut, tobacco, and lime used to welcome guests in the Bolaang Mongondow community tradition" (Suoth, 2012). Since its introduction as a dance in 1967, kabela has become a primary prop symbolizing respect and welcoming guests. During the kingdom era, kabela dance could only be performed by certain groups related to the royal family or of a certain social status. However, after the end of the kingdom system in Bolaang Mongondow, kabela dance can be performed by all levels of society regardless of social status, thus remaining preserved as a cultural identity of the Bolaang Mongondow people (Ambaru, interview, April 21, 2026).

Kabela dance not only functions as a performing art, but also as a cultural representation of the Bolaang Mongondow community. "Kabela properties containing betel nut, tobacco, and betel lime are symbols of respect for guests in the local welcoming tradition" (Suoth, 2012). This tradition reflects the cultural values of Bolaang Mongondow, namely Mototompiaan, Mototabian Bo Mototanoban which means mutual improvement, mutual love, and mutual reminders. In addition, kabela dance functions as a medium for welcoming guests that expresses respect, acceptance, and hospitality of the community through the presentation of aesthetic dance art. This finding is in line with the opinion of Sitharesmi (2022) who explains that "the betel nut tradition in society not only functions as a social custom, but also contains the values of respect and acceptance of guests."

Kabela dance is a traditional dance passed down through generations and based on the cultural values of the Bolaang Mongondow people, particularly as a symbol of welcoming guests. These values are reflected in the gentle, orderly, and polite movements as a form of respect for guests. The Kabela dance is supported by dance elements such as movement, floor patterns, music, costume, and props. The movements and floor patterns are relatively simple, accompanied by traditional music, using traditional Bolaang Mongondow attire, and utilizing kabela as the main prop that strengthens the meaning of welcome. This condition shows that the elements of the dance are interconnected.

Supporting Elements of Kabela Dance Components

According to Djafar, (2014:1) "A dance can depict the expression of expression and emotional experience, which the choreographer wishes to express through a series of dance movements he chooses". Movement is the main element in expressing human feelings, because through the body a person can convey emotions without having to use words. In the kabela dance, the movements are arranged in an orderly manner and have meanings that reflect the respect, friendliness, and politeness of the Bolaang Mongondow people in welcoming guests. "Movement in dance is a language formed into movement patterns of a dancer" (Hadi, 2007:25). This is in line with the opinion of Sitharesmi (2018:95) who states that "Movements are selected from the entire range of possibilities, to be manifested individually by both the choreographer and the presenter, so that the dance style achieves its specificity".

The kabela dance is consistently performed by an odd number of female dancers, namely 3, 5, 7, or 9 people (Suoth, 2012). The choice of female dancers is related to the character of the dance, which emphasizes gentleness, elegance, and hospitality as a symbol of respect for guests.



The attire worn in the Kabela Dance is the salu', the traditional attire of Bolaang Mongondow women, combined with senket cloth. The dancers also wear a hamsey as a neckpiece, along with headdresses consisting of a puyung (bun), sunting (hair bun), and rampega (white flowers). The use of these attire and accessories not only serves as an aesthetic element but also reinforces the cultural identity of the Bolaang Mongondow people in the Kabela Dance performance.


“Space or area is a three-dimensional floor in which a dancer can create a dynamic image, namely the details of component parts that bring many possibilities to explore movement” (Hadi, 2007:54). As a welcoming dance, Kabela Dance is performed in various official activities, such as traditional ceremonies, welcoming guests of honor, government activities, cultural festivals, weddings, and other community events. The location of the performance is generally in an area that is easily seen by guests and spectators, such as the front yard of a building, an open field, or a welcoming area, in accordance with the function of the dance as a form of respect for guests.

"For dance performances, music is an almost inseparable element, although many people view music as a secondary element to dance, namely as an accompaniment after movement, but in fact music has a much more important contribution than just complementing dance performances" (Dibia et al., 2006:178). Kabela dance is accompanied by traditional music, namely drums, gongs and flutes, which are played regularly so as to support the unity and enthusiasm of the dancers. Kabela dance accompaniment is supported by traditional songs such as the Kosilig-silig song and the Kibata song. The close relationship between dancers and musicians is an important factor in creating a harmonious and communicative dance presentation.


Kabela Dance Movement Structure Description Table


1. Entering the arena movement

Variety of Movements	Motion Description	Hit
	<p>Head :Head facing to the left and gaze looking at the right hand</p> <p>Body: Body stands upright with a straight position facing forward.</p> <p>Hand :The left hand holds the cable parallel to the shoulder at the side of the body and the right hand is on top of the cable with the thumb and middle finger touching each other.</p> <p>Legs: Stand with your right leg slightly bent.</p>	6
	<p>Head :The head and gaze always face the direction of the right hand which moves on the cable and then faces the right hand on the right side of the body parallel to the waist.</p> <p>Body: The body position remains upright with an up and down movement resulting from the movement of the legs, while the direction of the body moves facing the front left diagonally then moves to the front right diagonally.</p> <p>Hands: The left hand position remains holding the kabela parallel to the shoulder at the side of the body, while the right hand makes a circular motion above the kabela starting with the palm facing down, then rotating it inward and swinging it until the palm faces up, this movement is done</p>	3x8


	<p>twice. Next, the right hand makes the same movement on the right side of the body parallel to the waist, also done twice.</p> <p>Legs: The leg movement begins with the right foot stepping onto the floor and then bending it slightly, resulting in an up-and-down motion, while the left foot is in a tiptoe position with the foot facing diagonally to the front left. This movement is done twice. Next, the movement is responded by stepping onto the floor and bending the left foot, while the right foot is in a tiptoe position with the foot facing diagonally to the front right, which is also done twice.</p>	
	<p>Head :The head faces diagonally to the front left and then diagonally to the front right, while the gaze is directed toward the table in the right hand.</p> <p>Body: The body is upright facing the front left diagonally and the front right diagonally alternately.</p> <p>Hands: The left hand still holds the cable parallel to the chest in front of the body. While the right hand performs the table1440h rotates on the cable starting with the palm facing down, then rotates the table1440h in and swing it until the palms face up, do it until the count of 6. Next, on the count of 7, the position of both hands holding the kabela on the right and left side is then swung to the left side of the body and on the count of 8, the kabela is placed in front of the knee.</p> <p>Legs: Stand upright then bend your legs slowly until you are in a kneeling position.</p>	<p>1x8</p>

2. salute gesture

Variety of Movements	Motion Description	Hit
	<p>Head :The head movement begins with the head bowed, facing downward. Next, the head and gaze follow the movement of the right hand to the right, with the head tilted slightly until the gaze is directed upward. Afterward, the head follows the movement of the right hand to the right until the head and gaze are back in a straight line, facing upward.</p> <p>Body :The body position begins by bending down then straightening slowly with the body tilted slightly to the right following the direction of the right hand's movement then the body is straightened again facing straight ahead.</p> <p>Hand :Both hands are placed in front of the chest, with the palms facing the chest. Next, both hands are raised upwards through the right and left sides, with the palms facing down. When both hands are above the head, the right hand's fingers point to the left and the left hand's fingers point to the right, while both palms face up. Then, both hands are lowered back down through the right</p>	<p>1x8</p>


	<p>and left sides until they are in front of the chest, with the palms together, forming a salute.</p> <p>Foot :The feet remain in a kneeling position. Then, as the body is lifted, the legs shift to a kneeling position. Afterward, the feet return to a kneeling position as the body performs a bow.</p>	
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3. Flower arrangement movement (momoko' bua')


Variety of Movements	Motion Description	Hit
	<p>Head :The head movement begins with a downward-facing head. Next, the head and gaze follow the movement of the right hand, tilting the head slightly toward the front right. Afterward, the head returns to a downward-facing head, and then the head and gaze follow the movement of the left hand, tilting the head slightly toward the front left. Repeat this movement to the music.</p> <p>Body :The body position begins with a half-bent position, then straightens it, facing forward with the body tilted slightly to the right. After that, the body returns to a half-bent position, then straightens it, facing forward with the body tilted slightly to the left.</p> <p>Hand :The hand movement begins with both hands rotating inward, resembling a taking gesture, with the hands positioned in front of the chest. Next, both hands are opened, namely the right hand is pulled straight from the front of the chest to the front right diagonally, while the left hand is pulled straight from the front of the chest to the back left diagonally. The position of the fingers on both hands forms a position of touching each other between the thumb and middle finger. After that, the movement is done in the opposite direction, namely the left hand moves straight to the front left diagonally and the right hand is pulled straight to the back right diagonally. The hand in the front diagonally is positioned higher than the hand in the back diagonally.</p> <p>Foot :The position of the feet is in an upright kneeling position.</p>	<p>1x8</p>




4. Movement of glancing to the right and left


Variety of Movements	Motion Description	Hit
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	<p>Head :The position of the head and gaze begins by facing to the left, then facing to the right.</p> <p>Body :The body is positioned straight facing forward with the upper body slightly bent. The body then moves up and down, resulting from the movement of the legs.</p> <p>Hand :Both hands rotate with palms facing down, then rotate inward and swing until the palms face up. The rotation begins with the right hand at the front left and the left hand at the back left. Repeat the movement twice. Repeat the movement in the opposite direction, with the left hand at the front right and the right hand at the back right, repeating the movement twice.</p> <p>Foot :The legs are in a kneeling position, then the knees are moved up and down following the accompanying music.</p>	<p>1x8</p>
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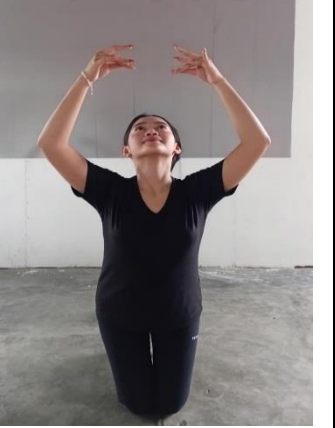
5. Movement around the cable

Variety of Movements	Motion Description	Hit
<p>Surrounding the cable</p> 	<p>Head :The head and gaze begin by facing diagonally to the left and then to the right, alternating. Then, they move around the kabela, with the head slightly lowered and the gaze continuing to look towards the kabela. Afterward, the body and gaze return to facing diagonally to the left and then to the right.</p> <p>Body :The body position faces to the left then to the right following the movement of the hands. Then entering the movement around the kabela, the body position starts straight ahead, when in front of the kabela and on the right side of the kabela, the body position is facing away from the audience, then the body faces straight ahead again when behind the kabela. Next entering the movement around the kabela from the opposite direction, the body position faces to the left when on the right side and in front of the kabela, then the body faces to the right when on the left side and behind the kabela. During the movement, the body moves up and down slightly resulting from the movement of the feet. After that, the body position returns to facing to the left then to the right while the body slowly descends.</p> <p>Hand :Both hands perform a circular motion with</p>	<p>3x8+4</p>

	<p>the palms facing down, then rotated inward and swung until the palms face up. Starting with the left hand above the head and the right hand below the stomach, performed in a left diagonal direction first, then in a right diagonal direction with the right hand above and the left hand below. Entering the movement around the kabela, the hands remain in a circular motion 2 times alternately with the hands remaining in front of the body. After that, continue with both hands performing the same circular motion, performed in a left diagonal direction first, then in a right diagonal direction.</p> <p>Foot :The leg position from sitting on one knee, slowly stand with the knee position moved to the left diagonally then to the right diagonally following the movement of the body and hands. Entering the movement around the kabela, start by stepping the right foot to the left side of the kabela followed by a step of the left foot. The position of the right foot is on the floor and the left foot is on tiptoe. Next, respond with a step of the left foot on the floor in front of the kabela and followed by the right foot on tiptoe. The foot steps are done 2 times for each step change, and are repeated throughout the movement around the kabela. After being behind the kabela, the knee position is slowly bent and moved to face the left diagonally then to the right diagonally alternately following the movement of the body and hands, until in the sitting kneeling position.</p>	
<p>Transition</p>  	<p>Head :Entering the transition, the head is positioned straight ahead, then the head and gaze always turn in the direction of the right hand, which is moving above the kabela, then towards the right hand, at the right side of the body, parallel to the waist. Next, the head faces diagonally to the front left, then diagonally to the front right, while the gaze is directed towards the movement of the right hand.</p> <p>Body :The body is positioned straight ahead, then faces in the same direction as the hand movements. Then, the body straightens, facing alternately to the front left and front right.</p> <p>Hand :Both hands hold the kabela on the right and left sides then swing it to the right and left. After that, the left hand position still holds the kabela parallel to the shoulder on the side of the body, while the right hand makes a circular motion above the kabela starting with the palm facing down, then rotated inwards and swung until the palm faces up, this movement is done twice. Next, the right hand makes the same movement on the right side of the body parallel to the waist, also done twice. Next, still with the same circular hand motion, the left hand still holds the kabela parallel to the chest on the front of the body. While the right hand</p>	<p>4x8+4</p>



	<p>Foot :The legs are in a kneeling position, then slowly stand up. The leg movement begins with the right foot stepping onto the floor and then bending it slightly, creating an up-and-down motion, while the left foot is on tiptoe with the foot facing diagonally to the front left. This movement is repeated twice. Next, the movement is countered by stepping onto the ground with the left foot bent, while the right foot is on tiptoe with the foot facing diagonally to the front right, which is also repeated twice. Then, the legs are upright and slowly bent until they are in a kneeling position.</p>	
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6. bridge movement



Variety of Movements	Motion Description	Hit
 	<p>Head :The head and gaze face the lower backward cable when performing the kayang movement. After that, the head and gaze follow the direction of the hand movement, starting with facing down, then to the right side with the head tilted slightly to the right, then facing up, then to the left side with the head tilted slightly to the left, then facing down again with the head straight. The head movement is done in the opposite direction and the eyes remain looking towards the two moving hands. Then the head and gaze return to follow the body movement when performing the kayang movement, after which they face the kabel.</p> <p>Body :The body is positioned straight forward, then performs a sitting bridge, then returns to a straight forward position. The body then follows the direction of the movement of both hands, starting straight ahead, then tilting slightly to the right, then straight forward again, and finally tilting slightly to the left. The body movement is then performed in the opposite direction, following the direction of the hand movement. The body moves up and down, resulting from the movement of the feet. The body then returns to a sitting bridge to grab the cable, until the body is in a straight forward position.</p> <p>Hand :Both hands hold the cable on the right and left sides and bring it behind the body when doing a bridge. After that, both hands make a circular motion that begins with the palms facing down, then rotated inward and swung until the palms face up. This movement is done with the hands positioned in front of the stomach then moving</p>	<p>4x8</p>


	<p>towards the lower right side until up, then to the upper left side until down and back again to the position in front of the stomach. The movement and direction of the hands are then repeated in the opposite direction. After that, the hands take the cable back behind the body when doing the bridge, then place it in front of the knees.</p> <p>Foot :The legs are in a kneeling upright position when doing a bridge movement, then when doing a rotating movement, the knees are moved up and down, then the bridge movement is done again with the legs in a kneeling upright position and when the cable is in front, the legs are in a kneeling sitting position.</p>	
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7. Makeup movement


VARIETY OF MOVEMENT	MOVEMENT DESCRIPTION	HIT
<p>Combing (monaid)</p> 	<p>Head :The head is tilted to the right and faces diagonally to the left, then gaze toward the left hand. Then, in the opposite direction, the head is tilted to the left and faces diagonally to the left, then gaze toward the right hand.</p> <p>Body :The body is straight forward, then tilted slightly to the right, then in the opposite direction, tilted slightly to the left. The body position moves up and down, resulting from the movement of the feet.</p> <p>Hand :The left hand is positioned straight at the front left side, with the palm facing the face and the hand tilted to the right, acting as a mirror. The right hand performs a combing motion, sweeping the top of the hair down to the side of the neck. This movement and center position are then repeated in the opposite direction, with the right hand acting as a mirror and the left hand combing the hair. This movement is repeated twice for each direction change.</p> <p>Foot :During the combing movement, the knee part up to the top is moved up and down with the legs in a kneeling position.</p>	<p>1x8</p>
<p>Using powder (momupur)</p> 	<p>Head :The head is tilted to the right and faces diagonally to the left, then gaze toward the left hand. Then, in the opposite direction, the head is tilted to the left and faces diagonally to the left, then gaze toward the right hand.</p> <p>Body :The body is held straight forward, then tilted slightly to the right, then in the opposite direction, tilted slightly to the left. The body moves up and down due to the movement of the feet.</p> <p>Hand :The left hand is positioned straight out to the left front, with the palm facing the face and the hand tilted to the right, acting as a mirror. The right hand applies powder, wiping the palm of the hand across the cheek. This motion and center position are then repeated in the opposite direction,</p>	<p>1x8</p>

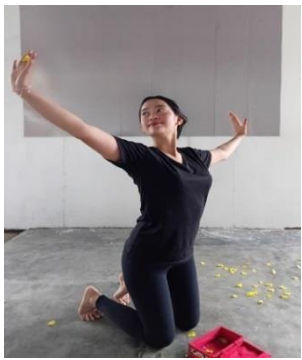
	<p>with the right hand acting as a mirror and the left applying the powder. This movement is repeated twice for each direction.</p> <p>Foot :While doing the movement of applying powder, the knee part up to the top is moved up and down with the legs in a kneeling position.</p>	
<p>Using eyebrows (mongoibing)</p> 	<p>Head :The gaze begins by looking downward, then follows the movement of the right hand to the right and then back down. Then, the movement involves using the eyebrows, head, and gaze facing straight ahead, with the head tilted alternately to the right and left.</p> <p>Body :The body is positioned straight ahead, then enters a movement using the eyebrows, the body is tilted slightly to the right and left alternately. The body position moves up and down resulting from the movement of the feet.</p> <p>Hand :The hand movement begins with the left hand held in front of the stomach in a tilted position, the right hand is above the left hand in a straight position and both palms facing each other, then the right hand is pulled back to the right side of the body and then returns again above the left hand with the position of the thumb and middle finger of the right hand touching each other. After that the right hand is raised in front of the eyebrows and then moved to the right and to the left alternately.</p> <p>Foot :While doing the movement using the eyebrows, the knee part up to the top is moved up and down with the legs in a kneeling position.</p>	<p>1x8</p>

<p>Wearing lipstick (mogisumengken)</p> 	<p>Head :The head and gaze begin by facing downward, then following the movement of the right hand to the right and then facing downward again. Then, the lipstick application movement begins, with the head and gaze facing straight ahead, tilting the head alternately to the right and left.</p> <p>Body :The body is positioned straight ahead, then the lipstick application movement is performed, tilting the body slightly to the right and left alternately. The body moves up and down due to the movement of the feet.</p> <p>Hand :The hand movement begins with the left hand held in front of the stomach in a tilted position, the right hand is above the left hand in a straight position and both palms facing each other, then the right hand is pulled back to the right side of the body and then returns again above the left hand with the position of the thumb and middle finger of the right hand touching each other. After that the right hand is raised in front of the lips and then moved to the right and to the left alternately.</p> <p>Foot :While doing the movement of applying lipstick, the knee up to the top is moved up and down with the legs in a kneeling position.</p>	<p>1x8</p>
<p>Eating betel nut (pomamaan)</p> 	<p>Head :The head and gaze are positioned straight ahead, then slowly turn to the right, following the movement of the right hand. This position is then repeated in the opposite direction, to the left.</p> <p>Body :With the body straight ahead, the upper body is slowly moved to the right, following the head's movement. The same position is then repeated in the opposite direction, to the left.</p> <p>Hand :Both hands perform a circular motion, starting with the palms facing down, then rotating them inward and swinging them until the palms face up. The left hand is slightly bent in front, while the right hand is near the lips, then follows the movement of the head to the right. The same movement is repeated in the opposite direction, with the right hand slightly bent in front, while the left hand is near the lips, then follows the movement of the head to the left.</p> <p>Foot :During the betel nut eating movement (pomamaan), the knees up to the top are moved up and down with the legs in a kneeling position.</p>	<p>1x8</p>
<p>Looking in the mirror (momosilag)</p>	<p>Head :The head and gaze are facing down toward the hands performing the circular motion. As the mirroring movement begins, the head and gaze face a right angle, then move right and left following the movement of the hands. The head and gaze then move in the opposite direction, a left angle.</p>	<p>2x8</p>



	<p>Body :The body begins facing forward, then slowly turns to the right, moving up and down with the movement of the feet. Then, the body is lifted and moved to the right and left, following the movement of the hands. This movement is then repeated in the opposite direction, to the left.</p> <p>Hand :Both hands perform a circular motion, starting with the palms facing down, then rotating them inward and swinging them until the palms face up. This movement is repeated twice, with the hands in front of the stomach. Then, both hands are raised with the palms facing the face, with the right hand slightly higher than the left, then moved smoothly to the right and left. This series of movements is then repeated in the opposite direction, at a left angle.</p> <p>Foot :Sitting on your knees, then moving your knees up and down until you're sitting facing diagonally to the right. Then, your legs are in a straight kneeling position while performing the mirrored movement. The same movement and leg position are then repeated in the opposite direction, diagonally to the left.</p>	
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8. Flower sowing movement (monuruk bua')

VARIETY OF MOVEMENT	MOVEMENT DESCRIPTION	HIT
	<p>Head :The head and gaze face down when opening the cable and picking flowers, then face straight ahead and when scattering flowers, the head and gaze face up then to the right side following the movement of the right hand and back again facing straight ahead. This position and movement of the head are then repeated in the right and then left diagonal directions.</p> <p>Body :The body faces forward with the upper body slightly bent as it unwraps the cord and picks the flowers. The body moves up and down as the feet move. Then, the body is lifted straight forward and then moves backward, tilting slightly backward. After that, the body is raised back to an upright position as it scatters the flowers, then moves up and down following the movement of the hands. This position and body movement are then repeated in a right and then left diagonal direction.</p> <p>Hand :Both hands open the kabela cover, then both palms touch each other while taking flowers with the tips of the fingers, then both hands are straightened forward then pulled slowly in front of the chest with both hands bent like a salute. After that, both hands are lifted and opened upwards to scatter flowers with the position of the palms facing upwards, then swung to the side then brought forward with a straightened position and palms touching each other and then pulled again in front of the chest like a salute. Next move the kabela with the left hand position still in front of the chest and the right hand holding the right side of the kabela. The entire series of movements are</p>	<p>3x8+4</p>

	<p>then done in a right diagonal direction then a left diagonal direction.</p> <p>Foot :The legs are in a kneeling position and moved up and down at the knees until they reach the top. Then, the legs are in a kneeling position and then returned to a kneeling position. Afterward, the legs are moved up and down following the movement of the hands during the flower-sprinkling motion. The leg movements are then repeated diagonally to the right and then to the left.</p>	
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9. Closing movement

<p>VARIETY OF MOVEMENT</p>	<p>MOVEMENT DESCRIPTION</p>	<p>HIT</p>
<p>Closing Regards</p> 	<p>Head :The head movement begins with the head bowed, facing downward. Next, the head and gaze follow the movement of the right hand to the right, tilting the head slightly until the gaze is directed upward. The head then follows the movement of the right hand to the right until the head and gaze are back to a straight line, facing forward.</p> <p>Body :The body position begins by bending down then straightening slowly with the body tilted slightly to the right following the direction of the right hand's movement then the body is straightened again facing straight ahead.</p> <p>Hand :Both hands are placed in front of the chest, with the palms facing the chest. Next, both hands are raised upwards through the right and left sides, with the palms facing down. When both hands are above the head, the right hand's fingers point to the left and the left hand's fingers point to the right, while both palms face up. Then, both hands are lowered back down through the right and left sides until they are in front of the chest, with the palms together, forming a salute.</p> <p>Foot :The feet remain in a kneeling position. Then, as the body is lifted, the legs shift to a kneeling position. Afterward, the feet return to a kneeling position as the body performs a bow.</p>	<p>1x8</p>
<p>Exit the arena</p> 	<p>Head :The head and gaze face downward, then tilt slightly to the right and left, following the cable's movement, then face straight ahead. The head and gaze then follow the body's direction as it rotates, then alternately faces left and right.</p> <p>Body :The body bends slightly as it picks up the cable, then straightens forward. Afterward, the body rotates from the right and then comes forward again, then the body is moved to face left and right alternately with a slight up and down movement generated by the movement of the feet.</p> <p>Hand :Both hands hold the cable on the right and left sides, then swing it to the right and left, with the arms slightly bent and placed in front of the</p>	<p>2x8</p>

	<p>stomach. Next, both hands are gently swung to the right and back to the front, then swung alternately to the left and right, keeping the arms bent.</p> <p>Foot :The feet are in a kneeling sitting position when taking the cable, then the feet prepare for a standing position by lifting the left foot first then the feet are in a standing position and stepping in place with 2 counts, with the left foot slightly in front stepping on the floor and the right foot on tiptoe. Next the feet step quickly in a right direction until they are in front with the feet slightly bent and stepping on the floor. After that, the position of the feet faces to the left and right sides alternately, with a small jogging movement, when facing left and right the feet are on tiptoe, while the feet are on the floor when facing forward.</p>
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IV. DISCUSSION

The results of the study indicate that the movement structure of the kabela dance in the Mokosambe studio in Mopait village is systematically arranged through a series of movements entering the arena, saluting, arranging flowers, glancing to the right and left, surrounding the kabela, kayang, applying makeup, scattering flowers, and closing movements. This series of movements forms a unity that contains symbolic meaning as a representation of the cultural values of the Bolaang Mongondow community. This finding is in line with Hadi's opinion (2007) which states that "dance analysis is carried out through studying the structure and relationships between movement parts to understand the meaning contained in a dance". In addition, Sitharesmi and Semiaji (2023) explain that "movement structure is an important element that can be used to understand the characteristics and identity of a dance".

The dominance of gentle and polite movements demonstrates the Kabela Dance's function as a welcoming dance. The respectful movements and entrance movements symbolize respect for the guests present. This supports Ariyani's opinion that traditional dance is a series of movements that contain specific meanings. In the Kabela Dance, these meanings are embodied through the values of hospitality and respect of the Bolaang Mongondow community. The gentle and orderly character of the movements also aligns with Sitharesmi's (2018) opinion that "movements that have been specifically selected and arranged will form the characteristics and identity of a dance."

The use of kabela props and movements associated with the betel nut tradition demonstrates the close relationship between dance and social life. Kabela not only functions as a dance prop but also as a symbol of respect that has undergone a transformation from a social tradition into a performing art. This finding supports the view that traditional dance serves as a medium for transmitting cultural values and identity from generation to generation. In line with this, Sitharesmi (2022) explains that "the betel nut tradition in society embodies the values of respect, acceptance, and appreciation for visiting guests."

This research also demonstrates the importance of the Mokosambe Studio as a medium for preserving the Kabela Dance. The studio not only teaches movement techniques but also instills an understanding of the history and meaning of dance in the younger generation. Thus, the Kabela Dance serves not only as an artistic performance but also as a means of preserving the cultural identity of the Bolaang Mongondow community. The studio's existence is crucial in the process of cultural inheritance because it is able to maintain the continuity of cultural knowledge, values, and practices.

During the research, the researcher encountered obstacles due to the death of the founder of Sanggar Mokosambe, the late Hamim Ambaru, making it impossible to directly obtain information about the history and early development of the dance. Furthermore, limited documentation and discrepancies in information between sources necessitated repeated observations and interviews to obtain valid data. Nevertheless, these

circumstances provided a deeper understanding of the oral transmission of the Kabela Dance within the community.

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