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Form and Factors affecting the Development of Gayong Otar-Otar Dance in the Malay Community of Terengganu, Malaysia

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Abstract

This article discusses Gayong Otar-otat dance, a traditional art that exists in the state of Terengganu. In detail, two research questions are highlighted; (1) What is the form of Gayong Otar-otat dance?; and (2) What are the factors affecting the development of Gayong Otar-otat dance? By using the qualitative investigation method, the social analysis theory, and the art form theory, this articles proves that Gayong Otar-otat dance could not be separated from its art influence originated in Pattani, the south of Thailand. The movement and style of Gayong Otar-otat dance performance are mainly based on silat, which portrays the character of the people of Terengganu who prioritize the teachings of Islam. However, in its development, Gayong Otar-otat dance is not the main focus of Malay society in the state of Terengganu. The factors that affect the development of this dance are social development of Malay society in Terengganu, economy, and inheritance.

Keywords: *Gayong Otar-Otat Dance, Form, Development*

Introduction

Terengganu is one of the states in Peninsular Malaysia. This strong- influenced Islamic state is located in the east of Malaysia, bordered by Kelantan on the north, and Pahang on the south. The strongest characteristic of Terengganu is that the majority of its citizens are Malays. The traditional dance of Gayong Otar-otat has its origins in the form of silat, as practiced by the people of Terengganu. This dance was created based on the form and value of silat. At the beginning, this traditional art was widely accepted due to the form and its function by the Malay community of Terengganu. However, this traditional art has undergone changes and development, affected by various reasons. Originally, the silat was

created by the people for the purpose of self-defense. As the silat evolves, this tradition undergoes transformation and development to cater to the changes and needs of the current generation. Historically and aesthetically, the silat tradition also acts as the medium to learn and understand the way of thinking of our ancestors, civilization and culture. From this, it is important too for the current generation to be responsible in preserving the tradition and heritage.

This article is based on data collected by using the qualitative method. The main sources of the data were words and pictures provided by an informant. Several literature reviews which helped in the analysis of data, are explained in the following. According to Umar Kayam (1993), from his book entitled *Apakah Kesenian Perlu Dibina*, it is stated that art has never been separated from people. Art blends into the community, in the sense that art gives the meaning of life to the society. In a book entitled *Panggung Teater Dunia: Perkembangan dan Perkembangan Konvensi*, Yudiaryani (2002) has stated that, relating to the society, art always enables humans to interact with, or adapt to the environment and surroundings. Therefore, the traditional art of Gayong Otar-otar dance has become an important asset in the Malay society of Terengganu, and this heritage continues to the new era. Furthermore, Louis Althusser (2008) has also stated in his book entitled *Tentang Ideologi: Marxisme Strukturalis, Psikoanalisis, Cultural Studies* that art makes people feel, apply and experience reality.

Next, in the book entitled *Seni Pertunjukan Indonesia di Era Globalisasi*, Soedarsono (2002) has stated that in general, performing arts has primary and secondary functions. The primary function of performing arts is for rituals, as a personal expression of general entertainment and also aesthetic embodiments. As stated by Smiers (2009) in the book entitled *Arts Under Pressure- Memperjuangkan Keanekaragaman Budaya di Era Globalisasi*, art is also an element of social struggle to express pleasure, anger, desire, self-refinement, power, cynical or fear which can be communicated to other people.

Looking at the truth, it is undeniable that Gayong Otar-otar dance is really important to the Malay society of Terengganu. It is a symbol of expressions and thoughts. In addition, if art is seen as an action process which has an aim as stated by John Dewey in his book Eaton (2010) entitled *Persoalan-persoalan Dasar Estetika*, art is the product of creative process involving action and desire. In Gayong Otar-otar dance, the artistic processes involve action and thinking.

In terms of action, the creation of Gayong Otar-otar dance during the old time can be seen as the way the society can reflect itself, and it also acts as the social interactive medium from time to time. In the following, the writings of Bramantyo (1999) entitled *Makna dan Hakekat Karya Seni* have stated that each art piece is influenced by various situations which are related to the choices in the creating process. Meanwhile, Kuntowijoyo (2006) has stated in his book entitled *Budaya dan Masyarakat: Edisi Paripurna* that social framework of the aesthetic symbols reflects the autonomy of art from the social system, at the same time demonstrates the sustainability of the social order.

This following explanation applies the functional structural theory which is useful as medium of observation of the traditional art of Gayong Otar-otar dance of Malay society in Terengganu. In terms of this theory, society comprises of elements that cannot be separated. These different elements always communicate with each other to create the

balance until it reaches the point of when an element expands, other elements will also expand (Ritzer, 1992). Other than that, Ritzer (1975) has also stated that if a question arises in the society, the answer should be found as soon as possible to maintain the balance of the society. In other ways, this theory also explains that if something profitable happens to a particular community, it might not be profitable to other communities. Due to that, the communities should always find a source of balance.

Secondly, symbolic interaction theory is beneficial to know how the Malay community of Terengganu can interpret and apply the meaning of the Gayong Otar-otar dance. In the symbolic interaction theory, it is stated that the community acts according to the given meaning. This theory is exemplified by interaction among the communities until the beginning of a new era, in which the Malay community of Terengganu undergoes development in the traditional art of the Gayong Otar-otar dance. The interaction is largely determined by the new interpretation (Bogdan & Biklen: 1982), in which it is related to traditional art of the Gayong Otar-otar dance in the present time. There are three main things in the symbolic interaction theory which are meaning, language, and thought, as stated by Blumer (in Griffin: 2003). Not only that, Barbara Ballis Bal (in Littlejohn: 1995) has stated that the concept of the symbolic interaction theory is portrayed when one gives meaning depending on the circumstances that he or she has experienced. Social life is largely dependent on this process. People in the society understand themselves better through the meaning portrayed by the symbol.

Next in explanation, is the art form theory. According to Djelantik (2001), a form refers to something that is visible (which can be seen or heard) or something that is not visible (abstract) which can be thought or imagined. To form an artwork, it could not be separated from the material that it was formed on. Materials refer to concrete elements, in order to form things that can be seen (Sutrisno: 1993). Jakob Sumardjo (2000) has stated that an art object must have the form to be sensibly acceptable by the senses (seen, heard or to be seen or to be heard) by others. The art is a form of physics but due to the existence of physics itself is not entirely possible to be directly artistic due to the artistic content or the lack of art content depending on the value it contains. Each art form should be in line with the purpose of the art form being formed (Feldman: 1991).

Discussion

According to several informants in Terengganu, it is hard to discuss the origin of the Gayong Otar-otar dance because each of them has their own points of view and experiences. However, in general, a practitioner would agree that the origin of the Goyang Otar-otar dance was from stories which have been orally told from generations to generations since 300 years ago. In an example of the story, there were once two siblings whose names were unknown, from the Malay-Pattani community from the south of Thailand. They coincidentally were visiting Batu Rakit beach. The beauty of the Batu Rakit beach was the reason why they made the decision to anchor their ship and settled down, living there. After that eventually, they parted ways. One of them went to Kampung Maras while the other to Pengkalan Maras. One of the siblings continued teaching the Gayong Otar-otar dance with the influence of silat to make it appropriate to the current situation meanwhile the other started studying traditional and modern medicine. Professions of both

siblings were symbiotic with each other, in the sense that when a person encountered injury while teaching the Gayong Otar-otar dance, the other person can help to cure his sibling.



Picture 1 shows Kampung Pengkalan Maras
The beginning of the Gayong Otar-otar dance
(Source: Researcher, 2017)

Even though there are differences in the opinions of the origin, the elders and practitioners have similar point in common, which is the Gayong Otar-otar dance is a method of self-defense. The portrayal of self-defense in the Gayong Otar-otar dance gives the chance to develop the community dance. (Haji Omar, Interview in Terengganu, 14 October 2017) has stated that:

"About the Gayong Otar-otar dance, what I can say is that, one of the movements can be followed but that movement has to be learned due to the similarities to the silat movement but it wouldn't be a problem at all. The dancer has to understand that silat is performed in pairs (attacking parties and opponents) while the Goyang Otar-otar dance is done in groups. It has its own tools such as a shield and a wooden sword."

According to the contexts in the Malay philosophy, the Gayong Otar-otar dance is known as the 'people's game'. The word *gayong*, said twice until a meaning was created, refers to the pouring of water. Specifically interpreted, the water poured refers to unclean water which nullifies the prayers. Interpreted from Malay language, the word Otar-otar means spinning, which symbolically refers to the Malays working together as a community which vigorously strives for victory and glory.

Until now, the specific word Otar-otar is seldom used in everyday life. But during the old days, the community of Terengganu interpreted Otar-otar as a surrounding area or village activities carried out by the society. Otar in the traditional Terengganu language can be pronounced as 'auta' which means someone who does not tell the truth. For that, it can also be said that Otar means to find a way on how to overcome the opponents' attack. The

philosophy from the word Otar-otar is like a wheel that is turning from one point and then returning to its original point, referring to faith and Islam, because the one who lasts will hold onto the religious concept, no matter what happens they will return to Allah SWT (Haji Omar, Interview in Terengganu, 14 October 2017).

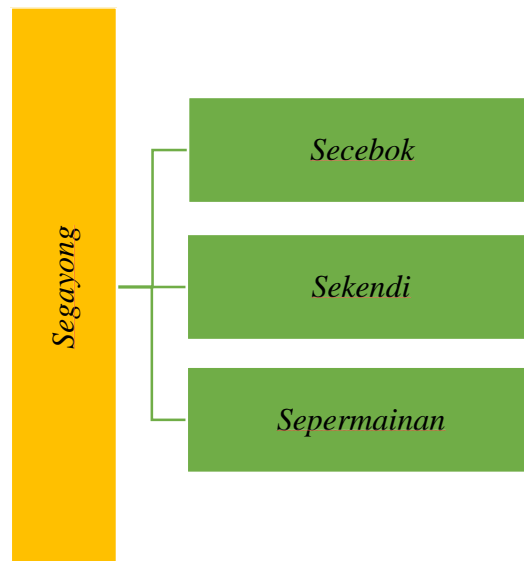


Figure 1 shows Four (4) Basic Meaning in the Gayong Otar-otar dance
(Source: Edited by the researcher, 2017)

Figure 1 above shows that in everyday life, society holds on to *segayong* which means physical and spiritual strengths. Next, *secebok* means society that realizes to use every source on Earth together. Meanwhile, *sekendi* means the identity that represents the society of Terengganu to distribute prosperity and benefits for wider society, and lastly *sepermainan* which means to always live in harmony, loyalty towards their leader and the willingness to welcome outside community according to the teachings of the Islam.

According to several points of view, it is stated that the Gayong Otar-otar dance has existed before Malaysia obtained its independence. For the society of Terengganu, a beach festival is held before Independence Day each year, in which the Gayong Otar-otar dance is performed to entertain the society. The beach festival is held during the harvesting season. The main aim of this festival is to cure the tiredness until they feel refreshed and healthy after the festival. To add to the enjoyment of the week-long festival, the people of Terengganu camp at the site. According to what is stated by (Haji Omar, Interview in Terengganu, 14 October 2017):

“Actually the Goyang Otar-otar dance has existed long before the Silat Gayong which is known widely now. When I was young, I already knew the existence of the Gayong Otar-otar dance. According to history, the Gayong Otar-otar dance isn’t known in its purest truth. The story is told from mouth- to-mouth by our ancestors.”

Due to the high interest from the people of Terengganu towards Gayong Otar-otar dance, a new creation was formed; a type of silat named *silat cantik* which was formerly known as *silat pulut*. *Silat pulut* is usually performed during wedding ceremonies for married couples and their guests to watch. The status of *silat pulut* is that, it is only performed during wedding ceremonies. This is because the people of Terengganu during the old times used to perceive wedding ceremonies as ‘*makan pulut*’.



Figure 2 shows the Progress of the Gayong Otar- otar dance
 (Source: Edited by the researcher, 2017)

Figure 2 above shows that the Gayong Otar-otar dance has progressed earlier compared to silat Gayong. This is because the Gayong Otar-otar dance has spread out, and being practiced earlier by the Terengganu community, where the people develop creative ideas to expand the movements from the dance, improvising and incorporating these into silat movements. When the dance is performed for entertainment during wedding ceremonies, the community of Terengganu organizes competitions of the dance, looking at who could perform the most graceful version of the dance, for example. By doing this, they receive good response from the audience. The winning movement therefore becomes the next attraction to be performed at future wedding ceremonies, and movements of the Gayong Otar-otar dance continue to be improvised and developed further.

DIFFERENCES		SIMILARITIES
Gayong Otar-otar Dance	Silat Gayong	
The movement of Gayong Otar-otar is based on self-defense movement, not attacking movement	Silat Gayong is based on defensive and attacking motion	Established in the same community
Gayong Otar-otar cannot be	Silat Gayong can be performed	Has the same elements of music

performed by one person but it must be performed in a group or at least 2 dancers.	alone or in a group	
Dancers outfit do not have a specific design. No rating applied.	They have a specific design according to their rating.	Having the same foundation referring to the values based on Islamic teachings so that both of these cultural heritage do not get tabooed by the religion
The function of Gayong Otar-otar dance varies such as entertainment that is not entirely silat.	The function of Silat is more focused towards health purpose and self- defense.	Symbol of identity of the Terengganu community
Can be performed on stage in the context of performing arts	Silat performance is not as flexible as the Gayong Otar-otar dance	Experiencing a challenge in the process of inheritance to the younger generation of Terengganu
The dance movement of the Gayong Otar-otar dance is according to the dance method	The movement of silat Gayong is according to the silat method	Both focus on movements following the music

Table: 2 Similarities and differences between the Gayong Otar-otar dance and Silat Gayong
(Source: Edited by the researcher, 2017)

Ragam Gerak (Various Movements)

The various movements of the Gayong Otar-otar dance are taken from the elements of traditional silat which has progressed in Terengganu since a long time ago. Thus, the silat has played a big part in the community of Terengganu and it could not be separated from them. Next, these movements are further developed into a dance, adjusted according to the current requirements of the society. Each new step created is based on the original movement and the value contained in the Gayong Otar-otar dance is not allowed to be destroyed. Further details of the various movements can be seen in the table below.

No.	Movement	Explanation
1.	Beginning position	Beginning position is a movement which signifies that the dancers and the dance presented are representations of the community.
2.	Sharpening of sword (Standing and sitting)	Sharpening of sword movement is the opening dance after the beginning position movement. The sharpening of the knife indicates that dancers are ready to entertain the crowd.
3.	Dragging of sword (Basic 1)	Dragging of the sword is a basic move taken from the silat movement which has been modified to entertain the crowd.
4.	Sharpening the sword	This movement gives the meaning that the dancers are ready to continue the dance with a variety of different movements.
5.	Battle	Battle movement is a group dance movement which represents silat movement in the motive of a battle. The dancers have gone through the sharpening of sword movement, therefore developing it into a battle movement.
6.	Row of commanders	The movement of the row of commanders is a united and dynamic dance movement. Dancer's present variety of silat movements combined with suitable basic dance movements.
7.	Improvisation	Improvisation movement is a transition movement which aims to return to the previous movement or to end a performance. This movement is relates to communication between dancers and musicians.

Table 2 shows the Various Movements of the Gayong Otar-otatar dance
 (Source: Edited by the researcher, 2017)

The various dance movements have been adapted to the current context in terms of the forms of Gayong Otar-otatar dance movements. The adaptation is done as part of the strategies to enable Gayong Otar-otatar dance to be easily learned by the society, developing and strengthening the people's interest in the dance. Next, shown in the picture below is are two examples of Gayong Otar-otatar dance movements.



Picture 2 shows the Sharpening of Sword (Standing position) movement and the Dragging of Sword movement
 (Source: Researcher, 2017)

Movement Structures

There are nine movement structures in the Gayong Otar-otar dance which are repeated according to the needs of the performances. These nine structures can start from the beginning structure until the end, or it can be also be done from Structure One till Structure Five, returning back to Structure one before continuing to Structure Six until the end.

Num.	Structure	Explanation
1.	<i>Sembah</i>	<i>Sembah</i> means the opening of the dance, to honour the guest or the audience.
2.	<i>Serong</i>	<i>Serong</i> is a small movement which plays the role of getting ready before the next movement.
3.	<i>Pulas</i>	<i>Pulas</i> is a standing-up movement, contrasting to <i>sembah</i> movement which is started by sitting
4.	<i>Atas Bawah</i>	<i>Atas Bawah</i> is a movement which has been taken from the silat movement and developed into a dance.
5.	<i>Serong Bakul</i>	<i>Serong Bakul</i> is a movement where most of the dancers are holding props such as sword and shield
6.	<i>Gayong Tiga</i>	<i>Gayong Tiga</i> is the first circular movement to start the floor pattern for many more movements to come.
7.	<i>Langkah Tiga</i>	<i>Langkah Tiga</i> is a movement mixed with the circular movement and it is adjusted to the needs of the performance.
8.	<i>Celah Kangkang</i>	<i>Celah Kangkang</i> is a self-defense movement which is done during the battle dance movement.
9.	<i>Campur</i>	<i>Campur</i> is a dance movement which combines a variety of silat dances, which requires the ability of motion improvisation.

Table 3 shows the Movement Structures of the Gayong Otar-otar dance
 (Source: Edited by the researcher, 2017)

Musical Instruments and Props

The musical instruments and hand props used to accompany the performance of Gayong Otar-otar dance are shown in the following table and illustration.

No.	Musical Instrument	Explanation
1.	<i>Serunai</i>	<i>Serunai</i> sounds play a role in arousing the spirit and energy of the dancer to be communicated to the audience. <i>Serunai</i> also functions to arrange the dynamics of Gayong Otar-otar dance.
2.	<i>Gendang Ibu</i>	<i>Gendang Ibu</i> functions as the rhythm-keeper.
3.	Flute	Flute functions as a sound enhancer for the <i>serunai</i> . The other function is to create sounds for situations where Gayong Otar-otar dance performs movements that portray stories.
4.	<i>Gong</i>	<i>Gong</i> functions as the primary tempo-keeper.

Table 4 shows Musical Instruments used in the Gayong Otar-otar dance
(Source; Edited by Reasearcher, 2017)

In addition, (Andriano, Interview in Terengganu, 18 August 2017) has stated as the following:

“The music of Gayong Otar-otar dance is the same with other ordinary music. What I mean is that it is similar to the music in all silat Gayong performances in Terengganu. Their music and costumes have similarities between the ones in Terengganu and in Pattani, Thailand. For example, Gayong Pattani has music with *suku Wat’s* background, similar to silat Gayong Malaysia.”

There are four or five musicians in this performance. The interesting factor of the musicians is that, each of the players gets to master all the types of instruments in the performances. This enables a musician to replace another musician in the performance, in case the other musician could not attend to perform for the day. Other than that, there is also no singing in the Gayong Otar-otar dance. The music performance that accompanies Gayong Otar-otar dance usually acts as time-keeper or cue-giver, and this role is usually entrusted to the eldest member of the group.



Picture 3 Hand Props of the Gayong Otar-otar dance.
(Source: Researcher, 2017)

Dance Costume

The Gayong Otar-otar dance costume is almost as similar as a silat player's uniform. This is due to the Gayong Otar-otar dance's purpose of showing the nature of dexterity and strength. Other than that, it will also maintain the Malay community's identity. Significantly too, the Gayong Otar-otar dance costume has its taboo, in which yellow colour is not allowed in the costumes, in order to respect the royal's official colour. This means that it is compulsory for the Gayong Otar-otar dance to respect the royal protocol as stated by (Izat, Interview in Terengganu, 17 August 2017):

"Overall, I have seen the ordinary silat costume being used as the Gayong Otar-otar dance performance costume. According to the colour of the costume, it is usually black and by all means, yellow must be avoided because it is the royal's colour, which is highly respected not only in Terengganu but in every state of Malaysia generally."

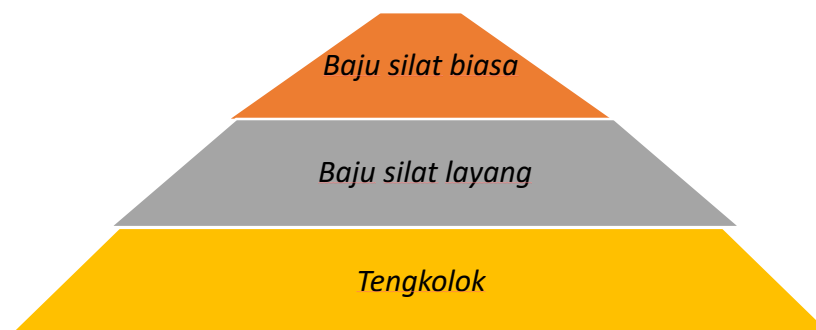


Figure 3 shows the Types of Costumes for Gayong Otar-otar dance
(Source: Edited by the researcher, 2017)

Figure 3 shows a chart explaining the usage of costumes in the Gayong Otar-otar dance performance. This means that the dance performance does not have a definite limit in terms of the choices of costumes. Decision on the costume selected depends on the choreographer or the dancers. If a group does not have the complete dance costume, they can opt for the silat uniform. But one thing that represents Malay's identity could not be disobeyed; this is through the symbol and usage of *Tengkolok* which is important in the Gayong Otar-otar dance.



Picture 4 shows One of Gayong Otar-otar Dance Costumes
(Source: Researcher, 2017)

Picture 4 above shows one of the many costumes used in Gayong Otar-otar dance that resembles the silat player's uniform. To differentiate from the silat uniform, Gayong Otar-otar dancers tie the knot of the costume at the side of the waist. Different colours can be used as the knot and this is the part which distinguishes it from Gayong silat.



Picture 5 shows a Different Types of the Dance Costumes
(Source: Researcher, 2017)

Picture 5 shows that the choreographer and the dancer are given the freedom to choose the colour of the costume according to their will. The colour chosen for the costume is based on situation and context of the presentation, as well as affordability.

Social Factors Affecting the Development of the Gayong Otar-otar Dance

In addition, (Azhar, Interview in Terengganu, 18 August 2017) has stated as the following:

“As far as I know, there is only one group living in Kampung Maras who still practices this art with around ten students and two teachers. One of the teachers are the ‘*otai*’ (expert) of the Gayong Otar-otar dance while the other is a musician. However, the dance will also be developed based on available choreographers. There are many practicing groups available but there is only one that has registered under our department.”

The social development of the society in Terengganu especially of the younger generation is very rapid, due to the usage of new technology, for examples handphones, television and the internet.

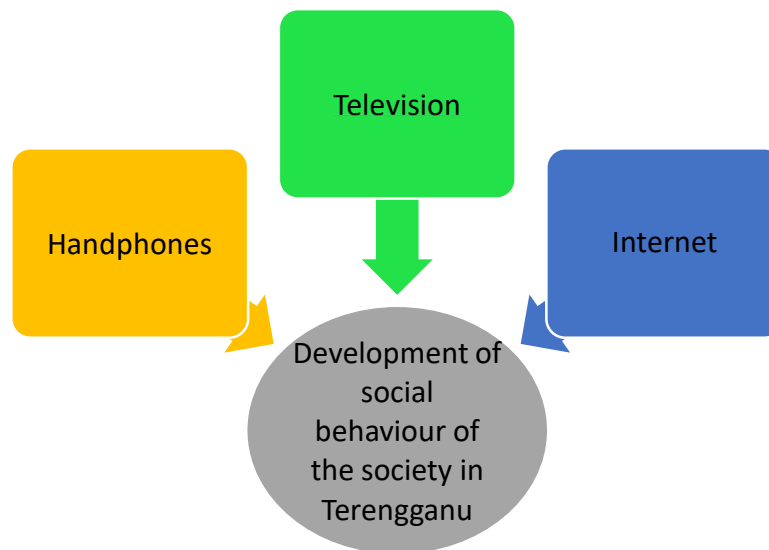


Figure 4 shows the Development of Social Behaviour of the Society in Terengganu
(Source: Edited by the researcher, 2017)

Recently, there are several social views by the people of Terengganu in this advanced era of new technology. One of their views on art and culture implies that, they think that the learning of Gayong Otar-otar dance is a waste of time. Apart from that, they do not receive financial benefits from learning the Gayong Otar-otar dance. The younger generations in Terengganu also perceive that Gayong Otar-otar dance is not an important activity in the village. In implication, this results in diminishing social efforts in preserving the heritage, as well as the lack of interest among the current society towards the Gayong Otar-otar dance.



Figure 5 shows Development of Social Views of the society in Terengganu
 (Source: Edited by the researcher, 2017)

Other than that, the lack of expertise in teaching the Gayong Otar-otar dance is also the factor which leads to the lack of interest among younger generations. According to the assessment by JKKN Terengganu, the current important figures or teaching experts of the Gayong Otar-otar dance do not have enough time in ensuring the continuation of the dance classes and performances due to priority on financial needs and family matters. Apart from that, it could also be because of a suitable figure assessed to become an important expert in the Gayong Otar-otar dance, is somehow unable to make it in the end due to becoming the head of the village, facing more priorities and responsibilities.

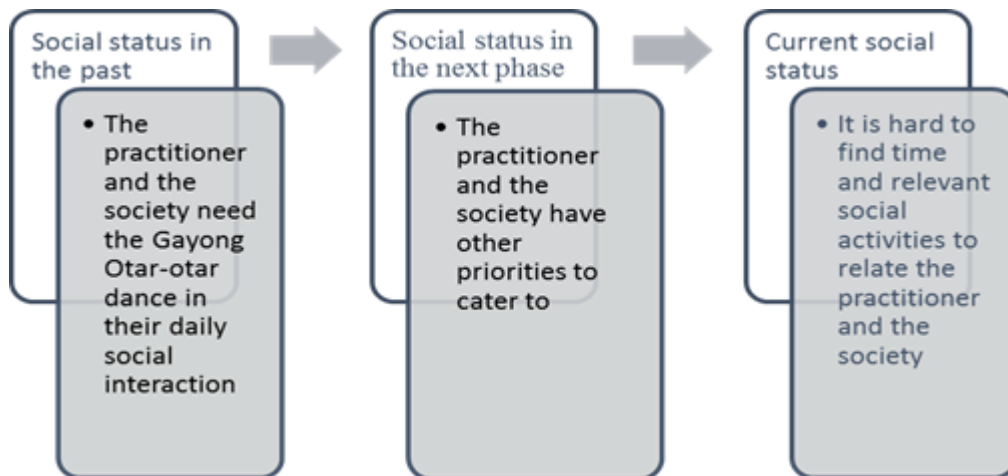


Figure 6 shows the Development of Social Conditions in Context
 (Source: Edited by the researcher, 2017)

Figure 6 above shows that changes that have happened relating to the social condition context of the people in Terengganu on perceiving the importance of Gayong Otar-otar

dance. It can be seen that the gap increases in the interaction between the practitioner and the society. Historically, the Gayong Otar-otar dance plays an important role as a social interaction activity for the people of Terengganu. However, as the social conditions continue changing and developing in the modern era, the social interaction between the people of Terengganu and Gayong Otar-otar dance practitioners decreases, due to other priorities.

Economic Factors Affecting the Development of the Gayong Otar-otar dance

Usually each performance of the Gayong Otar-otar dance gets a payment of RM 500.00, RM400.00, or RM300.00. There are some of the group members who use that payment as a source of income. In the context of current economy, there are some points of views that result in younger generations perceiving that the Gayong Otar-otar dance is not their main source of income. This leads them to find different career paths. However, the Gayong Otar-otar dance could be chosen as a side-income activity if any payment is involved. But, the younger generations are not interested if there is no source of income as stated by (Haji Omar, Interview in Terengganu, 14 October 2017):

“From my understanding, the Gayong Otar-otar dance usually will get a payment of RM 1,000.00 for a one-time performance. In the aspects of time duration of the performance, I’m not sure of the time limit affects the payment for the players.”

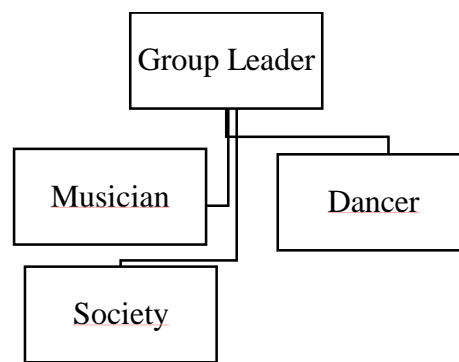


Figure 7 shows Organization Chart of the Gayong Otar-otar dance
(Source: Edited by the researcher, 2017)

Figure 7 above show the organization chart which consists of the group leader of the Gayong Otar-otar dance, on the highest position, whereas the society is in the position below. However in the context of economy, it can be seen that then hierarchy could be portrayed as a cycle; they could also have the group leader together with the dancers and musicians of Gayong Otar-otar dance positioned at the bottom of the chart whereas the society is above, because they depend greatly on performance invitations from the people. This can be seen too as the following:

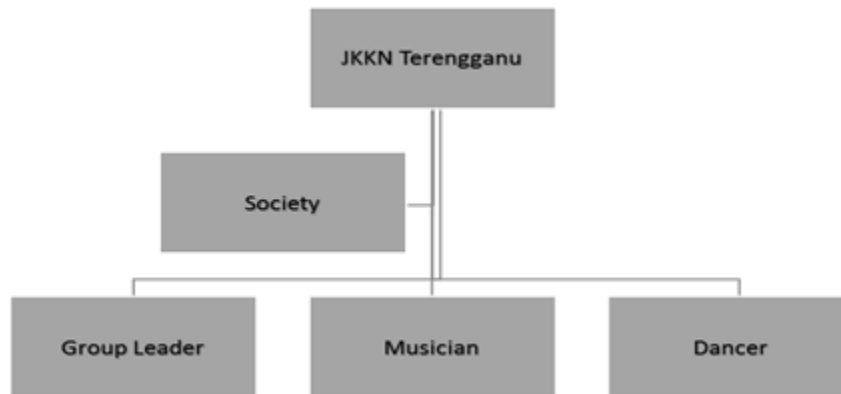


Figure 8 shows the Hierarchical Group Based on Economy of the Gayong Otar-otar dance (Source: Edited by the researcher, 2017)

Figure 8 highlights a few things. Firstly, Jabatan Kebudayaan dan Kesenian Negara (JKKN) Terengganu plays an important role, which is deciding the budget from the government to be given to the Gayong Otar-otar dance groups. If JKKN Terengganu does not prepare the budget, the Gayong Otar-otar dance could not generate and sustain their income. Secondly, other than JKKN Terengganu, the Gayong Otar-otar dance groups depend greatly on the people's invitation for them to perform. If there are no wedding ceremonies or public festivals inquiring for their performances, their source of income may decrease. Thirdly, each of the group is not independent yet to stand on their own due to the economy, because they solely depend on JKKN Terengganu dan the people. Due to this, it is understandable that the economy plays a huge role in the development of the Gayong Otar-otar dance.

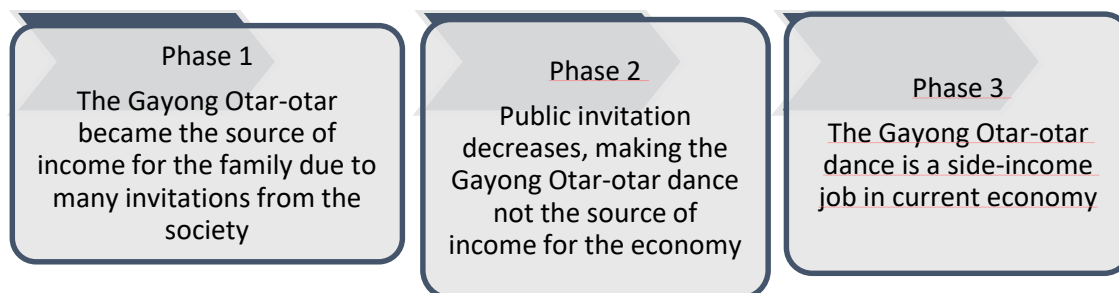


Figure 9 shows the Development of Economy in the Income Context of the Gayong Otar-otar dance (Source: Edited by the researcher, 2017)

Figure 9 above shows that an important balance is needed in the demands of Gayong Otar-otar dance performances by the people in Terengganu which will affect the income of Gayong Otar-otar dance practitioners. If there are many requests for the performances,

then it is guaranteed that their income will increase, balancing the economy. Sadly however, current situation shows that the community is lacking the interest towards the Gayong Otar-otar dance which gives an implication for the practitioners. Since the economic status is decreasing, the practitioners do not depend on invitations from the people for financial needs. They no longer make the Gayong Otar-otar dance as their main source of income like before. Due to that, awareness of the Gayong Otar-otar dance is lacking among the people in Terengganu, making it a challenge in preserving the heritage.

Inheritance Factors Affecting the Development of the Gayong Otar-otar dance

The JKKN Terengganu has carried out various efforts for the Gayong Otar-otar dance to be inherited and preserved by the people of Terengganu. But their efforts are fruitless so far. According to JKKN Terengganu, the Gayong Otar-otar dance has attractive characteristics. But the performance aspects of the Gayong Otar-otar dance might not be suitable for public viewing, in terms of their appreciation and understanding of the dance. The initial movement of the dance is really slow, making people lose focus and get bored easily. This is one of the factors that cause a barrier on why it is difficult for the traditional art to be preserved and inherited.

In solution, the JKKN Terengganu has tried incorporating the performances into official government events, where the performances could also be modified or improvised creatively in the movements by the choreographer upon selection and advice by the JKKN. Hence, JKKN Terengganu is trying to spread and develop expand the Gayong Otar-otar dance as broadly as possible. JKKN Terengganu also has tried to combine two performances together, namely the silat Gayong and the Gayong Otar-otar dance, where these creative combinations are more favoured by the leaders and also the people of Terengganu.

INHERITANCE TO GROUP MATES	INHERITANCE TO THE COMMUNITY	INHERITANCE TO THE COUNTRY
<p>The first step taken is for the inheritance to the group mates. However, the current members are not interested in the Gayong Otar-otar dance. The experts in the group have got older and do not have the physical strength to pass on to the younger members of the group. Other than that, their economic status is not that good to encourage younger members to learn the Gayong Otar-otar dance</p>	<p>The next step taken is inheritance to the community. The step that has been taken by the JKKN Terengganu. However due to many people not knowing in detail about the Gayong Otar-otar dance and not having a great deal of attention, the success of the step undertaken by the government has not been in line with the expectations and planning.</p>	<p>Research on the Gayong Otar-otar dance is still lacking in this country.</p>

Table 5 shows Inheritance Target for the Gayong Otar-otar dance
(Source: Edited by researcher, 2017)

Table 5 shows three main targets in the context of inheritance for the Gayong Otar-otar dance. Firstly, to inherit the Gayong Otar-otar dance, one must obtain knowledge and facilities directly from members who have experienced the dance for long. Next, there are the people of Terengganu who are collective owners of the Gayong Otar-otar dance. However, majority of the community does not know or understand about the dance, thus, cultivating efforts in developing the awareness towards the dance is very much needed. Last but not least, preserving efforts need to be done too as the Gayong Otar-otar dance symbolizes important heritage of the Malay culture, be it in Terengganu, as well as in Malaysia.

Conclusion

There is a relation between the Gayong Otar-otar dance with the traditional beach festival of the people of Terengganu because their ancestors have also watched the Gayong Otar-otar dance being performed during a beach festival. The similarities of the Gayong Otar-otar dance and the Gayong silat have led to different points of views. This is because the Gayong silat is well-spread across Malaysia and even South East Asia until there are rumours that the Gayong Otar-otar dance is one of the original sources for the silat. But the truth is, that the Gayong Otar-otar dance has existed long before, during the beach festival while the Gayong silat has existed after Independence Day. Even though there are similarities between the form and the value in the Gayong Otar-otar dance, it does not mean that it is exactly the same with Gayong silat. Initially the silat movement in the the Gayong Otar-otar dance focuses on self-defense while the Gayong silat movement is about attacking. In the current development of modern era, the Gayong Otar-otar dance experiences inheritance problems. This is due to no effective solutions found yet to overcome the problem. However, the JKKN Terengganu has tried their best to make this dance well-known by implementing it into education, but it has been fruitless so far. The appropriate method of inheritance has not been found due to economic constraints experienced by the dance practitioners, as well as the rapid social development of the Terengganu society, leading to lack of awareness and interest in the dance, which has resulted in an unexpected impact on the Gayong Otar-otar dance.

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