

Cultivation, Education And Arts In The Meaning Of The Pontanu Dance Movement In The Disruptive Era

Andi Imrah Dewi, Tjetjep Rohendi Rohedi, Dharsono, Hartono

Abstract: The purpose of this research is social media on the concept of cultural linkages, education and art in interpreting the movement of Pontanu Dance, as a form of social interaction of the Tribe *Kaili*. The purpose of this study is first to Analyze the Meaning of Pontanu Dance in Era 4.0 Second to Analyze the meaning of the Pontanu Dance symbol its relation to cultural links related to the cultural value of the ancestors of the Tribe *Kaili* Central Sulawesi. The method used is descriptive qualitative research with ethno chorology approach, to analyze problems based on facts and data in the field. The methods for collecting data, observing, interviewing and documenting. The results of this study lead to findings related to cultural linkages related to the educational values and character of Pontanu dance consisting of nine movements, Pontanu dance in one of the core movements of the Pontanu dance variety is motion *nagalerongis* a core movement that is carried out in a circular manner while twisting a thread whose symbolic meaning symbolizes the wheel of life, relating to the symbol of the contents of the universe, noble Values which are the manifestations of human personality and behavior that are patient, diligent, Responsible, disciplined, mutual mutual cooperation and consistent. The existence is in close touch with understanding the character value of 2019 Semarang State University.

Index Terms: Cultivation, Education, Linking Meaning of Pontanu Dance

1INTRODUCTION

The cultural, educational, and artistic links of the archipelago are related to the meaning of the Pontanu dance movement in the context and changes encountered. From this point of view the awareness to understand the archipelago art as a whole system that is about humans and their living needs, social institutions (education), as well as natural-physical and socio-cultural environmental resources, are the main conditions. In addition, environmental conditions also strongly oppose education because environmental education in schools is a form of character and culture (Juraid et al, 2019). This basic understanding becomes the starting point to carry out activities or praxis in dealing with the changes that occur. The effort of inheritance in its form as the preservation and development of this culture refers to the awareness of artistic diversity that needs to be maintained as a system that gives freedom in unity and unity. Art is a cultural element that is sensitive to differences, and becomes a flexible means of bridging differences; in particular this potential is confronted with the challenges of the industrial revolution 4.0 eras, which is called the disruptive era. Culture in the perception of culture studies is a real field where various practices, representations, languages, and habits of a particular society are based. Art is a cultural root, in passing down and preserving regional culture in order to be able to survive and not be disturbed by developments. Dance Pontanu belong to tribal communities' *kaili* departing from the activity of the mothers in Donggala weaving, from these activities gave birth to a regional art in the form of a performing art known as the Pontanu Dance, in

general Indonesia has a regional ethnic art which on average departs for community activities so that it becomes unique and has a wide space, in introducing culture and art region as a form of the nation's cultural inheritance system, for the community *Kaili*, Pontanu dance is a vehicle of communication as well as an expression of collective expression, especially women, which are identified as women's sources of life and fertility (interview with Ince abduallah, 2108). It was also stated by (Hartono, 2016) that dance basically functions as a medium of self-expression that departs from ideas, experiences, circumstances and feelings. As for aspects of the Pontanu Dance performance, motion, property, accompaniment, clothing, floor patterns that symbolize the rhythm of life are characteristic of women *To' kaili*. Pontanu dance research has become a novelty in scientific studies, especially in dance. Researchers have a view that scientific literature has not been found that studies in writing about the Pontanu Dance, but there has been a reconstruction of the popularity of the Pontanu Dance in terms of the creation of dance works. This research is used as a foothold in analyzing a karaya tarai through aspects of dance performance. Literature was written by Ulinisa (2015), in a dissertation entitled *Representation of Aesthetic Values in Kaili Song Lyrics*. This dissertation discusses the text of the lyrics of the song *Kaili* is a written literary work that reflects the cultural attitude of the *Kaili* community as its owner. This research is used as a foothold in analyzing symbolic movements and characteristics contained in dance movements. The symbols that characterize the Pontanu Traditional Dance are forms that were born from the *Kaili community*, in which the community itself gives meaning to each form of symbol that was created. Interpretation of the meaning of the Pontanu Dance is a form of dance interpretation as a cultural product that is close related to people's lives. existing in Central Sulawesi which is the identity of the *Kaili* Tribe because dance is a representation of ideological and cultural habits that take place in the community (Indrayuda, 2015) in line with that Pontanu dance is seen as an integral part and existence of humans because it involves one of the basic human needs namely regarding symbols

- Andi Imrah Dewi is currently pursuing doctoral degree program in Universitas Negeri Semarang. E-mail: andi.imrah@untad.ac.id
- Tjetjep Rohendi Rohedi is currently a lecturer in Universitas Negeri Semarang.
- Dharsono is currently a lecturer in Universitas Negeri Semarang.
- Hartono is currently a lecturer in Universitas Negeri Semarang.

(Pujiyanti, 2013). Pontanu dance as a result of culture which is full of meaning and value is called a symbol system that has functions as spectacle and guidance. Pontanu dance as an aesthetic expression of women is an inseparable part of lifesociety *Kaili*, leads to forms related to the symbolic meaning of the Pontanu Dance performance, which has the Character value from the parenting patterns of the community *Kaili*. Through the message contained in the Pontanu Dance has the value of the noble tradition of the community *Kaili* in detail from the elements of motion, property, dance accompaniment, clothing and floor patterns According to Sumandiyo Hadi (2005: 23: 324) these aspects contain a literal meaning, are primary and are directly indicated according to agreement or convention formed jointly by the community and culture where the symbol or sign applies to reveal the Pontanu dance behind the symbol in this study, in-depth observations are made to look for the meaning contained in the actions or actions - actions on the new symbol lead to the knowledge, behavior of the community the symbol. Lager (2006: 6) symbols as signs that contain meaning or symbol and meaning. According to Lager, when symbols are revealed, meaning emerges. Denesi (2010: 38) also reveals meaning in symbolism built through social agreement or through historical traditions. These abstract values have been tried to be operationalized through educational institutions by Cronbach (1997). He stated that character as a certain aspect of personality by habits and ideas as a unit that is closely related to others. To form characters, according to him, it is necessary to reorganize the personality as a whole which includes aspects of beliefs, feelings, and actions. In this case education as an effort to reconstruct and organizational personality becomes important and meaningful in building the mentality or character of citizens as citizens of the nation.

2 RESEARCH METHOD

The research method used is: This study uses a qualitative approach. Techniques and data collection instruments are by means of observation, interviews, and documentation. The validity of the data in this study was carried out by triangulation techniques. Triangulation is a data validity checking technique that utilizes something else. Triangulation technique used by researchers, is triangulation of sources by checking the data that has been obtained through several sources, which from several data sources describe, categorized so that results in conclusions.

3 RESULT AND DISCUSSION

The results in this study are all three directions in accordance with the objectives of the study are as follows:

3.1 Cultural, Educational, and Artistic Linkages in the meaning of the Pontanu Dance Action

First is needed is in-depth observation to look for the meaning contained in the actions or actions that are visible the symbol, will only lead to a knowledge of the behavior of the symbol user community answered the analysis of the meaning of the Pontanu Dance consisting of each aspect of motion, dance accompaniment, floor patterns, property, make-up and costumes analyzed through three levels of tracheotomies according to Piece namely: (1) Representmen, (2) Objects, (3) Interpretation (Yuli et al, 2014), more in-depth analysis is

carried out by seeing the Context of the Pontanu Dance growing and developing in every aspect of the culture of the community *Kaili* as the initiator and owner of the symbol of the habits and culture that has been embedded As a unity of a pure identity to be able to and always be defended and bequeathed its difference.

3.2 Symbolic Meaning in Performance Pontanu Dance Pontanu

Dance is a pickup dance that is danced by women in groups. This dance is performed as a form of respect for the great guests. Pontanu dance is a traditional dance from the *Kaili people who* departs from their habits or activities carried out by the community, especially women in terms of weaving.

The first aspect is the form of variety of motion Pontanu Dance Motion is a basic element of dance through an expressive and aesthetic process as one of the communication media that contains meaning. The movement contained in Pontanu dance is an emotional experience expressed by the women *kaili* through the body medium. Pontanu dance is seen as aesthetic experience that is realized through a series of physical forms or symbols through the medium of the body. Motion in dance is language that is formed in the dancers' movements on the stage (Sumandiyo, 2006). Pontanu dance consists of several kinds of movements that have meaning or are often called meaningful movements, and movements that only stand out aesthetic value which is called pure motion (Tyas & Kuswarsantyo, 2018). Maknawi movements express meaning explicitly. These movements describe or symbolize something which wanted to be delivered to the audience. While pure motion has no purpose and only accentuates aesthetic value. Pontanu dance analysis is focused on meaningful movements that contain symbols and meanings. Moves in Pontanu dance have a part that is entirely part of the dance movement as text. Pontanu dance previously did not have the name structure or variety of movements all just flowing. *Kaili* community only expresses and learns pontanu dance without giving a detailed investment in the planting of the range of motion. So that in this study, researchers interpreted the name of the structure and range of motion that exists in Pontanu dance based on regional languages used by the community *Kaili* The structure of the presentation of the pontanu dance movement is divided into three parts, namely, there is a beginning departing from the gesture of respect for the guests, the core of the pontanu activities carried out by the ethnic community *Kaili* in the closing of the process of delivering the pontanu product to the invited guests and the general public. The pontanu dance there is a variety of movements and their meanings. such as therange of *To Punaka* respect, *Novavile bana* Spinning yarn, *Notende Bana* Separating yarn, *Nokahambaka Buya* opening gloves to spruce up, *Nokasumba Bana* Mawarna yarn, *Nogalendo* spun yarn, *Nosau* yarn collected, *Nosui flower* to embroider the, *flower Nompomenta* showing the product.

3.3 Meaning of Pontanu Dance Properties The

Pattern or form of the Pontanu instrument has a package device, which touches one another with the meaning of the words interdependent, pontanu is weaving activity *Kaili*, from which the pontanu dance movement exists and is born from the composition of the weaving equipment used by the craftsmen in carrying out the Pontanu process by starting from the form of collected threads known through the language of

the To 'tribe *Kaili* for one pelu and to become a scabbard it takes three pelu and a roe tool is needed to wrap the yarn with the Nagalenrong process along with the name names of tools used for weaving and their functions, see the table below.

Table 1
Name of tools and functions of weaving tools pulling

No.	Name of tools	Functioning
1	Kaluta	Weaving
2	Pondo straps	Connecting Pasa Winding the sheath that is made with a binding for retaining binding pengulangan thread
3	Pomonjo	In use to encourage Balida
4	Pasa	Pengulangan sarong
5	Milk Koli	Separating between yarns and bales
6	Balida Kido	To separate the sarong with the back
7	Tagi	Separator of yarn above under
9	Dopi The	scavenger threads on weaving from boards
10	Posodatagi	For separation between
11	Duli Jakatora	Insert thread one by one like comb
12	Palati	Weaving yarn for weaving
13	Balida	For reinforcement
14	Potanda	For connecting thread
15	Pabicangara	used for binder in koli milk
16	Duli	Separator between yarn above and below is the same function as Tagi

Traditional tools have functions related to each other so that these tools can only be used together (a package of weaving tools) which is a legacy from the Ancestors who have not experienced any changes until now. The consistency of women or girls continues to carry out this activity as a manifestation of their love for the results of the handicraft industry in the form of buya sabe sarong or Donggala Weaving cloth as an aspect of cultural identity and is the profession used in the Pontanu Dance. However, all of them need special attention for sustainability as an appropriate appreciation to be flown as a form of cultural promotion as a result of Weaving and art in the form of Pontanu Traditional Dance which is attached to each other from the aspect of the show where the process reflects the process or meaning of the gesture expression of the activity weaving that is essentially as in the initial motion or opening process begins with respect, inserting the next thread with a magalenrong motion or twisting the yarn until the end of drying with the motion symbol of the sarong moving as a symbolic sign of the form of the nation's children's work that needs to be inherited and preserved as a stick of continuity. This gives appreciation to the wider community for the work that enslaves and the cultural identity of the tribe *Kaili* and there is no stopping there, mothers are happy to teach their daughters to learn to weave as *abaton* and instill parenting patterns through character values related to the value of patience, perseverance, responsibility. You need accuracy and patience in making this woven sarong. Because the process takes a long time, it can take up to three days or even weeks to become a sarong. The mothers felt it was important to teach their daughter since she was 5 years old on the grounds that they must have the skills to be able to work and help the economy of life. Various promotions and awards were obtained from the local government in preserving and developing the ethnic culture in Central Sulawesi and can attract cultural and *tourists* to visit the hammer city of Central Sulawesi.

3.4 Meaning of Makeup and Sangul Pontanu Dance Pontanu

Dance has makeup that generally uses beautiful make-up to look beautiful and does not reduce everything must be adjusted, not excessive but displays simplicity in the Me-Up presentation based on unpretentious character and still awake (malebi) and about the sangul using the sangul gecko behind and the position of the gangul is moderate but what's interesting is that it is seen from a higher front and leads to the left in the designation for children and adolescents and right if you have a family, to then the ornamental part of the sangul so that it looks beautiful from the aesthetic perspective is assisted by the left and right sangul flower and the middle and hairpin with odd numbers can be five or seven odd points which means that everything must look more, and the additional accessories consist of hanging earrings left and right settings, can be added headbands.

3.5 Meaning of Pontanu Dance Accompaniment Pontanu

Dance music accompaniment is usually accompanied by traditional Central Sulawesi music such as *Ngongi* and *Ganda*. *Ngongi* itself is a type of musical instrument such as *Gong*, while *Ganda* is a type of musical instrument such as the *Drum*. Unlike this is played usually adjusted to the movements of the dancers so that it looks in harmony. *Kakula* is a set of musical instruments played by beating these instruments it is a feature of the traditional musical instrument of the tribe. *Kaili*

3.6 Meaning of the Pontanu Dance Costumes

When seeing from the costume model and the sangul arrangement, Makeup accessories, has similarities with the ethnic Makassar, South Sulawesi, but there are also differences. One example lies in the equations of accessories that are generally the same. but what distinguishes is used by ethnic *Kaili*, known as loose clothes and buyasabe sarong, while ethnic South Sulawesi is known as bodo clothes and sarong, or a pattern of profit, so the equation is very thin, but there is still a touch that resembles because this area is on an island that corresponds to same map but the place that distinguishes the southern and middle parts while the object of the researcher is in the middle, precisely in central Sulawesi, known as the hammer city. The form of costume at the Poboti ceremony in terms of color, known as yellow and red, symbolizes the greatness of the nobility of the tribe to *kaili*. The yellow color is a sacred color or a color filled with mysticism and only certain people can wear it which is in the line king's descendants. The color red is a color that means brave because *kaili* land is known as a very bloody land full of myths. The clothing used by *Kaili* aristocrats is yellow as well as in the aisle, all bedrooms have only yellow nuance. The costumes used by dancers in the Pontanu Dance show are usually customary clothing. At superiors' clothing they usually wear loose sleeveless clothes called the *Nggembe Dress*. While for subordinates they use the distinctive Donggala sarong called *Buya Saba*. Various models of clothes that have been modified according to their needs and development. For dancers, accessories usually use *Dali Taroe* (earrings), *Polosu Unte* (hairpin), and *Ponto* (bracelet), waist belt, chest shampoo or there are also tongues that are used as coverings on the chest to look beautiful. In addition, dancers' also are wearing extra covers that are folded and tucked into the waist. This sarong will be used to

dance at the end of the pontanu dance as the dance property.

3.7 Symbolic meaning and pattern A suh P enanaman Value -N use values of noble tribe Kaili Central Sulawesi

Speaking on Pattern Asuhda lam planting Sublime values in the lives of the cultural traditions of ethnic Kaili Central Sulawesi, according to the origin of course has the characteristics and uniqueness. All of this can be clearly seen in the daily concept of the Kaili hinterland community whose daily activities mingle with the nature and natural environment as seen from the economic aspects of the Kaili tribe originating from nature and the environment such as farming, gardening, fishing, sea activities, Toriolu people or people first at that time they did not know the name of their education only knew of working by dusty or farming that this activity was carried out by men as heads of households, but did not stop there they also invites a boy to help his father search. The activity naturally the father taught the boy to take responsibility for him and the family a natural parenting pattern that was formed by a father to his children to be independent. Continued in the pattern of nurturing done by the father when going to gardening as he also invited boys to work together to plant crops, self-reliance which has formed since a small age into their personal strong, strong souls will live a life that is lived with a sincerity of course will bear sweet fruit with good results. This is a real life portrait of the ethnic culture of the Central Sulawesi Kaili tribe which contains noble and ethical values that have common sense and culture as well as the rules that apply in the order and habits of the orderly and dignified Kaili people. In addition, there are also quite interesting if we look deeply at a culture that is related to cultural values in terms of art that blends with the activities of the craftsmen of Towale Village, the Kaili tribe of Central Sulawesi. This kind of activity is a custom of women in Tanah Kaili who have the ability to blend yarn using looms and turn them into weaving gloves known as Donggala Weaving sarongs and these sarongs are also used as Pontanu Dance Properties and from these activities movements patterns emerge. The basic Pontanu Dance is there and is the activity of the Kaili woman who is doing work in this case weaving.

3.8 Understanding symbol of life in the convergence culture

The concept of self in interpreting cultural tradition symbols as interrelationships or interrelationships between one culture and another and this is an individual's ability to feel and be sensitive towards something based on self-situation and the environment's ability to control and process behavioral factors in accordance with the situation and conditions for present themselves in conducting socialization within the scope of cultural linkages. Skill in controlling self-emotion that looks conspicuous calmness, stress or treat someone who is hostile does not respond with similar attitudes or behaviors. This is one form of teaching the results are clearly visible from some family members and the Kaili tribe community which is seen based on facts in the field showing a real indication that the role of parents is one of the supporting factors in controlling their children because it is related to the sensitivity of the soul or emotions and who best understand the attitude and character of children are biological parents who give birth and raise so that all must go through parents to their children to be able to control emotions, especially in terms of association

they must continue to hold hands and unite to be able to work together and achieve the desired expectations later (Glomen, 2005).

4. CONCLUSION

The first Analyzing The Meaning of Symbolic Dance Pontanu linkage of culture Tribe Kaili Sulawesi Central both Analyzing the meaning of symbols Dance Pontanu its relationship to the cultural values of the ancestral tribe Kaili Central Sulawesi Third analyze and interpret symbols Pontanu dance in the concept of the life of the Kaili tribe. Evethough, the suggestion of research directed the contribution to the society Kaili in general and particularly good for education, culture hounds and artists, government-related, and researchers in an effort to utilize the work of Dance in Performance to build a sense of love for a nation rich in culture in this preserve copyrighted works in the field of dance orally or in writing, especially on the linkage, culture and art education in the sense of motion dance Pontanu in disruptive Era.

REFERENCES

- [1]. Cron bach., LeeJ. (1997), Education Psychology (3rd edition). New York: Harcourt Brece Jovanovich
- [2]. Hadi, SY. (2005). Dance Sociology An Early Introduction. Yogyakarta: Reader Publisher.
- [3]. Hartono. (2016). Tari klana raja gaya Yogyakarta, Effector, (28), 35-41.
- [4]. In Drayuda, I. (2015). Continuity of Tradition dance: Acedemicians' Intervention on Artists and Performing Arts Groups. Harmonia: Journal of Arts Research and Education, 15 (2), 138-143.
- [5]. Jones, AC. (2017). "Transmission: From Archive to Production Re-imagining Laban-Contemporizing the past, Envisioning the Future. In Transmissions in Dance"(pp. 11-35). Palgrave Macmillan, Cham.
- [6]. Juraid, Hamzah, B. Mahpudz, A. Khaldun, RI. (2019). Implementation and development of Adiwiyata schools to realize character of students care for environment. Journal of scientific and technology research, Volume 8 issue 10
- [7]. Kuntowijoyo, (2006). Culture and Society. Yogyakarta: Tiara Wacana Yogya.
- [8]. Langer, K. Susanne Terj. Fx Widaryanto. (2006). Problematic Art Performance. Bandung: Sunan Ambu Press.
- [9]. Pujiyanti, N. (2013). The existence of Mask Dance Mask as a Compliance with the Needs of Aesthetics of the Community Pandesari Parakan Stage. Journal of Regional and City Planning, 22 (1), 49-64.
- [10]. Rubinelli, S. & Cantoni, L. (2006). Dance as a Communicative Art. Science Direct , (1988), 21-22
- [11]. Sulasman, & Setia Gumilar, S, (2013). Cultural Theories from Theory to Application. Bandung:Loyal Reader CV
- [12]. Sumandiyo, H. (2006). Art in religious rites. Yogyakarta: Library.
- [13]. Ulinsa (2015). Representation of Aesthetic Values in Kaili Song Lyrics.
- [14]. Vivin, SA. (2016). "Zapin Bengkalis Dance: Form, Characteristics, and Development". Doctoral Dissertation at the Indonesian Institute of Arts Surakarta.

- [15]. Wina hyuningsih, HM & Maulana, N. U. (2013). Tatag De Penyawo: Contemplation of Tribal Identity. Dance Department, Performing Arts Faculty, Yogyakarta Indonesian Art Institute.
- [16]. Zubaedi. (2011). Design of Character Education. Jakarta: Kenana Prenada Media Group.