

Tontila Dance in Saluan Tribe of Luwuk Banggai Regency of Central Sulawesi

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ABSTRACT

This research aims to find out: (1) how the background of the birth of Tontila Dance in the Saluan tribe in Luwuk Banggai Regency. (2) how to form the presentation of the Tontila dance to the Saluan tribe in Luwuk Banggai Regency. Concepts and theories about the background and form of dance presentation from several sources are used as references in discussing research problems formulated. The research approach is qualitatively descriptive with data collection techniques, literature studies, observations, interviews, and documentation. Data sources on the Tontila dancer group in the Saluan tribe of Pagimana district of Luwuk Regency are proud. The findings of this study are. 1) it is motivated by the joy of all the people over the birth of the Crown Prince. In 1920 Tontila dance was once displayed in the Palace of Banggai Kingdom. 2) The form of presentation involves several supporting aspects such as motion, floor patterns, musical accompaniment, makeup, fashion, property, and performance venues. Tontila dance involves both female and male dancers. Numbering six people, this dance initially only has one form of various movements repeatedly with the circular format and lined parallel. Women's clothing batik sarongs and blouses with head coverings. Men's clothing black shirt, red pants, batik motif headband, and belt while carrying spear property. The property used is a wide and long yellow cloth, a performance place in the field, the yard of the house.

Keywords: *form of presentation, Saluan, Tontila, dance.*

1. INTRODUCTION

Traditional art is born and developed in a society used together in certain activities or ceremonies. Tradition is a custom habit passed from generation to generation that is still carried out in the community and becomes part of the community's life that has a purpose or function. Similarly, traditional dance is a dance that has experienced a long historical journey and always relies on existing traditions [1].

This dance tradition has strict rules and remains based on attitudes and views of life and customs in society's life. Through an approach with a typology of art functions regarding the function of art, especially the performing arts, has been done by R.M. Soedarsono, an expert in performing arts. Soedarsono revealed that performing arts in human life are grouped into three parts, namely: (1) Art for ritual purposes; (2) Art for aesthetic presentation purposes; and (3) art as personal entertainment. The art of dance as a means of ritual ceremonies can be used for the ceremony. The art of dance as entertainment is more varied than being drab and saturated. Therefore, this type uses a simple theme, and the costumes and stage layout are also simple.

Indonesian traditional art is known for the diversity of traditions that exist throughout the archipelago that

reflect the cultural power of the Indonesian nation. Culture is very important in the lives of its supporting people. Art is one part of the results of community activities that cannot be separated because art is part of the culture. Traditional art is essentially born, lived, and developed in line with the traditions of its supporting communities. Similarly, with the art of Tontila dance in the Pagimana Subdistrict, this art was born hereditary and developed in the community of its supporters.

Banggai Regency is one of the Level II Areas in Central Sulawesi Province; Luwuk Banggai area has several tribes, namely the Banggai tribe, Saluan tribe, and Balantak tribe. Various kinds of customs and cultures of the Banggai tribe are very attached to the community and very interesting such as the type of music in between; baton gun, khanjar, libel, and so on; there is also a dance, which includes Onsulen, Balatindak, and Ridan. The name very much knows the folklore or legend of Banunut, a song or poem called Baode, Pauper. Furthermore, there are many other traditional arts.

Of the several tribes in this area, one of the tribes in Luwuk Banggai is the Saluan tribe. The Saluan tribe has a traditional dance that is Tontila dance. Traditional Tontila dance is a communicative type that can be

staged in any traditional ceremony, thanksgiving, marriage, or welcoming of guests.

In general, Tantilaa dance has not been public in schools, but some schools have used it as the local content subject. This needs to get the attention of the local government so that Tantilaa dance is part of learning in general in schools, both junior and high school levels. On the other hand, Tantilaa Dance is one of the traditional dances of the Saluan tribe that is pulled by young men and women, as the younger generation certainly needs to understand and know about traditional dances in the area so that the preservation of traditional dance, especially Tantilaa dance, can be maintained and sustainable.

The description above needs to be further investigated to preserve traditional dance, especially dance in the Saluan tribe, and a reference among students and the public.

2. TRADITIONAL TONTILA DANCE

The Luwuk Banggai Kingdom was established in the 17th century which was ruled by a King named King Mandapar. Raja Mandapar is based in Luwuk Banggai, located on the island of Banggai, an island contained in the Banggai Archipelago cluster. Historically, king Mandapar had long awaited a crown prince, but after about 20 years of waiting, the empress gave birth to a son. The King was very happy, and as an outpouring of happiness, King Mandapar invited all his people who were in the authority of his power, in turn, to rejoice with the King and Empress at the Royal Palace of Banggai, then the people flocked to Banggai.

When the Saluan tribes turned to rejoice, they entered the palace arena with the Tontila dance. Dance performed by the Saluan tribe. This dance, over time, became a type of dance that developed in the Saluan tribe. Each people came in groups and spontaneously rejoiced in the palace performing dances according to the customs of each tribe.

Traditional Tontila dance began to be known in the 17th century, which was motivated by the joy of all the people over the birth of the Crown Prince. With time around 1920, according to the history of Tontila dance was officially displayed in the palace of Banggai Kingdom by the people of the Saluan tribe from Kintom Subdistrict. Formerly this dance was performed before sunset and until sunrise. The duration of time is not certain; parents or adults dance the perpetrator or dancer.

Since then, this dance is rarely performed again and finally disappeared and is just a name. In 1987 the beginning of the rise of this dance was back when it was at the behest of the local government to perform a local traditional dance as a treat to guests who came from Jogjakarta to see their traditional dance ever. That is

when this dance began to be taught back to school children, but it is known that parents danced this Tontila dance.

Tontila Tinompiano means the rising of the sun. Tontila is interpreted in dance as joy, realized when dancers sing several songs while performing this dance. Traditional Tontila dance is a type of dance that is an entertainment dance, namely thanksgiving, pick-up, and other traditional ceremonies. Tantilaa dance is one of the traditional dances of the Saluan tribe that young men and women pull. The younger generation must understand and know about traditional dances in the area so that traditional dance, especially Tantilaa dance, can be maintained and sustainable.

This dance lives and develops in society, although with all changes in form and function. The existence of Tontila dance is only the Saluan tribe in Pagimana Subdistrict that continues to preserve it.

The form of presentation of Tontila Dance in the Saluan tribe in Luwuk Banggai Regency, Central Sulawesi, is a design that involves several supporting aspects in its presentation. As for some aspects or elements - these elements consist of motion, floor patterns, musical accompaniment, makeup, fashion, property, and performance venues [2]. Based on this, the form of presentation of Tontila dance in the Saluan tribe in Pagimana District of Banggai Regency has several elements of performance as follows:

2.1. Dancer or Performer

Actors or dancers who appear in a show from a different age perspective, such as children, adolescents, or adults [3]. Dancers or performers in Tontila dance involve dancers between female and male dancers. The number of dancers is at least six people. The more, the better the substantial amount even. In ancient times this dance was performed by teenagers, adults, and parents. All blended into one carrying out this Tontila dance performance starting from night until dawn or sunrise. Dancers perform the development of this dance in their teens. At the same time, the male dancer who carries a stick as an opening is an adult male dancer.

2.2. Variety of Tontila Dance Moves

The performance of this dance initially only has one form of various movements, which are done repeatedly with a circular format and lined parallel. This movement is carried out at the time of maghrib until the sun's rising. The development today, Tontila dance moves are added with several paired movements. The development of this dance movement began in 1987 when it was displayed at a cultural event in Luwuk Banggai Regency. More details of the variety of motion will be described as follows.

Tontila dance consists of five motion types: a) The first motion (respect). Dancers walk into the arena in pairs, and female dancers walk in front followed by male dancers behind, dancers in front swing both hands left and right, while dancers who are behind, swinging the right hand, left hand holding the left shoulder of the dancer in front of him.



Figure 1. Early movements of Tontila

The right-hand holds a handkerchief; on the male dancer, the left-hand holds the female shoulder, the right hand is swung following the movement of the female dancer's hand, the foot movement, the right leg steps forward three times. The right foot retreats once; this motion is made repeatedly until it forms a parallel formation (row), facing forward; this movement is done while singing; after that, the honor movement is performed.



Figure 2. Tontila

The second movement is holding hands between female dancers and male dancers. Foot movement, right foot stepping to the right side, followed by the left foot, then the left foot stepping sideways left, on a count of 4 right feet stepping forward, then the left foot backwards 2 times, this movement is repeated this movement is done while singing.



Figure 3. The second movement of Tontila

The third movement (hold on). Holding on while facing in a circle, the movement begins with holding hands between female and male dancers. The dancer performs the movement with footsteps to the right 2 times, then to the left 1 time, back to the right, done repeatedly, while forming a circular floor pattern. Dancers perform movements while singing.

In the fourth movement (facing), the dancer performs movements while facing in different directions, female dancers to the right and male dancers to the left. Dancers perform movements while singing.

The fifth movement (home movement), the fifth movement is the home preparation movement or the movement of respect to the audience as a sign that this show is coming to an end.

The dancer performs a stepping movement, and the right foot is closed to the left leg, then the left footsteps close to the right foot. To two hands swung to the left and the right, the movement of the hand the movement is carried out until the dancer exits the performance area (finished).

2.3. Tontila Dance Floor Pattern

The floor pattern used in the Tontila dance is a parallel and circular floor pattern. This is not surprising, especially in the traditional dance floor patterns throughout the archipelago. Simply put, the floor pattern is not convoluted and uncomplicated. Floor patterns like this become a characteristic of traditional dance that exists but is full of meaning contained in it. Design patterns or parallel floor patterns contain the meaning of strength and unity, while circular patterns contain the meaning of application and deep kinship.

Overall, the floor pattern in Tontila dance is made repeatedly as a circular design pattern. Similarly, the design pattern is aligned or lined up by two, done repeatedly. This can be seen especially in the first variety (respect) and the last variety. Circular floor patterns are carried out on various pairs and gestures holding hands.

2.4. Accompaniment Music

Jazuli said that the function of music in dance could be grouped into three: music as a dance accompaniment, music as an atmosphere of dance, and music as an illustration or introduction to dance [4]. In addition, accompaniment expresses the human heart through an orderly sound with a harmonious and beautiful melody or rhythm [5].

Music or accompaniment is closely related to music with dance because both come from the same source; accompaniment also has several roles in dance performances: 1). As an atmosphere builder 2). Emphasize motion 3). Give a tap 4). As an illustration, 5). Helps with dynamics.

At Tontila dance, musicians consist of several people: one person holding a drum, one holding a gong, and one musician chants poetry and poetry. Everything is played together to form a harmonious unity at the beginning of the dance, pantun and drums and gongs simultaneously. In the middle, the verse is chanted by musicians and dancers.

This dance accompaniment music is also equipped with chants and verses or singing. The pantun is as follows.

Dodawit

*Sosak tinolik tumpuan imaleng
Tabeak-tabeak daka-dakak
mololanggamo I totutuma totina-tina apamulek toutu-
utus, Kami aiya mompopia tontila
adata nu salaun Kabudayaan nu nagala Indonesia
De ande-andenyo dodop hipuan dagikje ko anu
mombotas poboboan
Kami hikok salapir nu saluan bani montinjohakon*

Means:

Apologies as much as we prayed in front of the mother and handed all we come to present Tontila dance to the traditional family Saluan culture of the State of Indonesia. If tomorrow the day after, someone breaks the ropes of our brotherhood from generations of the extended Saluan family brave and able to defend.

Verse or song

*He...he...Tabeak mololanggamo itomian mian dakak
Tumangku timangki
Sakisi yakon mae na kami aiya
Montontila kalibosan mami
Adat nu Saluan Kita lame-lame
Molabot sina nu kaimaan
 Imbok kita hingga-hingat
 Mombangun nakon tanok pusaka
 Nu nagala Indonesia
 Daokapot na kaimaanto isinai mihi
 Sungka-sungka sampaka putek
 Nobongnyo lengkat I kabete'an
 Detimbali monsabit monsompek nu adat
Bitoan binapayungmo Ingotapan nu kaija
Polowan I sasong Sampaka putek tinimbokamo
Demo agik monsompek I babang kak I yayang peya-
peyaan. He-he kami aiya minsusulekmo, Singkabotje
sina sanggaat de dagik kino langkas salak*

2.5. Clothing or Costumes

A costume, usually called a dress-up, is a skill to change, complement, or shape something worn from head to toe [6]. Clothing or costumes in Tontila dance are divided over women's and men's clothing. The clothing of female dancers and male dancers uses red, green, yellow, black, and white. According to the Saluan tribe, the five colors are the basic color, so that the use of clothing or costume colors should not be changed.

These colors contain a deep meaning following the philosophy of the Saluan people.

Female dancers' clothing consists of batik sarongs and blouses equipped with head coverings. The sarong used is a green batik sarong, patterned with flowers. The shirt worn is a plain green blouse equipped with a belt, while the red head binder (veil) is varied with white tied in a ribbon shape. On the shoulders is mounted a neck covering shaped like a rotating star with a base color decorated with a golden yellow motif. At the waist is given a red binder whose end is tied in front of the abdomen as a ribbon.

Men's clothing consists of 2 color groups: groups that use black and yellow. The dancers wear black shirts, red pants, batik motif headbands, and belts while carrying spear properties. At the same time, the 2nd group, dancers wear yellow clothes. Male dancers' clothing consists of pants, shirts, and head binders. The pants are used in pants arrested and a yellow shirt, while the head binder is red.

Musicians' clothing consists of skirts and blouses equipped with veils. The skirt worn is green, while the blouse is red, and the veil is white.

2.6. Cosmetology

Makeup is a skill that can change or shape something that is used. Cosmetology in performance, especially dances, considers the positive aspect and has other benefits from symbolic and realist makeup forms.

In Tontila dance performances, the use of makeup used is beautiful makeup. Makeup clarifies the facial lines to make them look clearer and more natural. All are polished simply with makeshift makeup that is important to look beautiful naturally following the girls' character in the Saluan tribe.

2.7. Tontila Dance Property

Properties or tools are carried by dancers and pulled on stage. Various tools are commonly used in dance, such as fans, scarves, kris, spears, etc. The use of such property is always related to the dance performed.

Property is a tool used in a show that does not include costumes and stage equipment but is danced by the dancer [7].

The property used in this Tontila dance is a cloth that measures about 5 meters long and 1 meter wide. The property of this fabric is yellow, which is held by all dancers to cover the limbs from the waist to the dancer's legs. The dancer also plays this fabric or property while spinning until it forms a parallel line.

The yellow fabric property is performed by a special dancer when the dancer will perform a sit as a tribute as a sign this dance will end.

2.8. Tontila Dance Performance Venue

Traditional art performances, especially folk dance, are often done in open and simple places on the beach, yard, or other fields. In traditional popular dance performances, the performance venues used are very simple. They can be done in the street, field, spacious courtyard, or made a stage. Similarly, Tontila dance performances in the Saluan community, especially in Pagimana, use the performance place in the field, yard, and in certain spaces that can be used to perform. Proximity to the audience became a characteristic of this dance. In ancient times the audience was involved in the performance. The audience's involvement in dancing is possible considering that this dance is carried out overnight until the morning before the dawn or sun.

3. CONCLUSION

The background of traditional Tontila dance began to be known since the 17th century, which was motivated by the joy of all the people over the birth of the Crown Prince. According to the history around the 1920s, Tontila dance was officially displayed in the Palace of Banggai Kingdom by the people of the Saluan tribe from the Kintom Subdistrict. This dance used to be performed before sunset and berahir until sunrise. In 1987 the beginning of the rise of this dance was again when it was at the behest of the local government to perform a local traditional dance as a treat to guests who came from Jogjakarta to see their traditional dance that ever existed. This dance, over time, became a type of dance that developed in the Saluan tribe until now.

The form of presentation involves several supporting aspects in its presentation. Some aspects or elements consist of motion, floor patterns, musical accompaniment, makeup, fashion, property, and performance venues. Dancers or performers in Tontila dance involve dancers between female and male dancers. The number of dancers is at least six people. The more, the better the significant amount even. The performance of this dance initially only has one form of various movements, which are done repeatedly with a circular format and lined parallel. This movement is carried out at the time of maghrib until the sun's rising. Tontila dance is accompanied by several musical instruments, namely drums and small gongs, which are rhythmic musical instruments, women's and male dancers' clothing using red, green, yellow, women's clothing consisting of batik sarongs and blouses equipped with head coverings. Men's clothing consists of 2 color groups, namely black and yellow. Dancers wear black shirts, red pants, batik motif headbands, and belts while carrying spear properties. Dancers wear yellow shirts, yellow-colored pants, and red head binders. The makeup used beautiful makeup. The property used is a wide and long yellow cloth, a performance venue in the field, the yard of the house,

and a certain space that can be used as a performance venue.

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