The Inheritance of Melinting Dance In The Wana Community Of Melinting Sub-District In The Province Of East Lampung

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Abstract: This study is an effort to preserve traditional arts and especially the Melinting dance placement in the middle of the rural rolling communities in the Wana district of East Lampung, so as to achieve national integration and social harmony, as well as the elaborate system of behavior patterned as a socio-cultural context of national education. Each ethnic dance from each existing in Indonesian territory has its own characteristics that distinguish one form of dance with other dance forms from each region.
**Introduction**

The issue of inheritance has led to the questioning of the position and function of traditional art within the Indonesian society. Indonesia, being a pluralistic society culture, can serve two functions: either constructive or destructive. Traditional dance is one aspect of Indonesian culture that may lead to unity if properly organized and managed. However, the current dilemma is the limited research on the existing traditional art forms. There is no proper conceptualization on Indonesian art, and inadequate accurate data about traditional art. For Indonesia to grow into a strong community that upholds to the principle of diversity in unity, this requires the different aspects, which may include the development of tradition art, which can help to strengthen the bond of unity and integration.

Indonesian society is still in the transition stage to integration. It still requires appropriate measures to create a strong sustaining unity and integration. The conflicts that occur within the Indonesian communities call for several approaches, which include traditional art to help put a stop to the disintegration of the society. The diversity in ethnicity, religion, cultures, artistic traditions, and social stratification has led to a variety of social groups and institutions.

Inheritance study of traditional art with depth analysis on various aspects contained in it is an important thing to do, as the data collection effort will ultimately realize the integration and social harmony. It is an effort to avoid conflicts that allegedly came to the surface, the intensity and the implications of the recognition of the traditional art as cultural treasures of the local area, which eventually became the nation's cultural treasures.

Melinting dance is one of the dances that was started and developed around the 16th century in the village of Wana, in the Lampung Province. This dance was started as a royal dance under the rule of Prince Panembahan Mas (II). At first, the dance was accompanied by a combination of drums (as musical instruments) which were influenced by the Javanese gamelan, which were brought from Java by Prince Panembahan Mas. In the beginning, this dance was conducted at all Gawii events (cultural ceremonies), and it reflected excitement by the stakeholders of any ceremony.

According to the above brief introduction, this study aimed to answer following questions:

1) What is the instruction model in the inheritance of Melinting dance in the Wana community of East Lampung?

2) What is the meaning and values contained in the music symbols and movements made during Melinting dance?

3) What is the community perspective towards the transformation function of Melinting dance performances?

4) What is the traditional art influence the country’s education, seen from a socio-cultural perspective?

**Theoretical Review**

This study is an effort to preserve traditional arts and especially the Melinting dance placement in the middle of the rural rolling communities in the Wana district of East Lampung, so as to achieve national integration and social harmony, as well as the elaborate system of behavior patterned as a socio-cultural context of national education. The context of national education is based on cultural education that is applied in a variety of ethnicities, especially in learning the art of traditional inheritance. In the process of inheriting, the tradition of art is inseparable from the presence and participation of artists, from the heir to the traditions of art. A culturally-learned artist will turn their child or grandchild into an artist as well. Or, children and grandchildren will culturally follow in the footsteps of their grandfathers or fathers, continuing their family art skills. There are a lot of examples of how grandfathers teach their children and grandchildren to become artists. Or conversely, how an artist traces his knowledge to his father, grandfather, and even his great-grandfather. This is consistent with the view of Alwasilah, Suryadi, & Karyono (2009), which states that ethno pedagogic educational practices are based on local wisdom in various domains, as well as emphasizing knowledge or local knowledge as a source of innovation and skills. Indigenous education is related to how knowledge is
produced, stored, applied, maintained and passed on, to achieve the welfare of the community.

The depth of the meaning of symbols in motion and costumes, as well as the functions contained in the rolling dance, can only be understood by members of the community where the dance was born and developed, based on the applicable values in the social system. This is in accordance with the opinion of Clifford Geertz (1973, p.12), who defines culture as a system of meaning and order of symbols, which are symbols with meaning, individuals define their world, and make their judgments. Characteristics of the values contained in the rolling dance will establish national integration.

Integration is an effort to build a closer inter-defense between the parts or elements of society, so as to create a harmonious state, which allows the establishment of mutually agreed goals. Integration refers to the unity among different social units, but it does not eliminate the unitary social identity of each. It can also be referred to as a mutual process, because there are balances on certain social groups realizing the closeness of social relationships, economic, and political relations. The social unit was realized on the basis of religion, ethnicity, race, and occupation. According to some sociologists thought, integration is not interpreted as a function that is absolutely free of conflict. On the contrary, there is a conflict, called pluralism that is functional, and eventually leads to integration.

Pluralism means the presence of the diversity in the community, according to ethnic, religious and other groups. The real hallmark of diversity is a strong tendency of each tribe to preserve their identity. This is the dominant orientation into its own faction, giving an indication of the relationship between their groups of workers in a society, so that every citizen identifies himself on a characteristic that is shared by citizens of other social groups. At first glance, people will always look to be united for the common individual, and divided as interests of individuals, or as a group who wants to appear more prominent than others, in facilities associated with the interests of life, economic resources, employment, health, and education. Such circumstances will more often appear when the nature and tribal society is very heterogeneous.

Integration is a model of the relationships of a system, which is based, on the one hand, how they act collectively in such a way; to avoid stirring system and make it possible to maintain stability, and how the other parties to work together to improve its function as a whole. If society or social life in general should be viewed as a social system, the overall elements that are strung as a whole work together to realize the goal, and conceptual problems faced by the social system are combined (integrated) with the social elements, so as to work together to achieve the aspired goals.

The results of this study tried to offer thoughts toward solving the problem formulation that includes three things:

1) The options action in the form of documentation of traditional arts in the form of textbooks,

2) a thorough understanding of the form and character of the rolling village community of Wana, in the East Lampung District, which is a traditional art setting, particularly in the research area, and

3) action formulas that can happen as an entry point for starting a business; problem-solving both short term and long term, through a real effort of inheritance (enculturation) using local arts, particularly the rolling dance tradition.

Implications of the provisions of the National Education Act is a reference in the elaborate system of patterned behavior of the study's findings as a socio-cultural context of national education, which is the final part of this study, contains an analysis of the various possibilities that are available or can be formulated to solve the problem systematically. The end discussion of this research is the conclusion, containing the various aspects of dance, rolled into the depth of analysis generated in this study.

Findings and Discussion

Instruction Model

Of the various models of learning that we know, roll dance inheritance models are applied especially in the formal school located in the village of Wana rolling East Lampung District, using the model of imitation or demonstration conducted by a teacher or coach who mastered rolling dance. This is within a
specified time (usually within one week of training, at least one time during the 1X60 minutes). But if it will face a certain event (e.g., a grand welcoming ceremony, or local cultural festivals with dance competitions creations rolling stalk), an intensive workout schedule is done, either using formal time (while learning), as well as extra-curricular activities time (such as school holidays or other day of the week). At the time when the second phase of the study was conducted (on June 10th to 12th, 2013), the schedule of exercises performed by students from each school was intensive, because each school had the opportunity to participate in annual, local traditional arts festivals.

Based on observations from instruments distributed to the teachers or coaches, it seemed every student in each school was very excited for the event. Dance performances rolling a control group (between four to six pairs of male dancers and female) were packed in such a way so as to form a pattern of presentation was varied and contain a high aesthetic value. Some of the obstacles encountered in the process of the exercise were the motion control of arms and legs, which had its own characteristics, as it did not allow control or rolling a dance musical training because relativism took a long time, as well as the basic ability to play a musical instrument for every dancer. Therefore, when activities took place, every appearance was accompanied by the original musicians from royal rolling.

Meaning And Values
Each ethnic dance from each existing in Indonesian territory has its own characteristics that distinguish one form of dance with other dance forms from each region. Differences in the character can be seen at a depth of meaning and symbols of motion as well as costumes worn in satu dance. In the range of motion of rolling, a dance performed between dancers and male behavior describes the behavior of the association or form of communication between Muley and menghanay (bachelor-man and girl-woman Lampung). A Marwansyah citizen (one of the local dance choreographer Lampung) explains the outline of the meaning contained in the rolling motion of the dance, also reflect a variety of daily activities including square lapah motion (slow), Surung sekapan (push and open the shutters), ngiyau bias (washing rice), kenui drift (movement while flying eagle hovering), as well as the ponds cak motion (movement jump).

The variety motion sequence is present in a variety of motion planning on rolling a good dance for male dancers and dancer partner (female dancers), coupled with a variety of movements performed by male dancers such as motion mampang cottonwoods (meaning courage and great spirit in maintaining the dignity of the family), lago quail (quail fighting), babar fan (symbolizing valor and readiness to seek good luck and happiness for the welfare of living). Meanwhile, some other kinds of motion performed by female dancers in motion are kenui drift (symbolizing freedom and independence to be creative to establish identity), and range of motion obeisance (bow in a standing position) performed by male and female dancers. Variety motion symbolizes respect for the Queen, Indigenous people, and the guests of honor present in the front (results of the interviews with the Queen Idil Sultan Muhammad IV Tihang IGAMA, June 2013).

The symbols contained in the rolling dance costumes mean the following: glove fabric filter (a type of traditional crafts Lampung, the environment and the life of the Creator), scarves and junks laden middle white cloth (symbolizing the element of beauty and her majesty Lampung), white kerimbung (symbolizes purity), belts bebiting (a reflection of the greatness and luxury elements of the image of a girl and a flunky Lampung), siger rolling (reflection seven mountains, seven villages, under Keratuan rolling and fasted seven days), gold pandan (a reflection of the prosperity of Lampung), bracelet ruwi (reflecting the degree of existing clan or descent in Lampung), buturan five stacking (the beauty and majesty of Lampung girl), fan (a tool to maintain the sanctity of the relationship between men and women).

Community Perspective
Based on the results of the data obtained by the research instrument, the deployment of rolling dance serves as a means of a welcoming ceremony for noble guests, wedding ceremonies, circumcisions, and entertainment functions in performing various events. In the beginning of its existence (in the XVI century) this dance could only be danced by the family or descendants of royal rolling. The show is only allowed
in enclosed places (in the custom - house or hall misguided). In the development of dance born of rolling packaging, it is performed at various ceremonies such as weddings, circumcisions, or any festivity salvation. The music that accompanies the dance creations still uses the beat rolling kolintang consisting of eight pieces kelintang, two pieces Piang, petuk one fruit, one piece cymbals, two pieces gone (big and small gong), and one piece ketapak/redep/drum. As many as six musicians are used, in accordance with the number of musical instruments to accompany dance rolling.

**Influence Of Traditional Art To National Education**

Rolling dance reflects the dynamic characteristics of the people, and upholds the respect of the cultural and historical perspective. Inheritance is a matter that absolutely must be done so that the characteristics contained in the dance of rolling, can enrich the culture of the archipelago. Patent filing efforts were undertaken for the royal rolling with the competent authority, a form of community care for the preservation of the village. Filing of patent rights were in December 2012, and signed by the Queen to roll into the 17th Sultan Muhammad Idil Queen Tihang IGAMA IV and by the Head of Culture and Tourism of East Lampung District, Drs. Sudarsono, M.Sc.

To further reinforce the efforts that have been made above, periodically (once a year) rolling dance competitions are held in the form of activities at the Culture Festival in the East Lampung district. One of the goals of the implementation of these activities is to cultivate students’ interest in the local culture. Direct support was given by the Regent of East Lampung, and East Lampung regency. At the festival in 2013, it was also proposed that the mandatory dance lesson be rolled into matter Arts among middle and high school students, especially in the District of rolling.

Rolling dance, that was born and developed in the village of Wana Melinting district of East Lampung, is one of many forms of dance that we can find in the various regions of Indonesia. As a traditional local dance, it also has a good depth of meaning and symbol in motion, costumes, properties, and uses of accompaniment. Depth of the content and the meaning of the symbols are expressed in a specific order of motion and motion transition, form costumes, accessories as well as the property that became one of the fan characteristic properties used in rolling dance.

Concrete efforts have been made to require roll dance lessons as a compulsory subject in cultural arts courses among students in elementary, middle, and high school. In a broader scope, teachers also use the rolling dance as lecture material among students majoring in Dance Education Faculty of Languages and Arts Education (FPBS) at Indonesia Education University (UPI). Use of impersonation are to date deemed an appropriate method in teaching the inheritance process both within the elementary, junior high, high school, as well as among other students.

Shift function experienced by rolling dance, is something that cannot be avoided, due to the advancement of technology in today's society. Influence of acculturation has been encroaching on the existence of rolling in the form of creation or composition, which is presented each year at the rolling dance contest.

**References**


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