

Study of Cultural Values of Panah Dance in the Ohoi Ngefuit Community Using Song Instruments in Southeast Maluku Regency

Roy Marthen Rahanra

Sekolah Tinggi Keguruan dan Ilmu Pendidikan STKIP PGRI Papua

Email: rrahanra86@gmail.com

Abstract:

The history of civilization of the Ohoi Ngefuit people proves that the majority of the Ohoi Ngefuit people are the result of the migration of the Balinese people in ancient times, this can be seen from the cultural similarities and the performances of traditional rituals that are similar to the traditional Balinese culture and rituals. This Panah Dance originally came from a war dance, using bows and arrows as properties that can inspire and inflame the courage of men, but it is different from the Panah Dance in the ohoi ngefuit Panah Dance which is used by using ynayian instruments by the dancers. The Panah Dance of the ohoi ngefuit community is different from the Kei people in the Kei islands. This research uses a descriptive method. The purpose of this study is to find out how much the Panah Dance culture of the Ohoi Ngefuit community is maintained until now.

Keywords:

ohoi ngefuit; panah dance; Maluku

I. Introduction

The Ohoi Ngefuit community is a commodity of indigenous peoples who live under the traditional government of Raskap Meofit. The life of the Ohoi Ngefuit community is very thick with culture and customs. The habit of the Ohoi Ngefuit people in receiving guests is to perform an Panah Dance using war tools in the form of bows, spears and machetes. Respecting guests with traditional kei dances is a natural thing and not new, but it is very different that the Ohoi Ngefuit community has an Panah Dance which is very different from other indigenous peoples in the Kei Islands, this is a culture that can be maintained. Culture is closely related to society. Culture can also be interpreted as matters relating to reason that has a set of beliefs, values and customs or customs that have been carried out from the time of the ancestors until now. According to Comb (in Setiadi et al, 2013:127) values are generalized beliefs that serve as guiding lines for selecting goals and behaviors to be chosen to achieve. The Kei tribe has a culture and tradition that is carried out from generation to generation, one of which is the Panah Dance which aims to unite the soul with the ancestral spirits of the Kei tribe at the time of guest pick-up. According to Koentjaraningrat (2009:153), "a system of cultural values serves as a guide for human life in society"

According to C. Kluckhohn (in Koentjaraningrat, 2009:154), each cultural value system in each culture contains five basic problems in human life. Five basic problems in human life that form the basis for the framework of the variation of the cultural value system are the nature of human life, the nature of human work, the nature of human position in space and time, the nature of human relations with nature and the nature of human relations with each other. The ceremony can also be carried out when someone picks up guests from outside and even a folk party. The Kei people believe that the Panah Dance is a symbol of the mighty power of the

ancestors. Soedarsono (1982: 25) states that ceremonial dance as a medium of offering and worshiping higher powers with the intention of gaining protection or expelling them in the customary order, for the safety, happiness, and welfare of people's lives can be interpreted through the Panah Dance. The Panah Dance must be led by an elder and has special requirements, one of which is a warlord. According to its function, dance can be grouped into three, namely ceremonial dance, entertainment dance and performance dance. In this dance function, this research is included in the ceremonial dance to receive guests. This guest pick-up dance is a tribute to guests who are present in the village/ohoi. Ohoi negfuit is a village located in southeast Maluku district. And the welfare of people's lives can be interpreted through the the Panah Dance must be led by an elder and has special requirements, one of which is a warlord. According to its function, dance can be grouped into three, namely ceremonial dance, entertainment dance and performance dance. In this dance function, this research is included in the ceremonial dance to receive guests. This guest pick-up dance is a tribute to guests who are present in the village/ohoi. Ohoi negfuit is a village located in southeast Maluku district. and the welfare of people's lives can be interpreted through the Panah Dance. The Panah Dance must be led by an elder and has special requirements, one of which is a warlord. According to its function, dance can be grouped into three, namely ceremonial dance, entertainment dance and performance dance. In this dance function, this research is included in the ceremonial dance to receive guests. This guest pick-up dance is a tribute to guests who are present in the village/ohoi. Ohoi negfuit is a village located in southeast Maluku district. In this dance function, this research is included in the ceremonial dance to receive guests. This guest pick-up dance is a tribute to guests present in the village/ohoi. Ohoi negfuit is a village located in southeast Maluku district.

Almost forgotten Kanayatn. This study relates two of the five basic problems in human life that form the basis for the cultural value system, namely, the nature of human relations with nature, and the nature of human relationships with each other. The researcher wants to examine more deeply about the Cultural Values as well as the textual and contextual aspects contained in the Panah Dance. According to Hadi (2007:23) textual means that the phenomenon of dance is seen as a physical form (text) and contextual to the art of dance means that the phenomenon of art is seen or in context with other disciplines.

The researcher hopes that this research can be a learning material about inculcating cultural values that can develop the character of the young generation of the ngefuit village and even students, students of the ngefuit community in the Kei Islands and even outside the Kei tribe in preserving the culture that exists in the Kei tribe. According to Megawangi (2004:95) character education is an effort to educate children so that they can make good decisions and practice them in everyday life, so that they can make a positive contribution to their environment, one of which is through the Panah Dance culture.

II. Review of Literature

In particular, this Panah Dance comes from Central Java. Because it comes from the region, the various aspects in it will also adapt to the culture that exists in Central Java. This aspect will certainly be very interesting to understand. Especially for those who are studying this dance, they can at the same time explore the culture of Central Java. The making of this dance was inspired by warriors in ancient times. the spirit of nationalism and patriotism will be clearly seen in this dance. All described thoroughly in various aspects. The characterizations in this dance are also very clear and use characters such as Srikandi, Rama, and others.

Although this dance has been around for a long time, the components of this dance are still being performed today. This is of course also a form of cultural preservation. All aspects of this dance are also very close to history. Even the use of its properties adjusts to the storyline used.

2.1 Panah Dance Property

1. Pants

The first property that will be worn is the pants. The length of these pants is only to the knee or below a few inches. Apart from covering the lower part of the dancer's body.

The use of these pants is also adapted to the story that is carried, namely about soldiers. So even though the dancers are male, they will still wear pants.

2. Clothes

In addition to pants, another component that will be used is clothes. For the shirt itself, its use will be a set with pants. Usually, dancers will wear clothes that have Javanese characteristics. The colors themselves vary and must match the clothes and pants. Usually, the colors used are red, black, or other colors.

3. Belt

To tighten the dancer's costume during the dance, it is necessary to wear a belt that is worn around the waist. With this belt. So dancers can move freely without having to be afraid of the costume coming off. This belt component is also decorated with several ornaments so that it remains beautiful when viewed.

4. Shawl

Then, there is a shawl that the dancer will also wear. This scarf will be worn on the outside of the pants. Even though it covers part of the pants, the components of the pants will still be visible. Usually, the scarf used will have a harmonious batik motif between the dancers. The use of this scarf can also add a unique impression.

5. Bow or Gendewa

As the name implies, the property used is definitely the bow. This component is the component used to shoot arrows. However, during the dance, the bow does not actually shoot arrows. This bow will be worn and used by dancers in several parts of the dance to fit the story. If this bow is not present, the Panah Dance will not be able to be performed. This is because the bow is a mandatory component that must exist. This of course cannot be underestimated in the dance performance. Therefore, every performance of this dance is performed, the audience will see the arc component.

6. Arrows or Silence

If there is a bow, then there are arrows to be equipped. Some of these arrows are held by the dancers, and some are put in the dancers' arms at the back. The use of these arrows of course also adjusts to the dance. Through this component, the movements in the dance will also be interesting. As with the bow, arrows must also be in the dance. Together with the bow, these arrows form a set of properties that cannot be missed. If not, then the dance will not be able to be performed. Therefore, this property component must also be present and must be displayed without missing anything.

7. Headdress

Headdresses will also be worn by dancers. This component will resemble a hat but with a unique shape with its characteristics. The color of this headdress will usually match the costume worn. By wearing this headdress, the appearance of the dancer will resemble a soldier first. In use, this headdress will be pinned just right. So, when the movement is displayed, the headdress is not easy to come off. For the shape itself, there are several types. This diverse form does not eliminate the cultural elements in it. Although the shape is different, the meaning is still close to Javanese culture.

8. Make-up

Although it seems trivial, this make-up component is very important for a dance. With the make up, the dancer's appearance will be more prominent. The depiction of the dancer's character can also be better with the use of this make up. the application itself will be adapted to the characteristics of this dance.

9. Musical Accompaniment

Musical accompaniment is also important for this dance. With music, dancers can use it as a reference in moving. In addition, music can also build an atmosphere in accordance with the dance. Therefore, it is important to present this musical accompaniment with several selected musical instruments that are commonly used.

2.2 Panah Dance Movement

If you talk about the movements in the Panah Dance in general, it will look firm. In addition to being firm, the dancers will use a variety of movements that are dynamic and seem stiff. This is adapted to the concept of warriors in the dance that is performed. Therefore, the variety of movements tends to be firm and rigid. However, when viewed in detail, there are actually many movements that appear in this dance. Every dancer who appears will give or present a harmonious and coherent movement in every part. This of course can make the beta audience see every aspect of the movement that exists and appears. As for the main movement, it is a movement that uses arrows. In almost all the dances, bows and arrows will be important points in the movement. This of course has also been adapted to the concept of the dance. Therefore,

2.3 The Uniqueness of Panah Dance

Just like other traditional dances, Panah Dance also has a uniqueness inherent in the dance. One of the unique aspects of this dance is the use of its properties. There are not many dances that use bows and arrows as their properties. Therefore, this can be used as an aspect of its own uniqueness. In addition, other uniqueness arises from the variety of movements. As already explained, the movements in this dance will be firm and dynamic. With this movement, the audience can feel the atmosphere in accordance with the dance. This of course can be used as another uniqueness and as a differentiator with other dances.

2.4 Panah Dance Function

Functionally, this dance has a function as public entertainment. This function can of course be applied in certain events. For example, for cultural events, commemoration of certain days, or other events. With this dance, the people who attend will certainly feel entertained. Then, another function is as a form of cultural preservation. By presenting this dance as one of the main components, it can be interpreted as a form of preserving Javanese culture as a whole and comprehensively. At least these two functions are inherent in the dance as a whole. Thus, a complete explanation of the Panah Dance and all its supporting aspects.

III. Research Method

This research uses a descriptive method. According to Subana and Sudrajat (2005:26) descriptive research is intended to raise facts, circumstances, variables and phenomena that are happening now (when the research takes place) and present them as they are. The form of research used in this research is qualitative. The reason for using qualitative research is because in this study the presentation of data as well as data analysis steps and conclusions are conveyed in the form of sentences, descriptions or questions and emphasize more on the facts of the data obtained in the field. According to Slameto (2015: 72) qualitative research is a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior. The approach used in this study is an ethnochoreological approach. Ethnochoreology is one of the sciences used to study a dance performance or work. The study of dance using this approach focuses on the text and the context of the dance. Textual analysis is a dance analysis of things that can be seen directly including movement, makeup, clothing, music.

IV. Result and Discussion

The Panah Dance is one of the welcoming dances that symbolizes the virility and strength of men in the Kei Islands, Southeast Maluku, Ngefuit village and has its own characteristics because according to the beliefs of the Kei people, bows, spears and arrows or tools used are tools used during Kukutan wars. in Bali. In the Kei Islands, Southeast Maluku, there are several welcoming dances, so the welcoming dance does not only focus on the Panah Dance, but also other welcoming dances, such as sharia dances, fan dances, social dances, mass dances, and dances of respect. The Panah Dance in the village of ngefuit is one of the Panah Dance that is different from the dances in general in the Kei Islands. The Panah Dance in Ohoi Negefui uses singing, not using musical instruments. This is what encourages the development of an unspoiled culture that is still used by the Ohoi ngefuit community in carrying out every traditional ritual by using Panah Dance with singing. To preserve the Panah Dance, a dance studio is needed in the villages of the Kei Islands, Southeast Maluku so that future generations can learn the culture of Panah Dance and also other dances, because at the time the author conducted interviews with dance coaches in Ohoi ngefut, who taught dance- dance is only available in the elementary school, and other schools do not yet exist, dance studios are also not provided by the government, because with the dance studio tourists can see the Panah Dance at any time and do not have to see it at certain events.

V. Conclusion

The results of the research that the Panah Dance is one of the guest welcoming dances that symbolizes the virility and strength of men in the Kei Islands, Southeast Maluku, Ngefuit village and has its own characteristics because according to the beliefs of the Kei people, bows, spears and arrows or tools used are tools used when war and until now the dance of the ohoi ngefut community is still preserved.

References

- Gustini Heny, Nuraeni. Alfian, Muhammad. (2013). Studi Budaya di Indonesia. Bandung: CV Pustaka Setia. Kusherdyana. 2013. Pemahaman Lintas Budaya. Bandung: Alfabeta.
- Dillistone, F. W. (2002). *The Power of Symbols*, terj. A. Widyamartaya, Daya Kekuatan Simbol. Yogyakarta: Kanisius
- Ellfeldt, Lois. (1977). *A Primer For Choreographers*, terj. Sal Murgiyanto, Pedoman Dasar Penata Tari, Jakarta: Lembaga Pendidikan Kesenian Jakarta
- Hadi, Y. Sumandiyo. (2011). *Koreografi Bentuk-Teknik-Isi*. Yogyakarta: Cipta Media
- Hoed, Benny H. (2014). *Semiotik dan Dinamika Sosial Budaya*. Depok: Komunitas Bambu
- Kasmahidayat, Yuliawan. (2012). *Apresiasi Simbol dalam Seni Nusantara*. Bandung: CV. Bintang Warli Artika.
- Smith, Jacqueline. (1985). *Komposisi Tari: Sebuah Petunjuk Praktis Bagi Guru*, terj. Ben Suharto. Yogyakarta: Ikalasti.
- Sunaryo, Bambang. (2013), *Kebijakan Pembangunan Destinasi Pariwisata: Konsep dan aplikasinya di Indonesia*. Yogyakarta: Gava Media.
- Sugiyono. (2014), *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. Bandung: Alfabeta.
- Utama, I Gusti Bagus Rai dan Mahadewi, Ni Made Eka. (2012), *Metodologi Penelitian Pariwisata dan Perhotelan*. Yogyakarta: ANDI.
- _____, Data penelitian pada bulan Oktober (2017) di Dinas Pariwisata Kabupaten Maluku Tenggara, Provinsi Maluku