

DANCE PUNAWO SATAY AS THE TREATMENT OF MEDIA IN SOCIETY SIULAKKERINCI: LEARN THE MEANINGS AND FUNCTIONS

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Abstract

This study aims to reveal and explain the meaning and function of Punawo satay dance in the treatment process, and in the treatment process always use the dance movement media in SiulakKerinci District. This research is qualitative in nature with descriptive methods, data is collected by interview techniques, which are directed at questions related to the meaning and function of dance movements of Punawo satay in traditional medicine in Siulak. In addition to interview data collected through observation observing treatment methods treatment processes using dance movementspatient and community responses to the treatment process are carried out using dance movements. The study found that dance is a dance with Punawo Satay serves as a medium to carry out a treatment process that is trusted by the community and shamans as messengers of messages to Allah, or supernatural beings.

Keywords: Meaning, function, and Satay Punawo Dance

Introduction

Kerinci society is a society which belongs to the oldest population on the island of Sumatra. As a one piece Efrizon in the Tourism Office of youth culture and sports District Kerinci. As one of the tribes who have civilization, society is also not Kerinci regardless of any culture, actually the cultural identity of the community-based and Kerinci anywhere they are.

Kerinci society or also known by the term community Kincai has a variety of unique cultures, magical, and exciting as well as a sacred and performed in various forms of ritual. Of the many cultures, such as traditional medicine, art and culture, the culture of the coronation of Pengulu, as well as the culture and customs of marriage. When called a culture still found in Kerinci society, both in the corners and in the middle of the city the river is full.

Based on information obtained from Efrizon and researcher Syaiful Nufus an artist full of River City, in the general community is a community with a fanatical Kerinci customs and cultural traditions inherited from their ancestors. In the early pengamtan researchers in district of Kerinci in the right Siulak, the researchers see the community Siulak can still retain some cultural relics their ancestors, such as rituals, dances and customary treatment of their marriage. culture still they remain good.

Kerinci society up to this point is a community located between Islamic religious belief and confidence in teaching the culture of their ancestors. At the time of the initial observation that researchers do to some cultural traditions, among them the marriage culture, art, culture and medicine. Attention researchers remain on treatment ritual which is performed by the community in the District of Siulak. The treatment culture is very unique, and is rarely done in the care of the ritual as researchers see. This treatment uses a motion, in addition to the interest of the media, and containers such as shamanic practice is usually in the region of keprcayaannya powerful occult.

The unique thing in the culture of medicine is that a witch woman doing a gig, yaitupertunjukan such as dance. Based on information from the community Siulak i.e. Desta, that dance called tari Punawo satay. The meaning of the word punawo more or less the antidote. Take a look at the development of the cultural traditions such as the ritual of pengobtan and the presence of part of the show in the treatment process, signifying the County Kerinci is rich with traditional culture. Therefore, the Regency of Kerinci has a traditional culture that is diverse, ranging from care rituals, death, birth, marriage, kekerabtn in traditional arts such as traditional music, theatre, and dance traditional tradisioanal.

Based on the grand tour of the researchers at Siulak on 12-17 October 2017, traditions and dance performances treatment activity which researchers observe. The interesting thing is the observation of

various dance performances in the sate of ritual Punawo treatment in the Siulak area. The researchers surveyed generally that the phenomenon of dance performance Punawo satay is part of in the treatment process. Take a look at the process of traditional medicine in other areas such as the city of rivers full of items seen in the show (such as performing art) or a ritual dance in its treatment. This is a question for the researcher. Because of the forfeits artistry in separate with things that treatment, whether it's traditional or modern medical. But there was another fact or reality in the Regency of Kerinci Regency Siulak, treatment rituals done through dance called tari Punawo satay.

During the initial observations or grand tour that researchers did in Siulak, dancing Punawo Satay at the event in the treatment for members of the public, but there is no visible dance Siulak Punawo satay is shown in the form of folk entertainment. Dance Punawo Satay is inherited by the puyang (Ancestor) to the current generation. Information obtained from Efrizon, that dances Punawo satay is used as a cure of the disease, especially in the face for the family or relatives. The ceremony was held at the home of a family affected by the disease, so that the dance be shown at home who suffer from pain.

Based on the above mentioned phenomenon researchers interested in perusing Satay Punawo dance, which is still displayed in the ceremonial dance of healing of the disease in the community Siulak. dance performance Punawo Satay was directly involved in the treatment process in the treatment of Siulak in the District of Kerinci Regency. The treatment process with *menpertunjukkan* dance is a rare thing to happen in the area especially in the province of Jambi.

Method

The methods used in this research is qualitative, descriptive methods that use research approaches Selian dance anthropology, which means that the data collected is checked from the anthropological aspects of dance. research instrument is the key instrument for myself as a researcher, to complete fieldwork in retrieving data using guidelines researchers observation guidelines and media interviews. Other equipment is the audio visual and other recording devices. Data gathered with interview techniques, where the question is directed at the problem of the meaning and function of Punawo *pengobatan* Dance ritual in traditional Satay in the Regency of Kerinci society Siulak. In addition to the interview data collected through observations, who observed the way treatment that uses dance movements, the use of dance movements in the treatment process, the response of the patient being treated, as well as *dapampak* from the treatment process by using the dance. The observation is done directly on the activity of traditional medicine in the community Siulak.

The validity of the data is done by checking the back data with test it and compare it with the previous data. In addition to the validity of the data is also perpetrated by examining the repeating data tailored to the context of the research, and *menseminarkan* internally among colleagues with data that has been collected. Researchers also conduct group discussions focused against the data that has been collected and *validitasnya* are determined by the results of the discussion with some people the designated expert. Data analysis is done with a stream of data collection such as selecting data, exposing data, test data and conclude the results of data analysis. The results of the analysis of the return of the *disimpulkan* discussed with experts who have been asked to be a mentor in the study, so the exact report research results invalid.

Results and Discussion

Based on the language dialeg Kerinci, Punawo means bidders while the satay means Bima. The origins of the dance Punawo satay is derived from one of the old villages, granting pregnant birth center. In the process of the birth of his son turned out to be Providence could not in decline that children will be born dead. After this incident, the same thing happened the next, and in a row, the general question whether it was caused by something or because of an accident. Masyarakatpun confused by what happened.

Based on the above, it is because of this incident, officers and leaders of villages like Depati, uho Outrigger *pande*, tuo, alim ulamo, Shaman *nanga'i*, *bidoa usiu*, plan and determine how the solution so that the occurrence of same, are not repeated. With all the effort they decided to hold the treatment rituals and amulets for all pregnant women, ranging from young to old pregnant pregnant.

According to the results of the agreement of the indigenous leaders and community leaders, also including traditional medical or energy called Shamans, they decided that needs to be done to contain the disease, a form of ritual a ritual is ritual of walking along the River to *ghusl* (bathing in the river), a river of meaning into the Bath so that all hazards of *mara* and strengthening existing drift carried by river water. This is in accordance with the provisions of the Community customs rules and *dipercayaai* and Siulak is still valid to this day.

According to Rosman that when dance dance Punawo satay he felt there was something else that he felt. It is defined by the community and the dancing sorcerer may be caused by the *penyeruan* of their fathers. After the results of the agreement of the indigenous leaders, and community leaders as well as a shaman in

the Sulak, then since the founding of the dance Punawo satay as the media treatment and an amulet, then starts from that moment until now in the advanced technology of this dance Punawo Satay believed to be one of the traditional media by General Siulak. So at this point the dance Punawo satay Siulak community heritage culture becomes.

The traditional dance is a dance that grows and grows long enough that the value of the discrete and specific community support where dance is Soedarsono (1977:29). Indrayuda (2013:17) says that dance dance it all tradisioanal who has experienced a long history of travel, which is always based on the Community Customs and memeliharanya. In addition, traditional dance is also the identitias characteristics of the community cultural representation is referred to as society's owner, dance is in turn able to endure a proponent in public life.

Refer to what was said by the Indrayuda and Soedarsono and based on the results of the research, it can be concluded that the existence of the dance Punawo satay in public life Siulak is as tardisi dance that became the cultural heritage of their ancestors, Therefore they are still loyal to the tradition and they Budayakan on an ongoing basis in life, one of which is used for the process of traditional medicine.

Along with that, Indrayuda (2013:45) says that the function of dance in society as something that is meaningful to the lives of the tersbeut community. This means that the trai will function in the dance is used and useful for the community. Therefore, Indrayuda see the function of dance as a means of entertainment community, because this dance was able to arouse aesthetic instincts. In addition, the dance serves as a means of interaction and social integration, as a cultural identity, social status, and as a means of both ceremonies, custom upacara, as well as traditional healing ceremony.

Meanwhile, Shay in Royce (1976:84-87), said that the function of the dance as a reflection of the social order and legitimacy, as a vehicle of expression a secular Rite or relegius (pendewasaan, birth, marriage, death) and religious rituals, dance social activities as entertainment or recreation, and dance as a channel as well as the release of psychological and aesthetic value of dance as a reflection or aesthetic activity of dance itself, and the last dance as a reflection of economic activity as the pattern of life humans, or economic activity brought about by the activities of the dance itself.

According to the confession of Bantian that after performing the ritual treatment with Punawo Satay dance, where he gets something from the suggestion that he urge cure diseases naturally. During this time Mr. Bahtian suffered a lingering fear. After Mr. Bahtian do a ritual Dance with live Punawo Satay, fear of secaraberangsur-angsur has been missing from her, and is currently at all Mr. Bahtian never haunted the disease again.

Along with that the goddess says that after the holding of the dance Punawo satay in the ritualistic fetish against him, then he felt freed from bala. According to him, for she was suffering problems with always make shit. The problem is everyone who will be meminangnya, having engaged in the next few months, and people decided that engagement. But once staged a dance ritual Punawo Satay, as a goddess has gained a soul mate and has been dropped from the results of her marriage.

Referring to the above findings, it can be concluded that the existence of traditional medicine using dance Punawo satay they need until now. They believe that the process of with this method of treatment is considered efficacious to treat pain, either sick or non medical pain medical they. This means that they see that dance Punawo Satay serves as a means of treatment that can cure the disease either both medical and non medical. The intent of their explanation is that Punawo dance satay has been functioning in the treatment process, so that the patient is free from various diseases and their army suffered over the years.

Refer to the results of research that researchers found that the dance Punawo satay until recently always diguanakan by the shaman to media treatment of his patients in the village of Kerinci Regency Siulak. According to Yefrizon, that any society Siulak performing the treatment of certain diseases called non medical disease, then crowded the community come to the shaman, the point is to ask for help to recover from the disease. According to Yefrizon, when the shaman began doing the treatment then they started doing the Dance ritual as well. This means that treatment is delivered through the process of motion-motion composed as a dance, the Siulak call masyarakat Punawo satay.

Referring to the fact of the existence of the dance village Punawo Satay Siulak in the District of Kerinci, then based on the theory can be said to dance Punawo Satay is a dance that serve for the life of the community Siulak. Therefore, dance Punawo Satay can be said to have an intermediary function between humans with supernatural spirit, and has a function as a means to complement the treatment rituals.

Things that can be customized with opinion Kraus is that dance Punawo Satay has been functioning in the treatment process as the worship of a deity or supernatural spirit who is believed by the Shaman can bring medicines to patients he drugs. That is to say in accordance with the opinion of the dance Punawo satay Kraus has functioned as a means for community medicine ceremony Siulak. The existence of the dance Punawo satay means the treatment process can be implemented, so that these movements will be able to

provide a remedy for the sick. These movements can summon supernatural powers from supernatural, unseen by man.

Dance Punawo Satay is still acknowledged its existence by the community Siulak, Siulak society, therefore, at this time still believe such treatment of dance dances and charms. This means that dance when the Punawo Satay, still used by the people of Siulak for treatment rituals and amulets.

According to Brown (1980:82) that the function of culture as well as the dance is as something that has a donation towards something for kids. That means Brown stating that something will work if something has a donation or contribution to something, in this case it can be said that the Dance Punawo Satay contribute something existing disease or bala in humans in the sulak.

Starting from scaly Brown description turned out to Dance Punawo Satay has had a meaningful contribution in the Siulak community. The existence of offers Dance Punawo satay in the treatment and talisman, it turns out that the dance has an impact towards the healing process and the expulsion of the bala to bala members beset society and suffering from diseases.

Along with that, according to Indayuda (2013:235) that serves as a ceremonial dance media, which turned the dance Punawo Satay has the function of ritual in the treatment and amulets in Siulak. As for the function of the dance more treatment and expel bala. This means that treatment ritual donation towards dance charms and as a means of treatment and means of repellent bala.

The representation refers to the use of language and melody to create the meaning about the world around us. We use language to understand, describe and explain the world we see, and so is the use of the melody. This process took place through a system of representation, such as the visual language and the media, which has rules and conventions about how they are organized. (Sturken & Cartwright Manurung, in 2013:39)

Manurung (2013:39) says that explores the meaning of melody-melody is aware that melody-melody is produced in Dynamics is the dynamics of the mind, the power dynamics, the dynamics of the socio-cultural life. The meaning then is seen as a representation of the shape of the relationship of the mind and thoughts or object being viewed. What is 'seen' shows the position and flow of the flow of the intended meaning, so by definition everyone can equally and can vary, although in a sense Community symbols or objects are given to have the same meaning.

Connect the dance Punawo satay understanding meaning said by Manurung and Sturken on the previous explanation, is the existence of the dance Punawo satay is a shaman and the people who are cured of his illness by the shaman is intended as a means spirit callers or supernatural powers, because this disease can only be treated if there are supernatural powers that come on the shaman. And those dances that are able to control it and menggerakannya is the only shaman, although the movements look simple. Hence the dancing Punawo satay through movement supports the motion, and the atmosphere was intended as a cult in a God or gods or worship in the spirits of their ancestors. In turn the spirit-the spirit and supernatural power tersbeut can ask for healing from diseases from the patient.

Such a statement, that the meaning of the meaning interpreted by sipemberi Manurung is based on responses from imajinya melody grows, so the melody melody-tersebut to interpret the meaning of an object or activity intended. Thus society or shaman or patients who are trying to use his imagination to interpret rangsanagn dance Punawo satay. Meaningness results turned out almost one vote or agree that meaningful Punawo Satay dance as the spirit of their relatives, that every motion dance Punawo Satay is believed to have the power to summon spirits and gods or summon the strength to treating patients is pain. Only motion-motion tarilah who is able to summon the strength to treat patients.

Can be explained here, that the views of the owners of the cultural society Siulak against Punawo satay and dance elements inherent in the dance is important and meaningful. This means that local people looked at compliance with community culture dance callers that Siulak Punawo Satay as a force which means satay, and meaningful as the bidders as well as meaningful as a means to communicate with spirits and gods or God who they believe are capable of requested his help to cure the patient. Thus, the existence of the dance Punawo satay in the rituals of traditional medicine in Siulak is considered important and meaningful.

Conclusion

Dance Punawo Satay is a traditional dance of the community Siulak, which has been cultivated for centuries in the community Siulak. And the presence of the dance Punawo satay is tied or linked to the presence of how traditional healing rituals in the village of Kerinci Regency Siulak. When treatment with traditional dance performances Model Punawo satay is still believed by the community, so it is still in use, then the existence of the dance Punawo satay is still extant. If the treatment ritual tersbeut is no longer trusted by the community, their own Punawo dance satay that was not used again and dancing predicted extinction, as far as people do not develop kegunanan and its function in another form.

Dance Funawo Satay has an important role in traditional medicine in Siulak. Therefore, the function of

the Punawo Satay dance as a means or media rituals traditional medicine. Currently not found functionality and entertainment functions in social dance performance Punawo Satay, therefore confirms again the function of the dance Punawo satay just to a means or media treatment performed by a shaman in the village of Kerinci Regency Siulak.

Dancing Punawo Satay means as the strength of the caller, and meaningful as the bidders as well as meaningful as a means to communicate with spirits and gods or God who they believe are capable of requested his help to cure the patient. Thus, the existence of the dance Punawo satay in the rituals of traditional medicine in Siulak is considered important and meaningful.

Dance Punawo Satay means as their brethren for the spirit, that every motion dance Punawo Satay is believed to have the power to summon spirits and gods or summon the power to treat patients who are ill. Only motion-motion tarilah who is able to summon the strength to treat patients. That's the meaning for the community as well as witch doctor and patients for the presence of dance Punawo satay in the treatment of the ritual in the village of Kerinci Regency Siulak.

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