

## Linda Dance as Tourism Attraction and Its Meaning in the Traditio of Karia in Muna Community

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### KEYWORDS

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tradition of Karia,  
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### ABSTRACT

Traditional dance is one of the local wisdom of the community that can be developed into a tourist attraction. Muna Regency has a linda dance that can be used as a tourist attraction. Linda dance combines elements of movement accompanied by traditional music from gongs and drums. Apart from being a performing art, linda dance is one of the stages in the implementation of the karia tradition, which is a tradition that Muna girls must follow before marriage. The purpose of this study is to find out the attractiveness of linda dance as a tourist attraction, the process of implementing linda dance in the karia tradition and the meaning of linda dance for the Muna people. This research was conducted in Muna Regency using qualitative data analysis. Determination of informants was carried out by purposive sampling techniques and data collection was obtained from literature studies, observations and in-depth interviews. The results show that 1) Linda dance as a tourist attraction has an attraction that can be displayed, namely beautiful movements, costumes, traditional music and La Kadandio songs that accompany the dance, 2) Linda dance is included in the implementation of the karia tradition procession, before karia participants dance linda, they are first locked up or marginalized (kaghombo) in a special room (songi) for four days and four nights, while in songi they will be taught what the attitude of a wife is when she is married, trained to eat and drink sober and should not complain, so that after undergoing karia girls are expected to have more mature behavior and thinking, especially in her position as a housewife, 3) Linda dance has a meaning as an expression of the joy of karia participants because they can pass the exam in the songi while following the karia tradition and as a form of conveying from the parents of linda participants to the general public that their children are ready to settle down.

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### INTRODUCTION

Traditional dance is one of the local wisdom of the community that has positive values that are depicted dynamically through the combination of movement and music. Every movement and music that accompanies it has its own charm. Wulan dan Handyaningrum (2020) explained that dance is part of the performing arts having flexibility in entering various fields including tourism. In the field of tourism, performing arts have become a tourist attraction, especially cultural tourism (Elina et al., 2018), (Monariyanti, 2019). The attractiveness of a destination or performing arts activity is the most important factor in order to invite tourists to visit it (Sunaryo, 2013). Furthermore, Hidayah (2019) explained that tourist attractions are everything that is interesting and provides experiences to tourist actors both passively and actively.

Muna Regency has a traditional dance, namely linda dance as an interesting performing art and can be used as a tourist attraction that is able to provide new experiences to tourists. Linda dance combines elements of movement accompanied by traditional music from gongs and drums. This dance is performed with rotating movements left and right like the movements of a bird flapping its wings. Linda dance in Muna Regency is not only a performing art, but also a stage in a tradition. As revealed by Marilyn Vaughan Drown in Wulan dan Handayani (2020) that people in the past used dance for traditional ceremonial activities as a form of community communication with ethereal beings who were believed to have supernatural powers in influencing people's lives. Dance has an element of movement that symbolizes opinions and ideas in the traditions of the people of a certain region.

Linda dance is one of the stages in the implementation of the karia tradition in the Muna community. The karia tradition is a tradition that Muna women must follow before marriage. This tradition is a tradition that is treated towards women who are approaching adulthood in order to educate physically and spiritually in the formation of *sakinah mawadah* and *warahmah* families. Therefore the karia tradition is considered the most important tradition for girls when reaching adulthood and is usually carried out before wedding events (Couvreur, 2001). When undergoing the karia process, girls will be taught about cleanliness, chastity, mentality and morals when staying at home later (Lestariwati, 2012). The belief of the Muna people that the implementation of the karia tradition is the responsibility of the parents, in the sense that if they are blessed with daughters, then the obligation that parents must carry out to their daughters is to carry out self-cleaning through the karia process.

The implementation of the karia tradition is placed in a special place (*songi*) which is a dark room to carry out the *pingitan* process for four days and four nights, while in *pingitan*, they are not only taught about obligations traditionally, but in it there is a special message conveyed by parents related to preparations for living a domestic life. After being *dipingit*, karia participants will dance linda dance on the stage that has been provided. The performance of linda dance in the karia tradition is filled with symbolic acts loaded with meaning. For this reason, it is necessary to conduct research that aims to find out 1) the attractiveness of linda dance as a tourist attraction, 2) the process of implementing linda dance in the karia tradition and 3) the meaning of linda dance for the Muna people.

## **METHOD OF THE STUDY**

This research was conducted in Muna Regency, Southeast Sulawesi Province. To obtain a representative informant, the purposive sampling technique is used, which is a technique for determining informants with certain considerations (Sugiyono, 2020). Informants are selected based on the consideration that they have the knowledge, experience, and competence and can provide the accurate information needed in the research. The informants in question are religious leaders, traditional leaders, community leaders, government officials, and local people who are randomly selected.

The data in this study were obtained through two sources, namely primary data and secondary data. Primary data are data obtained directly, while secondary data is data collected from second hand or sources that have been available before research is carried out (Silalahi, 2010). The primary data in this study were obtained through observation and in-depth interviews with informants, while the secondary data were obtained from literature studies, namely books, journals, the results of previous research and other documents related to linda dance and karia traditions.

The data analysis technique used in this study is descriptive qualitative (Miles dan Huberman, 2014) states that data analysis activities in qualitative research consist of three activity flows that occur simultaneously, namely data reduction, data presentation and drawing conclusions.

1. Data reduction: summarizing, choosing the main topic from the whole data provided from different sources, that is; observation and in-depth interview, and eventually bring to a reduction to give a brief description on linda dance and its meaning in the tradition of karia to the community of muna.
2. Data display displaying data which has been reduced and well organized and understandable. In this step analysis on the data from the observation and interview are done.
3. Conclusion is displayed taken from valid sources and proofs that make the conclusion done in the paper is able to respond the problem of the study.

## DISCUSSION

Linda dance is a traditional dance of the Muna people. The word linda is a Muna language which means dance, but the Muna people interpret the word linda in this traditional dance is a dance that is performed while rotating left and right. This dance serves as a dance to welcome important guests in various events organized by the government and as a performing art for the community in celebrating national holidays and cultural arts competition activities. In addition, linda dance is one of the stages in the implementation of the karia tradition, which is a tradition that must be followed by Muna girls before marriage, linda dance has its own meaning for the Muna community. For more details can be seen in the following explanation:

### 1. Linda dance as an art performance and tourism attraction

The linda dance performed for the performing arts has little difference from the linda dance in the stages of the implementation of the karia tradition. Linda dance in the implementation of the karia tradition is accompanied only by the rhythm of gong and drum music and is performed per person alternately, while for the performing arts it is added with the accompaniment of La *Kadandio* song and was danced by approximately 6 persons in group. Linda dance has a potentio of tourism attraction. The attractions that can be displayed from linda dance as a tourist attraction include:

#### a. The movements of the dance

Linda dance is a dance without a more aesthetically pleasing story of her movements. The movements and structures of the linda dance include hand movements followed by foot movements, body movements, head strokes and shawls with a pattern of movements rotating to the right and turning back to the left like the movements of a swallow flying over the ocean. The uniqueness of linda dance is that although it is accompanied by a fast gong and drum rhythm but the movements are very smooth and gentle. The sensation in demonstrating linda dance is very different from other tardisional dances where the movements always follow the rhythm of the music, while in demonstrating linda dance the speed of the rhythm of the music is the opposite of the gentle dance movements. This teaches muna girls to remain calm, full of concentration and be able to distinguish between good and bad in the face of various temptations from the surrounding environment.

#### b. Music

The music that accompanies linda dance is called *rambi wuna* by using traditional musical instruments, namely *ganda* (drum), *mbololo* (hanging gong) and *kasepe* (small wood to hit the top of the drum). *Rambi wuna* can be played by both women and men. The speed of the musical rhythm in accompanying linda dance is in contrast to the gentle movements of linda dance. This *rambi wuna* is not only to accompany *linda* dance

performances but also to be played in the ritual events such as *kampua*, *katoba*, *karia*, and weddings as well as during corn harvesting events as entertainment for the community.

c. The song of *La Kadandio*

This song *La Kadandio* is what distinguishes *linda* dance as a performing art and as a stage in the implementation of the *karia* tradition. In the stages of the *karia* tradition there is no song *la kadandio* while in the *linda* dance performance there is a chant of *la kadandio* which accompanies the dance movement. The song *la kadandio* was sung in a sad tone and at the moment this song was chanted, the accompaniment of gong and drum music was stopped but the dancers continued to dance. After the singing ends, the musical accompaniment or *rambi wuna* is resumed until the completion of the *linda* dance performance. The song *la kadandio* is themed around sadness and search. This song describes the grief of the Muna people when King Muna *La Ode Kadiri* was exiled to Ternate because of the betrayal of Sultan Buton who cooperated with the Dutch. *La Ode Kadiri* is a King Of Muna XI entitled *Sangia Kaendea* who is so admired by the muna people, because of this awe that in the lyrics of the song is not mentioned his real name but disguised by the name *La Kadandio* (Aderlaepe, 2012).

d. Costume of the Dancers

The *linda* dancers use the traditional clothes of the Muna people which are very beautiful, namely *bhadhu combo*, which is a special dress for girls, for subordinates using *punto* and *ndoro panda* (skirts), equipped with some jewelry consisting of *dali manu-manu* (bird-shaped earrings), *symbi* (bracelets made of gold or silver), *dhao-dhaonga* (necklace), *panto* (3 conde skewers), *kabhansule* (bun decoration), *sulepe* (belt), *kapusuli* (handkerchief) and *salenda* (shawl). This *linda* dance performance can be one of the tourist attractions. Hidayah (2019) explained that tourist attractions are everything that is interesting and produces experiences to tourists both passively and actively. In this *linda* dance performance, tourists can get a passive experience by watching *linda* dance performances accompanied by traditional musical instruments of gong and *gendang*, as well as listening to the song *la kadandio* which is very touching and folklore about the history of the song *la kadandio*. In addition, tourists can gain active experience by learning how to *rambi wuna*, which is the art of beating gongs and drums.

## 2. Linda Dance in the Tradition of Karia

*Linda* dance is one of the stages in the implementation of the *karia* tradition. The *karia* tradition is a tradition of the Muna people that cannot be left alone because for parents who know the nature of *karia*, they will feel sinful towards their daughter if she marries her child before being married first. This tradition is carried out on every daughter who wants to get married or it can also be on girls who have entered adolescence and are ready to build a household.

The *karia* tradition contains values including being the first learning medium for girls in navigating the household ark; physically and spiritually train adult women in preparation for a life and life that is not always pleasant but sometimes cruel. Therefore almost every series of *karia* events is followed by a reading of safe prayer. The *karia* tradition is also carried out to purify girls who seem unholy because for normal teenage girls every month they have menstruation. The way to sanctify it referred to by the Muna people is to teach *alano oe* (Teachings on personal hygiene) to his daughter. Therefore the tradition of *karia* is carried out only for women.

In the implementation of this *karia* tradition, there are many other rituals such as holding *selamatan* by inviting relatives and relatives, staging *linda* dance, *ewa wuna*, the art of beating gongs and drums (*rambi*

wuna). This linda dance performance is the most awaited stage by the Muna people. The karia tradition is generally followed by many women or implemented collectively by the community with several stages. In this section, the author will describe the steps of the implementation of the karia tradition but in this chapter the writer would like to focus on the pre- staging of the dance of linda, the steps are as follows:

#### **a. Pre-stage step of linda dance**

In the implementation of the karia tradition, there are several stages that are carried out before the staging of linda dance, they are:

##### *1) Kafoluku*

At this stage karia participants are included in a specially created room called songi. This songi is made with a size that is adjusted to the number of women to be arranged, in the form of a rectangular room, the outer wall is coconut leaves in several layers until it is not translucent to sunlight or light from lamps, the floor is wooden or boarded and covered with ponda. The kafoluku stage begins with the recitation of the prayer, then the participants shake hands with each other and apologize to their respective parents. Before being included in the songi the participants of the karia were bathed by pomantoto (leader of the karia tradition) with water that had been prayed for by the priest. After the bath, karia participants were fed one rhombic or lapa-lapa each and one boiled egg seed. After that, the woman who will be re-enacted abides by the priest's guide, then enters the songi.

##### *2) Kaghombo*

*Kaghombo* is the stage where the women are locked up in a specially made room for four days and four nights. While in *kaghombo* they are trained in their physical and mental endurance by being given limited food, namely enough a rhombus and a side dish of a boiled egg every meal in the morning and evening. This was done to teach a simple life to the participants, later for married women to be able to take their husband the way they are. During the pahse of *kaghombo*, there are some taboos and superstition that should be avoided and obeyed by the participants, they are: they are strongly forbidden to defacate, only urinate, should not scratch their body using their nail, instead of using comb, while sleeping they are only allowed to use their hands as their pillow, not to take shower during the pingitan. They are simply sctretched out by cold powder, they should obey the rules that have been determined from the beginning to the end of the karia. By undergoing *kaghombo*, it is expected that the participants of karia would be able to hold and pursue their life in the household as wife and mother , as the member of the community, and the citizenship that obey the rules and norms of life , both religion and customs.

*Pomantoto* guided them in the procesion of *kaghombo* which relsted to moral, norms, and ethics, in the preparation of the women to be a good wife for their household, and to be a good member of the community. The ritual of karia guiding the participants on how to be able to yake care of tehirseves, by *alano oe* (a guidance on self cleanes), how to serve their husband after marriage, how to behave to others. To avoid the participants from boring activity in the room of *kaghombo*, outside of the house or room, some entertainments are held, like hitting gong and drums.

##### *3) Kabhalengka*

This *kabhalengka* is carried out at dawn. After being locked up for four days and four nights, the karia participants were expelled from inside the songi led by the imam and *pomantoto*. The participants were taken to a special place that had been provided to bathe and change clothes and then a prayer reading was performed with haroano *kabhalengka*.

#### 4) *Kabhindu*

At noon after *kabhalengka*, a *kabhindu* event is carried out, which is to shave the hair around the face, especially the forehead, the back of the head and eyebrows to make it look neat. In this procession, women are taught to always clean all the dirt attached to their faces and bodies so that they remain beautifully looked at by others. After being *bhindu*, participants were *karia dirias* and wore traditional clothes.

#### b. Steps of linda dance stage

The steps are :

##### 1) *Kafosampu*

*Kafosampu* is the process of the decline of the charitable woman from inside the house to the stage that has been provided. The stage in question is the venue for the staging of linda dance. At the time they are escorted to the stage must not step on or touch the ground. Usually using a stretch of white cloth from inside the house until it reaches the stage while being held by the immediate family, but it can also be carried or carried by the brother or close family of the man who is on the show, the way to carry it is the two men who are in charge of holding hands and then the *karia* participants are positioned in such a way on the hands of the two men so that it is not easy to fall when they are escorted to the stage. After arriving on the stage they were seated in order in their respective seats. Usually the *parapu* (daughter of the host) is in the middle seat. On the stage, the participants of *karia* should not open their eyes until the event *katandano wite* is over let alone glance left right and should not turn her head even though they are greeted by anyone It is symbolized that in her life, a woman must be calm and resist temptation.

##### 2) *Katandano wite*

The *katandano wite* procession is the process of clearing the land in *karia* participants. Before *katandano wite*, the priest first burned a candle on the *sulutaru* of each of the *karia* participants (see figure 1) starting with the first participant being *parapuu* i.e. the daughter of the host.



Figure 1. *sulutaru* of the participants of *karia*  
Source : Documentation of Hermina, 2022

*Sulutaru* is a property made of colorful paper assembled in various forms that *karia* participants use to store candles. Usually what makes this *sulutaru* is young children. The beautiful *Sulutaru* will attract the attention of those who see it.

##### 3) *Linda Dance*

The staging of linda dance is the most awaited event by the audience and invitees present. *Pomantoto* (leader of the *karia* tradition) performs linda dance as a prelude then followed by *karia* participants in rotation,

starting with the host's child and then other participants based on their ururtan. The event was very fun, festive, and fun. Each participant who dances will be showered with envelopes containing money according to the willingness of each of the invitees, guests and spectators present. The audience can also throw away other than envelopes, namely clothes or anything that is welded to be given and has been wrapped in wrapping paper and then thrown to the karia participants they want when the karia participants are dancing as shown in figure 2 below:



Figure 2. The participants of *karia* during performing *linda dance*  
Source : Documentation of Hermina, 2022

At the end of the dance, the karia participant will throw a samba (shawl) subtly at anyone he wants for example parents, relatives or friends. Those who were thrown with shawls returned the samba to the karia participants accompanied by prizes. This process is called kagholuno samba. There is also a woman who is told to give her shawl to the man who is her love and then the man will return her shawl with a shy and smiling style. This will add to the festiveness of the event because of the boisterous atmosphere of the audience. Thus the linda event was carried out alternately until all the participants finished dancing.

The philosophy of kagholuno samba is a gift and memento from parents, family, relatives, friends as a sign of gratitude and joy because their children and siblings have received severe tests and have understood all the intricacies of preparing for home life and social ethics. The meek movement at the time of giving the shawl to the desired person is symbolized that in asking, a woman should always be meekly.

### c. Last Steps after the performance of Linda Dance

After the staging of linda dance, kabasano dhoasalama is then carried out, namely the recitation of the congratulations prayer as a sign of gratitude that all activities have been completed and pray that the participants of karia in their lives will always be given instructions in a better direction and have a bright life. In this procession, girls are taught to always express gratitude to Allah Almighty and get His Mercy. In the recitation of this prayer is always complemented by haroa. The contents of the haroa can be eaten by all guests, invitees and organizers present in this tradition.

### 3. The Meaning Linda Dance in the Tradition of Karia

Linda dance performed in the karia tradition has meanings, among others, teaching ethics and manners. At the beginning of the linda dance performance, it was first started by the pomantoto (the parents who lead the karia tradition) then followed by the karia participants in turn to demonstrate the linda dance, this is an attitude of appreciation and respect for the elders. Traditions that concern ethics, manners and karmic systems in association are maintained by the Muna people.

In the staging of linda dance accompanied by the rhythm of gong and drum music called *rambi wuna* and there are several other properties used such as candles and *sulutaru*. Kusmayati dalam Turyati dan Sriwardani (2020) explained that fashion and property are very important aspects because they can reveal the depth of meaning through symbols that contain various aspects of beauty. In line with this opinion, it will be explained about the meaning that exists in the musical accompaniment and the properties used in linda dance. The speed of the rhythm of gong and drum music in accompanying linda dance is the opposite of the gentle dance movements. The music is very fast while the dance movements are very slow. This movement teaches women participants to remain calm, full of concentration and not be affected by the temptations that come one after another and can distinguish between good and bad things. The properties used, namely wax and *sulutaru*, also have meaning. Mr. La Ode Maazati stated that *sulutaru* is symbolized as the colour of women's lives (interview, dated October 23, 2021). Muna women are taught to always color their lives with beautiful colors such as *sulutaru* so that people can look with a good view of themselves, therefore *karia* participants are expected to be able to color their lives with kindness. The candle placed on the *sulutaru* is lit and must be guarded by the person in charge of holding the *sulutaru* because the flame of the candle symbolizes the future of the *karia* participants. Mr. La Ode Maazati stated that the flame of the candle on the top of the *sulutaru* symbolizes a bright future (Interview, October 23, 2021). In her life, it is hoped that a woman will always have a bright future, must be calm and resist temptation.

In general, the meaning of linda dance performance for *karia* participants is a symbol of joy that they have passed the test and are able to fight against lust while in *songi* and is a signal that they are ready to live a life of a world full of challenges, as stated by Mr. La Ode Maazati that linda dance is an expression of the joy of *karia* participants because they have been able to pass the test in *songi* (interview, dated October 23, 2021). Furthermore, Mr. La Sarata explained that linda dance is basically a sign for a woman that is shown to the entire audience or a subtle announcement that the princess is an adult and ready to settle down if there is a man who loves her and is loved by the princess (Interview, dated November 13, 2021). Linda dance as a form of conveyance from the parents of linda participants to the general public that their children have grown up and matured their knowledge about life in the household.

## CONCLUSION

Linda dance performances can be one of the tourist attractions in Muna Regency. In linda dance performances tourists can gain experience by witnessing the gentle linda dance movements accompanied by traditional musical instruments gong and drums, as well as listening to the very touching song *la kadandio* and folklore about the history of the song *la kadandio*. Besides, the tourists also may have the experience of enjoying the *rambi wuna* an art of hitting the gong and drums.

The Muna community performs linda dance in addition to being a performing art as well as one of the stages in the implementation of the *karia* tradition, which is a tradition that must be followed by Muna women who are approaching adulthood in order to educate physically and spiritually in fostering a household. Linda dance performed for the performing arts has a slight difference from linda dance in the stages of implementing the *karia* tradition, namely for the performing arts linda dance is carried out in groups of at least six people accompanied by the rhythm of gong and drum music and *La Kadandio* songs while in the implementation of the *karia* tradition it is only accompanied by the rhythm of gong and drum music and is carried out per person alternately, linda dance is performed according to its stages in the *karia* tradition. After the women passed the *kaghombo* (*dipingit*) in a special room (*songi*) for four days and four nights, they were able to perform a linda dance equipped with several props such as candles and *sulutaru* which had meaning for the *karia* participants.

The meaning of candles and *sulutaru* used as linda dance equipment is that the flame of candles is interpreted as a bright future and *sulutaru* as a life full of beautiful colorful colors, in her life it is hoped that a woman



will always have a bright future and color her life with kindness. Linda dance is also interpreted as an expression of the joy of karia participants because they can pass the exam in songi while following the karia tradition and as a form of conveying from the parents of linda participants to the public that their children are ready to settle down.

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