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The *Lulo* Dance from Traditional to MURI Record: Historical Analysis of Tolakinese Culture in Southeast Sulawesi, Indonesia

ABSTRACT: Southeast Sulawesi is one of the provinces in Indonesia, with a population that inhabit this region divided into several ethnics, such as Tolakinese (consisting Tolaki Konawe and Mekongga), Moronene, Wunanese (Muna), Wolionese (Buton), Wawonii, Erekenese (Kulisusu), Javanese, and Torajanese. This paper is analyzing "lulo" dance related with cultural activity of the Tolakinese people. The birth of "lulo" dance is really close with the activity of Tolakinese people in agriculture area. "Lulo" dance has been developed and changed since traditional empire era until now, which is this dance success in winning the record of MURI (Musium Rekor Indonesia or Indonesia Record Museum) in Indonesia. The development such as music background, the equipment, meaning and function of the dance, movement, costume, and etiquette, included the types of "lulo" dance itself. "Lulo" always stand and survive to show its existence as a medium of entertainment, because of "lulo" dance is easy to learn. "Lulo" dance typical is relative and flexible, it is not limited by space, time, clothes, music background, included the participant. "Lulo" dance can be performed by anyone that come from different social class in the community. "Lulo" dance is always adaptive with the development of ages. "Lulo" dance has variety in it, it is relating to the music background, movement, region, and the person who created it. The "lulo" dance had become a popular culture, especially dances in Southeast Sulawesi, Indonesia.

KEY WORDS: The "lulo" dance, Tolakinese culture, Southeast Sulawesi, agriculture area, medium of entertainment, easy to learn, and historical analysis.

INTRODUCTION

Southeast Sulawesi or SULTRA (*Sulawesi Tenggara*) is one of the provinces in Indonesia, with a population that inhabit this region divided into several ethnics, such as Tolakinese (consisting Tolaki Konawe and Mekongga), Moronene, Wunanese (Muna), Wolionese

(Buton), Wawonii, Erekenese (Kulisusu), Javanese, and Torajanese. As well as several sub-ethnic like Cia-cia, Tomia, Wanci, Kaledupa, Tomia, Binongko, Landawe, Ereke, Kabaena, and etc. Among the ethnics, the most ethnic that widely spread in almost all regions of Southeast Sulawesi are Tolakinese,

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Wunanese, Wolionese (Buton), and Moronene (cf Kennedy, 1955; Andersen, 2006; and Janu & Melamba, 2007).

Each of those ethnics has a system of art like dance. Several types of dance, that known in Tolakinese people such as *umoara*, *molulo*, *modinggu*, *umahu*, *mondotambe*, and so on. Among the set of those traditional tolakinese dances, the most widely known and became an icon of Southeast Sulawesi community is *lulo* dance.

Lulo dance or *Molulo* is an important part of the Tolakinese lifestyle in Southeast Sulawesi, which is they have inherited it from the ancient times. The dance has been known since the days of the traditional kingdoms until now, moreover the Southeast Sulawesi government does an effort to make *lulo* dance as one of the cultural heritage of the regional and, the furthermore, for the country, Indonesia.¹ In 2014, *lulo* has been proposed as one of the world heritage by the Ministry of Education and Cultural Affairs of Republic of Indonesia.

Southeast Sulawesi, particularly Kendari, Konawe, South Konawe, North Konawe, Kolaka, and North Kolaka,² as a residential or community basis Tolakinese people that known by the nickname *the city of lulo* or *the region of lulo*, because almost at every moment in those places, *lulo* dance is performed, even more became a competition. As an effort to show Kendari as the *city of lulo*, then in the middle of the city, a monument of *lulo* is build up and placed at Kendari beach that became the "urban symbols", or the symbol of the city as the capital of Southeast Sulawesi.

Fact shows that, almost at every official and unofficial event, such as marriage, or traditional festival, an ordinary event of the community until the government event, *lulo* dance always performed. *Lulo* dance become a medium of entertainment, to show performances, to mingle, even competition.

¹This action as a responses due to the action of another countries that try to claim the cultural heritage of Indonesia as their own, as an example *pendet* dance of Balinese people which have been claimed by Malaysia.

²This region in the era of Dutch reign, was included in *onderafdeeling* (section) Kendari territory and *onderafdeeling* Kolaka, which is now, it is included in Southeast Sulawesi Province.

A new phenomenon is that the creations of new *lulo* movement, which is never existed in the past. *Lulo* dance in its development experienced certain change such as equipment, music background, movement, function, meaning, clothes, the place and time it will be performed, included function, and meaning.

Lulo is characterized by a certain movement, in particular condition, have ethics, but nowadays its experiencing a shift or change. *Lulo* dance is not only popular and favored by Tolakinese, other ethnic and communities in Southeast Sulawesi, including the Javanese also like it. *Lulo* dance is used as one way of communication, interaction of several ethnics in the Southeast Sulawesi. Especially in the mass media, there is a reported that said in Kendari there several conflict happened, hence *lulo* become an effective way to establish the togetherness and unity.

In particular, activity *lulo* dance always became an interesting a show that attract every structure of the society not only Tolakinese but also newcomers of another ethnic that enter the area Tolakinese feel the influence of *lulo* dance. *Lulo* has experienced changes both in terms of movement, music background, time and place, and ethics. Behind this fact, many people questioning about the roots of *lulo* dance in terms of cultural and history, forms of movement, the kind of *lulo*, meaning, function, music background, and dancers.

During these times, the local historians in this area have not studied much about the history and culture, especially *lulo* dance. Eventhough *lulo* dance has roots and a long history, in the middle of Tolakinese or another ethnic lifestyle that really dynamics in Southeast Sulawesi. *Lulo* dance function is an entertainment, but as a general dance, it also can be performed as creative dance, colossal dance, offering dance, social dance, etc. The existence of *lulo* dance has undergone a change and development; so, because of it in this paper, the researchers will explain the existence of cultural history *lulo* in some aspects (cf Koentjaraningrat, 1982; and Endraswara, 2006).

ISSUES ON *LULO* DANCE

Lulo dance as a performing art includes several aspects, including the types, player or participant, place, clothing (costumes), and accompaniment or musical background. Some aspects of *lulo* dance performances have evolved along with the time shift and flow. This paper will look at what extent and how the histories of *lulo* dance, also described several aspects of *lulo* dance that have experienced growth and changes in certain aspects.

Historiography of Lulo Dance. In a report of MvO (*Memorie van Overgave* or Memorandum of Duty Transfer) *Onderafdeeling* (Section) areas of Kendari and Kolaka, particularly on of local tradition aspects, are always reported the existence of a folk dances that often performed by the natives. But, there is not detail description about the existence of *lulo* dance (cf Baden, 1925; and Zlabberkoorn, 1927 and 1935). The same thing, we found on some paper or a trip report of the tourist who came in the areas of Kendari and Kolaka, which is reported that *lulo* dance as a form of dance performed by the locals (Schummar, 1934).

Some books like C.H. Pingak (1966) describes about the types of *lulo* dance; that is followed by the work of A. Djohan Mekuo *et al.* (1978/1979), who wrote about the music and dance encyclopedia and contains a description of the various types of music and dances in Southeast Sulawesi that give knowledge to us. Most of the description that described in their papers is still live until now, even though there has been a change in the function today (Pingak, 1966; and Mekuo *et al.*, 1978/1979).

Abdurrauf Tarimana (1993), through his book, is explaining *lulo* as a form of traditional dance of Tolaki that live in Southeast Sulawesi. Lampe Mungsi also described about the types of dance and *lulo* dance movement in Landawe community. He did not explain about the history of *lulo* dances (cited in Koentjaraningrat, 1993:218). Furthermore, Aswati & Abdurrauf Suleiman (1991), in their book, described about the development of *lulo* dance, and the meaning of *lariangi* dance (king welcoming dance) and also the meaning of *lulo* dance. Their book explanation about the history of the changes in *lulo* dances is also

not in detail. For example, like the changes in several aspects such as changes in movement, types, meaning, music background, clothes, ethics, and etc. In addition, in their book, the explanation about *lariangi* and *lulo* dance is based on anthropological sources and less in primary sources (cf Aswati & Suleiman, 1991; and Koentjaraningrat, 1993:218).

Through their work, we can follow the authors' perspective and their description about *lulo* and *lariangi* dance. This study is limited to the region of Kendari, while there are a lot of data that can be use to support *lulo* dances, not just in Kendari. It's also limited at the time they conduct their study.

Explanation about *lulo* dance, we can find also in Rimin (1995)'s article. He explains about the origin, meaning, and variety of *lulo* dance (Rimin, 1995). This is a very short article that consists of only two pages. Munaser Arifin (2001), in his book, does not explain the cultural history of *lulo* dance in complete way. Through his work, he describes the ceremonial procession of *mosehe wonua* (purification of the country) that implemented *lulo* dance in the process. His book function is as a guide to the implementation procedure of starting *mosehe* or repulsive catastrophe ceremony (Arifin, 2001).

From several of the papers, all of it explanation about the history of *lulo* dance, the meaning and function of *lulo*, and the changes inside the *lulo* itself were not in detail explanations.

Meaning and History of Lulo Dance. Before giving explanations about *lulo* dance history, first will be explained about what the *lulo* dance is. Etymologically, *lulo* derived from Tolaki language, *molulowi*, which means *menginjak-nginjak* (step), e.g. a work to separate grains of rice from the stem. *Molulowi* also means wors to step or trample the rice (cited in Rimin, 1995). Then, the word *lulo* appears, *lulo* is derived from the word *molulo* that consists of a prefix (*mo*) and the base words (*lulo*); prefix (*mo*) means doing a repetitive job. Hence, *molulo* means doing *lulo* dance (Rimin, 1995).

There is also explanation that said that in terms of the origin of the word *lulo*, it is derived from the word *molulowi*. *Mo* is a prefix that means doing some work that written

on the basic word. *Lulo* is a basic word that means stepping or trampling something with legs, and word *wi* is a suffix that confirms the work on the basic word. There is also an interpretation that said *wi* as an abbreviation of the word *wine* or rice seed (Mekuo *et al.*, 1978/1979:60).

The emergence of *lulo* dance for the community in Southeast Sulawesi related with the activity of Tolakinese people in agriculture. It is starting from the dream of a rice *shaman* that said requirements needed in the implementation of a ceremony to honor *sanggoleo mbae* or goddess of rice. To response that dream, then *lulo* dance birth, sacred dance with movement similar to separate rice from the stem by using a foot (Mekuo *et al.*, 1978/1979; and Riman, 1995).

In the area of Kendari and Kolaka held a ceremony or precisely agriculture cycle ritual called *lulo ngganda*, near with the opening of harvest day. As a form of thousands gratitude to *Ombu Sameena* as known as *sangia*, this is a concept of faith that exist in Tolakinese people before the influence of Islam in Kendari/Konawe and Mekongga. Nowadays, the purpose of *lulo ngganda* is more as an expression of gratitude to Allah SWT (*Subhanahu Wa-Ta'ala* or God Almighty). *Lulo ngganda* held every year after harvesting or before starting to plant the fields.

At that time, the people know a lot of god that called *sangia*. Each *sangia* or god is named according to the status and function, or according to the abode on the nature of macro-cosmos. The most supreme god called *sangia mbuu*, this is the main god. There is also the goddess of rice called *sanggoleo mbae*, *wurake mbae*, *warakano*, and *ombuno opae*, which respectively mean: "spirit of rice, rice lives, delicate rice, and rice god core self" (Tarimana, 1993:227). By the existence of these trusts, hence, *lulo sangia* created that is started from the dream of rice *shaman* and then implemented in the agriculture ceremony.

According to oral tradition, the emergence of *lulo* dance is closely connected with the agricultural activity of Tolaki people. *Lulo* dance originally appeared in Kendari and Konawe at the traditional kingdoms era, *Pandanguni*, around the 9th century. The

Tolaki people did *lulo* dance after harvesting the rice fields, to separate the grain from the stalk then a work stage called *molulowi* performed and then change become *lulo* only. The word *lulo* is coming from prefix *mo-* and suffix *-wi*. *Mo* means to do something, suffix *wi* means confirmation of the verb, so the word *molulowi* means a special job to separate the grain and stalk. This is the origin of the word *lulo* that derived from the word *molulowi* (Sarasin, 1905; and Tarimana, 1993).

Furthermore, the rice *shaman* dream that to honor and respect the goddess of rice called *sanggoleo mbae* (in Java known with *dewi sri*), it should be an offering dance by rice *shaman*. When creating the dance, the movement is similar to work *molulowi*. *Molulowi* is an activity to separate grains of rice from the stalks; hence, *lulo* dance birth with stepping foot movements that similar in stepping the grain rice seeds (*wine*). The music background is using a drum made from a soil called *kanda-kanda wuta*.³

In the kingdom of Konawe, during the reign of Inato Sangia, there is position namely *Tusawuta* that has responsible and authorities in the agriculture. At that time, every time after harvest conducted, *lulo ngganda* ceremony always conducted, placed in *raha mbolulooa* or ceremony during the week, is determined and regulated by *Tusawuta*. The *lulo ngganda* ceremony attended by the king (*mokole*), royal officials *Siwole Mbatohu*, *Opitu Dula Batuno Konawe*, including Konawe people (Bergink, 1990a:114).

Different with what happened in Kolaka, at the beginning, it has only one purpose that is as an offered to *sangia* (god) or king. In Mekongga, *lulo* held at the royal palace (*raha bokeo*) called *sangia lulo* or god of *lulo*. *Sangia lulo* was held in the eras of *Bokeo Lombo-lombo*. The Implementation of *sangia lulo* is as an offered to the gods in order to cure the king *Lombo-lombo*, so because of that this king holds title *sangia nilulo*, it means king or god that use the *lulo* dance to served him (van der Klif, n.y.; and Arifin, 2001).

³The form of *kanda-kanda wuta* or drum that made by soil can be seen at ethnographic collection of Southeast Sulawesi Museum. See, for further information, also A. Djohan Mekuo *et al.* (1978/1979:139).

Sangia lulo movement has many varieties, such as *basalonde*, *o'ese*, *lulo reka-reka*, *modelusi*, *mengane*, *marasa*, and *moleba*. At this time, *sangia lulo* dance that performed to invoke the gods (*sangia*) appear. In this period, *lulo sangia* music background instrument is made from drum (*o'kanda*) also. For Konawe area, *lulo sangia* implemented during reign of Mokole Tebawo that has title *Sangia Inato* (van rer Klif, n.y.; and Arifin, 2001).

In the kingdom of Mekongga and Konawe, *lulo* also performed at the time after *mengayau* (headhunt) or *mongae*, implemented by the *tamalaki* (soldiers) in which to celebrate their success, then, *lulo* implemented as embodiment of offerings to *sangia mbongae*. In the pre-Islamic period, *lulo* that implemented either *lulo ngganda* or *lulo mongae* drawn to worship and homage the *sangia* or gods. At the beginning, *lulo ngganda* consists of 5 kinds of *lulo*, such as *lulo tii tiysu*, *kolia-lianga*, *polerusi*, *watolenga*, and *lesono ohoa* (cf Kruiyt, 1922; Schummar, 1934; and Zlabberkoorn, 1935).

In its relation with the cult of the god or *sangia*, some areas in Kolaka held ceremony called *monahu ndau*, precisely agriculture ceremony. A few days before the ceremony will be held, *molulo* and eat together conducted. *Lulo* is held during the week with drum as an accompaniment (*okanda*) that made of *anoa* skin, elk, or buffalo (Kruiyt, 1922; Schummar, 1934; and Zlabberkoorn, 1935).

Lulo dance on Islamic period has developed, like in term of music background, in which this period, they used gong (*karandu*), style or movement does not change, and performed by men with women holding hands in a circle, with the same steps and head straight forward, should not be talking. In the Islamic era, born kind of *lulo* called in *sambeani*. Then appear the various types of *lulo* like: *lulo sinemba*, *moeri*, *sinukahako*, *tinuka-tuka*, *nilotu*, *lakolalo*, and *barisi*. The meaning of *lulo* dance is no longer to served *sangia* or god, but *lulo* dance is performed during the traditional party, such as a wedding, burial/death, and circumcision; and it is implemented if there are guests of the kingdom.

The Dutch government came to the area of *onderafdeeling* (section) of Kolaka and Kendari (cf Trefers, 1914; and Paulus, 1917).

The fact told that the Dutch government reign was since 1906 until 1942. One of the influences of Western culture, especially in the dance, is Western dance. One form of cultural penetration in this area that the government tries to do is created a new form of *lulo*, namely *lulo dansa* or *lulo dancing*. *Lulo dansa* among Tolaki people known as *lulo dasa*. This *lulo* is a mix between traditional *lulo* movements and Western dance movements. Participants who danced in this *lulo dansa* limited to the elite and the middle social status, like the Dutch bureaucratic officials, such as *controleur* (controller) and some employees of the Netherlands, the army, and the people of Europe.

Mokole (King), *Capita*, *Sapati*, *Sabandara*, *Ponggawa*, and *Anakia* (nobility) in the Kingdom of Laiwui and Mekongga are situated in *Onderafdeeling* Kolaka. Even in areas of *Onderafdeeling* Laiwui, there is *lulo* dance also that created by a civil *gezaghebber* in 1940s, namely W.J. Wolhoff, so the *lulo* called *lulo Wolhoff*. This *lulo* dance is performed if there is a guest of the Dutch government that came to Kendari or Laiwoi. Even, the Dutch government made a film about *lulo* with the title "*Moloelo de Nationale Dans der Tolakiers*" (*Molulo the National Dance of Tolaki Pepolpe*). This film shows the *lulo* dance that held in the area of *Onderafdeling* Kendari in 1931.⁴

At this time, also the *lulo* dance in various *kambo* or village appears, such as *lulo sambeani*, *lulo soropia*, *lulo mbinatabe* that born in *kambo* Besu. Besides, there are another development like *lulo moeri*, *lulo lakolalo*, *lulo sinukahako*, *lulo tikuka-tuka*, *lulo barisi*, and *lulo nilotu*. The movement and style of the *lulo* dance is adapted to its name like: *lulo barisi*, the movements like marching, as well as *lulo mbinatabe*, the movement or style as the person that being saluted and performed when there is an important guest. These dances movement is very popular with people, because of the style and its variations are very sympathetic (Aswati & Suleiman, 1991:50).

⁴Those film kept by the authors after got it from Mrs. Hajjah Mieke Anas Bunggasi, the Head of Tolaki Cultural Organization in Kendari. The picture of *lulo* in the Dutch era is kept by the authors.

In Japanese era (1942-1945), the *lulo* dance still performed according to its purpose, even in this period, another *lulo* created with new creations named *lulo patabe* (saluting *lulo*). It is called *lulo patabe*, because some movement in the *lulo* dance needed or required to do salutation movement, like lift arms or shoulders parallel with your temples or bowing down with Japanese salutation style.⁵

Since in the middle of 1950s, the turmoil happened in the Indonesia region because of the conflict between the DI/TII (*Darul Islam/Tentara Islam Indonesia* or Islamic State/ Indonesian Islamic Army) and the armies of Indonesia. When the conflict arises, the third force namely PDK (*Pasukan Djihad Konawe* or Jihadist Armies of Konawe)⁶ is emerged. *Lulo* still held during the turmoil of DI/TII in Southeast Sulawesi, although there are restrictions from the government and the security forces. *Lulo* became an important item as an approach towards the people as well as an entertainment. There is an explanation about this problem, as follows:

[...] that the PDK convince the people of Tolaki through their concern for the importance of the people Tolaki. PDK held a meeting to discuss the folk dance *lulo* in the arrangement by battalions of PDK. Meetings take place from the 8th until 10th August 1957. The decision is purifying the *lulo* dance, that is *lulo* back to its origins (cited in Nur, 1999).

Lulo dance is a folk dance that has a sacred value. *Lulo* dance held at all the ceremonies, both joy and sorrow. Concern for *lulo* dance in maintaining its purity is an attitude of partiality to get the public interest and are very effective in gaining the support and sympathetic of the society. Here, appears PDK (*Pasukan Djihad Konawe* or Jihadist Armies of Konawe) using *lulo* dance as media to gather sympathy and support of the Tolaki people in order to face the rebels of DI/TII (*Darul Islam/Tentara Islam Indonesia* or Islamic State/Indonesian Islamic Army) and 718 Military (Nur, 1999).

⁵The word *patabe* is derived from Tolaki language that means salute.

⁶The emerged of PDK is as an impact of the ill-treatment action of 718 Military and DI/TII towards the community of Tolaki. About this case, see for further information, Rivai Nur (1999).

After Southeast Sulawesi officially formed in 1964, the love towards *lulo* dance can be seen, when the Governor at that time creates new *lulo* dance with new creations, namely *lulo wajong*. It's called *lulo wajong*, because the one who created it is the first Governor of Southeast Sulawesi, Mr. J. Wajong. This name has given to honor his leadership. This *lulo wajong* dance is danced at official occasions. Furthermore, when the officials of the state came, *lulo wajong* dance is using as a way to welcome them, and then they also participated in *lulo wajong* dance, as an example when the Minister of Internal Affairs as well as the Minister of Education and Culture of the Republic of Indonesia visited at that time, they also participated in *lulo wajong* dance.⁷

In order to preserve the *lulo* dance, the competition and performance of *lulo* dance always be held in the national events, like Independence Day celebration. In addition, some region in Southeast Sulawesi, like Kendari, Konawe, South Konawe, North Konawe, and Kolaka, *lulo* dance also performed at the sport event in Kolaka on 1 September 1974, mass *lulo* dance held in the Konggoasa stadium for the opening competition of PSSI (*Persatuan Sepakbola Seluruh Indonesia* or Indonesian Soccer Association) of Eastern Indonesia (Anonim, 1975). *Lulo* dance performance on formal occasions still continues until now.

In the development of *lulo* dance, make this dance not only well known in the area of Tolaki people but has spread in the area of Buton, Muna, North Buton, and Bombana. It caused by the characteristics of *lulo* dance itself that easy to learn, the movement, and the participants of *lulo* dance is not limited in terms of age, gender, time, clothes or fashion, including the instrument, and place. It is different with the *lulo* dances that exist in the past.

In 2005, during the reign of Drs. Haji Masie, M.Si., famous as Haji Abunawas, a Mayor of Kendari, initiated a massive colossal

⁷See, for example, the picture at that time when the Ministry of Internal Affairs of the Republic of Indonesia, General Amir Machmud; and Minister of Education and Culture of the Republic of Indonesia, Prof. Dr. Daeod Josoef, participated in *molulo* dance together, as cited in C.H. Pingak (1966:45); and A. Djohan Mekuo *et al.* (1978/1979:248).

lulo dance with participants reached 2,585 people; and, because of that, it succeeded to get a record from MURI (*Museum Rekor Indonesia* or Indonesian Records Museum) in 2005. One of the advantages of this *lulo* dance is the participants is not limited and can be implemented in wide open field. See picture 1.

Lulo dance that become more popular today is *lulo nileba* and regular *lulo*. The movement is very easy to learn, because it less in variations of movements, compared with another types of *lulo* dance, such as *lulo ngganda*, *lulo sangia*, and others.

At the present time, in an era of modernization and moral degradation, usually after *lulo* dance held, the commotion or riot is happened as an impact of the *lulo* ethics system that not become an attention, hence, causing an offense. Several cases of conflict that have been reported caused by the fights after *lulo* dance that held at the wedding party.⁸

It is unique and interesting when in the implementation of this *lulo* dance brought to the political sphere. *Lulo* existence is used by the politician to socialize for both the candidates in local elections as Governor and Regent. *Lulo* is used as a socialization method by conducting *lulo* contest that each participant of *lulo* contest will be assessed by a committee or team. The assessment includes aspects of movement, orderliness, discipline, costumes, and duration when involved in *molulo*. Each participant, who is announced as the winner, is awarded a prize in the form of money and the package by a particular candidate. Or to conducting *lulo* dances or mass, where the contestants or politician also participate as a participant, with the consequence that the costs of *lulo* dance will be paid by the candidate.⁹

Lulo used as a political tool, because a lot of people like the dance and the participants also come from a variety of community structure,

⁸Information from the interview with one of the Indonesian Polices in Kendari, Southeast Sulawesi, Indonesia, related to *lulo* dance, on 15 August 2014. Every allowance letter from the Police for the wedding party always listed *lulo* as the activity.

⁹The newspaper of *Kendari Pos*, on 3 March 2007, reported that in Konawe Local Election, one contestant is conducting socialization through *lulo* contest. It's also similar to the action that used by several candidates of Regent Election in Southeast Sulawesi. The authors experienced by our ownself.



Picture 1:
Epigraph Monument of Lulo
(Source: Authors Personal Collection, 2006).



Picture 2:
Lulo Dance Performed by the Children
(Source: www.molulo.tolaki.com, 15/8/2015)

whether old or young. Hence, *lulo* is very effective to collect many people, due to the election of the politician or candidates. Picture 2 shows a *lulo* dance that performed by the children by wearing traditional clothes of Southeast Sulawesi.

The continuity of traditional *lulo*, namely *lulo nggada*, can still be seen in the Benua village, South Konawe, where people annually held ceremony called *ndaun monahu* (harvest festival). In the harvest festival, the people held *lulo nggada* (Yanti, 2005). Until today, new creations of *lulo* has emerged, by combining the *lulo* dance movement with *poco-poco* movement. It is called *lulo poco-poco*.

TYPES OF *LULO* DANCE

There are various types of *lulo* dance. Their name is according with musical tool, creator, origin, or something. Since the birth of *lulo* dance until now, it's still alive and loved by the community. As a result of these developments,

it gives a variety the types of lulo, such as:

First, according to the name of the accompanying instruments, consisting of: *lulo ngganda* (*lulo* by using a drum); *lulo dimba* (using tamburu); *lulo ore-ore* (traditional flute instrument); *lulo tawa-tawa* (accompanying gong); and *lulo gambusu* (using traditional instrument called gambus).

Second, according to the dance movement, consisting of: *lulo hada* (*lulo* resemble jumping movement); *lulo barisi* (*lulo* movement is like march); *lulo mbinatabe* (*lulo* movement by doing homage); *lulo otolu, oruo, aaso* or *lulo tiga dua satu* (*lulo* movement to right three times, left shifted twice, and advanced towards to the front one time); *lulo ndepupulu* (like a broken leg swing movement by lifting the leg); *lulo sinemba-semba* (*lulo* dance left leg swing twice or movement crosses); *lulo leba* (rapid movement or pounding hard); *lulo wiso une* (with swing leg movement); *lulo dasa* or *dansa* (*lulo* with dance movement); and *lulo nditukataka* (*lulo* dance stepping twice).

Third, according to its place of origin consist of: *lulo Rate-rate* (*lulo* derived from the Rate-rate at Kolaka); *lulo Barea* (*lulo* from areas of Barea in Central Sulawesi); and *lulo Sambara* (*lulo* from Sampara area in District Konawe).

Fourth, according to its creator names, such as: *lulo Wolhoff*, a *lulo* dance created by the Duchth civil *gezagheber onderafdeeling* of Kendari, W.J. Wolhoff, in 1940; and *lulo Wajong*, a *lulo* dance created by the first Governor of Southeast Sulawesi, Mr. J. Wajong (Mekuo *et al.*, 1978/1979:245).

Types of *lulo* that mentioned above are basically the same. Rule of the basic movement is essentially the same because in Tolaki, there is a basic movement known as *lulo mbondarambuu* name (basic movement of *lulo*). Everyone who danced *lulo* in various types always begins with the base movement of *lulo*. The difference is in the variation of the dance movement *lulo* after the basic movement of *lulo* itself.

Lulo Dance Structures. *Lulo* dance structure including composition, movement, ethics, time, used clothing, the participants, the execution time, and the equipment and tools of this dance accompanist. The raft system

(composition) of *lulo* dancers follows: dancers, accompaniment of musical instruments, lighting/lamp, audience, and the direction of motion of the dancers in a bow or circle (Mekuo *et al.*, 1978/1979). The position of the audience can be in the circle of lulo dancers, and may also be in the outside of the circle.

There are a few things about *lulo* dance movements, such as: *Moese* means hand movement up and down; *Molakoako* means to move towards the right and left; and *Nilulo-lulo* means stepping movement of the foot.

Lulo on Landawe communities in Southeast Sulawesi, according to Munsu Lampe, in terms of movement, *lulo* can be divided into four types, namely: (1) *lulo ndinaha-taha*, i.e. foot movement to the left and to the right twice; (2) *lulo sinemba-semba*, the foot movement twice to the left continuously; (3) *lulo hada*, namely dance with jump movement; and (4) *lulo leba*, namely dance with rapid leg movements (cited in Koentjaraningrat, 1993:218). Landawe is a sub-ethnic of Tolaki, this is one of the tribes in Indonesia. Furthermore, *lulo* movement adjusted to blend new creations like movements *lulo mepatabe* that has movement with saluting, as well as *lulo poco-poco* is a fusion movement with *lulo* and *poco-poco*.

There are ethics in *lulo* called *sarano* or rules or etiquette of provisions that must be considered for the dancers or *lulo* participants are as following here: (1) the dancers holding hands and form a circle; (2) woman's hand is above the man's hand; (3) dancers can be together between man and woman, man and man, or woman and woman; (4) each audience that will go dancing must go to the middle of the circle first, and then enter from the front of the dancer with respect, not allowed to enter from the back of the dancers, because they can touch the body of a woman which is forbidden, unless the audience will enter the dance with the same gender; (5) dancers who will leave the dance, just need to go backwards but after asking permission from the dancers between him/her; (6) if all the women participants had flanked by man dancers, then there is the audience wanted to go dancing, he had to take place right next to the man/woman on the left, not between them; (7) if there is an audience that goes dancing and by chance the dancers

who will flank is not like him or her, then, don't leave the place at that time, because it can offend the new dancer feeling, for the respect, at least flank her or him one round then asked permission to leave the game; and (8) conversely, a dancer who had just come out from line of the dancers not allowed to directly go elsewhere, because it may offend the dancer that you left before (cf Mekuo *et al.*, 1978/1979:247; Suharto, 1991; and Nurwanti, 2008).

The number of participants is not restricted; this dance can be followed by men and women in an unlimited number. Regarding the typical of clothes, that will be used in the *lulo* area, are female dancers wearing *babu mbineboto* and saroong until the heel; male dancers wear *ala* short collar that split in front, long sleeves, and wear pants until the knee padded with saroong and wear *pasapu* (headband) in the head. These clothes are a hallmark of traditional clothing of Kolaka and Kendari area. In *lulo sangia* (god/king *lulo*) prepared a special clothing, including dancers that wear saroong (*toloa*) called *timbawo*. At the present time, this *lulo* performance clothing has not be a must requirement, the dancers free to wear clothing in *lulo* dance. In its capacity as a social dance, dancers clothing is not limited to uniformity provisions as described previously (Mekuo *et al.*, 1978/1979).

Equipment that used in *lulo* dance consists of three gongs and a drums as an instrument of the accompanying music. If this *lulo* dance performed on stage at night, it takes the stage furniture and the lamp. But, if the show will be held at noon in the open field arena, those equipment is not needed. It strength point of *lulo* dance performance, the performance is not limited by the duration of time. It depends on the dancer stamina.

To beat the gong, it takes people who are good at beating the gong. There are some blows techniques in beating the gong to accompany *lulo* dance, i.e. *mude-mude salaka*, *tolangi-donga donga*, *tundu watu nggere kere*, and *pundi madi telopo*. And then, it is different with the gong beating at the funeral *tumotabua*. It is divided into *kowea* and *tina mopate-pate* (Mekuo *et al.*, 1978/1979).

Tools and Accompaniment. At the beginning, *lulo* dance accompanied by drums made of soil called *kanda-kanda wuta*. Then, in the next development was accompanied by using a drum made of wood that covered by the animals leather, usually used during the ceremony *monahu ndau* or *molulo ngganda* (Mekuo *et al.*, 1978/1979).¹⁰ According to the equipment that beused, it is called *molulo ngganda*. The song of the *molulo ngganda* usually *huhuku*, it means singing that slow and pleasant (rhythm). At first, the man sang then a few moments later followed by the women (cf van der Klif, n.y.:71; and Mekuo *et al.*, 1978/1979).

The entry of Bugis traders and Buton traders in Kendari area, carrying their wares such as ceramics, bronze, gongs, textiles, and jewelry; then, exchanged it with the forest products such as rice, cane, agel leaf, and etc. Hence, it also influences the accompaniment tool of *lulo* dance. Like drum that made of deerskin (*donga*), anoa (*kadue*), and buffalo (*kiniku*), in the next period changed by using gong (*karandu*). As the result of it, *molulo dimba* (*lulo* with accompaniment of drums) and *molulo nggarandu* (*lulo* are accompanied by gong) appears (van der Klif, n.y.:71; and Mekuo *et al.*, 1978/1979).

In the 16th century, with the appear of *pande anggo* (people that has *anggo* singing skills), then, escort *lulo* with *anggo* song; hence, *lulo anggo* emerged. *Lulo* accompanied by singing of *anggo* consists of two or more people that singing in a language that is in from Tolaki poetical, but the rime is not repeated. Here's the example of *anggo* lyrics:

*Kuto masima, mongoni paramesi, paramesi mburasa,
masima mbulaika, keno anggo tewali, kuri meamboako,
kuonggo sumobai, umara arai, sumobai moanggo, keno
mosusua, mosusua meriri, moanggo mokoau.*

Translation:

I beg you, let me presumably, to the honorable, the owner of the house, if it can, with the best, I want to, try presumably, try to sing *anggo*, with the best song, to let go the longing (cited in Mekuo *et al.*, 1978/1979:72).¹¹

¹⁰Nowadays, the only place that still do *lulo ngganda* in Southeast Sulawesi is only in Benua village, South Konawe District. *Lulo ngganda* in Konawe dan Kendari regions last time held in Ambekairi in 1971. This *lulo* is not conducted anymore in the region.

¹¹*O'anggo* is a form of oral tradition of Tolaki people that realize with folks song. *O'anggo* is a song that describe the wonderfulness of a leader, or the content can be an advice.

Along with the trade contacts between Konawe or Laiwoi with Buton Sultanate, primarily in brass instruments such as gongs, then, *lulo* dance accompanied by the use of gongs that make *lulo nggarandu* appears. Until the 1980s, gong as the accompaniment tools still used by locals to accompany *lulo*. In further developments of the 1990s era, *lulo* dance has been accompanied by a tape recorder (radio), later replaced by the band, now the accompaniment use musical instruments called *organ*. It is caused by the decreasing of people who have gong.

Despite the efforts of the government to preserve *lulo*, they provide gong where each district to get a gong, but it still cannot solve the case. Besides, the psychological constraints of the younger generation of Tolaki people that thinks when using the gong, they will be considered outdated. In 2007, the government of Konawe through the local budget of the government is bought the gong and distributed it to each district. It is an attempt to revive the origin of *lulo* dance.

Meaning and Function of Lulo Dance. *Lulo* dances are performed by all levels of society, both male, female, old, young, adult, children, community leaders, indigenous, officials, ordinary people, rich people, and poor people. *Lulo* has meaning, functions, and values that contained within it. In the past, *lulo* function generally closely connected with the worship ceremony or belief in gods or *sangia-sangia* to prevent catastrophe or *abala* or natural disasters, illness, include providing prosperity, and so on. So, in here, *lulo* dance function is to worship (Bergink, 1990b).

Now, *lulo* performed more as a tradition, entertainment, performances, and socially. As an entertainment dance, the time is not determined either at the time of funeral, weddings, etc. Unless *lulo ngganda* that implemented only in harvesting time with the provisions near with *mata momehe* or full moon.

From the composition of *lulo*, by doing a circle movement, then, the *lulo* dance composition identified similar with *kalo sara*,¹²

¹²Completely about the meaning and function of *kalo sara* for Tolaki people can be seen, for example, in Abdurraf Tarimana (1985)'s Doctoral Dissertation. *Kalo sara* is a knot of three rattans in circle form, this things always appear in

that also knotted in a circle in form of a rattan knot, which is describing social and cultural lifestyle of Tolaki people, as a unifying symbol.

Lulo has a lot of values, such as art, ethics, and aesthetics. The value of art in *lulo* is related with the value of determination and suitability values that can be seen from the similarity of the patterns of movement, simultaneously, and in time to the rhythm of *kanda wuta* (drum from the soil), gong, *kanda* or drums, and singing *o'anggo*. Composition *lulo* is in circle, set foot towards the left and right, front to back, swing arm, and in line to the rhythm of the gong.

Value of conducting *lulo* dances related with manners and ethics rules that arrange our behavior and actions of the dancers that have described previously. *Lulo* aesthetic value can be seen from patterns of the foot and hand movement that form a circle and holding hands in time with the rhythm or tone of the instrument like a drum ground (*kanda-kanda wuta*), gong, *gambusu* (traditional string instrument), *ore-ore* (traditional flute instruments), as well as singing *anggo*. *Lulo* movement have an aesthetic that come from the movement, which is make the audience interested in participating *molulo*.

Lulo also has a function as a medium to exercise that can improve fitness, because the movement of the leg and body can move the muscles of the body. Regarding to the *lulo* function that can align with gymnastics is described by Asrif Ahmad (1990).

CONCLUSION

They appear of *lulo* dance closely related to the activity of the Tolaki people in agriculture. *Lulo* dance has developed and changed since the days of the traditional kingdoms until the success of this dance in received award from the MURI (*Musium Rekor Indonesia* or Indonesia Record Museum). The development that happened are equipment, meaning and function, movement, costumes, and ethics, including the types of *lulo* itself.

Lulo continues to maintain its existence as performing arts, because of it's easy to learn; and also it is relative and flexible

the activity of Tolaki people. According to Abdurraf Tarimana (1985), *kalo* i.e. a focuses of the Tolakinese culture.

without being bound by space, time, clothes, or accompaniment, including participants. *Lulo* dances can be danced by various people that come from different social structure. *Lulo* dance is always adaptive to the eras. *Lulo* has various types, according to the instrument accompaniment, movement, place origin, including figures who created it.

Lulo dance has a function as a worship dance, entertainment, shows, welcoming dance for the guests or kings, social dance, contest as well as a political tool and exercises. *Lulo* has cultural elements that contain deep meaning and function of artistic values, ethics, and aesthetics.¹³

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¹³**Statement:** We, hereby, declare that this article is our own writing, not a product of plagiarism, and not being sent, reviewed, or published in other scholarly journals.

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