

Torompio Dance, 1943-2000: Identity, Adaptation, and Cultural Heritage in Poso

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ABSTRACT

This research was carried out in Bo'e village, South Pamona District, Poso Regency by discussing 3 things, namely: First: The role of Torompio dance as a reinforcement of the cultural identity of the Poso community. Second: A form of adaptation of the Torompio dance that occurred in the period 1943-2000. Third, Torompio dance cultural heritage in Poso Regency. This study aims to examine the Torompio Dance as a form of identity, a form of adaptation, and a means of cultural inheritance of the Poso people in the period 1943-2000. The Torompio Dance is one of the traditional dances of the Pamona Tribe in Central Sulawesi that has strong symbolic and social value, especially in the context of traditional events, harvest thanksgiving, and welcoming guests. This research uses historical methods with the stages of Heuristic, Source Criticism, Interpretation, and Historiography. Data was obtained through literature studies, observations, interviews, and documentation in Bo'e Village, South Pamona District, Poso Regency. The results of the study show that the Torompio Dance functions as a reinforcement of the cultural identity of the Poso people through the symbolization of movements that represent the meeting between men and women. This dance has also undergone adaptations in terms of music, fashion, and various forms of performance in response to globalization. The process of inheriting the Torompio Dance takes place through two main paths: socialization in the family and community environment, as well as enculturation through training in the studio and participation in traditional events representing the sustainability/survival of Torompio dance in the present and future as a reinforcement of Identity, Adaptation and Cultural Heritage.

Keywords: *Torompio Dance, Identity, Adaptation, and Cultural Heritage*

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INTRODUCTION

Indonesia is a country that has many cultures and traditions that have been passed down from generation to generation. One of the cultures owned is dance where every region in Indonesia has a variety of and meaningful traditional dances. Dance art is a culture that needs to be maintained and preserved, because it has an important role for the community to introduce the distinctive culture of each region. The dance culture lived and developed in various community groups which eventually gave birth to dances including traditional dances. According to (Asmarani 2020:27) that:

Traditional dance is a dance procedure or organizing a dance performed by an ethnic community from one generation to the next. Because of this sustainable aspect, a convention was created which is believed to be a binding rule.

There are many traditional dances representing every diverse tribe and region in this country as said by (Ulfa 2021:1-2) that: from Bali there is one of the popular traditional dances, namely the legong dance, the Andun dance, the traditional dance from Bengkulu, the yopong dance, the traditional dance from DKI Jakarta, the sekapur betel dance, the traditional dance from Jambi, the peacock dance from West Java and various other dances.

Likewise, on the island of Sulawesi there are many traditional dances that represent each region such as: fan dance from South Sulawesi, Bosara dance from South Sulawesi,

Balumpa dance from Southeast Sulawesi, dinggu dance from Southeast Sulawesi, Maengket dance from North Sulawesi, Polo dance from North Sulawesi, Toerang Batu dance from West Sulawesi, Lumense dance from Central Sulawesi, Moduai dance from Central Sulawesi, Peule Cinde dance from Central Sulawesi, Motaro dance from Central Sulawesi, Moende dance from Central Sulawesi, Torompio dance from Central Sulawesi. So many traditional dances that decorate Indonesia have symbolic meaning and also play an important role in traditional ceremonies, religious rituals, and cultural heritage that continues to be maintained from generation to generation.

Putri et al (2021:2) said that Dance is the embodiment of active forces, a dynamic image. According to Dzulhijati & Yusanto in Karoso (2021:2), traditional dance is an expression of human desire. Belinda Dewi Regina (2023:2) Dance art is a movement that is given a rhythmic form of the limbs in a certain space and time. The art of dance is also part of the form of gesture expression. Reni Aliyanti, Evi Selva, Nirwana (2020:3) Dance is the beauty of the expression of the human soul expressed in the form of gestures that are refined through aesthetics. Annafi' Nurul 'Ilmi Azizah (2024:13) The art of dance utilizes body movements as beauty, with the dance director (choreography) as the movement planner.

The form of culture owned by a region is a traditional dance that has a certain meaning for every community in its area. We can get to know a group of people with their culture and habits, so it is necessary to introduce them from an early age to the younger generation because the traditional dance of a region is a picture of community life and also a dance that has a certain meaning, this is because dance functions as part of a ritual that cannot be danced carelessly. Therefore, the emphasis of traditional dance art is on the sense of how each dancer lives every movement, the verse of the song in the dance so that it can convey the meaning contained in the dance to each audience.

Dance as identity is a concept that links dance to the cultural and social characteristics of a society. Dance is a reflection of the identity of a society through the movements, music, and costumes used. Each traditional dance contains a distinctive cultural meaning and values, reflecting the history and traditions of the community. Dance as a regional identity plays an important role in maintaining and strengthening the cultural identity of a region. Like the Torompio dance which is a reflection of the identity of the Poso people where this dance has a symbol that means an encounter where separation has been happening, but now it meets again and is conveyed through every movement demonstrated by young people. According to Koentjaraningrat (2010:53), identity is the same character trait in most adult citizens in society, which is the general personality of the society and the culture concerned.

It can be understood as a specific characteristic possessed by an individual or group in a social and cultural context. He emphasized that identity contains two main meanings: similarity and difference. Similarities arise when individuals or groups have the same characteristics, whereas differences arise when there are unique characteristics that distinguish one group from another. Koentjaraningrat distinguishes between personal identity and social identity. Personal identity is the result of an individual's assessment of himself, while social identity is the recognition of the individual by others as part of a particular group. This social identity is very important because it helps the individual understand his place in society and how he interacts with others. Dance is not only a means of communication but also a symbol of identity that reflects the uniqueness of a group's culture. Through dance, individuals can express their identity and identify themselves in a broader social context.

The above explanation can be concluded under Identity theory according to Koentjaraningrat highlighting the importance of understanding the relationship between individuals and society in diverse cultural contexts. By understanding personal and social identity and the role of dance in identity formation, we can better appreciate the cultural diversity in Indonesia and encourage harmonious national integration. The culture created by humans in different regional groups produces cultural diversity. Each community in a certain area has its own culture that is different from the culture of other groups. The culture owned by a group of people forms a characteristic and distinguishes it from other groups.

Dance as adaptation refers to the process by which the art of dance transforms and adjusts to changing social, cultural, and environmental contexts. The concept encompasses various aspects that show how dance can evolve while still retaining its traditional elements. Dance can undergo changes in movements, costumes, musical accompaniment, and themes to adapt to the times. For example, traditional dance movements that were initially rigid can be changed to be more flexible and dynamic to keep up with modern trends. Dance often reflects a cultural modification, in which elements from different cultures are integrated into a new form of dance.

The culture has undergone a gradual and continuous development process that we conceptualize as cultural evolution. This cultural evolution took place in accordance with the development of cultivation or human mind in dealing with life challenges from time to time. Herimanto and Winarno (2012:72)

The process of cross-cultural adaptation is influenced by the internal disposition of the newcomers. Each foreign culture begins its adaptation process with a unique sensitivity and then recreates or imitations, so when a work is adapted, there is a difference in the adaptation of the work. The adaptation strategy itself becomes a process of interaction with each other in a single system that inadvertently produces functions in accordance with a common goal. This perspective suggests that human behavior should be seen as a process that allows humans to shape and regulate their behavior taking into account the expectations of others who are their interaction partners. This is in line with what was stated by Nuraedah (2014:1) under The transformation process concerns the change from a simpler society to a more modern society.

Dance as cultural heritage refers to the function of dance in transmitting the values, traditions, and identity of a society from generation to generation. In this context, dance is not only seen as an art form, but also as an important medium for cultural preservation. Dance serves as a tool to pass on knowledge and cultural values from ancestors to the younger generation. Through movement, costumes, and musical accompaniment, dance conveys a deep story and meaning about a group's history and traditions.

Reception in complexu by Hindus from Hindus, by Muslims from Islamic law, by Christians from Christian law. As long as it is not the other way around, According to this teaching, the law of PRMI follows its religion, because if it embraces a religion, must also follow the laws of the religion faithfully. Soekanto (1985:53)

Inheritance is a transfer of all the rights and obligations of a deceased person to his heirs. The meaning of inheritance law is a law that regulates the transfer of property left behind by a deceased person and the consequences for his heirs. Cultural inheritance is the process of transferring, passing, owning, and using culture from generation to generation on a continuous basis. In this case, cultural inheritance can be carried out through culture and socialization. Culture is the process of studying and adjusting individual thoughts and attitudes to the system of norms, customs, and rules of life in culture. This process begins early in childhood, which starts from the family environment, playmates, and the wider community. The socialization or correctional process is that individuals adjust to other individuals in a society.

Poso has many cultures and customs that still exist today such as Dero and also a culture that is quite famous is the Torompio dance culture. One of the dances that is the identity of the Poso people who are cultured among the people is a dance pair, a dance that is danced by young men and women accompanied by traditional musical instruments, namely doubles, and modern musical instruments, namely the guitar, are sung along with the verses of the songs in the dance. This dance is often held every traditional wedding party, welcoming guests who set foot in the earth of sintuwu maroso Poso. There has not been much written about Torompio dance if compared to Dero in terms of popularity, Torompio dance is no less popular therefore, This research highlights the history of Torompio dance since it was created in 1943, until its development in 2000 where this year became the peak of the popularity of Torompio dance until it spread to areas in Poso Regency.

METHOD

This research uses the historical method because this type of research is a type of historical research. The historical method is a technical implementation guide about materials, criticism, interpretation and presentation of history, such as written history and oral history. There are five stages of writing the historical method according to Kuntowijoyo in Sukmana (2021:3), namely: topic selection, source collection, verification/criticism, interpretation and historiography (historical writing). This research refers to Torompio dance as identity, adaptation and cultural heritage in Poso. This research will be studied and supported by identity theory, adaptation theory and inheritance theory, this research was carried out in Bo'e Village, South Pamona District, Poso Regency.

This research was carried out in Bo'e Village, South Pamona District, Poso Regency, the location of this research was chosen because in Bo'e Village the Torompio dance is still preserved by the local community this dance is danced if there is a wedding party, welcoming guests and a thanksgiving party (padungku). This research began by making observations to the research location, the results of the observation showed that the bottom at the research location where this dance was intended was still preserved.

FINDINGS AND DISCUSSION

The Role of Torompio Dance as a Strengthening of the Cultural Identity of the Poso Community

Since it was first known by the people of Bo'e Village in 1943, the Torompio dance has become a symbol that is closely attached to the life of the Pamona people in Poso Regency, this is a sign of the Torompio dance created by T. Lanipa. Not only is it seen as a hran, but also as a representation of traditional values that have been inherited from generation to generation. In every gentle and orderly movement, as well as a well-mannered rhyme, it is illustrated how the people of Poso maintain social order and relationships between citizens. The movements and rhythms performed in this dance are not just choreography, but a form of cultural communication that expresses love, harmony, and respect for ancestors. This is why figures such as Kristolsa Bodjo and Bokoni Nesika refer to Torompio as the cultural face of the Bo'e society, he unites the community and affirms who they are in the midst of the currents of the times. When the Japanese colonial period enveloped Indonesia, the Bo'e people still maintained their spirit through their culture. In these difficult situations, the Torompio Dance is a means of moral and emotional reinforcement, a place for people to gather in the spirit of togetherness. In fact, according to Djarati Simpontu, at that time this dance was performed without musical instruments, just with human voices reciprocating love verses which actually strengthened the sacred impression and social bond between the audience and the dancers. These are the values that make Torompio not only art, but the soul of the Poso people. He lives in daily relationships, in the laughter and gratitude of the community that depends on the fields, customs, and togetherness.

This dance journey is also inseparable from change. Entering the era of the 1970s to the early 2000s, the Torompio Dance adapted subtly but intelligently. The dancers, who used to consist only of villagers, now also come from students. In fact, the clothes are starting to adapt to the times. It is lighter but still carries traditional symbols such as Pamona batik cloth and headdresses. This adaptation does not remove the spirit of dance, but instead expands its meaning. It no longer only lives in traditional events, but also becomes a tool of cultural diplomacy in government and educational events. This shows that the cultural identity of the Poso people remains strong even though it is packaged in a more modern form. Torompio dance is able to reflect the role of women in maintaining cultural identity. Erna Ululai, for example, told how she has taught dozens of girls to dance from an early age. According to him, when a Pamona girl learned to dance Torompio, she not only learned the movements and rhythms, but also learned the value of origin, about manners, and about being proud to be part of the ancestral culture. In this story, Torompio becomes more than just art: it is an

education of character and a heritage of identity. Women are not only actors, but also guardians of cultural values who live from house to house, from stage to life.

The Torompio dance plays a very large role in forming, maintaining, and strengthening the cultural identity of the Poso people, especially the Pamona tribe. It lives in history, is present in rituals, thrives in education, and is passed down through affection and pride between generations. Over time, this dance has become a bridge between the past and the future between tradition and modernity without losing its deepest meaning: that the people of Poso have a strong, beautiful and irreplaceable culture. As long as Torompio continues to be danced, the identity of the Poso people will be maintained and remembered.

Forms of Adaptation of Torompio Dance in the Period 1943-2000

The journey of the Torompio Dance from 1943 to 2000 is the story of how a tradition is able to survive and develop without losing its identity. In the early days of its appearance around 1943, Torompio was still displayed in a very simple form. According to several traditional and senior community figures such as Rasid Latano and Djarati Simpuntu, during the Japanese colonial period this dance was performed with minimal property and even almost without musical accompaniment. Only with ledoni or rhymes between male and female dancers, as well as body movements that follow the rhythm of the sound, the community has felt united and united. This dance is completely integrated with life, becoming a form of people's expression of social conditions at that time. There is no grand stage, no modern lighting, only the spirit of togetherness and respect for traditional values that are the soul of every performance.

Along with the entry of formal education and the growth of post-independence cultural activities, the Torompio Dance began to undergo an adjustment in form and function. In the 1970–1980 era, there was a slow but definite change. The dance choreography, which previously started directly from the core movement, began to be complemented by opening and closing sections. This additional movement was added not to replace the original meaning, but to embellish the display in the eyes of a wider public. According to Erna Ululai, a dance coach in Bo'e Village, the addition of this part is a form of "new packaging" so that the dance is more in line with the needs of performances at festivals or competitions. This process reflects a form of artistic adaptation that still respects the basic values of culture, in harmony with Linda Hutcheon's theory of adaptation that not only preserves the content, but also adapts the form. The change in shape is also reflected in the use of accompanying musical instruments. If in the early days of dance only relied on the sound of ledoni and traditional musical instruments such as doubles and gongs, then in the late 1980s to 1990s, modern elektons and musical instruments began to be used as accompaniments when performing on large stages, especially in government events or district-level cultural festivals. Elekton is used not to replace traditional musical instruments, but to amplify the rhythm, adjusting to the size of the stage and the larger number of audiences. According to Kristolsa Bodjo, this is part of contextual adaptation, in which Torompio is able to adapt without having to lose his traditional soul. Even on some occasions, traditional and modern musical instruments are combined to add to the power of the performance.

Adaptation also occurs in the use of dancers' clothing. Previously, the dancers used traditional clothing that was very thick with traditional symbols such as Pamona's lipa, beaded necklaces, and headdresses made of leaves as seen in the picture on the side.



Figure 1. Archival documentation belonging to Bokoniui Nesika

So in the 1990s, costumes began to be used that were more practical but still depicted ethnic identity. For example, dat headdresses are made of fabric or paper materials that are easy to shape, and batik cloth is still maintained as a symbol to Pamona-an. According to Aulia Latano, this change does not eliminate the value of tradition, but an effort to adjust so that dance can be displayed more easily by the younger generation, especially students who have started to actively dance Torompio in school activities and art competitions. Fashion becomes part of the aesthetic appeal, but it does not erase the cultural significance it contains.

The forms of adaptation of the Torompio Dance during the period 1943–2000 occurred gradually, wisely, and full of cultural awareness. This adaptation does not destroy the essence, but rather enriches the way this dance is displayed and inherited. From the addition of choreography, the combination of musical instruments, to the modification of clothing, everything is done with the aim of keeping Torompio alive and relevant in the midst of changing times. This adaptation shows that the Bo'e people, especially the Pamona community, have the cultural ability to keep their ancestral heritage strong, while being open to new forms. Torompio not only survives, but continues to develop as the face of a dynamic, open, and still rooted in ancestral values.

Cultural Heritage of Torompio Dance in Poso Regency

The legacy of the Torompio Dance in Poso Regency, especially in Bo'e Village, is the story of how a tradition is maintained with love and awareness by the community from generation to generation. Since 1943, the Torompio Dance has been introduced naturally through daily life experiences. Children who grow up in an environment that often performs this dance indirectly absorb the values, movements, and meanings contained in it. As said by Djarati Simpontu, in the past, children learned Torompio not through classes or books, but by watching parents and elders dance at traditional events such as traditional weddings, welcoming guests, and cultural arts practice exams in high school. This is the most basic form of inheritance that Sudrajat calls cultural socialization, where values and habits are passed on directly through social involvement.

The entry of the influence of modernity, the way of inheriting the Torompio Dance also transformed. Starting in the 1980s, dance training began to be carried out in a more structured manner. The community and the village government are beginning to realize that if not directed seriously, this tradition could slowly fade. So came the initiative of local coaches such as Erna Ululai who actively trained young people in the village. Training is carried out at home, at the village hall, or during the preparation of the competition. In this process, cultural values are not only passed down in the form of dance gestures, but also through stories, advice, and habituation of attitudes. Erna even said that dancing Torompio was a way to "know oneself as a Pamona person".

This dance heritage is also strengthened through the role of women and families, which play a central role in maintaining the continuity of cultural values. As told by Aulia Latano, - in Bo'e Village they not only cook and take care of the house, but are also active in passing on the tradition to their children. According to him, when girls can dance Torompio well, it means that they also understand the values inherited by their ancestors. This is what Sudrajat calls cultural enculturation, the process of inheriting cultural values that permeate life and shape a person's character from an early age.

Interestingly, in the 1990s to 2000s, Torompio Dance also began to enter the formal education space. Schools in Bo'e Village and its surroundings make this dance part of the cultural arts practice exam material. The younger generation who may not have been too close to the traditional culture before began to get to know it again through school lessons and extracurriculars. Although in 1998-2000 there was a crowd restriction caused by communal conflict in Poso, this did not become a barrier for Torompio dance to develop. The village government also supports by holding inter-village or inter-school dance competitions, as a means to foster a sense of pride in local culture. This proves that inheritance is not only done informally in the home and community, but also through a planned and structured education system.

In this whole process, it is clear that the inheritance of the Torompio Dance in Poso Regency is not something that just happened, but is the result of the collective awareness of the community to preserve the heritage of the ancestors. Whether through socialization in the traditional environment, enculturation in the family, studio training, and education at school, all of them are ways for this dance to continue to live and develop. With the enthusiasm of the older generation who continue to teach, and the enthusiasm of the younger generation who continue to learn, the Torompio Dance is not only a memory of the past, but also a marker of the present and future hope for the cultural identity of the Poso people. As long as this dance is still danced, inherited, and appreciated, then during that time the cultural identity of Pamona will remain alive in the pulse of the life of its people.

CONCLUSIONS

The results of the research and discussion show the conclusion First: The Torompio Dance has proven to be an important element in building and maintaining the cultural identity of the Poso people, especially the Pamona tribal community. This dance is not only seen as a performing art, but also as a symbol of social life that reflects the values of love, togetherness, and reunion after separation. Each movement in this dance contains deep cultural symbolism, such as in the reciprocal part of the rhyme that depicts communication and relationships between others. As a form of expression of local culture, the Torompio dance is not only a place of hran, but also a marker of the distinctive identity of the Pamona people. It performs at various customary, religious, and welcoming important events, reinforcing its position as a living cultural heritage. Koentjaraningrat emphasizes that cultural identity reflects the character of society in general, and in this context, Torompio dance plays that role. It is also a symbol of social integration that brings together citizens from different backgrounds, strengthening solidarity and a sense of belonging to their ancestral heritage. Second: The Torompio Dance shows extraordinary adaptability in responding to the dynamics of the times and the socio-politics of the Poso society from the pre-independence period to the beginning of the millennium. In the early days of 1943–1945, this dance was still presented in a purely traditional form, with an emphasis on core movements that were performed spontaneously during wedding processions or traditional events. But as time went by, especially since the 1980s, there was a significant change in the form of choreography with the addition of opening and closing movements without changing the core of the dance. The 1990s marked a period of modernization, where musical accompaniment began to use recordings and electronic instruments such as electrons, especially when performances were performed colossally. Fashion also began to adapt to the needs of the show but still maintained its traditional elements. This adaptation shows that the Poso people are able to maintain the essence of culture while being open to innovation. Linda Hutcheon calls adaptation a form of reinterpretation and recreation that does not lose its original meaning, and this is the case in the evolution of Torompio dance. This dance is a concrete example of how tradition can survive without being trapped in the rigidity of the past. Third: The cultural heritage of Torompio dance takes place continuously through two main paths: socialization and enculturation. Socialization is carried out in the scope of family and community, where children are introduced to the values and practices of dance from an early age through observation and direct involvement in cultural events. Whereas enculturation takes place when individuals actively conform to inherited cultural norms. The role of dance coaches, traditional leaders, and village governments is very central in maintaining the sustainability of this dance. Schools, churches, and dance studios are also important media in fostering the younger generation to be involved in the preservation of this culture. In Bo'e Village, the Torompio dance is not only preserved on a symbolic level, but also in real practice, especially during traditional celebrations and harvest ceremonies. The existence of a dominant Pamona community and an ethnically and religiously homogeneous social environment create conditions that support the continuity of this tradition. With the older generation continuing to transfer knowledge and the younger generation who are enthusiastic about accepting,

Torompio dance has been successfully maintained as a cultural heritage that is not only preserved, but also reinterpreted contextually.

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