

REPRESENTATION OF FORM AND EDUCATIONAL VALUES IN PATTUQDUQ KUMBA DANCE: LOCAL CULTURAL VALUES IN THE EDUCATIONAL CURRICULUM

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Article Info

Article history:

Received October 16, 2024

Revised December 15, 2024

Accepted December 21, 2024

Keywords:

Educational Curriculum;

Local Cultural;

Mandar;

Pattugduq Kumba Dance;

Values and Forms.

ABSTRACT

This study's objective is to analyze the cultural values and uniqueness of the form and structure of this dance as a representation of the identity of the Mandar community in the field of education. This study uses a qualitative approach with a descriptive analytical research method. Data collection techniques include questionnaires, interviews, and documentation. We analyzed the data using qualitative analysis techniques. The results of the study indicate that the Pattugduq Kumba Dance contains religious values, as seen from its role in traditional rituals that symbolize gratitude to God and respect for ancestors. The value of togetherness is reflected in the simultaneous movements of the dancers, which strengthen the spirit of mutual cooperation and social relations. In addition, the educational value in this dance functions as a medium for cultural education for the younger generation, teaching the preservation of tradition and understanding the symbolism of movement. The beauty of this dance lies in the harmony between movement, traditional music, and typical costumes that reflect the refinement of the art of the Mandar community. The structure of the dance, which is divided into three parts—opening, content, and closing—as well as the use of traditional properties such as fans and scarves, adds to the uniqueness and richness of its meaning. This study confirms that the Pattugduq Kumba Dance is not only a performing art but also a symbol of life, local wisdom, and the close relationship between humans and nature, and it acts as a medium of education. This dance is an important medium for preserving culture and a means of strengthening the identity of the Mandar people amidst the challenges of modernization and is the basis for strengthening the curriculum, especially arts education.

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1. INTRODUCTION

Pattugduq Kumba Dance is a traditional dance that has long been an integral part of the life of the Mandar community (Ansar, 2020; Radewanti et al., 2020). This dance is not only seen as beautiful art but is also full of meaning and symbols that reflect the

outlook on life and cultural values of the local community. On various occasions, such as traditional celebrations, religious ceremonies, and weddings, Pattuqduq Kumba Dance is often performed as an expression of gratitude, respect, and social solidarity (Padalia & Syakhruni, 2020). The movements in this dance depict the harmony of humans with nature, peace, and the connection between humans and their ancestors. This makes the dance an integral part of the Mandar community's cultural heritage, playing a crucial role in preserving their identity (Bungariana, 2013).

Research on the representation of values and forms in the Pattuqduq Kumba Dance is relevant not only in the context of cultural preservation but also as an effort to provide a deeper understanding to the younger generation about the importance of local cultural heritage. Given that this dance not only has an aesthetic function but also plays a role in building the collective identity of the community, preserving this dance is crucial (Wahyudi NR, 2022). However, along with the development of the times and the influence of modernization, the values contained in traditional dances such as Pattuqduq Kumba have begun to be marginalized. The younger generation tends to be more interested in popular culture and modern entertainment. As a result, they lose interest in learning and understanding traditional dances and the educational values contained therein (McCarthy-Brown, 2017; Danesi, 2018; Yuliati et al., 2023; Ferdi Hasan et al., 2024). On the other hand, the lack of documentation and scientific studies on the Pattuqduq Kumba dance is also a problem that complicates efforts to preserve it.

In addition, the lack of integration of local cultural values into the educational curriculum in schools in Polewali Mandar adds to the challenges in preserving this art. Formal education in the region tends to focus more on modern education, while learning related to local arts and culture is often only a small part of the curriculum (Rasmussen, 2017; Agus et al., 2021; Rohman et al., 2023). This causes the younger generation to have less understanding of the educational values contained in their own culture, including in dance (Kalla et al., 2022; Bansu et al., 2023).

To overcome this problem, this study aims to examine the forms and educational values contained in the Pattuqduq Kumba dance. We expect the results of this study to contribute to the development of local wisdom-based learning materials in schools. Integrating learning about local culture in formal education is one solution to maintain the sustainability of traditional arts (Hopkinson et al., 2008; Sukadari & Huda, 2021; Kalla et al., 2022; Sakti et al., 2024), especially the Pattuqduq Kumba dance, while also forming the character of the younger generation who care more about local culture. Thus, the Pattuqduq Kumba dance will not only remain alive in society but can also play an active role in the education of the nation's character.

This study's objective is to answer two main questions about the educational value contained in the Pattuqduq Kumba Dance and what the form and structure of the Pattuqduq Kumba Dance is in the midst of the lives of the Polewali Mandar community, West Sulawesi. With a holistic approach, this study is expected to provide a significant contribution to the literature of local arts and culture as well as in the field of education, especially in Polewali Mandar, West Sulawesi. Through the results of this study, it is hoped that the community, especially the younger generation, can better understand and

appreciate the cultural richness of their ancestors so that local culture is maintained amidst the increasingly strong influence of foreign cultures.

2. METHOD

The method used in this study is qualitative research with a descriptive analytical approach. The sample population in this study was Polewali Mandar Regency, West Sulawesi, with research samples of traditional figures and artists. The data collection techniques used were questionnaires, interviews, and documentation. We analyzed the data using qualitative analysis techniques, which included data reduction, data presentation, conclusion drawing, and data verification (Creswell & Creswell, 2017). Throughout the study, we repeatedly and interactively applied these three techniques.

The first step taken was to select, simplify, and abstract the data that emerged from the field notes. The process involved refining the raw data into more precise, pertinent, and significant information. The process involves the elimination of unnecessary data. The process involves classifying the data into specific conceptual units, categories, and themes. Moreover, the process involves compiling the reduced data into a structured format. The data is presented in various formats such as brief descriptions, tables, matrices, graphs, networks, and charts. This approach facilitates the process of drawing conclusions.

3. RESULTS AND DISCUSSION

Results

Pattuqduq Kumba Dance in Polewali Mandar Society

Pattuqduq Kumba Dance is one of the dance heritages that has high historical and philosophical value for the Polewali Mandar community. The Polewali Mandar community often performs this dance during various traditional events, including thanksgiving and welcoming important guests. This dance is not only a form of entertainment but also a symbol of respect, togetherness, and cultural identity. With graceful movements and typical Mandar music rhythms, the Pattuqduq Kumba dance reflects the values of politeness, harmony, and spirituality that guide the lives of the local community. Every movement in this dance contains symbolism that reflects important values such as educational values, religious values, aesthetic values, cultural values, and togetherness values. The Pattuqduq Kumba Dance has deep roots in the cultural history of the Mandar community, West Sulawesi. Since the Balanipa kingdom in Mandar, this dance has been part of the community's social and religious life. Initially, this dance had a ceremonial function, used in traditional rituals to honor ancestors.

Over time, this dance has evolved from a kingdom-only dance to one that can be performed outside the kingdom under certain conditions. During the kingdom era, the Pattuqduq Kumba dance was often performed in the palace as a form of respect for the king and guests of honor. This makes the dance not only entertainment. In collecting comprehensive data, this study involved artists who stated that "in general, the

Pattuqduq Dance has 9 types of dances, but the Pattuqduq Kumba Dance is the opening dance. This matches the meaning of Kumba, so the opening of this dance can last a day and a night."

In addition, the results of an interview with one of the art activists stated that *"Pattuqduq Kumba was born in Bumi Tipalayo Balanipa before Islam entered the Mandar area. In the past, Pattuqduq Kumba was a dance offering that was part of the ancestral worship ritual in the Mandar area and was performed before the first king of Balanipa I Manyambungi Todilaling. Pattuqduq Kumba means to open; opening here means opening the dancer's soul to unite feelings and energy with the universe to connect with the ancestors so that they are given blessings and goodness in it."*

Furthermore, the results of an interview with one of the traditional cultural figures of Polewali Mandar stated that *"Pattuqduq Kumba Dance is a dance that is only danced by women in even numbers, namely, 8, 10, 12, or more. All Mandar people, both royal and non-royal, can learn this dance over time. In general, when this dance is performed at important events such as traditional events, the Pattuqduq Kumba dance may only be danced by girls who have noble bloodlines in the Mandar Kingdom, namely the Balanipa Kingdom."*

Furthermore, the results of the interview stated, *"the costumes worn in the Pattuqduq Kumba Dance have several names and functions, including Lipa' A'di, which is a bottom or skirt that has a 2-layered model and each edge is decorated or called Ratte, and Baju Rawang Boko, where the use of this Rawang Boko shirt must be accompanied by Bayu kutang (undergarment) because the type of fabric is transparent."* A shawl decorated with Kipa-kipa at the end, for head decorations there are 3 types, including Konde in the shape of the number 8, Sunting in the shape of a betel leaf with 9 leaves and worn on both the right and left sides of the head, Gal or Beru-beru Simbolong (jasmine), Dali, namely typical Mandar earrings made of cotton and using a hanging decorative bakkar (dali bakkar), Kawari in the shape of a circle whose function is to cover the navel and the back of the waist.

In the rules of use before wearing Rawang Boko clothes and after wearing underwear, the first accessory worn is Kawari, then Tombi A'di-A'di, or called Tombi Sare-sare, which is rectangular with gold plate decoration. After both accessories are worn, then Baju Rawang Boko. Then wear several types of necklaces, and the first one worn is Tombi Bu'ang (a necklace shaped like a crab) in a series with a necklace shaped like a square. Tombi cucur is a necklace shaped like a cucur cake which is one of the traditional cakes in Mandar, Tombi Diana'i is a necklace that is usually shaped like a flower with 9 flowers, Tombi Jijir which is arranged with 9 ringgit coins. Next is Teppang, where this accessory is gold-plated cloth tied to both arms. The left arm wears Jima' Ma'borong, a hanging accessory, in conjunction with Jima' Saletto.

Next is the bracelet. In Pattuqduq Kumba, there are 3 types of bracelets worn by Pattuqduq: the first one is worn, Gallang Balle', which is shaped like a tube; then Potto, this bracelet is shaped like a serrated accent; and the last is Sima-sima, which is shaped like a candlenut and is worn on both wrists. The completeness of the Pattuqduq Kumba

costume is Peimba, or in Indonesian, it is called a fan with a height of 20 cm and a width of 40 cm.

Based on the study of music from Pattuqduq Kumba, one of the art activists explained that "*the Pattuqduq Kumba Dance is accompanied by a variety of musical instruments, including two drums, one gong, one keke, and one vocal or singer.*" Music, apart from being an accompaniment, also plays a role as a means of communication to the community. If the tempo of the accompanying music is loud, it means that the Pattuqduq Kumba Dance is performed with the intention of a traditional celebration such as a wedding, ritual and the like, conversely if the tempo of the music is slow, then the Pattuqduq Kumba Dance is performed with the intention of announcing grief in the Balanipa Royal Palace. The accompanying music for the Pattuqduq Kumba Dance is unique in that it has the most complex rhythm among the nine types of Pattuqduq Dance; at present, the musicians of the Pattuqduq Kumba Dance do not use the Maindo-indoi and Ma Ana'-ana'i techniques, which are the originality of the accompanying music for the Pattuqduq Kumba Dance itself. In the accompanying music for the Pattuqduq Kumba Dance, there is a value of togetherness that can be seen from the accompaniment playing the musical instruments loudly and the dancers who dance with soft and graceful movements, this illustrates the harmony between Mandar Men and Women. One of the cultural figures also explained that in general the Pattuqduq Kumba Dance does not have a significant meaning; the Mandar community interprets the Pattuqduq Kumba Dance through the poems in the dance. You can view the poems in the following way:

"Rappea Tammussuarang" (Call me even without a voice)

"Senga'pa Riatemu" (And remember me even if only in your heart.)

"Ta' lana iya, musiruang la'la gamba." (Which will not allow the release of your keris binding.)

"Apa ita tasangani" (What on earth will we give a name to)

"Tappang rapangi anging" (What else is it like?)

"Mua' to tuna tambong siola sara" (If the bear surrenders to you)

According to one of the art activists, who stated that the lyrics of the Kumba song are:

"Rappema tammusuarang, seng'pa diatemu, Aule... Tale naiyya, musurung lalla gamba, temma le'mai ambung tililimololangan, tappama naong, diuwai tambottu lolongna, manusma sau, dilembong tambottu tisamba, Aule... Temma Tammate, Apa' dilalangan dipallariang."

Meaning: Call me, oh darling, remember me in your heart, oh darling, it is not him who is the reason we are apart; I am like a cloud blown away; I am spread out on the water that never stops.

Values Contained in the Pattuqduq Kumba Dance

Pattuqduq Kumba Dance is one of the traditional dances of the Polewali Mandar community, West Sulawesi. The results of the study show that this dance contains

various cultural values that reflect the identity of the local community. These values include:

1. Educational Values

The Pattuqduq Kumba dance is passed down from generation to generation. The process of learning this dance teaches the younger generation about the importance of preserving local culture. According to an interview with traditional figures, the Pattuqduq Kumba dance embodies several educational values.

- a. Discipline: This dance requires a high level of discipline both in terms of time; for example, the Pattuqduq Kumba dance has a fairly long presentation duration. This trains the patience of the dancers to dance this dance from beginning to end.
- b. Movement, for example, in the Pattuqduq Kumba dance, there are several movements that require quite complicated movement techniques, such as in the Ragam Appe' Mata Anging (the body leans/leans right, the weight rests on the right foot, then miondo or slowly moves), which requires strong power.
- c. Costume: In the past, high-caste dancers wore two-layer skirts, whereas low-caste dancers wore sa'be mandar sarongs, which were not layered.
- d. Appreciation of culture: through this dance, the younger generation can learn to appreciate and preserve the culture of their ancestors.
- e. Responsibility: Dancers have a responsibility to perform this dance well and respect the values contained therein.

This was also stated by art activists explaining that based on the elements of movement, hand movements are not raised higher than the shoulders, so they are only parallel to the shoulders, not showing the armpits as a symbol of respect and politeness that depicts educational values. Talking about expression, a Pattuqduq can only smile thinly without showing teeth as a symbol of respect, and philosophically, Pattuqduq Kumba symbolizes obedience and obedience that reflects educational values. In addition, in the Pattuqduq Kumba dance, the dancers are the ones who get the most positive impact on the educational values they bring. The impact of the educational values they get is, besides learning about dance, they also train discipline, togetherness, and patience, both during the joint practice process and when performing on stage. This provides an important understanding for dancers about the meaning of dance as well as the content and purpose of the Pattuqduq Kumba dance".

Furthermore, the results of a joint interview with one of the art activists stated that in the Pattuqduq Kumba Dance there are educational values that describe the polite attitude of Mandar women, which are also reflected in the Millamba movement, namely that the feet are not allowed to be lifted, but the feet are dragged when walking.

2. Religious Values

Religious ceremonies or rituals often feature the Pattuqduq Kumba dance. The movements in this dance have symbolic meanings related to the behavior of Mandar girls in ancient times. This was also stated directly by one of the traditional figures, who said that in the Pattuqduq Kumba dance performance, before the dancers come out or go up to the stage, a "song" or, in the Mandar language, called royong (aqroyong tuqduq)

is first played, which is played by a teenage woman on stage, accompanied by musicians or other dance accompaniments. This royong is a traditional prayer presented in the form of "poems" that contain religious values. For the Mandar people, especially those who still understand ancestral cultures, royong is a way to carry out intense spiritual contemplation and be full of awe of supernatural powers. Therefore, they believe that by performing aqroyong before the start of a cultural activity such as traditional wedding ceremonies, circumcisions, or other traditional events including dance performances, the supernatural powers that control the universe can be overcome, or in other words, royong is a way to ward off disaster and can keep evil spirits away. This prayer ensures the smooth execution of the dance performance.

Thus, royong (royong tuqduq), which is heard before the dance begins, is a reflection of symbolic-religious values in relation to the dance performance being carried out. Likewise, in an interview conducted with one of the art activists, it was stated that for the Polewali Mandar community, before performing the Pattuqduq Kumba dance, the dancers and several royal officials will perform the Maccera' tradition, where this tradition means that the dancers get spiritual protection from the spirits of their ancestors.

When the dance movement begins, the dancer's gaze remains on the focus point of the hand and fan movements. The movements of the Pattuqduq Kumba dance, such as the gaze when walking, must not look forward or look up, but the gaze is lowered but the head position remains upright as a symbol of respect for ancestors and kings and traditional leaders who reflect religious values.

3. Aesthetic Values

The graceful and rhythmic movements reflect the beauty of traditional Mandar dance. The distinctive costumes and accompanying music also add to the aesthetic appeal of this dance. One cultural figure stated that the Pattuqduq Kumba Dance has aesthetic value, which can be seen in its many dance movements:

- a. *Uruq-uruqna*. In the first movement, or starting position, of this dance, the dancer's right hand is straight down beside the body, holding a closed fan, while the left hand is mattiting lipaq, also known as kingking lipaq. Both the right and left feet walk onto the stage, standing in a parallel position or in a circular position.
- b. *Malleppeq Sipi*, which is a movement performed after the dancer is on stage. In this movement, the left hand is mattiting lipaq (kingking lipaq), the right hand is swung forward until the tip of the fan touches the shoulder (the fan is closed), and then the left hand is raised parallel to the shoulder. Furthermore, the left hand turns its fingers face down, bends them, and lowers them to the side of the body.

A statement about the aesthetic value contained in the Pattuqduq Kumba dance was also conveyed by an art activist who stated that "*the Pattuqduq Kumba dance has a unique aesthetic meaning, where there are various Mioro Mijaramming movements, the dancers move while singing/aqroyong.*"

4. Cultural Values

The cultural value of the Pattuqduq Kumba dance is that the cultural aspects contained in this dance reflect the identity, beliefs and traditions of the Polewali Mandar community. In an interview with a cultural figure, it was explained that the Pattuqduq Kumba dance is one of the intangible cultural heritages for the Polewali Mandar Community, West Sulawesi. This dance is not just a beautiful body movement, but also contains a deep meaning that reflects the noble values of the Polewali Mandar Community, such as:

- a. Loyalty: Consistent dance movements reflect the loyalty of a princess to her lover; this is in line with eastern values that uphold loyalty and true love.
- b. Elegance: Every gentle movement in the Pattuqduq Kumba dance is a requirement for elegance and beauty; this shows the Mandar community's appreciation for beauty and aesthetics.

Meanwhile, according to one art activist, the Pattuqduq Kumba Dance has a cultural value content, namely this dance is one of the characteristics of Mandar culture and a symbol of local community identity. This dance serves as a platform for the Polewali Mandar community to showcase their unique identity and culture. Pattuqduq Kumba, although the meaning of this dance is to open, has a very magical philosophy in its basic movements. The first, when stepping, the soles of the feet cannot be lifted too high to reveal the soles of the feet. Why is this? As an expression of gentleness and maintaining the manners of a woman as a Pattuqduq, which is included in cultural values. In addition, the sitting position that places the left heel covering the genitals is a symbol of the self-esteem of a Pattuqduq, which also depicts cultural values.

5. Togetherness Values

In addition to being unique, the Pattuqduq Kumba dance is also a means to strengthen social relations between dancers and musicians. As social beings, humans cannot live alone, humans must interact with each other, need each other and help each other, have a sense of togetherness with each other. This sense of togetherness/solidarity is also seen when several dancers begin to enter the stage area by walking slowly together while accompanied by traditional music in the form of drums, gongs, lutes and flutes. Their solidity will be even more visible when they start to make gentle movements, accompanied by traditional music.

The results of an interview with one of the cultural figures stated that "togetherness in this case is indeed very necessary so that the dance that is performed can really run successfully and be enjoyed as an interesting entertainment." The embodiment of the value of togetherness is also reflected in the dancers and musicians who accompany them; when the dancers are on stage, the musicians play musical instruments, also showing togetherness between them, as well as between the dancers moving in rhythm. In the Mandar community, this also illustrates the Siwalipariq custom, which means gender equality, where there is no difference between men and women in terms of working together.

Discussion

Traditional Pattuqduq Dance in Polewali Mandar consists of 9 types of Tudduq, but only Pattuqduq Kumba dance is danced the earliest of these 9 types of dance. This aligns with the meaning of the Pattuqduq Kumba Dance, where the term "kumba" signifies "open or to open." This dance has a very important meaning for the Balanipa Mandar kingdom, as it is known this dance is only danced by descendants and within the scope of the kingdom. The accompanying music of the Pattuqduq Kumba dance is unique, if the community or Paqbanua when hearing the musical accompaniment of this dance sounds loud then the Kingdom is holding a traditional celebration such as a traditional ritual, wedding and the like, conversely if the music is slow tempo means that grief is happening. With the help of interviews and data analysis, this study aims to give a deeper understanding of how the values and forms of the Pattuqduq Kumba dance are shown in the Polewali Mandar community. The following discussion addresses two main formulations of the problem:

Pattuqduq Kumba Dance Values as Cultural Representation

The Pattuqduq Kumba Dance reflects various cultural values that are the identity of the Mandar people. The Pattuqduq Kumba Dance reflects religious values through its role in various traditional and religious rituals (Suriyanto & Larissa, 2020). The symbolic movements in this dance symbolize gratitude to God for the sustenance and blessings received by the community. In addition, this dance also represents the educational values contained in the Pattuqduq Kumba Dance, which functions as a means of cultural education (Masita & Agustang, 2020; Radewanti et al., 2020). The process of learning this dance teaches the younger generation about the importance of preserving traditions and understanding the symbolic meaning behind the movements performed. The beauty of this dance also lies in the harmony between the movements, accompanying music, and traditional costumes. Each of these elements shows the refinement of the art and culture of the Mandar people, which continues to be preserved from generation to generation.

The Pattuqduq Kumba Dance also contains the value of togetherness because it involves many dancers who move in unison, and there is also harmony between the dancers and musicians (Ansar, 2020). This reflects the spirit of mutual cooperation and togetherness in the life of the Mandar people. This dance is often a moment for people to gather to strengthen social relations. The cultural value in the Pattuqduq Kumba Dance reflects the cultural representation of the Mandar people. The movements in the dance depict daily life, such as mutual cooperation and manners, which are the distinctive identities of the local people (Padalia & Syakhruni, 2020). The Pattuqduq Kumba Dance also reflects the close relationship between humans and nature in Mandar culture. In addition, the Pattuqduq Kumba Dance also has aesthetic values such as graceful movements reflecting the beauty of traditional Mandar art and distinctive accompanying music (Bungariana, 2013).

Form and Structure of Pattuqduq Kumba Dance

Pattuqduq Kumba Dance is a traditional dance originating from the Polewali Mandar community, West Sulawesi. This dance is known for its graceful and gentle movements, reflecting the character of Mandar women who are polite and ethical (Radewanti et al., 2020). This dance is usually performed by female dancers, either in groups. In its performance, the dancers wear traditional Mandar clothing in green, red and gold, and are equipped with a typical Mandar double-layered skirt. This dance uses properties such as fans or scarves, which further enhance the visuals of the dance. As a traditional dance, Pattuqduq Kumba not only functions as entertainment, but also contains deep cultural meaning, which has been passed down from generation to generation in the Mandar community (Ansar, 2020).

In terms of accompanying music, the Pattuqduq Kumba Dance is accompanied by traditional musical instruments, such as drums and gongs, which are played with a distinctive rhythm. Additionally, a live singer often sings poetry with Mandar lyrics to accompany this dance. The music in this dance plays an important role because it determines the tempo of the dancer's movements, from the beginning to the end of the performance (Wahyudi NR, 2022). In the beginning, the music is played at a slow tempo as an opener, then increases in the core section, and slows down again at the end of the dance.

Structurally, the Pattuqduq Kumba Dance consists of three main parts, namely the opening, the core section, and the closing. In the opening section, the dance begins with the dancers entering the performance area slowly. The initial movement is a greeting to the audience and fellow dancers, which is done with soft and elegant hand movements. At this stage, the accompanying music maintains a slow tempo, creating a solemn and meaningful atmosphere.

The core section of the dance is the most dynamic, where the music quickens and the dancers' movements become more complex. At this stage, the dancers demonstrate various variations of floor patterns, such as circles, diagonals, or parallels, which create captivating formations to watch. Hand, finger, and head movements are the main elements in conveying dance expressions. Although the tempo of the music is faster, the dancers' facial expressions must remain soft, reflecting the elegance and gentleness of Mandar women.

After the core part, the dance enters the closing stage. At this stage, the tempo of the music slows down again, and the dancers' movements begin to adjust to a calmer rhythm. Hand and body movements become softer as a sign that the dance will soon end. Usually, this closing part is closed with a final salute to the audience before the dancers slowly leave the stage.

From its form and structure, the Pattuqduq Kumba Dance is not just an art performance but also a symbol of the culture and identity of the Mandar people. This dance depicts politeness, gentleness, and harmony in their social life. Therefore, its existence is crucial in maintaining and preserving the cultural heritage that has existed since ancient times.

We anticipate that the outcomes of this study will enhance the creation of learning materials grounded in local wisdom for educational institutions. Incorporating local cultural education into formal curricula is a viable strategy to preserve traditional arts, particularly the Pattuqduq Kumba dance, while also cultivating a generation that is more attuned to local heritage.

4. CONCLUSION

Research on the Pattuqduq Kumba Dance in the Polewali Mandar Community, West Sulawesi, shows that this dance has very rich and deep cultural values. This dance is not only a form of performing arts but also a symbol of life and togetherness of the Mandar community. Based on the results and discussions, it shows that the educational values contained in the Pattuqduq Kumba Dance from Mandar teach the value of discipline through its long presentation duration, requiring high patience and discipline from the dancers. This dance also has religious values reflected in the term "Royong" as a tribute to ancestors and spiritual strength. The beauty of the movements, costumes, and music reflects the aesthetic value of traditional art while representing the cultural identity of the Polewali Mandar Community. The dance leaves a legacy through its harmonious and meaningful movements. The Polewali Mandar community's Pattuqduq Kumba dance has three main parts: the opening, which is a request for permission from the ancestors; the content, which is made up of dynamic movements that send messages about life and being together; and the closing, which includes different types of dances like Uru-uruna, Mallappeq Sipi, Miqoro Miqundur, Miqoro Mijaramming, Appeq Mata Anging, Sau Dhomai, and Millamba Malai. These dances show how varied and symbolic traditional Mandar dance art is.

As a suggestion, the educational value in this dance can be a reference in developing the integration of local cultural values into the education curriculum in schools. The government and society need to preserve the Pattuqduq Kumba dance through training the younger generation and integration into education. This dance requires promotion at the national and international levels through cultural festivals and digital media. In addition, it is necessary to develop modern performances without eliminating traditional values to attract the interest of the younger generation.

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