



***Kamase-Mase* Value In The Pa'bitte Passapu Dance Performance of Kajang Ethnic Group of Bulukumba Regency, South Sulawesi**

Andi Arie Astuti[✉], Hartono, Agus Cahyono

Universitas Negeri Semarang, Indonesia

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Abstract

The *Pa'bitte Passapu* dance is one of the artistic heritages of the Kajangethnic group which is not well known yet by other people. The Kajangethnic group is anethnic group which is obedient to the content of *pasang* or a message called *tallasa kamase-mase* or simple life. Based on this background, the researcher focuses the research on the performance process and the *kamase-mase* value on the *Passapu Pa'bitte* dance performance. This study aims to analyze and describe the performance process and the *kamase-mase* value on the *Passapu Pa'bitte* dance. The method used in this study is qualitative with an interdisciplinary approach. Data collection techniques used are observation, interview, and document study. The validity technique used is triangulation, and the data analysis is done by reducing data, presenting data and drawing conclusions to obtain research data. The results of the study performance that the *kamase-mase* value in the *Pa'bittePassapu* dance performance still follows the rules in *pasang* (message), namely *tallasa kamase-mase* (simple life) contained in the clothing of dancers and musicians, the property of dancers and musicians, and the performance process the dance itself. The implication of this *Pa'bitte Passapu* Dance research for the Kajangethnic group is to preserve the *Pa'bitte Passapu* dance as an entertainment dance that still holds the rules that apply to the Kajang ethnic group.

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[✉]Alamatkorespondensi:

Jl.Kelud Utara 3 kampus pascasarjana UNNES, Sampangan,
Semarang, Indonesia

E-mail: ariehasriandy@gmail.com

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INTRODUCTION

Culture is the result of human cultivation which always grows and develops, which can performance a characteristic and character of a nation (Koentjaraningrat, 1990, p.180). Art is one of the elements of culture as a dynamic aspect of human life, which is related to human aesthetic expression and creation. A work of art which is produced contains values in life.

According to Jazuli (2008, p. 71), traditional dance is a dance which is born, growing, and developing in a society which is then passed down continuously from generation to generation, which underlies tradition is the information that is passed on from generation to generation both written and oral traditions since without this a tradition will be destroyed. Dancing is an expression of emotional motion with expressive and communicative gestures (Hidajat, 2005, p. 14).

South Sulawesi is one of the regions in Indonesia that has a diverse culture (Najamuddin, 1983, pp. 13-22). Based on this diversity, there are unique social phenomena, which so far have not been well known yet by the wider society as other communities or cultures. The social phenomenon here is the social and cultural life of the Kajangethnic group, or which is usually called the *Ammatoa* people, which until now has lived and survived in traditional ways.

The Kajangethnic group is an ethnic group which belongs to the Makassar family. The Kajangethnic group has a different cultural style from the other ethnic groups (Palengkahu et al., 1971, p. 6). *Pa'bitte Passapu* dance is a heritage of the Kajangethnic group and is danced by men. *Pa'bitte Passapu* is a traditional dance which describes the tenacity principle of simple life reflected in the daily life of the Kajangethnic group. This dance is performed on traditional events, greetings and weddings of the *Ammatoa* people (Lathief, 2014, p.185).

The Kajangethnic group believes to the *Pattuntung* that all behavior is regulated in the *pasang* or messages that contain *kamase-mase*

values (simple life). The researcher is interested and needs to do some research to see the performance process of the *Pa'bitte Passapu* dance and the *kamase-mase* value contained in the *Pa'bitte Passapu* dance performance.

One of the studies which is considered relevant to the object of research conducted by some researchers such as Imran et al (2017) showed that through the performance process, there was a process of creation in *Alusu'* dance namely exploration, improvisation and composition. *Alusu'* dance is formed into eight different types of movements including *Mappakaraja*, *Sere Alusu'*, *Sere Bibbi'*, *Sere Mangkok*, *Sere Massampeang*, *Sere Maluku*, *Sere batita*, and *Pabbitte*. This research can be used as a relevant material since both of them study a performance process by using performance studies.

Juwita (2017) discusses the implementation of *piil pasenggiri* values in the *melinting* dance in the Wana village, which is a moral value that refers to good deeds. This research can be used as a reference since it has a similarity that is reviewing the implementation of a value in a dance.

Disnawati (2013) discusses the values contained in the *kamase-mase* principle which becomes the life principle of the indigenous people. Forest management practices are interesting phenomena since the concepts adopted by the *Ammatoa* indigenous people apply sustainable forest management practices. This article can be used as relevant material to examine the application of the *kamase-mase* life principle in the Kajangethnic group.

The problem lies in the poor understanding of the society regarding the existence of the *Passapu Pa'bitte* dance. This dance is only a mere entertainment without knowing the values contained in it. Based on this description, the *Pa'bitte Passapu* dance needs to be studied in depth through the art research. The main problems in this research are the performance process and the *kamase-mase* value in the *Passapu Pa'bitte* dance. Furthermore, this study aims to analyze and describe the

performance process and *kamase-mase* value in the *PassapuPa'bitte* dance.

Based on the objectives of the study, the scientific benefits found theoretically on the *kamase-mase* value in the *pa'bitte passapu* dance performance. This study also benefits the Kajangethnic group in which it can be a reference for further research.

METHOD

This study is a qualitative research by using an interdisciplinary approach involving the disciplines of dance anthropology and sociology. This research was carried out in the Tana Toa village, Kajang District, Bulukumba Regency, South Sulawesi, precisely in the Kajang Ethnic group area.

In order to obtain the data, this study used data collection techniques as follows: Observation, Interview, and Documentation. Observation in this research was conducted by direct participation of the researcher in observing the performance process of the *Pa'bitte Passapu* dance in the Kajangethnic group. This study used interview to obtain data and information directly from the main informant, namely the customary leader of the Kajangethnic group, Ammatoa. The dancers include Sahibo, Hama', Bate, and Nurung. The musicians are the PutoRudding that acts also as the caretaker of the arts of the Kajang and Mattangethnic group as well as the Kajangethnic group (audience).

The document study was carried out by collecting relevant data in the form of archival documents, videos and photographs relating to the performance process of the *Pa'bittePassapu* dance and *kamase-mase* value from the performance process of the *Passapu Pa'bitte* dance. The validation technique used is the triangulation technique. The triangulation technique used in this study is source triangulation.

Data analysis consists of three activities which occur simultaneously, namely: data reduction, data presentation, and drawing conclusion / verification as something intertwined at one time before, during, and after

data collection (Miles & Huberman Rohidi Translation, 2007, p.16 -19).

RESULT AND DISCUSSION

The Performance Process of Pa'bitte Passapu Dance

The *Pa'bitte Passapu* dance is usually performed at traditional ceremonies in Kajang as entertainment performances. The *Pa'bittePassapu* dance is a dance which tells of cockfighting which is exhibited by replacing chickens with the *Passapu* property or a male head tie.

This dance is a dance favored by the Kajangethnic group and has been passed down from generation to generation. To find out the performance process of the *Pa'bitte Passapu* dance which exists in the Kajangethnic group, theories or concepts are needed to be used as the literature review in this study. The theory used is the theory of Performance Studies. Proscen performance is a process or series of performances performed starting before the performance, during the performance, and after the performance.

Hazzard (2014) discusses the history of Afro-American dance by focusing on the shape, function, structure, meaning and performance process in dances, so it was determined that the structural aspects of Afro-American dance are actually originated from Africa. Relevance with the researcher is found on the similarity in studying dance forms and performance studies in a dance.

Jannah (2017) discusses the performance process of *Pagellu* dance in the *Ma'rapamankapa* ceremony. The results showed that the process of *Pagellu* dance performance was reflected in the activities before, during, and after the performance. The difference in the researcher's position is clearly seen in the material object to be studied.

Mustika (2011) discusses the theory of performance studies by prioritizing ethnology to see the form of Sakura performances supported by a sociological approach to observe the life of West Lampung

people. The dissertation has relevance to this research, in which both of them use performance studies with the ethnocoreology approach.

Before the Pa'bitte Passapu Dance Performance

The activities carried out by each presenter before performing the performance are the performance process which can be assessed. Unlike the activities before the dance performance that we used to see before, the activities before the performance are usually in the form of training or practice. In the Kajangethnic group, the dancers and musicians do not go through the usual process. Puto Rudding as the head of the Benteng village and at the same time as the caretaker of the arts at Tana Toa, based on the interview results he revealed that:

"In the *Pa'bitte Passapu* dance performance, it is not the same as the other dances since once we want to perform the dance, or there is a traditional event, we do not need to practice or conduct training. Since the very first time, there is no such thing as a training process since the dance is completely mastered by the dancers. Similarly, if there is an invitation from out of the adat area, there is no training at all. That is the point."

Puto Rudding as the chairman in the field of arts choose the dance performers and musicians, namely those starting from gender, the *Pa'bitte Passapu* dancers chosen are 4 male dancers with no certain age criteria, and 2 men as the musicians. The dancers and musicians do not have to be categorized by caste, social, and education. One of the most important things emphasized by Puto Rudding is that the dancers and musicians who perform do not have other activities such as gardening and farming. The *Pa'bitte Passapu* dance performance takes place at traditional ceremonies, local community weddings and as a means of entertainment.

The activities carried out by the presenters before the *Pa'bitte Passapu* dance performance take place are usually gardening and farming. Puto Rudding only notifies or gives messages to the dancers and musicians 2 days before the performance related to their readiness for the *Pa'bitte Passapu* dance performance. This is done so that the dancers and musicians who have been selected can spend a little time doing the performance. According to *Ammatoa* and Puto Rudding, it is rather difficult to meet and gather the dancers and musicians at this time since they are planting rice in their fields and returning home only after the sunset.

The costumes worn are daily clothes as the *Pattuntung* people whose colors must be all black or bluish black. The clothes worn by the dancers are typical cloth of the Kajangethnic group called *bajule'leng* (black clothes), *tope le'leng* (black sarong), *passapule'leng* (black head tie), and black pants. The black cloth used is a typical cloth of the Kajangethnic group, which is a woven production cloth of the Kajang ethnic women who use traditional equipment which is also passed down from generation to generation.

The property used in the *Pa'bitte Passapu* dance performance is a head tie (*Passapu*) which is a substitute for the cockfighting. Each dancer holds a head tie. Other equipments are the accompanying equipment in form of two drums which are called as *Paliangoro* by the Kajang ethnic group.

The *Passapu Pa'bitte* dance has 4 types of motion. The interpretation of the results of the interview with *Sahibo'* about the dance form of *Pa'bitte Passapu* revealed that "*injutari Pa'bitte Passapu a appa' I gerakanna. Rieknikuapatutu, bulangi, pa'bitte, nasihunoi,*" which means "The *Pa'bitte Passapu* dance has 4 types of motion. The first is by spinning, bathing the chicken, cockfighting, and the last is fighting. *Pa'bitte Passapu* dance is a traditional dance in which the movements are those of the dancers' improvisation by referring to the predetermined play.

The Pa'bittePassapu Dance Performance

The word "performance art" means to perform something which has artistic value, and is able to attract attention of the audience (Jazuli, 2016, p.39). A dance performance without an audience has no meaning, while the purpose of the audience is enjoying / watching dance in order to gain inner satisfaction such as feeling touched, sad, or happy.

According to Wahyuwidianto (2008, p.77), dance performance is grouped into 3 types of dance, namely: (1) Aesthetic performance dance that is a dance created solely as a means of aesthetic appreciation (aspects of the dancer's skill, cultivation of media, staging requirements, and conceptualization of material), (2) Ceremonial performance dance which is carried out at certain sacred or religious ceremonial activities. (3) Social intercourse dance which is a dance intended not to be showed, but to be enjoyed by themselves as excessive energies.

Based on this concept, the *Pa'bitte Passapu* dance performance is categorized as an aesthetic dance which is a dance created on the basis of an appreciation means of the Kajanethnic group to commemorate the victory of Karaeng Kajang in defeating the neighboring king. However, this dance can also be categorized as a ceremonial dance by considering its function as an entertainment dance, which in the Kajang ethnic group, this dance functions as a dance at traditional ceremonies, guests welcoming, and also weddings.

The *Pa'bittePassapu* dance performance does not have specific provisions for the venue of the dance performance. The *Pa'bittePassapu* dance performance is usually performed in the surrounding such as in the front yard of the house of the chairman, namely *Ammatoa*, in which the audience sits on a mat made of woven rattan. In addition to front yard of the *Ammatoa's* house, the *Pa'bitte Passapu* dance performance is also commonly showed at the boundary of the inner area precisely in the "pick-up ball" or called a pickup house. The duration needed in the *Pa'bitte Passapu* dance performance at each performance, both traditional events,

weddings, and entertainment is about thirteen minutes.

The *Pa'bitte Passapu* dance performance began with a variety of motion called *Patutu* or spinning. The second part was the variety of *Bulangi* or installing spur / binding spur that was the installation of a small or two sharp iron / knife blades on the chicken legs which were tied together by using a small rope on their feet. The third variety was *Pa'bitte* or cockfighting. In this variety, *Passapu* Karaeng Kajang was pitted against the opponent's *passapu*. Only two dancers demonstrated this variety. Two other dancers sat squatting watching the fight between the other two dancers. The fourth variety as well as the final variety in the *Pa'bittePassapu* dance performance was the variety of motion called *Sihunoior* killing each other.

In the *Pa'bitte Passapu* dance performance, in addition to the simultaneous foot motions, almost all scenes of gestures and hands were an improvised movement from the respective dancers.

After the Pa'bitte Passapu Dance Performance

The performance process for the final stage was after math or after the performance. At exactly 16.13 WITA (Indonesian Central Time), the *Pa'bitte Passapu* dance performance was held. The presenters (dancers and musicians) who were involved in this stage sat for a moment above the house where the performance was held. The audiences left the stage house one by one.

The dancers and musicians gathered in the middle of the stage house called "pick-up ball". There were no other activities carried out by the dancers and musicians. The researcher tried to talk with the dancers and musicians and at the same time interviewed them one by one. After the interview finished, the dancers rushed to say goodbye and thanked the researcher and vice versa. The researcher took the time to take pictures / photos with the dancers and musicians and also with the Kajanethnic group who were still at the venue.

The *Kamase-Mase* Value in the *Pa'bitte Passapu* Dance

Pasang is a message that must be obeyed and implemented. *Pasang* is a value system which becomes the highest guideline for the Kajangethnic group that conceptualizes the things that are most valuable in life, both those related to worldliness and the hereafter. One of the contents of the *Pasang* which is still obeyed tightly by the Kajangethnic group is *tallasa kamase-mase* or simple life.

The main aspect ordered in "*Pasang*" is the belief and trust in God Almighty (*Turiek Akrakna*) which is manifested in the form of carrying out His commands and avoiding His prohibitions. One of its concrete manifestations is its willingness to live simply (*Kamase-mase*) with full sincerity and submission (*Appiso'na*), contemplation (*Tapakoro*), and patience (*sa'bara*) in accepting what is "already there" (*Le'ba*).

Putriningtyas (2015) discusses the values of character found, namely patience, sincerity, and honesty, as well as the relevance of the various types of motion, namely to live the life by always accepting the will of God. This study has similarities that examine the values which exist in dance. The difference in the position of the researcher clearly lies in the material object to be studied.

Ulfahmi (2018) discusses about *Rumoh Aceh* which has local wisdom values. These values are in the components of the building form and *Rumoh Aceh* traditional ceremony, namely religious, moral, social, traditional, and sensitive to nature. This paper can be used as relevant material since it has similarities in reviewing values based on the form of *Rumoh Aceh*.

Septiana (2017) discusses cultural values which are reflected in *tebangan* music performance reflected in five aspects, namely God, human, nature, work and time. The article has relevance about the values which exist in a performance.

The *Ammatoa* Kajangethnic group adheres to the principle of *kamase-mase* with the values

system of *lambusu* (honest), *gattong* (assertive), *sabbara* (patient), *appisona* (surrender) in it. The values contained in the principle of *kamase-mase* become the life guide of the indigenous people. They obediently carry out all the rules in the form of *Pasang* which contains noble values. The patterns of thinking and attitudes possessed by this community are oriented towards submission and the acceptance of fate that will rule them (Akib, 2003).

Ammatoa explained that the form of implementing the *kamase-mase* principle in the daily lives of indigenous people is reflected in:

1. Black traditional clothes.

They only choose one color that is black as a symbol of simplicity and honesty.

2. Barefoot

The *Ammatoa* people do not wear any footwear since they believe that humans who come from the land should respect the land with no disgust feeling when they set foot on the ground.

The Kajangethnic group still adheres to the life principle of *tallasa kamase-mase* or simple life until now. *Ammatoa* said that every community in the *Ammatoa* region that is no longer able to follow these rules will be expelled from the customary area and not allowed to live in the area. From the performance process of the *Pa'bitte Passapu* dance, the Kajangethnic group proved that the *kamase-mase* life principle still remains today. The implementation of the *kamase-mase* value in the performance process of the *Pa'bitte Passapu* dance can be seen from the pre-performance process or before the *Pa'bitte Passapu* dance performance. The dancers and musicians only talk to each other by word of mouth without using any technology that they will hold a performance. The dancers and musicians do not use any vehicle to go to the location of the performance; instead they only walk along the forest in the customary area without wearing any footwear.

The dancers' clothes implement the *kamase-mase* value, in which the dancers and

musicians only wear simple clothes in the *Pa'bitte Passapu* dance performance. The dancers and musicians only wear clothes which are the daily clothes of the Kajang people, which are all black clothes and do not show any luxurious clothing both in terms of color and fashion accessories worn. The use of property and makeup is also very simple that is only a *passapu* or head tie which is also black. The dancers and musicians perform without applying any makeup, just the way they are.

The *Pa'bitte Passapu* dance performance also implements the *kamase-mase* value, which is through a variety of motion performed by the dancers. The lyrics or songs sung contain advice about prohibitions related to the philosophy of the Kajangethnic group, namely *kamase-mase* life. The audiences attending the *Passapu Pa'bitte* dance performance were no different from the dancers and musicians. They come from the inner region and only wear black clothes; even some women wear the traditional sarong of the Kajangethnic group. They walk from the inner region and are barefoot.

CONCLUSION

According to the discussion, the whole process of the *Pa'bitte Passapu* dance performance consists of three parts, namely before the performance, during the performance, and after the performance. The *kamase-mase* value implemented at the *Pa'bitte Passapu* dance is the value which refers to good behavior. These values are found in the principle of *tallasa kamase-mase* or simple life. Therefore, *kamase-mase* is a guideline for the Kajangethnic group in behaving that must be obeyed and implemented properly in order to achieve a peaceful and happy life in the end. The implication of this research for the Kajangethnic group is to preserve the *Pa'bitte Passapu* dance which is a distinctiveness of the Kajangethnic group, which functions as an entertainment dance. In addition to preserving the traditional arts that exist in the Kajangethnic group, the community still adheres to the rules that apply to the Kajangethnic group as contained in the content of *pasang* or message

that upholds the value of *kamase-mase* (simple life) that they believe will be the provision to reach eternal happiness.

The researcher would like to extend gratitude to the customary leader of the Kajangethnic group, *Ammatoa* and the Kajangethnic group, especially Puto Ridding, as the head of the arts in the Kajang region; also to the dancers, musicians and audiences who have participated in this study.

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