



The Aesthetics of Padandang Dance at Mappadandang Traditional Ceremony of Bugis Society in Soppeng Regency

Yusrianti✉, Muhammad Jazuli, Totok Sumaryanto F

Universitas Negeri Semarang, Indonesia

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Abstract

Mappadandang traditional ceremony is a traditional ceremony that is held every year by Bugis society as an expression of gratitude for the abundance of the results of the crop. This traditional ceremony is usually combined with the Padandang dance, which is a traditional dance of the Bugis people, especially in Abbanuangnge Village, Soppeng Regency. It is derived from the word "Pa" which means the actor, "dendang" which means rhythm. Besides as a series of Mappadandang traditional ceremonies, this dance also functions as entertainment. The uniqueness of this dance lies in its attractive movements using properties called as rice pestle (stick). Besides that, it was supported by the sound of the collapsed pestle carried out by the mothers and accompanied by drum instruments. The purpose of this study is to analyze the aesthetics of Padandang dance at Mappadandang traditional ceremony of the Bugis society in Soppeng Regency. The method used in this study is a qualitative method. Data collection techniques are observation, interview and document study. The data validity technique uses triangulation techniques and data analysis techniques that follow the stages of interactive model analysis. The results of the Padandang dance research are three parts of the movement: the beginning of the movement, mappakaraja, the main part of the movement, Sere Padandang, the harvest and the final part mappatabe' movement. The aesthetic findings of Padandang dance there are three aesthetic elements that exist in the Padandang dance, namely the shape / form of motion of the Padandang dance, the quality / content / message conveyed in the Padandang dance, and the performance / talent or skill possessed by the dancers.

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✉Correspondence address:

Jl.kelud Utara 3 Kampus Pascasarjana UNNES
Petompon, Semarang, Indonesia
E-mail:yusriantiyayu@yahoo.com

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INTRODUCTION

Mappadendang traditional ceremony is one of the traditional ceremonies that is routinely carried out every year in Abbanuangge Village, Soppeng Regency, South Sulawesi. This traditional ceremony is a form of joy and gratitude to the Almighty for the abundance of crops. This traditional ceremony is combined with a dance namely Padendang dance.

Padendang dance is a traditional dance that exists and develops in the Bugis society, especially in Abbanuangge Village, Soppeng Regency and also functions as entertainment. Initially, Padendang dance was only danced by Lodding around the 80s and the movements only showed the movement of *Sere* Padendang, when the dancers moving their limbs and occasionally pounding the pestle towards the tip of the mortar. However, over the times, a Padendang dance group was formed. This dance was later developed, adding attraction movements from the dancers by wearing monkey-like masks and harvesting movements. This dance was accompanied by the sound of pestles that were pounded to the mortar by 4 women and 8 male players. There are men who play drums, some dance using stick properties (pestles), and there are players who only pound the pestle to the tip of the mortar. All players have their respective duties in presenting the Padendang dance.

The beauty of this dance lies in the movement of the feet, hands and head, which is very lithe and occasionally interacts with the music players and it is supported by properties, accompaniment and other dance supporters. In addition, this dance is interesting because the rhythmic sounds that emanate from the pestle's blow to the mortar performed by women (mothers) and the attractions performed by dancers.

Based on the above phenomenon, this study tries to reveal the aesthetics of Padendang dance. According to Djelantik (1999) the aesthetic elements of all art objects or events contain three fundamental aspects which include

form or appearance, quality or content and performance.

Several studies related to this study are research conducted by Muhammad Jazuli (2015) about the aesthetics of Prajurit dance. The aesthetics of Prajurit dance is formed from various elements of dance choreography, which is in harmony with the source of the story and the value system in the form of symbols and values that live in the society that serve as entertainment, social integration and fulfillment of ongoing rituals in the culture in Semarang Regency.

Similar research is related to the research conducted by Sri Rustiyanti (2013) about the aesthetics of Minang Dance in Randai Arts textual and contextual analysis. Reveal the values contained in Randai as a cultural reality, which in principle is an inseparable part of the existence of the Minangkabau society as a buffer of culture. The variety of motion used in the *Galombag Randai* motion is not only a sheer beauty (tangible), but it can be translated, as well as a symbol or attribute that means educating (intangible) and can be a role model in everyday life in indigenous peoples in Minangkabau.

Furthermore, the research that became the reference is a study by Saadah, S. S. (2013) on the Aesthetics and Ethics of Guel dance in the Gayo Society of Central Aceh Regency. The aesthetics of Guel dance is not only observed in terms of beauty, but also observed in terms of the quality contained in the Guel dance. In addition, there are also ethical aesthetics in the Guel dance, we can see in the movements, clothes and dances of the poet Guel, all have rules and norms of Islamic Sharia law that apply in the Gayo society in Central Aceh.

Based on the explanation of the background and previous studies, the purpose of this study is to analyze the aesthetics of the Padendang dance at the Mappadendang traditional ceremony of the Bugis society. This research will be useful in theory in the aesthetic discovery of Padendang dance and practically to preserve Padendang dance in Bugis society.

METHOD

The research method that is used in this study is qualitative research method. The research design is Phenomenology. The study was conducted on March 25 in Abbanuangge Village, Lilirilau District, Soppeng Regency. The research objective is the aesthetics of the Padendang dance at the Mappadendang traditional ceremony of the Bugis society.

Data collection techniques are carried out through observation, interview and document study. Observations were done to determine the condition of the Abbanuangge village and see the activities of the Bugis people directly.

Interviews were conducted using free structured interviewing techniques with Padendang Dance Players, customary leaders, society and local government.

The technique of document data collection was carried out to obtain regional archives and photographs related to the data in the Mappadendang traditional ceremony and the movements of the Padendang dance that existed in the local community. In addition, this technique was used to obtain books, journals, and previous studies that are relevant and have contributions in research conducted by researchers. The documentation was used to obtain data on the aesthetics of the Padendang dance in the form of video recordings when the Padendang dance showed, pictures and interview records that contain the Padendang dance.

The data validity technique is based on credibility criteria, by using source triangulation techniques. It means that the process of reliability checking can be done by checking data through various sources. Furthermore, the sources are explained, categorized, and analyzed so that they come to a conclusion. While data analysis technique uses data analysis techniques that follow the stages of the interactive model analysis of Miles and Huberman (Rohidi's translation, 2011) which starts from data collection, data reduction, data presentation, and data verification.

RESULTS AND DISCUSSION

The following are the results related to the problem in the research, namely about the aesthetics of Padendang Dance at the Mappadendang Traditional Ceremony of Bugis Society in Soppeng Regency.

Padendang Dance in Bugis Society

The Bugis society has unique traditions, customs and cultures such as the Mappadendang traditional ceremony. This traditional ceremony is a thanksgiving ceremony for the rice harvest that is carried out after the harvest. As it is the case in Soppeng Regency, which is still carrying out the traditional ceremony until now.

Art forms in Soppeng Regency, especially Abbanuangge village, are based on the conditions of the natural environment and are influenced by the way of life of the Bugis people. One example in the dance, farming activity, is an activity carried out through the movements of hands, feet, body and legs. Until now, one of the arts in Soppeng Regency is known as Padendang Dance.

Padendang dance comes from the word "Pa" means the actor and "dendang" means rhythm. Padendang dance is a dance that is accompanied by a pounded of the pestle to the mortar which produces rhythmic sounds and is part of the Mappadendang traditional ceremony held every year by the Bugis society in Abbanuangge Village as an expression of gratitude for the abundance of crops and is one example of tradition involving relations between Bugis society with the Almighty for success in living the life on earth.

Padendang Dance Choreography

In Soppeng Regency, Padendang Dance usually has specifications in terms of its choreography, Padendang dance has certain characteristics, namely 1) Generally performed by male dancers called *passerena* in the number of 6 people, *Indo'na* is a woman who pounds the pestle into mortar which is also the

accompaniment consists of 4 dancers and 2 drummers; 2) On each turn, the accompaniment remains the same as when the dance begins with a drum and sound of the pestle to the mortar; 3) There are movements that likens the activities of the society from the beginning to prepare the rice seeds to the rice harvest, which is accompanied by the pounded of the pestle and the punch of the drum.

The Bugis society often see Padendang dance at traditional events such as the Mappadendang traditional ceremony which is often held once a year. The movement of the dance of Padendang is very simple just by paying homage (*mappakaraja*) then the movement of *Sere*. Along with the development of the time, Padendang dance movement consists of three parts, namely the initial movement, main movement and closing movements.

1). Initial Motion

The initial movement of the Padendang dance was *Mappakaraja*. This movement is a gesture of respect for spectators who are present especially to officials and as permission to start performing the dance. Then the next movement is *Sere*. This movement, the dancers move followed by the movement of the feet, hands and head after it struck the pestle towards the tip of the mortar in front of the booth where the women who pounded the pestle as the accompaniment of Padendang dance.

2). Main movement

This movement is an attraction movement of dancers wearing monkey-like masks and hanging above the booth while playing the pestle to the tip of the mortar and then followed by a harvest movement that illustrates the community is starting to plant rice until the harvest arrives. The movement consists of

Mangampo bine (sowing seeds), *Mattaneng* (rice planting), *Massangki* (rice harvesting).

3). Final motion

After all the movements have completed, the dancers make a final tribute, *Mappatabe'*. This movement is the final movement of the Padendang dance. This movement is a movement to ask leave to the audience because the event has finished. The quality of the movement or the way of expressing movement is determined by several factors including history, personality, body type, cultural values, and geography (Hadi, 2011).

This dance is not only showed in traditional ceremonies, but it is now showed at festivals and competitions. Apart from functioning as entertainment, it can also strengthen the friendship and sense of belonging between Bugis people.

The theme of the Padendang dance is the theme of harvest seen from its movements and properties that are used. The theme must be something that is common to everyone, this is because the purpose of art is a communication between the artwork and the audience (Sedyawati, 1986).

The selection of musical accompaniment from Padendang dance from the beginning to the end is external music, the music comes from the instrument, namely the drum and the sound of the pounding of the pestle without any voices from the dancers or musicians themselves.

According to Jazuli (2008), accompaniment forms are divided into two, they are internal and external forms. The internal form is the dance accompaniment that comes from the dancers' themselves in the form of breath, dancers' voice, the effects of the dancers' movements, and the effects of the equipment used by the dancers. While the external form is from outside the dancers' in the form of sound, musical instruments.

Makeup in Padendang dance uses natural makeup only with white face powder and lipstick (interview with Lodding May 10, 2019). The function of makeup is to change personal character, to strengthen the expression and to

add attractiveness of the performance of the dancers (Jazuli, 2001).

The clothing that is used by mappadandang (*indo'na*), *bodo'* clothes, is the traditional clothes of the Bugis people in South Sulawesi and the clothes used by musicians and dancers are alike, long-sleeved T-shirts which are costumes of the community / group of Padendang. The color of the costume used is red, blue sometimes using green or yellow. Red symbolizes fire, blue, yellow and green nobility / power (interview with Hamang, April 05, 2019).

Dressmaking of a dance often appears to reflect the identity or characteristic of an area that shows where the dance originated, and thus the use of the colors of clothes. All of that is separately from the cultural background or philosophical views of each region (Jazuli, 1994).

The Padendang dance venue is usually held on the home yard or in the field and can also be on the stage according to the event. According to Jazuli (1994), the venue of the performances such as open fields, in front of the pavilion and staging.

Padendang dance properties are sticks (pestles). In addition to being used as a property when dancing, a stick (pestle) is also used to hit the mortar as a accompaniment. It also means that in the past to eradicate rice seeds using pestle pounded to the mortar. Property can strengthen behavior, provide additional meanings and can even be the main meaning of the dance as a whole (Humprey, 1983).

The Aesthetic of Padendang Dance

The aspects contained in art, are aesthetic elements, which will encourage us in our personal development in the arts. The aesthetic elements of all objects or art events are forms or shapes, qualities or contents, and performance or presentation (Djelantik, 1999).

The Form of Padendang Dance

The definition of form is referring to the reality that appears concretely as well as the reality that does not appear concretely, which is

abstract, which can only be imagined, such as something that was told (Djelantik, 2001). The form of Padendang dance is a form of movement which includes *Mappakaraja*, *sere*, *mangampo*, *mattaneng*, *massangki*, and *mappatabe'*. This movement as well as movement when starting to plant rice until the harvest time arrives. In the Padendang dance the performers or people involved in the performance are the main dancers who act as *ambo'na* as male dancers, mappadandang women called *indo'na* and musicians. The three actors have important roles in the Padendang dance.

Quality / Content

The quality of an artwork means the content or meaning of what is presented to the observer. The quality of art can be captured directly with the five senses (Djelantik, 1999). In general, the qualities in the arts can be enjoyed at least in 3 things, namely atmosphere, ideas, messages.

The atmosphere depicted in the Padendang dance is a happy atmosphere when the dancers perform *sere* movement and the attraction of dancers wearing monkey-like masks. The atmosphere is also supported by music or accompaniment, which is a drum and punch of the pestles.

Then the harvest movement that depicts community activities before starting the rice harvest until the rice harvest arrives. In a dance performance, the message must be conveyed to the dance lovers. The message conveyed in the Padendang dance of Abbanuangge Village can be seen from the scenes and movements. The message for the audience is the message to always be grateful and mutual cooperation in doing work and being responsible.

Performance

The performance is intended as a way of presenting, how the art is presented to those who see it, the audience, observers, readers, listeners, the general public in general. According to Djelantik (1999), three elements that play a role in a performance are talent, skills, facilities or media. Skills are abilities in implementing

something that are achieved by practice. The facilities or media needed for dance performances are very influential in the continuity and quality of the performance.

Padendang dance performance of Abbanuangge village is influenced by talents, techniques and facilities. The talent possessed by each player influences flexibility in dancing. Basically, some dancers of Padendang dance already have talent in dancing, but according to Mr. Lodding, anyone can be a member of the dancers as long as they are brave to appear and are already proficient in playing the instruments provided.

CONCLUSION

Based on the results and discussion about the aesthetics of the Padendang dance at the Mappadendang ceremony of the Bugis community. Padendang dance consists of three parts of movement, namely the initial movement, the main movement and the final movement (closing). Some movements, namely *Mappakaraja* (respect), then *sere*, followed by the movement of *mangampo bine* which means sowing seeds, then the *mattaneng* movement means planting rice in the fields, *massangki* means rice harvesting. After all the movements completed, the dancer makes a final honor *mappatabe'*.

The aesthetics of the Padendang dance at the Mappadendang ceremony of Bugis society include aspects of form, quality / content, and performance. The aspect of form consists of the Padendang dance movement from the opening honor to the harvest movement. In the Padendang dance, the players or persons involved in the performance are the main dancer acts as *ambo'na* or male dancers, Mappadendang women called *indo'na* who pound the pestles to the tip of the mortar so that they produce a sound in tune with the musician who hits the drum.

Besides motion, the form of Padendang dance can also be seen from the makeup and costumes. The makeup is natural makeup and costumes used by drummers, namely *bodo'*

clothes, typical clothes of the Bugis Makassar people in South Sulawesi and costumes used by dancers namely long sleeve T-shirts, Padendang dance group clothes.

The atmosphere depicted in the Padendang dance is a happy atmosphere and depicts the activities of the people in the fields. The message that can be conveyed in the Padendang dance of Abbanuangge Village can be seen from the movements. The message for the audience is the message to always be grateful and mutual cooperation in doing work and being responsible.

Padendang dance performance is influenced by talent, techniques and facilities. The talent possessed by each player influences flexibility in dancing. Basically, some dancers of Padendang dance already have talent in dancing and anyone can be a member of dancers in the Padendang dance as long as they are brave to appear and are already proficient in playing the instruments provided.

The implications of the Padendang dance research for the Bugis society, especially in the Abbanuangge village of Soppeng Regency, are to find out the arts in the local area and to preserve the existence of the Padendang dance at the Mappadendang traditional ceremony and add to the art treasury in Soppeng Regency.

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