
Form of Choreography Padendang Dance in Bugis Community in Soppeng Regency

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ABSTRACT

Padendang Dance is a series of traditional Mappadendang ceremonies, which have the characteristics of movement, costumes and property. So that the uniqueness can be seen from the form of padendang dance choreography. This research aims: (1) Reviewing the Origins of Padendang Dance in Bugis Community in Soppeng Regency (2) Reviewing the form of Padendang dance choreography in the Bugis community in Soppeng Regency. This research uses a qualitative research approach with phenomenological design. The research site in Abbanuangge Village of Soppeng Regency. Data collection techniques with observation techniques, interviews and document studies. Data analysis techniques from Jannet adshead start from discribing, discerning, interpreting, dan evaluating. The first research results, the origin of padendang dance and the second form of choreography of Padendang dance consisting of three parts, the beginning, the core and the final part. The beginning includes the variety of motion mappakaraja and sere describe respect and request permission to the audience / community. The core part includes motion *maggalattungeng* (dancer attractions), *mengampo bine*, *mattaneng*, *massangki*. Which describes the activities of the farming community. The final part *Mappatabe* ' request permission and apologies to the community if there is a mistake in the performance of Padendang dance. The message conveyed remains grateful and maintains a sense of togetherness and the appearance in question is the implementation of padendang dance at night supported by moonlight and the place of implementation that is laid out carpet and decorated with yellow janur. The advice that can be conveyed is that the community continues to preserve Padendang dance and increase public interest / appreciation of Padendang dance. By maintaining keorisinal without reducing the variety of Padendang dance movements so that the depiction of Padendang dance message can be conveyed. There is a need for coaching in schools to attract young people who have the potential in developing Padendang dance.

Keywords: Padendang Dance, form of choreography Padendang Dance

INTRODUCTION

South Sulawesi is one of the provinces in Indonesia and is inhabited by various tribes including bugis, makassar, mandar and toraja. And the majority of the population embraces Islam (Rahim, 2016). Each of these tribes has a cultural pattern that is a characteristic as well as traditional art. Traditional art is an expressive-aesthetic symbol of culture in which it reflects that are very valuable in shaping human consciousness to live a civilized life towards the harmony of life between each other and their environment (Triyanto, 2018).

One of the traditional arts in South Sulawesi especially in Soppeng Regency is the mappadendang traditional ceremony that is routinely carried out every year. This traditional ceremony is carried out as a form of joy and gratitude to the Almighty over the abundant agricultural crops. In addition to the form of joy, Mappadendang is also intended to maintain

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the ancestral cultural heritage that is feared to be increasingly abandoned by the younger generation. Usually in the tradition of Mappadendang coupled with a dance that is Padendang Dance. Padendang dance is a traditional dance that is staged at the mappadendang traditional ceremony. This dance lives in bugis society as a series of traditional ceremonies.

This dance is accompanied by a pestle punch that is pounded with a roll done by 4 women (mothers) and 8 male players. The man played the drum. Padendang dance has very simple and unique movements. Its uniqueness lies in the movements of dancers who are very flexible, agile and attractive. The beauty of Padendang dance lies in the movement that describes the activities of the farming community, the color of the costume used has meaning about the life of the Bugis community, the property used to describe the traditional tools of the community in the past to knock out rice seeds and messages conveyed in padendang dance performances. Padendang dance movements in Soppeng Regency are more flexible, agile and male dancers with depictions of bugis community activities that livelihood as farmers. In addition to serving as entertainment and a series of traditional ceremonies, Padendang dance has meaning in bugis culture. Thus Padendang dance in the life of the Bugis community, especially in Abbanuangge Village, Soppeng Regency, is still maintained until now.

This research is based on several previous studies, namely research conducted by Putri, R. P. S. H. R., & Handini, S. (2015) entitled "Srimpi Guitar Dance by Tien Kusumawati (Choreography Study)" discussing the choreographic process and choreographic form of Srimpi Guitar dance. Choreographed form consisting of themes, motion, accompaniment music, fashion and property. This research is considered relevant to the research to be studied, namely the form of choreography. The difference in position lies in the material object to be studied. This research contribution for the author is an overview of the form of dance choreography.

Research conducted by Arimbi, A. W. P., & Indriyanto, I. (2016) entitled "Study of aesthetic value of Megat Megot Dance in Cilacap Regency" discusses the aesthetic value found in the form of Megat-Megot Dance presentation, which consists of varied motion and has a uniqueness of motion by combining traditional motion variety and non-traditional motion variety. Dynamic musical accompaniment, especially in the pattern of the shade that makes the dance more interesting and unique. Relevance to the research that will be studied is to examine the form and theory used, namely the aesthetic theory of djelantik.

Rizanti, E., & Indriyanto, I. (2016) entitled "The study of aesthetic value of Sweet Rengga Dance in Pekalongan Regency" discusses the aesthetic values in Rengga Manis Dance seen from the form of choreography consisting of aspects of dance movement, namely energy, space and time, as well as supporting components of choreography such as makeup and dance fashion, accompaniment, dance content consisting of atmosphere, Ideas, messages and the last is the appearance consists of wiraga, wirama and hero. This article can be used as relevant material to examine the form of padendang dance choreography. Contributions are given in the form of an overview of the form of choreography and supporting components of dance choreography.

Some previous studies as a starting point in the study so that behind the researchers felt it was important to focus research on the form of padendang dance choreography. The study of the form of padendang dance choreography as one of the phenomenal cultures of the Bugis community in Soppeng Regency. This is interesting to do to deepen the understanding of Padendang dance in the Bugis Community by reviewing aspects of padendang dance choreography in the Bugis community in Soppeng Regency. Based on the background description related to Padendang dance in the Bugis community in Soppeng Regency, the main focus consists of two aspects, namely, 1) The Origin of Padendang Dance in Bugis Community in Soppeng Regency; 2) form of choreography of Padendang dance in bugis community in Soppeng regency.

METHODS

Bogdan & Taylor (Sumaryanto F, 2007) defines qualitative research as a research procedure that produces descriptive data in the form of written or spoken words from people and observable behaviors. This research uses a qualitative approach that is research conducted by approaching the objects studied, finding the correct and accurate sources to obtain data, both through observation and interview, It is then described systematically. The design of this study is phenomenology.

According to Moleong (Putra, 2017) Researchers in phenomenological view try to understand the meaning of events and their relationships to people who are in certain situations. The data source was obtained from informants who acted as the main actors in Padandang dance as well as secondary data sources, which include village archives, historical documents, photos of supporting activities and events as well as books related to research. The Research Location is located in Soppeng Regency precisely in Abbanuangge Village which is the place of the implementation of Padandang Dance. The focus of research is two, namely: 1) The origin of Padandang Dance; 2) The form of Padandang dance choreography at the traditional *Mappadandang* ceremony of the Bugis community in Soppeng Regency. Data collection techniques used consist of observation, interview and document study.

Data Analisis techniques used in analyzing Padandang dance in terms of text and context, namely by using the analysis stages of Adshed and Paulin (1988) in the book "Analysis: Theory and Paractice". stages, namely: 1) describes the dance (discribing); 2) understand the relationship between the components of performance in the course of space and time, the form and structure of choreography (discerning); 3) interpreting based on socio-cultural concepts and backgrounds, performance contexts, styles and genres, dance themes/content and specific interpretation concepts; 4) evaluating based on: a) values applicable in dance culture and society, b) specific values related to dance styles and genres, content and messages.

RESULTS AND DISCUSSION

1. The Origins of Padandang Dance

Bugis people, especially in Abbanuangge Village every year carry out *Mappadandang* traditional ceremonies which are expressions of gratitude for the harvest. *Mappadandang* traditional ceremony is coupled with a dance called *Padandang* dance. The origin of *Padandang* dance has many versions of various sources. But according to one of the sources, that the beginning of padandang dance is with the traditional *Mappadandang* ceremony. This traditional ceremony, related to the origin story of rice called *Sangiang Serri* (rice goddess). The origin of *Sangiang Seri* is contained in sureq *Lagaligo* (Bugis literature) (Lodding interview May 10, 2019).

According to the story, that *Sangiang Seri* is the son of Batara Guru (ruler of the sky) named We Oddang Riuq who is very beautiful. Her beauty makes men want to make her want to make it. However, every time anyone sees it, it will be unconscious. So We Odddang Riuq was sent to stay away by the way, his body was transformed into a rice that later became the staple food of humans on earth. In the story, that *Sangiang Serri* will stay on earth and please humans on condition that humans will perform ceremonies, and always worship the Gods (God). so that people begin to be taught how to reap and pound rice and carry out ceremonies that are mandatory for agriculture.

The existence of these events, from the past until now the Bugis people held a traditional ceremony, such as the mappadandang traditional ceremony. *Mappadandang* traditional ceremony is coupled with a dance that is *Padandang* dance. This dance uses a pestle pounded with jar as the accompaniment music. *Padandang* dance movements are very simple, the movement of dancers pounding the cane then the limbs of the hands, feet and head moved gemulai and back and forth accompanied by the sound of pestle pounded with lethargy carried out by mothers behind the new room (walasuji) which is a form of expression of happiness or joy. But as the development of *Padandang* Dance was later developed, added scenes and

movements that depict the community is starting to grow rice until the harvest arrives.

In addition, it is collaborated with the attraction of dancers who wear masks resembling monkeys in order to attract the attention of the audience and can establish friendship between communities and increase the sense of togetherness between each other. Along with the times, Padendang dance is not only danced at traditional ceremonies, but begins to be danced at festivals and competitions accompanied by rewards in the form of money.

2. Form of *Padendang* Dance Choreography

As revealed by Jazuli (2008) that, a dance choreography will find a complete appearance and meaning when supported by supporting elements of dance presentations, namely: accompaniment (music), themes, fashion, makeup, place, lighting and sounding. Therefore, to analyze the choreographic form of *Padendang* dance, researchers used the concept of choreographic forms. The concept of choreography includes motion, themes, accompaniment music, grammar and fashion, property, number of dancers, floor patterns and performance venues. The choreographic form of *Padendang* dance at the mappadendang traditional ceremony will be explained in full as follows:

2.1 *Padendang* Dance Moves

The movement contained in *Padendang* dance is a daily movement that istilir into a beautiful movement. Representation of the movement of *Padendang* dance based on socio-cultural phenomena of bugis society. According to Kaelan (Hartono, 2016) in every variety of motion interprets a certain meaning or meaning. *Padendang* dance movements include three parts, namely the beginning, the core and the closing part. Here's an overview of *Padendang's* dance moves.

2.2 Early Part

At the beginning of *Padendang* dance consists of two varieties of motion, namely the variety of *Mappakaraja* and sere movements.

a. *Mappakaraja* (Respect)

The initial position of the dancer is *Mappakaraja* this position is called respect, the dancer bends the knee, where the left knee rests on the ground, and the right knee is bent by supporting the left knee, the right hand is bent, and the left hand above the right hand is in front of the right knee, the position of the body is somewhat bent with an expressionless face.

b. Sere (moving) using a stick (pestle)

The movement of sere with the growth of *alu kelesung* is to remind that first to knock out rice seeds, using pestle and dimples. The movement is an expression of human feelings expressed by the movements of the human body on stage and in front of the audience that has a certain purpose. As revealed by Jazuli (2014), motion based on its type is distinguished between the type of gesture is a desired motion that has a certain purpose based on the object imitated and or the expected purpose. While pure movement is a motion that does not have a certain purpose because it is solely for the sake of the beauty of the dance movement

2.3 Core Section

At the core of *Padendang* dance consists of several kinds of movements coupled with dancer attractions called *Maggalattungeng* (hanging).

a. *Maggalattungeng* (hanging) by wearing a mask resembling a monkey

In this position, dancers perform attractions, namely *Maggalattungeng* or hanging. There is no specific purpose of the attraction, only to entertain, and the movement is no difference when performing at the festival or race.

b. *Mangampo Bine*

In the position of *Mangampo Bine*, the left hand holds the property of a small plate inside the batik sheath, the batik sarong is attached to the neck, then inserted a small plate in it, the right hand is swung from inside the batik sheath containing a small plate then swung out, the right leg advances followed by the left leg behind, the body is upright with an

expressionless face.

c. *Mattaneng* (planting)

This movement is the same as describing people who are growing rice in the field. For people whose livelihood as farmers arewah, they plant rice that starts with sowing seeds. After the seed grows, then planted in the rice fields.

d. *Massangki*

Massangki movement is a movement that describes people who are harvesting rice. The movement is so because in the past people if going to harvest rice they use sickles to cut rice and done together.

2.4 End (Closing)

At the end (closing) *Padendang* dance is a variety of *Mappatabe'* movements. *Mappatabe'* variety of movements is the last movement of *Padendang* dance. Which means that dancers ask permission to say goodbye because *Padendang* dance has been completed. The theme of *Padendang* dance is based on community activities that livelihood as farmers in the village that produce rice to be processed and used as the basic food of the community. This can be seen from the property used by dancers and musicians, namely pestle and mortar which illustrates that the community used to knock out rice seeds using pestle and mortar.

Padendang dance consists of internal and external music. Internal music produced by the dancer by producing sounds from the blow of the dimples accompanied by movement and external music is traditional music as an accompaniment such as drums, pestle and dimples without any verse or singing. As Cahyono (2006) revealed, music consists of internal forms and external forms. The internal form is the accompaniment that comes from within the dancer itself such as screaming, breathing and the pounding of the foot. The external form is the accompaniment that comes from outside the dancer.

Makeup includes three things: fashion makeup, hair makeup and facial makeup. According to Hidajat (Kusumastuti, 2009), that *tatarias* plays an important role in shaping the desired dancer's facial effect. Makeup dancers, and mothers who pounded *alu kelesung* as accompaniment *Padendang* dance, simple and natural. Sometimes just wear sow powder then wear lipstick. However, *Padendang* dance dancers do not wear makeup to give a natural impression as is. This is because *Padendang* dance dancers are male, so the makeup used senatorially maybe so that the public can know the dancers.

The costume used by mothers as a dance accompaniment *Padendang* is a blue *bodo'* dress which is a typical dress of the Bugis people of South Sulawesi that has been used for generations by the Bugis community. In contrast to the costumes of dancers and drum players, using clothes with fabric materials and colored red, green, blue, yellow and black. Patterned sarong called *Lipa' sabbe* is a sarong worn by mothers who play a pestle.

Lipa' sabbe is a type of traditional Bugis fabric that has the beauty of stripes, and is made of silk produced by the bugis community itself. *Passapu* or headband or head covering is part of the costume of *Padendang* dance. Dance fashion often appears to reflect the identity or characteristics of an area that shows where the dance comes from, as well as the use of fashion colors. All of that is regardless of the cultural background or philosophical views of each region.

Property is a tool played by dancers and there is also said to be a symbol to realize dance in accordance with the title or theme of the dance. According to Humprey (Susanti, 2019), that the property of dance is a tool used for dancing, is any equipment or equipment held and played by dancers. The properties used *Padendang* dance is stick (pestle), small plates, monkey masks and yellow janur. This property is sometimes used simultaneously and sometimes it is not. Depending on the scene performed by *Padendang* dance dancers.

Padendang dance actors numbered 12 of them, 4 women (mothers) who were behind the room growing *alu kelesung* called *indo Padendang*. Then 5 male dancers who sometimes move simultaneously and sometimes alternately, sometimes as musicians who hit the drum called *passerena* or *ambo Padendang*. 3 male players who only play *alu keujung* dimple and play drums.

Padendang dance is divided into three parts, namely the initial movement, the core movement and the final movement. In the initial movement, it begins with *Mappakaraja*. The floor pattern used there are two, namely straight and circular. The floor pattern of dancers when entering the stage arena is a straight floor pattern starting at the beginning, *Mappakaraja* movement, and *seré*. *Padendang* dance performance place is held in the courtyard of the traditional chairman's house, where the performance is only given carpet and can be watched in all directions.

CONCLUSION

Padendang dance is a dance danced by the Bugis community as a complement to the traditional Mapapadendang ceremony and serves as entertainment for the Bugis community. *Padendang* dance choreography form has three parts of motion. The beginning, the core, and the end (cover). The first part is a tribute to the audience who have been present. The core part that describes community activities in farming starts from seed sowing until the harvest arrives. At the end, the application for permission because *Padendang* dance has been completed and apologies if there are mistakes made during *Padendang* dance.

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