



Aesthetic Value of Padduppa Bugis-Makassar Dance as a Guest Welcoming Dance in South Sulawesi

Virdha Fahira Islami Sri Reski; Kun Setyaning Astuti

Department of Language and Art Education, Yogyakarta State University, Yogyakarta, Indonesia

<http://dx.doi.org/10.18415/ijmmu.v10i5.4569>

Abstract

The aesthetic value of Padduppa Bugis-Makassar Dance as a guest welcoming dance in South Sulawesi. Padduppa dance is a traditional dance originating from the Bugis-Makassar tribe. Padduppa Bugis-Makassar dance as a welcoming dance in South Sulawesi. Padduppa dance is a dance that illustrates that the Bugis people have guests or can be said to be a welcome dance from the Bugis tribe as a sign of gratitude and honor. Padduppa dance comes from the Bugis language, *duppa*, which means meeting, picking up or meeting. The purpose of this study is to analyze the aesthetics contained in Padduppa Dance as a guest welcoming dance. Studied from the form of dance presentation, dance supporting elements and messages conveyed and the aesthetic value of Bugis-Makassar society contained in the dance. The research method used is a qualitative research method with an aesthetic approach and a choreographic approach. The results showed that initially Padduppa dance was only danced specifically to entertain kings and great guests at traditional parties and wedding parties. Padduppa dance could only be danced by women of noble descent. But over time this dance has shifted. The dance can be performed at any event, whether welcoming guests, circumcision, wedding parties, opening events and other activities. Padduppa dance can also be danced and enjoyed by anyone outside of noble descent. The aesthetic value of Padduppa dance can be seen from the form, content and appearance of Padduppa dance performances.

Keywords: *Aesthetic Value; Padduppa Dance; Welcoming Guests*

Introduction

Indonesia is a nation consisting of thousands of tribes and nations that exist throughout Indonesia and have existed for hundreds and even thousands of years. Jaspian (in Soekanto 2001: 21). Each of these ethnic groups has traditions that differ from one tribe to another. This is what states that Indonesia is a country that has various differences in culture, both in the form of everyday language and other traditions. Every society has a culture even though the form and style are different, both from one society and another.

One of the most prominent cultures and has different characteristics is in terms of culture, one of which is the dance of each region in Indonesia. Regional dances are a valuable heritage that exists and is owned by every region in Indonesia. Each region has a variety of dances. Regional dances are the result

of creative works of art from an existing culture. One of the regions that still maintains dances is South Sulawesi as an area that has traditional dances that are still preserved today.

The beauty of each dance performance from each region is different from one another because the concept of beauty is also different. The difference in dance can be influenced by several existing factors, such as educational, socio-cultural, geographical conditions, religion and population factors. Therefore, regarding these factors, each region has a form of dance performance that characterizes and values its own beauty. One of the regions that still maintains the traditions that they pour into dance works is the South Sulawesi region, precisely the Bugis-Makassar tribe.

Regional dance is a valuable heritage that exists and is owned by every region in Indonesia. Each region has a variety of dances. Regional dances are the result of creative works of art from an existing culture. One of the regions that still maintains dances is South Sulawesi as an area that has traditional dances that are still preserved today.

Padduppa dance is a traditional dance originating from the Bugis-Makassar tribe. *Padduppa* dance was originally danced specifically to entertain kings and great guests only at traditional parties and wedding parties. Therefore, *Padduppa* dance is included in the welcoming dance. *Padduppa* dance can only be danced by women of noble descent. But over time, *Paddupa* dance has shifted. This dance can be performed at any event, whether welcoming guests, circumcision, weddings, opening events, and other activities. Moreover, this dance can be danced and enjoyed by anyone outside of noble descent.

Aesthetic Value

Aesthetics is a beauty that will be created in a work of art, aesthetic value in dance is the ability of all dance elements to create an aesthetic value. Every dance must create its own aesthetic value that needs to be carefully reviewed and explained. What needs to be understood in observing dance art is the existence of subjective factors and objective factors. The creation of dance aesthetics is due to the relationship process between the dance artwork and the response of the person observing. Each dance movement in each region has its own uniqueness, which cannot be separated from the cultural influences bound in that area. According to Alwi (1995: 270). Aesthetic means beautiful or beauty. The concept of aesthetic value is what researchers use as a reference to help reveal the value of beauty in dance.

There are two kinds of beauty assessment, namely objective and subjective beauty, namely:

- a. Objective Theory: Assessing works of art in more detail, that is, objective elements are real, which can be seen, can be felt, and can be heard (Djelantik 1999: 165). Objective beauty is beauty that can be seen in form, technique, and usually ignores the cultural background from which the dance/dancer comes.
- b. Subjective Theory: Judging the beauty of a work of art from the way we capture, respond, or respond to beauty. We are able to find, feel the beauty of at least the appeal of the work of art to the extent of our ability (Jazuli 2008: 110). Subjective beauty comes from interpretation and evaluation, where art connoisseurs make an assessment of the work closer to the pure such as shape, size and color.

Dance Art

Dance is an organized human body movement that is rhythmic as an expression of the human soul or expression in which there are elements of beauty of movement, rhythmic accuracy, and expression. Dance is also known as wiraga (body), wirama (rhythm), wirasa (appreciation), and wirupa (form). The four elements are a bond that forms harmony (Mustika, 2012: 22).

Dance is called the oldest art. Perhaps it can also be said that dance can be called older than art itself. The human body makes patterns of movement in space and time making dance unique among other

arts and perhaps explaining the long process of time that has passed along with its universality. Dance is the expression of the human soul expressed through rhythmic and beautiful body movements adapted to the rhythm in a certain space and time.

Method

This research uses qualitative research, which is a form of research intended or aimed at describing the state of the object of research based on visible facts or as it is (Moleong, 2006: 3). This research uses an aesthetic approach and a choreographic approach, namely beauty seen through its choreographic aspects. The aesthetic approach is an approach to the beauty of a work or a performance that is studied in terms of form, content and appearance. The choreographic approach is to help examine the structure that exists in the performance and obtain an overview of the choreographic aspects, namely dance elements (energy, space, and time) and supporting elements such as accompaniment, makeup and clothing (Widyastutiening, Wahyudiarto 2014: 3).

This research is carried out in the process of data collection and is also equipped with explanatory descriptions and analysis, namely the aesthetic value of *Padduppa* Bugis-Makassar dance as a guest welcoming dance in South Sulawesi.

Results and Discussion

1. Aesthetic Value of Padduppa Bugis-Makassar Dance as South Sulawesi Guest Welcoming Dance

The creator of *Paduppa* Dance is Mrs. Andi Sitti Hurhani Sadapa, born in pare-pare on June 25, 1929. Mrs. Andi Sitti Hurhani Sadapa also created many dances, not only *Paduppa* Dance but also *Pakarena* dance, *Pattudu* dance, *Pattennung* dance and also the founder of the Sulawesi Arts Institute (IKS).

There are 2 dances that are often performed to perform Bugis-Makassar welcome dance, namely *Padduppa* dance and *Bosara* dance. *Padduppa* dance is a welcoming dance or can be said to be a welcome dance. Formerly *Padduppa* dance was only danced to entertain the king, pick up great guests, traditional parties and wedding parties and could only be danced by noble families. But as the times develop, this dance has been widely performed at certain events and can be danced by anyone without losing the meaning of the movements contained in the dance.

Paduppa dance is one of the dances that is very beautiful to look at and has a lot of meaning contained, but not everyone knows it, because there are differences in understanding of *Paduppa* dance in each place. In addition, this dance uses *bosara* as a complementary tool used when performing this dance by sowing rice.

Padduppa dance is a dance that illustrates that Bugis people have guests or can be said to be a welcome dance from the Bugis tribe as a sign of gratitude and honor. The property used in this dance is *bosara*. *Padduppa* dance comes from the Bugis language, namely *duppa* which means meeting, picking up or meeting. While *bosara* is a typical plate of the Bugis-Makassar tribe in South Sulawesi.

2. Presentation Form of Bugis-Makassar Padduppa Dance

According to Ariani (2006: 327). The form of presentation is something that contains renewal values that show the final result in the form of equipment or objects in a performance.

According to the results of an interview with one of the *Padduppa* dancers, "The form of presentation of *Padduppa* dance already has differences in the presentation of dance forms both in motion and property used. The movements in this dance already have creations and also the properties used in

this dance use *bosara* to store food while the actual bosara is used only using a small bosara that has plates and iron utensils. *Padduppa* dance is danced by an odd number of female dancers by performing straight, circular and diagonal floor patterns using bosara properties filled with rice to sow in the dance which means as a sign of respect and is also believed to repel bad luck and avoid the disturbance of spirits. The clothes used by dancers are *bodo* clothes, sarongs, bracelets, necklaces, headbands, earrings and *sima'* (arm bands)."

The results of interviews with *Padduppa* dance accompaniment musicians said "That the musical instruments used in this dance have not changed, namely drums (*gandrang*), harp (*kecapi*), *pui-pui*, and flute (*suling*). In the accompaniment music still uses the same musical instruments and accompaniment patterns as the song *ongkona sidenreng*. The four types of musical instruments used to accompany the *Padduppa* dance are musical instruments from Bugis-Makassar.



Figure 1. Padduppa Dance Performance (Doc. Virdha Fahira Islami Sri Reski: 2022)



Figure 2. Padduppa Dance Music Accompaniment (Doc. Virdha Fahira Islami Sri Reski: 2022)

There are elements of dance elements contained in the dance are:

1. Dancer

Jazuli (2001: 7) actors are the most important aspect in an art performance, without actors or dancers an art will not run. In an art performance where the performer has its own aspects of attraction.

Padduppa dance is danced by an odd number of dancers who used to only be danced by aristocrats, but as the times progressed, this dance could be danced by anyone and the number of dancers no longer had to be an odd number. *Padduppa* dance must be danced by male dancers and cannot be danced with female dancers.

2. Motion

According to Hadi (2007: 25) motion in dance is a language that is formed into patterns of motion from a dancer. *Padduppa* dance is performed with gentle movements. This dance has 6 types of movements in it.

a. Respect

In the first variety, namely respect for guests who come. Dancers perform the motion of holding the *bosara* with their right hand and swinging their left hand.

b. *Marellau Doa* (Asking for Prayers)

The *marellau doa* begins with the dancer forming a sitting position slowly while holding the *bosara* with the right hand and then pulling it to the front of the chest.

c. *Madduppa* (Greeting)

Madduppa variety is a sign of respect for someone who comes to visit / visit to fulfill the invitation given. The movement in this variety of dancers is still in a sitting position and puts both hands in front of the chest.

d. *Mappakaraja* (Glorify)

Mappakaraja Variety is the process of glorifying or honoring someone important as a sign of respect to the king and guests. The movement in this variety is swinging the left and right hands and then doing *akkaleo* movements.

e. *Manggampo* (Sowing)

The *manggampo* variety is a prayer to guests who come to always be blessed and given safety. The movement in this variety is sowing rice. But now not only rice is used in the sowing motion, it can also use *benno* (fluffy rice pistils) and flowers.

f. *Massimang* (Farewell)

The *massimang* variety is a form of excuse to guests and also marks the end of the performance.

3. Music

According to Soedarsono (1978: 26) music in dance is not just for accompaniment, but also a unity that cannot be abandoned.

The music used to accompany the *Padduppa* dance is traditional Bugis-Makassar musical instruments.

a. *Gandrang* (Drum)

Gandrang is a traditional Bugis-Makassar musical instrument as a traditional dance accompaniment and also as a marker of traditional ceremonies. *Gandrang* is played by hitting it using *bakbalak* (wood for beating drums) and also hands.



Figure 3. Shape of Gandrang Musical Instrument

a. *Pui-Pui*

Pui-pui is one of the traditional musical instruments to accompany *Padduppa* dance by blowing as a sign of the beginning of *Padduppa* dance.



Figure 4. Shape of *Pui-Pui* Musical Instrument

b. Kecapi

Kecapi is a traditional musical instrument played by plucking to accompany traditional South Sulawesi dance and music.



Figure 5. Shape of Kecapi Musical Instrument

b. Suling

Is a wind instrument in accompanying *Padduppa* dance from the beginning to the end of the dance played.



Figure 6. Shape of Suling Musical Instrument

4. Makeup

Jazuli (1994: 18) describes makeup as one of the first appearances that the audience will see before the performance begins by changing personal character into the character of the required character, to strengthen expression and add to the attractiveness of the dancer in his performance.

The makeup used by *Padduppa* dancers is stage make-up. Dancers use beautiful makeup when performing *Padduppa* dance performances.



Figure 7. Padduppa Dance Stage Makeup

5. Clothing and Accessoris

Jazuli (1994: 17) dance clothing or dance costumes are tools used to cover body parts in accordance with applicable community norms and function to support the theme or content of the dance and to clarify the role in a dance presentation. The clothes used by *Padduppa* dancers are *bodo* clothes, necklaces, *ponto* (bracelets), headbands, *sima'* (fastening the two sleeves), *bangkara* (earrings) and sarong.



Figure 8. Padduppa Dance Clothing and Accessoris

6. Property

Property is all the completeness and equipment in the performance used or demonstration of dancers (Sugianto, 2005: 159). *Padduppa* dance property that should be used is a small *bosara* property which means a plate and an iron washbasin without any cover used because if you use a large *bosara* then the dance is included in the *Bosara* dance.



Figure 9. Padduppa Dance Property

Conclusion

The creator of *Paduppa* Dance is Mrs. Andi Sitti Hurhani Sadapa. *Padduppa* dance is a dance that illustrates that Bugis-Makassar people have guests or can be said to be a welcome dance from the Bugis-Makassar tribe as a sign of gratitude and honor. There are 6 varieties of movements in *Padduppa* dance, namely the variety of movements of respect, *marallau doa*, *madduppa*, *mappakaraja*, *manggampo* and *massimang*. *Padduppa* dance is danced by an odd number of female dancers but the development of this dance is not only odd in number by doing straight, circular and diagonal floor patterns using bosara properties filled with rice to sow in the dance which means as a sign of respect and is also believed to be a repellent and avoid the disturbance of subtle spirits. The musical accompaniment is *gandrang*, *pui-pui*, harp and flute. The clothes used by dancers are *bodo* clothes, sarongs, bracelets, necklaces, headbands, earrings and use stage makeup.

Refrance

- Ariani. (2006). *Sejarah dan Nilai Tradisional*. Denpasar: Kresna Jaya Abadi.
- Djelantik, A.M. (1999). *Estetika Sebuah Pengantar*. Bandung: Masyarakat Seni Pertunjukan Indonesia.
- Hadi, Y. Sumandiyo. (2007). *Sosiologi Tari*. Yogyakarta: Perpustakaan Indonesia
- Jazuli, M. (1994). *Telaah Teoretis Seni Tari*. Semarang: IKIP Semarang Press.
- _____. (2001). *Paradigma Seni Pertunjukan*. Yogyakarta: Yayasan Lentera Budaya.
- _____. (2008). *Paradigma Kontekstual Pendidikan Seni*. Semarang: Unesa University Press.
- Moleong, Lexy J. (2006). *Metodologi Penelitian Kualitatif*. Bandung: PT. Remaja Rosdakarya.
- Mustika, I.W. (2012). *Tari Muli Siger*. Lampung: Anugrah Utama Raharja.
- Soedarsono. (1978). *Tari-Tarian Indonesia I*. Jakarta: Balai Pustaka.
- Sugianto, DKK. (2005). *Berkarya Seni untuk SMP Kelas VIII*. Jakarta: Erlangga.
- Sugiyono. (2009). *Metode Penelitian Pendidikan Pendekatan Kuantitatif, Kualitatif, dan R&D*. Bandung: Alfabeta.
- Widyastutieningrum, Sri Rochana dan Dwi Wahyudiarto. (2014). *Pengantar Koreografi*. Surakarta: ISI Press Surakarta.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).