

Pabbitte Passapu Dance as A Facility of Education In Bulukumba District

^{1*}Ragil Tri Oktaviani, ²Sepbianti Rangga Patriani, ³Isna Khuni Mu'alimah.
^{1,3}PGSD, Universitas Nahdlatul Ulama Blitar, ²Seni Rupa PGRI Adibuana Surabaya
email: ¹ragil.trioktaviani91@gmail.com, ²nirangga@unipasby.ac.id,
³uriezna@gmail.com

*Corresponding Author

Abstract— Learning in various educational disciplines including art education has guidelines, methods and approaches to achieve learning objectives. Art education is one of the disciplines that really need to be taught to students. One of them is the Pabbitte Passapu dance, which was born from the interior of the Kajang tribe, Bulukumba Regency, which was originally shown for ritual ceremonies, now it is developed as a means of entertainment, welcoming guests, and mandatory material for dance in several schools in Kajang. The research method in this article uses a qualitative descriptive method, with an interdisciplinary approach. Some of the schools in Kajang Luar, one of which is Madrasah Aliyah DDI Baburridha which applies the Pabbitte Passapu dance as a material that needs to be included in learning the arts and culture of dance. As for the application of dance which is taught by the drill method, the teacher demonstrates the dance moves and the students follow the movement. After the dance is taught, the students will be asked to do a small performance in the school field. This is so that all elements of the Kajang community do not forget their ancestral heritage. Pabbitte passapu dance which is an art of the Kajang tribe has a (physical) form and contains values. The Pabbitte Passapu dance form begins with the name, theme, type/type/nature, motion, accompaniment/music, number of dancers, as well as costumes and props.

Keywords— Pabbitte Passapu Dance; Education; Kajang

This is an open access article under the CC BY-SA License.



Corresponding Author:

Ragil Tri Oktaviani,
PGSD,
Universitas Nahdlatul Ulama Blitar,
Email: ragil.trioktaviani91@gmail.com



I. INTRODUCTION

Education in its meaning according to the 1988 GBHN concerning national education explains that national education which is rooted in the culture of the Indonesian nation and based on Pancasila and the 1945 Constitution is directed at increasing intelligence and the dignity of the nation, realizing people to have faith and fear of God Almighty, quality and independent. This definition describes the formation of a complete human being as an educational goal, taking into account the unity of aspects including physical, spiritual, cognitive, affective, and psychomotor aspects (Tirtahardja, 2010:38).

Literally the explanation of education above becomes the main basis to be applied to students so that they understand that one of the goals of learning is to educate themselves, hone their abilities to become more qualified human beings. For this reason, every school certainly needs to apply interesting learning methods. Learning is essentially a process of interaction between students and the environment, resulting in better changes (Mulyasa, 2004:117).

Learning in various educational disciplines including art education has guidelines, methods and approaches to achieve learning objectives (Robbins, 2007: 19). The success of achieving these learning objectives depends on optimizing the components of the learning system which consists of a curriculum which includes syllabus, materials, strategies, facilities and infrastructure, evaluation, students and teachers (Hurlock: 1999)

Art education is one of the disciplines that really need to be taught to students. The existence of art education is a conscious effort that is not only to pass on artistic abilities as a manifestation of cultural transformation from generation to generation carried out by artists or art performers, but has developed into an education that has begun to be institutionalized both formally and non-formally, even the inheritance of artistic abilities is not always done by artists or artists, but can be done by art educators or anyone who has artistic ability and is able to teach (Jazuli, 2016:15).

One of them is the Pabbite Passapu dance that was born from the interior of the Kajang tribe, Bulukumba Regency. This dance was originally performed for ritual ceremonies, for example at the marriage of the Kajang traditional tribe, harvesting agricultural products, and the changing ceremony of the Ammatoa (Kajang traditional leader). However, along with the times, the Kajang tribe began to develop into Kajang Dalam and Kajang Luar, so that the pabbite passapu dance was no longer only performed for traditional ritual ceremonies, but was performed as a means of entertainment, welcoming guests, and compulsory dance material in several schools in Kajang.

The existence of the Pabbitte Passapu dance, which has now developed, has become an interest in discussing the problem of how to implement the Pabbitte Passapu dance learning and the form of the Pabbitte Passapu dance.

II. RESEARCH METHOD

This article is the development of the discussion of the thesis entitled "The Development of Pabbitte Passapu Dance: From the Traditional Marriage Ceremony of the "Kajang Dalam" Tribe to a Stage Performance Art". This thesis uses qualitative research methods with a descriptive multidisciplinary analysis approach (Ragil's Thesis, 2016). However, the review of the results of this study only focused on textual and contextual presentations. Therefore, to bring back the scientific study of the Pabbitte Passapu dance, this article discusses the art of Pabbitte Passapu dance as a means of education.

The article of Pabbitte Passapu dance as a means of education in Kajang, Bulukumba Regency uses a qualitative method. Qualitative research method is a research method used to examine the condition of natural objects, where the researcher is the key instrument, data collection techniques are carried out by triangulation, data analysis is inductive, and qualitative research results emphasize 'meaning' rather than generalization. The qualitative research method is descriptive data (Sugiyono, 2012:1-13). For this reason, the research method in this article uses a qualitative descriptive method, with an interdisciplinary approach.

The selection of qualitative descriptive research methods with an interdisciplinary approach with the consideration that the results of this study are not only theoretical but also explicitly explain factually and practically the findings obtained during the research process. According to experts in the field of art, interdiscipline is the methodological basis for conducting research in the arts and arts education (Tjetjep Rohendi, 2012: 67). In accordance with the use of the research methods that have been presented, the data processing and analysis process does not use statistical formulas or analysis, but relies on the depth and breadth of the researcher's insight.

III. RESULT AND DISCUSSION

Bulukumba is the southernmost and easternmost region in South Sulawesi, with a topography of lowlands and undulating hills. Geographically, Bulukumba Regency is located about 153 km from Makassar (the capital city of South Sulawesi province). Bulukumba Regency consists of 10 sub-districts, namely: Ujungbulu (district capital), Gantarang, Kindang, Rilau Ale, Bulukumpa, Ujung Loe, Bontobahari, Bontotiro, Kajang, and Herlang. Seven of these sub-districts include coastal areas that have developed into tourism development centers and the other three sub-districts as fisheries and agricultural centers. The seven sub-districts

include: Gantarang, Ujung Bulu, Ujung Loe, Bontobahari, Bontotiro, Kajang, and Herlang. As well as three sub-districts which are centers of agricultural and plantation development, namely: Kindang, Rilau Ale, and Bulukumpa (Bappeda, 2010:9).

Kajang District, which is one of the centers of tourism development in Bulukumba Regency, is inhabited by one inland ethnic group, namely the "Kajang Dalam" tribe. The total area of Kajang District is 129.06 km, which consists of two sub-districts and 17 villages. The two sub-districts in question are the Tana Jaya village as the capital of the sub-district, and the Laikang village. The 17 villages in question are: Bonto Biraeng, Bonto Rannu, Lembang, Lembang Lohe, Possi Tana, Lembanna, Tambangan, Sangkala, Pattiroang, Batu Nilamung, Bonto Baji, Malleleng, Tana Toa, Sapanang, Mattoanging, Lolisang, and Pantama (Central Bureau of Statistics Bulukumba Regency, 2014:1).

Based on the explanation above, Kajang District is one of the centers for tourism development in Bulukumba Regency. Before being divided into two, this Kajang was considered a primitive tribe, because their way of life still relied on a certain belief. However, the entry of local and foreign tourists into the tribe, eventually the mindset of the Kajang people developed. So that there are people who want to experience life outside of the Kajang Tribe environment, for that based on deliberation with Ammatoa (customary leaders), Kajang is finally divided into two Kajang Dalam and Kajang Luar.

The people living in Kajang Luar are more modern, as evidenced by the fact that the houses they live in are no longer wooden houses with thatched roofs, but are built with stone houses, ceramic/cement floors, and zinc/ceiling roofs. Already using electric lighting in the form of lights and televisions, as well as using mobile phone technology. In Kajang Luar also many schools have been established. However, the clothes they use on a daily basis still maintain le'leng or black clothes, both tops and bottoms, and some wear clothes other than black. (Pictures are Ragil's personal documentation).



Figure 1. The house of the Kajang tribe in Figure



2. The house of the Kajang Dalam tribe



Figure 3. Sarong weaving as daily wear

Some of the schools in Kajang Luar, one of which is Madrasah Aliyah DDI Baburridha which applies the Pabbitte Passapu dance as a material that needs to be included in learning the arts and culture of dance. This is important so that students, especially those within the Kajang area, do not forget the history of the dance story. As for the application of dance which is taught by the drill method, the teacher demonstrates the dance moves and the students follow the movement. After the dance is taught, the students will be asked to do a small performance in the school field. This is so that all elements of the Kajang community do not forget their ancestral heritage.

In addition, giving dance lessons to students will train students to learn to express themselves through feelings, thoughts, and desires so that it creates pleasure and satisfaction. Become a means of creative development to think critically and confidently. Increase the sensitivity of taste so that awareness occurs and is responsive to the symptoms that occur around it. Cultivate self-confidence and responsibility to be able to adapt and be able to communicate in various situations. Develop cultural insight to have a caring attitude that he is part of the community in which he lives (Jazuli, 2016: 113-117).

The pabbitte passapu dance that was born in the Kajang tribe does have a story that tells the life of the Kajang people in the past. Based on the meaning, pabbitte passapu is a dance using the passapu property, the arrangement of which is an imitation or imitation of the movement of a rooster when it is being fought. The word pa means 'to play'; bitte means to join; and the passapu is a headband worn by the community and customary holders of the "Kajang Dalam" tribe as a complement to daily clothing.

Quoted from the thesis entitled "Development of the Pabbitte Passapu Dance: From the Traditional Marriage Ceremony of the "Kajang Dalam" Tribe to a Stage Performance Art" that the relationship between the Pabbitte Passapu dance and the life of the Kajang tribe is because the Kajang people used to have a ritual ceremony that always had luxury, showing their arrogance. until they bet with a win-lose system in cock gambling or known as cockfighting. However, when the losing player did not accept his defeat, a fight broke out until bloodshed, for that after several centuries had passed Ammatoa as a traditional leader forbade cock gambling, but to remember that this incident would not happen again, Ammatoa symbolized the movement of cockfighting into the pabbitte dance movement. passapu (Thesis Ragil, 2016: 76-79).

Pabbitte passapu dance which is the art of the Kajang tribe has a (physical) form and contains values. The pabbitte passapu dance form begins with the name, theme, type/type/nature, motion, accompaniment/music, number of dancers, as well as costumes and properties (Hadi, 2003:86).

- a. The name of the dance, where pabbitte passapu comes from the term Kajang people who have a habit of fighting roosters. In the course of time, after the customary rules forbidding the activity of fighting roosters, the activities were replaced by complaining about headbands. In this case, the headband is a symbolic representation of the rooster. So the name was adjusted to pabbitte passapu, which means to tie the headbands of the men in the "Kajang Dalam" tribe.
- b. The theme or content of the Pabbitte Passapu dance is strength, prestige, and egoism, which are expressed in the fight. The headband used as a dance property is a symbol of courage as well as self-respect to win. The brave nature is expressed through the stomping of the feet and the movement of the hands swinging forward to describe the behavior of fighting cocks. Expressions of arrogance and selfishness are manifested in the form of movements of the waist, asking, and fighting.
- c. Pabbitte Passapu dance is included in the category of folk dance types. It is said to be a folk dance because the structure and form of movement are still simple, there are not many expressions of complicated movement variations. However, when examined in text and context, it is also loaded with meaning and value, and contains a ritual function (Hadi, 2007: 15). This type of dance is dramatic, namely dramatizing the fight of several roosters through dance movements. In the dramatic type, dance can be performed by a dancer (solo dance) or several dancers (Hadi, 2011:64).
- d. In the Pabbitte Passapu dance there are movement patterns consisting of three parts, namely the opening motion, the content movement, and the closing motion. This opening motion is called the *Mussawara'* motion, which is a movement pattern that describes the preparation of the roosters. They seem to be negotiating the stakes. The content movement consists of five movement patterns, namely: *Ma'bacabaca* motion, *Nippasiasseng* movement, *Ammasang taji ri bangkeng* movement, *Abbitte rua* movement, and *Abbitte se're* movement. This closing motion is called *Appalak* and *Siba'ji*, which is a movement pattern that describes the attitude of the cockfender who does not accept defeat, then asks for the treasure that has been bet. But the winning linker refuses, so a fight ensues.
- e. Musical accompaniment to the Pabbitte Passapu dance is a song accompanied by the blows of two *manronrong* (traditional drums of the Kajang tribe), which are performed by two women in their 50s. The sung poems contain messages and warnings for the people of Kajang not to do things that harm themselves. The following is an example of a sung poem.

(song lyrics 1 the *mussawara'* motion)

Bosia ritala'-tala', rammang.

Ribangkeng bukki, mannanro.

Nakku, mapaempo tarurangi.

Kunjung i kau, haju sampara kalen'nu.

(song lyrics 2 the pakkaramula, nipasiasseng, dan ammasang taji motion)

Jarra-jarraki paboto' pakanre bakke manu'.

nakapukki inrang, Haillee..

Nisahungpi panrollea, panatoo sibaruga, Pasingarendee..

Apa kurang ri kajang, kattung na ringgi,

Tali-tali na rupiah, Hailee.

It means:

(verse I)

Rain on the roofs.

At the foot of the mountain sat remembering events.

Indeed you are Sampara, you deliberately make yourself a gambler.

(verse II)

Beware of being a gambler, because you will become a chicken scavenger.

As a result of losing in gambling, you are in debt.

Joining panrollea (chicken name) in the crowd, watching the death of chickens..

What is lacking in Kajang, the weaver is replaced with ringgit, the threads are replaced with rupiah..

- f. The number of Pabbitte Passapu dance dancers follows the number of students being taught, because Pabbitte Passapu in this case is emphasized as a means of education.
- g. The costumes and props in the pabbitte passapu dance are the daily clothes of the Kajang people, consisting of black clothes, sarongs and headbands.



Picture 4. MA DDI Baburridha student dancing the *pabbitte passapu*

IV. CONCLUSION

Art education is one of the disciplines that really need to be taught to students. One of them is the Pabbite Passapu dance that was born from the interior of the Kajang tribe, Bulukumba Regency. This dance was originally performed for ritual ceremonies, for example at the marriage of the Kajang traditional tribe, harvesting agricultural products, and the changing

ceremony of the Ammatoa (Kajang traditional leader). However, along with the times, the Kajang tribe began to develop into Kajang Dalam and Kajang Luar, so that the pabbitte passapu dance was no longer only performed for traditional ritual ceremonies, but was performed as a means of entertainment, welcoming guests, and compulsory dance material in several schools in Kajang.

Madrasah Aliyah DDI Baburridha is one of them that applies the Pabbitte Passapu dance as a material that needs to be present in learning the arts and culture of dance. This is important so that students, especially those within the Kajang area, do not forget the history of the dance story. As for the application of dance which is taught by the drill method, the teacher demonstrates the dance moves and the students follow the movement. After the dance is taught, the students will be asked to do a small performance in the school field. This is so that all elements of the Kajang community do not forget their ancestral heritage.

In the Pabbitte Passapu dance there are movement patterns consisting of three parts, namely the opening motion, the content movement, and the closing motion. This opening motion is called the Mussawara' motion, which is a movement pattern that describes the preparation of the roosters. They seem to be negotiating the stakes. The content movement consists of five movement patterns, namely: Ma' baca-baca motion, Nippasiasseng movement, Ammasang taji ri bangkeng movement, Abbitte rua movement, and Abbitte se're movement. This **closing motion** is called Appalak and Siba'ji, which is a movement pattern that describes the attitude of the cockfender who does not accept defeat, then asks for the treasure that has been bet. But the winning linker refuses, so a fight ensues.

ACKNOWLEDGMENTS

The author would like to thank the resource persons in Kajang, MA DDI Baburridha who have provided the data as needed in completing this research. Thank you to the leadership of the University of Nahdlatul Ulama Blitar, whose policy the researcher was able to complete his research. As well as the Head of PGSD Study Program at UNU Blitar and fellow lecturers who have provided support.

REFERENCES

- Koesoema. D. 2007. Pendidikan Karakter Strategi Mendidik Anak Di Zaman Global. PT Grasindo, anggota Ikapi: Jakarta.
- Badan Perencanaan dan Pembangunan Daerah, Kabupaten Bulukumba Dalam Angka 2010. Bulukumba, 2010.
- Badan Pusat Statistik Kabupaten Bulukumba, Kecamatan Kajang Dalam Angka 2014.

- Bulukumba, 2014.
- Hadi, Sumandyo. *Aspek-Aspek Dasar Koreografi Kelompok*. Yogyakarta: Elkaphi (Lembaga Kajian Pendidikan dan Humaniora Indonesia), 2003.
- Hurlock, 1999. *Quantum Learning/ Membiasakan Belajar Nyaman dan Menyenangkan*. Bandung: Kaifa.
- Jazuli, M. 2016. *Paradigma Pendidikan Seni*. CV. Farishma Indonesia. Sukoharjo.
- Mulyasa, 2004. *Kurikulum Berbasis Kometensi. Konsep, Karakteristik, dan Implementasi*. Bandung: PT. Rosda Karya.
- Oktaviani, Ragil Tri. 2016. *Tesis Berjudul Tari Pabbitte Passapu Sebagai Sarana Pendidikan Di Kajang Kabupaten Bulukumba*. Surakarta: ISI Surakarta.
- Pratiwi, Putri, dkk. 2022. *Jurnal Boting Langi vol 1 nomor 1 Tari Pabbitte Passapu Sebagai Bahan Ajar Tari Tradisi Daerah Setempat Di Madrasah Aliyah DDI Baburiddha Kajang Bulukumba*. Makassar: Universitas Negeri Makassar.
- Rohidi, Rohendi, Tjetjep. 2011. *Metodologi Penelitian Seni*. Cipta Prima Nusantara: Semarang.
- 2000. *Kesenian dalam pendekatan kebudayaan*. STSI Press. Bandung.
- Sugiyono. 2012. *Memahami Penelitian kualitatif*. Alfabeta cv. Bandung.
- Umar, Tirtarahardja dkk. 2010. *Pengantar Pendidikan*. Direktur Jenderal Pendidikan Tinggi: Jakarta.