

THE MEANING OF PA'BITTE PASSAPU MOVEMENT AT MARRIAGE CEREMONY IN KAJANG DISTRICT

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Abstrak

Penelitian ini bertujuan untuk mengetahui makna simbolis Tari Pa'bitte Passapu di Kecamatan Kajang, Kabupaten Bulukumba. Penelitian ini dianalisis berdasarkan teori Ferdinand de Saussure tentang penanda dan petanda. Penelitian ini menerapkan metode kualitatif dan menggunakan pendekatan semiotik untuk menganalisis data. Peneliti menggunakan observasi, wawancara, dan dokumentasi sebagai instrumen untuk menyajikan data yang valid. Temuan menunjukkan bahwa mereka empat jenis untuk menganalisis Pa'bitte passapu seperti gerakan, lagu, instrumen, kostum dan aksesoris. Hasil penelitian ini menunjukkan makna simbol setiap gerakan Tari Pa'bitte Passapu di Kecamatan Kajang, Kabupaten Bulukumba, tidak hanya gerakan tetapi juga alat musik dan kostum dalam tarian tersebut. Tari Pa'bitte Passapu berasal dari Kecamatan Kajang, Kabupaten Bulukumba. Tari Pa'bitte Passapu ialah salah satu tarian yang paling berkembang di wilayah ini, selain tarian annete panne pada ritual attahuru yang sering dilakukan oleh masyarakat daerah.

Kata kunci: *Makna, Semiotik, Simbol, Tari, Upacara*

Abstract

This study aims to find out the symbolic meaning of Pa'bitte Passapu Dance in Kajang District, Bulukumba Regency. This research was analyzed rely on Ferdinand de Saussure's theory of markers and signs. The research applies qualitative methods and uses a semiotic approach to analyze the data. Researchers use observation, interviews, and documentation as instruments to present valid data. The findings suggest that they are four types for analyzing Pa'bitte passapu such as movements, songs, instruments, costumes and accessories. The results of this study show the meaning of the symbol of each movement of Pa'bitte Passapu Dance in Kajang District, Bulukumba Regency, not only movements but also musical instruments and costumes in the dance. Pa'bitte Passapu dance is from Kajang District, Bulukumba Regency. Pa'bitte Passapu dance is one of the most developed dances in the region, in addition to the annete panne dance in the attahuru ritual which is often performed by the regional community.

Keywords: Ceremony, Dance, Meaning, Semiotic, Symbolic.

INTRODUCTION

Indonesia is one of the countries that possess enormous cultural wealth. Among Indonesian cultures is dance. It is an art branch that use human gestures as an expression and dance is another form of art. The meaning of motion in dance lies in its disposition, which can be understood as a force that gives it "life." The soul is not to be like the picture of the story but only in the sense of its motion, the delivery of the feel itself. It involves space (its shape and volume), time (fast-moving and beat) and the energy or energy used, when appropriate, the dance moves are felt good or appropriate, whether by the dancer or the viewer. If hand swings, foot force, body cycles can be properly improvised, then the gesture becomes meaningful. To embody what we see, feel, capture and imaginatively comprehend is a constant need of human beings. An internal impulse urges us to organize special elements of our experience into something meaningful, to arrange something unordered, and to create a form of disorder. Such tendencies can be discerned from everyday life. It is similar with what we see and discover from day to day. We are forced to combine our experiences so that everything makes sense and illuminates our relationship with the world around us. This inward search for order produces a process that we are familiar with symbolic terms. The symbolic process itself gives satisfaction, and in a broader relationship to meet the most basic human need. The need to give expression to our experience, which can then be the means of knowing, expressing and communicating (Muhajir, 2018). The people of the toa region have two types of ritualization - the ritual of mourning and rejoicing. And at each ritual it has a different medium of conveying request. They at tu rie a 'ra 'na (almighty god).

A medium used in addition to expressing passion is also an outlet for their expression and feelings toward something. For example, when relatives mourn the death of relatives they usually express their grief in the playing of the flute for the people of the region called the soothing or the flute of mourning, the sound of the flute beating was described as the pain of the death by relatives in the region r, and this feature became an important part of the ritual of death in the communities of Tana Toa. Besides the rituals of grief, the rituals of flavor are not free from the media as a means. Letting out their feelings, it's Ngaru and Pa'bitte Passapu. Semiotics is an inquiry into how meaning is created and how meaning is delivered. Its descents lie in the academics study of how signs and symbols (visual and linguistic) invent meaning. It is a manner to know the world, and to recognize how the landscape and culture wherein humans live has an intense effect for all of us unconsciously. As for the study of the sign and symbols are semiotics. Danesi (2011) Saussure described sign as a binary fabric, which fabrics consist of two sections: First, the physical section is called Signifier and Second, conceptual section is called signified. Littlejohn (2009) the traditions of semiotics are consist of set theories about how the signs provided items, ideas, situations, emotions, and the circumstance of the outside signs itself.

Symbol are a kind of sign, canvases, words, identifications, motions, and so on that communicated something or contains a particular reason. The image of something or circumstance that's understanding of media to the question. Herusatoto (2000) the words images come to Greek "symbols" which suggests a sign or characteristics that to tell something to somebody. Symbolic language is either a medium or a thing of expressing a

sense of vehicle of a particular purpose and purpose in conveying a message in a community. It is not possible that through a symbol of form it will be the values of one's expectations as well as a group in achieving a better measure of life. In this case symbols are of course applicable in general and particular, such as the use of symbols as signs and markers in communicating something in certain areas. As with south Sulawesi people of different ethnic types, of course, there are different cultures and art forms. The variety also undoubtedly has a variety of colors and is full of meaning that directly relates to the lives of its people. One cultural and artistic variation is the dance Pa'bitte Passapu at wedding ceremony in the Kajang District.

As for the regional bugis (Bulukumba) dances written by halilintar lathief, it explains that a Pa'bitte Passapu dance is the only dance that has evolved in the tana tribe toa Kajang, although there have also been dancers from alumni of the various dance colleges that originated in the Kajang area, yet no dance has been legendary or known in the community other than Pa'bitte Passapu dance. Pa'bitte Passapu It has the sense of decking *destar*, (either *konjo* or *Makassar*), this because the region of *fur* district includes Kajang is a border between the *gestites* and the *Makassar* regions until it becomes part of the ancient *Makassar* cultural region or the *Makassar* proto *Makassar*, so it is possible that the proto *Makassar* does not differ widely from the *Konjo* dialect. (Lathief, 1982).

METHOD

The researcher used the qualitative method as the approach to collect analysis and write the report. Physically, the writer would note the natural state and understanding acquired through words (Creswell 1994). Based on explanation, this study was find a symbolic meaning of Pa'bitte Passapu dance in Kajang District and how the Pa'bitte Passapu dance links in the marriage ceremony. By using a descriptive qualitative approach. The source of data in this study is the subject from which the data can be obtained (Arikto, 2010). There were two data sources in this study in which primary data and secondary data. Primary data was Informant. The informant of this research was be those who provide and are well known about Pa'bitte Passapu dance in the Kajang District. Secondary data was be a journal that provides and supports the primary data above about Pa'bitte Passapu Dance.

In analyzing the data, the researcher analyzed the data using descriptive qualitative methods. The researcher take several steps to analyze the data. The researcher interpreted the Pa'bitte Passapu Dance using a semiotic theory, Ferdinand De Saussure of markers and meaning (1916). Upon obtaining answers from the source, the researcher used a direct analysis to analyze the data obtained. Thereafter, the researcher drew conclusions from all the findings that the writer has discovered in the research.

FINDINGS AND DISCUSSION

1. The Symbolic Meaning of Pa'bitte Passapu Dance in Kajang District

The movement Pa'bitte Passapu Dance

In the first movement is *ammiti* where in this movement the dancer is to spin around to heat the chicken to be joined later, in terms of the head strap (*Passapu*) used by the Pa'bitte Passapu dancers is likened to a chicken to make it easier for the dancers to do the dance. The second movement is *Appasilompo manu* is the movement to find a commensurate fighting

opponent to be used as an opponent because according to any society it must be balanced. The third movement is the Passapu 'competing movement' where the head tie or passapu' is likened to a chicken, in this dance the results of the Appasilompo Manu are joined because it has been agreed that the chickens who want to compete are equal or balanced. The fourth movement is Abbesere In the Abbesere movement If the two parties do not accept the defeat of the other party, then there is a Pabbeserang (fighting). The fifth movement is Sitobo that the cockfighting does not accept defeat, causing a fight between the loser and the winner, the dispute that occurs does not get a bright spot to solve the problem because the higher emotions that have been felt by the cockfights that are carried out so that the sitobo scene.

The Instrument in Pa'bitte Passapu Dance

The musical instrument used in accompanying dance is Ganrang, Drum in Kajang is called Ganrang manronrong is the one commonly used to dance the Pa'bitte Passapu a straight line of silindris with two beat fields made of wood. The membrane of the sound is made from goat skin. The length of the drum is 60 cm (12 in.) long, with a diameter of 30 cm (12 in.) each and 20 cm (2 in.) in diameter. The drumming parts are bound with black cloth.

Costume and Accessories in Pa'bitte Passapu Dance

In Pa'bitte Passapu dance, the dancer wearing Passapu is black, headband wrapped around the head with a pointed end of the Passapu. a dancer's clothing is an innocent black cloth that is commonly used by the kajang public at the Pa 'bitte Pasapu dance performance. a sarong/tope in which the way a man wears a sarong is then rolled down to the waist or in the konjo a'bida 'language. Why black color? Because black for Kajang, showing strength, equality for everyone in front of the creator.

2. The role of Pa'bitte Passapu Dance toward Marriage Ceremony in Kajang District.

As already noted, this dance has no immediate significance with the wedding ceremony, only because of emotional closeness. Because it has no direct significance to the wedding ceremony, one of them is Pa'bitte Passapu Dance which does not have a direct relationship with the wedding ceremony but only to enliven the wedding ceremony. Although it does not specifically have a related meaning, considering that this dance is inspired by the habit of the Kajang community fighting chickens to entertain themselves as well as an event for socialization between residents and without knowing who the real creator of this dance is, although according to the narrative of several residents and performers of the dance, some say this dance was created by karaeng kajang and is now the only legacy in the form of dance for the kajang community. In addition to the values contained in the movement, the value whose meaning is also found in the clothes worn daily, which is also the costumes worn when dancing the pa'bitte passapu dance. In the Pa'bitte Passapu dance, he uses a black passapu, black shirt, and black sarong or commonly called a tope and the instrument used to accompany the Pa'bitte Passapu dance is the manronrong drum. Pa'bitte Passapu dance is a dance that is specifically danced by men. This dance was originally developed in the area of the Tanah Toa indigenous community, but now it has begun to develop and is closed by a studio that is outside the traditional area but is still within the scope of the Kajang sub-district.

CONCLUSION

The symbolic meaning of dance is an attempt to find the symbols contained in a dance performance, and these symbols will mean nothing if they are not interpreted. In a dance, this meaning is considered important to make it easier to understand a dance so that when dancing the dance will be right in terms of expression. Especially if the meaning of the dance is related to the context of a particular event or ceremony. And in the Pabbitte Passapu dance, basically specifically this dance is not directly related to the wedding procession, it's just that this dance has an emotional bond with the community so that the presence of this dance becomes so important at every joyous ceremony of the people of Kajang District.

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