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Characteristics of the Handaga Bugis Dance and Its Multiculturalism Side

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ABSTRACT: Handaga Bugis is a traditional dance performed by male dancers totaling four or two pairs of *Handaga* and *Bugis*. The character of the motion of the Handaga Bugis dance is included in the character of the *putragagah*. This dance also consists of various movements of *pencak* there are other characteristics that are typical of the Bugis motion. It can be seen that there were some collaboration of Javanese and Buginese ethnic so it formed the multicultural art character. To analyze the characteristic of Handaga Bugis dance, this study is used qualitative method and ethnography approach. To explain the characteristics that are formed the Handaga Bugis dance, this article will explain it based on several aspects such as its motion, its music and its costume and make up. Based on the results of the analysis it can be seen that the characteristic of the Bugis Handaga dance and its multiculturalism side can be seen in terms of visuals especially movement, makeup and costumes.

Keywords: Bugis, Dance, Handaga, Multiculturalism

I. INTRODUCTION

Bugis are an ethnic group that lives in the South Sulawesi region. The Bugis tribe is known as the original sailors of the archipelago by using a very powerful and tough pinisi boat. Pinisi ships are typical sailing ships made by the Bugis and Makassar tribes whose makers were handed down from generation to generation in the 14th century, which is around the 1500s. The superior sailors from Bugis who migrated to Java, among them the palace warriors. Bugis is identical to his skills in martial arts. Form of martial arts as martial arts movements. A migrant or sailor certainly needs and emphasizes the elements of pencak to defend himself against his opponents ("History of the Buginese Tribe." 2014). The martial arts movements are then manifested in dance as a form of war movement which also embodies the movements of pencak as a perception of Bugis culture. The type of dance in question is the Handaga Bugis dance which is also a form of multiculturalism and perception of the Javanese culture and the Bugis culture.

The Handaga Bugis dance at Pura Mangkunegaran is a dance performed by male dancers totaling four or two pairs of *Handaga* and *Bugis*. There were two main figures of this dance which they are Handaga and Bugis. The dance is the result of Samsuri's interpretation and transliteration of Javanese manuscript named *41th wireng Mangkunegaran* dance. The manuscript was made during Mangkunegara VII in the form of vocabulary notes of the Handaga Bugis dance movement in Pura Mangkunegaran. Furthermore, the Handaga Bugis dance was performed and staged on March 30, 2019 at the Ageng Langen Hall of the Praja Pura Mangkunegaran (*Beksa wireng*: 41 Warni 1930, 386-396).



Picture 1 Handaga Character in Handaga Music Dance

Photo by: Indah, 2020



Picture 2. Bugis Character of Handaga Bugis Dance
Photo by: Indah, 2020

The form of *pencak silat* as a form of martial arts prefers the motoric power, both for defense and as an attack on opponents. The basic types of movements found in *pencak silat* such as *tangkisan*, *kelitan* and *tusukan* are absorbed and implemented in the realm of dance developed into vocabular expressive dance movements. This means that motion as a means of expressing the sense that accumulates from the power of motor, emotional, psychological. Forms of motion that were originally concerned with the power of power are still rough, hard developed into an artistic form with nuances of harmony that provides soul satisfaction for the audience. In principle, the expression of art is free and independent, (Parker, 1980: 24).

Furthermore, the Bugis character is written in *Serat Kridhawayangga* which is quoted by Wahyu Santosa Prabawa, et.al in the book *History of Dance Steps in Mangkunegaran Temple using beksamundhing mangundha* (buffalo horns). Buffalo horn is an imitation of how buffalo horn has a specificity, so the movements are like shaking the head. Some of people knows it as *gecul* movement. The quality of the motion of the character Handaga uses the *putragagah* of the *Anteb*, while the Bugis quality of the motion of the *putragagahis gecul* (Samsuri, interview 18 May 2019).

In addition to the various movements of *pencak silat* there are other characteristics that are typical of the Bugis motion, such as the motion *pinjalan*, *obah lambung*, *pacak gulu modhot*, *bapang kentrog*, *ngundhing mangundha* (*kerbau menanduk*), dan *slulupan*. This motive gives the nature and character of motion in Bugis characterizations. This makes it multicultural between Javanese and Buginese culture. Javanese culture is embodied in a Javanese dance movement and Bugis culture is manifested in the movement of *pencak silat* as a characteristic of Bugis warriors. So the question arises how the motion of the Bugis characters in the Handaga Bugis dance at Mangkunegaran Temple.

The description above about the general description of the uniqueness which found in the Bugis Handaga dance can actually be studied from various aspects or points of view. However, in this case the most interesting problem is mainly about the uniqueness and characteristics that form the character of the Bugis Handaga dance as a symbol of multiculturalism. Therefore, this study will elaborate on the character and characteristics of the Handaga Bugis dance as a symbol of multiculturalism based on its main elements and aspects such as its motions, music, costum and make up.

II. THEORY AND METHOD

A. Theory

Problems related to the character of the Bugis motion in the Bugis Handaga dance can be studied with the concepts of fighting behavior and expressive behavior by Desmond Morris who revealed that:

“Human behavior in an effort to defend themselves tends to be one of the martial arts when seen as people fighting. This is a form of self-defense or self-defense against one’s opponent”, (Morris, 2002: 230).

Based on Desmond Morris's statement above, it can be seen that in the Handaga Bugis dance as a form of *pencak* movement is interpreted as a form of behavior warfare that is the movement to defend themselves or fight. Then the movements of *pencak* have the nature of motion and self-defense.

To analyze the character of the Handaga Bugis dance, it is considered as the *mangundha ngundhing* movement as a main characteristic of Bugis character, this is analyzed using the concept of expressive behavior. Understanding *ngundhing mangundha* as a form of motion reveals the personification of a buffalo horn. It also

can be understood buffalo character using its horns as an expression of his virility. *Ngundhing mangundha* is personified as Bugis aggressive and competent nature. Personification uses the theory of bodily motion or expression motion (expressive motion) and mimic motion (imitating motion) by Desmond Morris.

“Primary gesture fall into six main categories. Five of these are unique to man, and depend on his complex, highly evolved brain. The exception is the category I have called expressive gestures. These are gestures of the type which all men, everywhere, share with one another, . . . They include the important signals of Facial Expression, . . . (Morris, 2002:24)

Expressive movements released by the brain that are excreted through expression and then gestures and gestures that ultimately affect character that is related with the statement above:

“Mimic gestures are those in which are performer attempts to imitate, as accurately as possible, a person, an object or an action”, (Morris, 2002: 27).

Furthermore, regarding the character of the Handaga Bugis character which forms the motive of movement, it cannot be separated from the formation of motion. As an analysis of the character shape that is supported by the concept of effort-shape in an attempt to analyze. Effort is effort and shape is the form produced. So in seeing a dance must see the resulting form, namely the track consisting of motion and floor pattern. Motion has a volume that represents the space that consists of wide and narrow. In addition there are levels consisting of high and low, then there will be a pattern of motion. The pattern of motion is divided into three, namely the basic motion patterns, interludes and variations.

Slamet aligns effort forms in Javanese dance research as a solution. *Solah* is a bodily movement or action consisting of jumps, curves, tempos to fast and fast which all form movements, volume, and levels called *ebrah* (Slamet, 2016: 12). *Solah* which is applied in a movement is a body movement or able to form bodily activities when giving shape or heart. When viewed from the form, Javanese dance which has a stature made dancers must have an *ebrah* or form of body that is adapted to the condition of the dancer's body, which ultimately forms the character of motion (Slamet, 2016: 15-16).

B. Method

This study uses qualitative research. In qualitative research the data obtained needs to be approached with a suitable approach or according to the researchers (Soedarsono, 1999: 27-39). This research uses ethnochoreology approach. An approach proposed by R.M Soedarsono as a multidisciplinary (Soedarsono, 2001: 16). Ethnochoreology is positioned in the realm of perspective, it will borrow some concepts and theories as an applicative tool to dissect the data to be analyzed (Pramutomo, et al. 2016: 17-18).

This approach puts more emphasis on ethnographic methods, namely descriptions of objects. Research that uses ethnochoreology to describe dance elements that contribute to shape the character of dance. Meanwhile, in seeing the issue of Handaga Bugis dance as a form of multicultural art that is between Javanese culture and Bugis culture, social science and humanities approaches such as anthropology and sociology are also needed to influence the background of the creation of the Handaga Bugis dance so as to apply the character of Handaga and Bugis in the dance.

III. DISCUSSION

A. Handaga Bugis dance characteristics based on its motion

Motion is the most important element in dance because it is the main medium of dance (Slamet, 2016: 40). Motion in dance gives color and style which in turn forms a style. The Handaga Bugis dance is a statue of Mangkunegaran and has a classic traditional art style in the Keraton area.

The Handaga Bugis dance at Mangkunegarantemple has a different character. This can be observed from the movements displayed that give rise to a strong impression and character due to the presence of elements and the influence of *pencak silat*. This is in accordance with Maryono's statement which states that the type of soldiered dance influenced by the movements of *pencak silat* has a *gagah* (dashing) character in the form of a pair. One example is the Handaga Bugis dance, (Maryono, 2010: 51).

Handaga Bugis dance is a dashing dance quality or can be called as the a strong dance form and wide volume. This form of motion is characterized by the *Putra Gagahanteb*, while the Bugis has the character of the *Putra GagahGecul*. The movement pattern of the character of Handaga uses the male gesture type of the *kalanginantang* and *kambeng* pattern. The Bugis character is more attractive by using the type of pattern of patterns, namely *glece*, *kemaki*, *cakrak* motions and also using the pattern of *pencak silat* (Samsuri, interview 22th April 2020).

The Handaga Bugis dance uses the Mangkunegaran style of motion motif. Mangkunegaran style motives tend to be similar with Yogyakarta style dance movements, being different because the dancers' body in Mangkunegaran is patterned by the Surakarta palace style. This affects *adeg* on the Mangkunegaran dance style. In Yogyakarta, it is known as *adegngruda*, in Mangkunegaran it is called *adegpancakelir*. An *adeg* view of the Mangkunegaran style was conveyed by RonoSuripto. According to RonoSuripto, quoted by Matheus

WasiBantolo, it is said that *adeg* is the basic posture of upright bodies (Bantolo, 2002: 154). Good *adeg* attitude gives the body shape looks dashing. Based on the description above, the *adeg* in the Handaga dance also follows the Mangkunegaran style *adeg*, namely the *adepacakkellir* (the basic posture of the body upright). This affects the character of motion.

Furthermore, the character of the motion of the Handaga Bugis dance is included in the character of the *putragagah*. The character of the *putragagah* has a *strict, strong, anteb*. As for the Bugis bekka *patrap*, it uses *ngundingmangundha* such as horn buffalo which has a *gecul* character. This character can be seen from the motives that seem glamorous or funny because it is unusual in a Javanese dance especially in Javanese classic dance in general.

The motives of *sembahan*, *sabetan*, *besut*, *ombakbanyu*, *sekarankebyoksampur* (*kosotkempol*), *hands battle*, *prapatan property battle*, and *sekaranayak-ayakan* in the Handaga Bugis dance form the specifications of the Mangkunegaran style of motion. This can be described as follows:

1. *Sembahan*, the pattern of both right and left *menthang* hands is then pulled forward the nose. This pattern is a special worship pattern that has a *Mangkunegaranwireng*, by doing the pattern of observing the two hands to the right and left side.
2. *Sabetan*, is a linking motion from one *sekaran* to another *sekaran*. *Sabetan* in classical Javanese tradition is a movement that is often used. In Handaga Bugis on the right arm *ukel* pattern is not parallel to the shoulder but done more below the arm line, *jojor* bend the left leg *ukel* the left arm half with *ngrayung* hand pattern (four straight fingers and bent thumb), while the hand until the right arm is straight as will *seblaksampur* but only as an impression, the pattern is a special pattern of dance moves in Mangkunegaran.
3. *Besut*, is a short pattern of *sabetan*. What gives this motion a special characteristic is that the forward limb is usually done in another dance with the right leg backwards, this weight point change is what makes it more difficult, the pattern of shuffling in the *ombakbanyu* is also rare and is only used in the Mangkunegaran style.
4. *Sekaran kebyoksampur* (*kosotkempol*) is a characteristic pattern of the *wirenggagah* pattern in Mangkunegaran. *Perangan*, is a scene in a dance with strength but in dance that has been conceptualized and stylized into a dance arrangement.
5. *Prapatan* property warfare is a war that must exist in the Mangkunegaran *wireng*. There is a war, especially *gagahwireng*, in the war scene in Pura Mangkunegaran which is a *prapatan* war. This war movement by doing right and left at right, the kick on the left and right is done with a rotating floor pattern as the connecting motion is *besut*. *Sekaran ayak-ayakan* is a gesture like enjoying a victory or observing the defeat of an enemy. The motion carried out by Handaga is the right *sampirsampur*, left-hand *ulaptaling*, *sabetanlumaksana* and *srisig*. This movement is always in the Mangkunegaran *wireng*. This pattern is only carried out by characters who win only or who have successfully defeated their opponents. *Srisig*, running strides fast in the position of the feet on tiptoe with small steps. But, *Srisig* Mangkunegaran style uses a different pattern from the others, namely the two Handaga Bugis dancers when turning or almost arrive to the *gawang* the footsteps are getting smaller and faster with the *mendhak* of the dancer position being lowered.



Picture *Prapatan* Property War in Handaga Bugis Dance in Pendhapa Langen Praja Mangkunegaran

Photo by: Indah, 2020

B. Handaga Bugis dance characteristic based on its Costums and Make Up

Handaga Bugis dance makeup uses *gagahthelengan* makeup style. But there are additional lines of Bugis to get a fierce impression. HandagaBugis dancer make up can be seen in the following picture



Picture Front view of the makeup character of Handaga in the Handaga Bugis dance in the AgengLangenPraja Pura Mangkunegara Hall
(Photo by : Indah, 2020)



Picture Side view of the makeup character of Handaga in the Handaga Bugis dance in the AgengLangenPraja Pura Mangkunegaran Hall
(photo by: Indah, 2020)



Picture Front view of the makeup character of Bugis in the Handaga Bugis dance in the AgengLangenPraja Pura Mangkunegara Hall
(Photo by : Indah, 2020)



Picture Side view of the makeup character of Bugis in the Handaga Bugis dance in the AgengLangenPraja Pura Mangkunegara Hall
(Photo by : Indah, 2020)

Furthermore, another element in order to express dance visuals is costume. Dance costumes or clothing are used to clarify roles in dance presentation based on dance content and themes. Clothing worn in the Bugis Handaga dance that is a special feature of the Mangkunegaran dance dress for Handaga dancers is the use of a *kace* necklace, the pants used are *cindhe* pants instead of velvet pants, and the use of the residual *sampur* is placed in front, if in Surakarta Kasunanthe residual of the *sampur* is placed behind. Clothing for Bugis dancers uses the *Kodhokbineset* charms, when in Surakarta the Surakarta city uses *giligudeng* designs, using a blue vest, while other versions of Bugis use a black or red vest. In costume colors also influenced by strata in the palace, namely Bugis in the *wireng* in Mangkunegaran Temple using blue costumes because they are under the Surakarta Sultanate Palace (interview Aminudin, 3rd February 2020). The costum which is used by the dancers can be seen from the picture as follows:



Picture Handaga dancer outfit on Handaga Bugis dance in PendhapaAgeng Langen Praja Mangkunegaran (Photo: Indah, 2020)



PictureBugis dancer outfit on Handaga Bugis dance in *PendhapaAgeng Langen Praja Mangkunegaran* (Photo: Indah, 2020)

The properties or tools used as dancers are tentative. Each dance has different ways, styles and models of expression (Maryono, 2015: 67). The property used in the Bugis Handaga dance is a weapon used for war. The properties used in the Handaga Bugis dance are as follows: a sword made of metal, this sword is used by Bugis dancers. Shield is a weapon used to protect themselves or fend off opponents. The *Tameng* property is used by Bugis dancers. As well as the Spear is a weapon for hunting and fighting, part of it consists of a stick as a handle and a sharp eye or spear head and sometimes hardened with other materials. This spear property is used by Handaga dancers.

C. Handaga Bugis dance characteristic based on its Irama and Music

Operational rhythm in this concept covers the dance music including the form of *gending* used. Whereas the rhythm of the movements in the Bugis Handaga dance seems to have a *gagah* (dashing) performance which is *prenjak tinajir* rhythm. The rhythm of movement in dance is inseparable from dance music. Music in dance is not only an accompaniment, but music in a dance is a unity that cannot be separated (Soedarsono, 1997: 46). The *wirenggending* structure usually consists or uses, the sequence of *gending* is as follows, there are some used to accompany the entry of dancers to the dancing arena, races to advance *beksan*, *ladrang* for *beksan*, reruns of the first *lancaran*, first for war drills, *ladrang* as replications of *ladrang* previously, for the second *beksan* with a shorter duration, then it ended with the same flow, as the first and second course for backing out of *beksan* (Supanggah, 2007: 130). This is reflected in the composition of the Handaga Bugis dance. In the Handaga Bugis dance, Javanese gamelan music consists of various Javanese musical instruments and also consists of various *ricikan*.

The instruments used are instruments that already exist, and are traditional instruments. Musical instruments used include a set of Javanese gamelan such as *keprak, rebab, siter, gender, kendang, bonang barung, bonang penerus, slenthem, demung, saron barung, saron sanga, saron penerus, gambang, kenong, kethuk, kempul* and *gong*. A set of gamelan consists of various kinds of instruments. The playing technique also varies, but when presenting the Handaga Bugis dance music from the beginning to the end of the performance, it can become a unified and harmonious whole. The *gending* that is used are *pathetan jugag laras pelog pathet nem, ada-ada sanga (alas-alasan), sampak sanga laras pelog pathet nem, ada-ada jugag sanga, lancaran kandhang bubrah, ketawang puspanjala, kemudha laras pelog pathet nem, sampak, ayak-ayak sanga wiled, sampak sanga laras pelog pathet nem, and pathetan jugag laras pelog pathet nem*.

IV. CONCLUSION

Handaga Bugis dance is a traditional dance that is considered to represent multiculturalism between Javanese and Sulawesi cultures. This dance was questioned by a couple with two main figures namely Handaga who became a symbol of Javanese culture and a bugis showing the Buginese ethnic group from Sulawesi. As a multicultural art product, this dance has a special character that is part of Javanese classical dance in Surakarta Sunanate and Mangkunegaran Temple. The most prominent characteristics that show the character as a symbol of multiculturalism can be seen from several aspects which are formed the dances such as motion, make up and costum. The Handaga Bugis dance uses the Mangkunegaran style of motion motif. Mangkunegaran style motives tend to be similar with Yogyakarta style dance movements, being different because the dancers' body in Mangkunegaran is patterned by the Surakarta palace style. Visual forms of motion, makeup and costumes are the most prominent elements of the Bugis Handaga dance as a representation of the multiculturalism between Java and Sulawesi. Various movements of *pencak silat* there are other characteristics that are typical of the Bugis motion, such as the motion *pinjalan, obah lambung, pacak gulu modhot, bapang kentrog, ngundhing mangundha (kerbau menanduk)*, dan *slulupan*. This motive gives the nature and character of motion in Bugis characterizations. This makes it multicultural between Javanese and Buginese culture. Javanese culture is embodied in a Javanese dance movement and Bugis culture is manifested in the movement of *pencak silat* as a characteristic of Bugis warriors. So the question arises how the motion of the Bugis characteristic in the Handaga Bugis dance at Mangkunegaran Temple.

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