
Islamic Educational Values of The Mappadandang in The Bugis Traditional Game

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Abstract

This paper focuses on the traditional game of mappadandang and reveals the values of Islamic education and gender equality in the traditional Bugis mappadandang game. Method; Qualitative research with pedagogical and sociological approaches is applied using observation, interviews, and FGD (Forum Group Discussion) with selected players, audiences, government, and community leaders. Empirical data illustrates that the mappaden-dang game is still preserved today through folk party events and contains Islamic education values. Findings; This study found various values of Islamic education contained in the traditional mappadandang game, namely, patient (sabbara), compact (asseddi seddingeng), cooperation, hard work (reso temmangingi), and creativity (macaradde). This game is also loaded with the value of gender equality seen in women and men's involvement. The preservation of this game is urgent to create a civilized and gender-just Bugis society in various life dimensions.

Keywords: Traditional Game ; Mappadandang Islamic education; gender

Nilai-Nilai Pendidikan Islam dalam Permainan Tradisional Bugis Mappadandang

Abstrak

Paper ini fokus pada permainan tradisional mappadandang dan mengungkapkan nilai-nilai pendidikan Islam dan kesetaraan gender dalam permainan tradisional Bugis mappadandang. Metode; penelitian kualitatif dengan pendekatan pedagogis dan sosiologis diterapkan dengan menggunakan observasi, wawancara dan FGD (Forum Group Discussion) terhadap pemain, penonton, pemerintah dan tokoh masyarakat yang dipilih. Data empiris menggambarkan bahwa Permainan mappadandang masih dilestarikan hingga saat ini melalui acara pesta rakyat dan mengandung nilai-nilai Pendidikan Islam. Temuan; penelitian ini menemukan berbagai nilai pendidikan Islam yang terkandung dalam permainan tradisional mappadandang, yaitu; sabar (sabbara), kompak (asseddi seddingeng), kerjasama (gotong royong), kerja keras (reso temmangingi), dan kreatif (macaradde). Permainan ini juga sarat dengan nilai kesetaraan gender terlihat pada keterlibatan perempuan dan laki-laki. Pelestarian permainan ini menjadi urgen untuk mewujudkan masyarakat Bugis yang beradab dan adil gender dalam berbagai dimensi kehidupan.

Kata kunci : permainan tradisional, mappadandang, pendidikan islam, kesetaraan gender

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A. Background

Mappadendang tradition was one of the legendary belief systems attached to the Bugis community, especially in Bone Regency, as a form of gratitude for the abundant rice harvest. *Mappadendang* means making a sound or rhythm using a mortar or “trough” and was usually played by 9 people, of which 6 are girls and 3 are boys. This feast was usually done after successful harvest. A mortar was actually a container made of logs for pounding or destroying something, for example, rice, sugar, and others. However, it began to dwasappear along with technological advances in agriculture with the presence of rice milling machines, rice processing factories, thus the function of the mortar was replaced by these tools¹.

Although the tradition of pounding rice with a mortar has now been replaced by a bowl of sophwasticated rice grinding machines, the tradition was still sustainable, especially when it comes to the types of black rice (lotong) and red rice (taddaga). This tradition was a means of preserving mappadendang for the people of South Sulawesi, especially in Bone Regency. The current Mappadendang tradition was more interpreted as entertainment, a sign of gratitude, and a means of strengthening brotherhood and cohesiveness between fellow citizens and various other positive values. -The values contained in This *mappadendang* tradition are in line with the values of Islam education and the values of gender equality which are evident in This ritual.

This tradition exwasted of the people belief that supernatural powers caused some various events, including happiness. In order to prevent something unwanted from happening, people make various kinds of ritual practices as a form of offerings directed at the source or owner of the power. In addition, people's beliefs that have This kind of power make them make various requests in the form of rituals or traditions for their benefit or welfare as well as freedom from things that are not profitable or vice versa to maintain the goodness they have earned.

¹ Mattulada, *Latoa: Suatu Lukwasan Analitwas Terhadap Antropologi Politik Orang Bugis*. Ujung Pandang: Hasanuddin University Press Mattulada, 1990: 275-7

This means that the elements of external culture, especially in the belief system are inherent in Indonesian society to the area of religious practice ².

Based on the background that has been described, the problem formulations in This study were; what was the form of *mappadendang* tradition? and what was the role of mappadendang tradition in strengthening the values of Islam education?

B. Literature review

Several researches related to ritual tradition including; Muhammad Saleh, Sundari, Muhammad Jufri, in 2018 in *journal Komunida: Media Communication and Da'wah publashed* by the Faculty of Ushuluddin, Adab and Da'wah at IAIN Parepare with the title "The value of Islam communication in the *mappadendang* tradition in the village of Lancirang, Pitu Riawa District, Sidenreng Rappang Regency. Its investigated the value of Islam communication in the views of the Bugis Sidenreng Rappang community, especially Lancirang village. The result showed that *Mappadendang* tradition contained aesthetic and moral values, such as enthusiastic to work together, respect each other, be friendly to each other, and remain polite in speaking. These values included another tradition, namely *tudang sipulung*. *Tudang sipulung* was a place to bring together the government and residents, thus, it can easily convey important messages about agriculture.³

Abdul Rahim, in 2016 in *journal Islam Law* publashed by IAIN Pekalongan with the title Islam Economic System Values in the "Mappadendang" ritual. It observed philosophy values in the ritual. The research resulted that *mappadendang* tradition was carrying out the values of the Islam economic system, such as including voicing serious work in seeking halal sustenance, forming a

² Koentjaraningrat, *Antropologi Sosial dan Budaya; Sebuah Pengantar*, Maumere: Ledalero, 2002, p. 354).

³ Muhammad Saleh, Sundari, Muhammad Jufri, "Nilai komunikasi Waslam pada tradwasi *mappadendang* di desa Lancirang Kecamatan Pitu Riawa Kabupaten Sidenreng Rappang, dalam jurnal *Komunida: Media Komunikasi dan Dakwah* yang diterbitkan oleh Fakultas Ushuluddin, Adab dan Dakwah IAIN Parepare Vol. 8 Nomor: 2 tahun 2018 h. 217

society with a solid social order, fair distribution including monopoly, individuals in social welfare.⁴

Puspitasari Rakhmat, Jeanny Maria Fatimah, in 2016 in *Kareba Communication Science journal* published by the Faculty of Social and Political Sciences, Hasanuddin University with the title "The Meaning of Non-Verbal Symbolic Messages of *Mappadendang* tradition in Pinrang Regency". It explained that *Mappadendang* tradition still often practiced by indigenous Bugis in the countryside. *Mappadendang* tradition was one of the original Bugis cultural heritages held to unite the sense of togetherness between farmers and the surrounding community. This tradition has a meaning as an expression of gratitude to God for the success of the rice harvest in an area. *Mappadendang* tradition symbolized interaction between people and the symbols themselves, then interpret them into a meaning of the message. The supporting elements contained in *Mappadendang* were the mortar, pestle, and *Baju Bodo* (a Buginese traditional costum for women) worn by *Mappadendang* players.⁵

The researches above focus on investigating communication values and economic values contained in *mappadendang* tradition, however This paper investigated Islam education values and gender equality quality values in *mappadendang* tradition. In addition, the previous researches were held in Sidenreng Rappang Regency and in Pinrang Regency, whether This research was conducted in Bone Regency. Although all researches were conducted in South Sulawesi Province, there were fundamental differences that distinguished This research from the previous ones.

C. Research methods

This study used a qualitative approach, namely a research data produced descriptive data in the form of written or spoken words from people and observed

⁴Abdul Rahim, Nilai-nilai Swastem Perekonomian Waslam Dalam Ritual "*Mappadendang*" dalam *jurnal Hukum Waslam* yang diterbitkan oleh IAIN Pekalongan Vol. 14 Nomor 1 tahun 2016, h. 93

⁵Puspitasari Rakhmat, Jeanny Maria Fatimah, "Makna Pesan Simbolik Non Verbal Tradwasi *Mappadendang* di Kabupaten Pinrang" dalam *jurnal Kareba jurnal Ilmu Komunikasi* yang diterbitkan oleh Fakultas Ilmu Sosial dan Ilmu Politik Universitas Hasanuddin Vol. 5 Nomor 2 tahun 2016, h. 331

behavior. Theoretically, descriptive research was research that limited to an effort to reveal a problem and situation and to disclose facts by analyzing data.⁶

This research was located in two villages, namely *Mattoanging Village, Tellu Siattinge* District, and *Melle Village, Dua Boccoe* District, Bone Regency. The data used primary data and secondary data. Primary data obtained from informants consisting of players, spectators, and government officials. Secondary data was an indirect source of informants but through important documents related to research. The instrument used an observation guide, interview, and FGD. Qualitative data analysis was carried out during the data in the field and after the data were collected using interactive model analysis techniques. Data analysis was taken simultaneously with a flow stages: data stages (data collection), data reduction (data reduction), data presentation (data display) and, (drawing conclusions & verification). Data testing the validity used triangulation techniques, namely; data validity checking techniques by utilizing something other than existing data. Triangulation was performed and used to check the validity of the data which consists of source, method, and time. Thus, the suitability of data from different things proves the validity of This research.

D. Research Results and Discussion

1. Implementation of Mappadendang Tradition

The *mappadendang* tradition was favored by Buginese, not only the older generation but also teenagers and children who were actively involved in This tradition. It was not uncommon for teenagers and children to practice even though it was only performed by trained adults. When the researcher asked why This tradition was held every year, Muh. Harwas explained that:

This tradition was held every year to aware young generation about their ancestral traditions when they grew up. In addition, This tradition provided many values of Islam education. It was also function as an alternative to natural entertainment and was able to become a place to build friendship and to strengthen the brotherhood of each group, not only for

⁶Noeng Muhajir, *Metode Penelitian Kualitatif* (Cet. VIII; Yogyakarta: Rake Sarasin, 1996), h. 49 lihat juga Suharsimi Arikunto, *Prosedur Penelitian: Suatu Pendekatan Praktik*, Edwasi revwasi (Cet. VIII; Jakarta: Rineka Cipta, 1992), h. 10.

local residents but also among government, such as regents, deputy regents and other officials. In fact, sometimes guests came from all provinces of Indonesia and Malaysia.⁷

The explanation above showed the reason of holding *mappadendang* tradition every year. It aimed to preserve ancestral traditions, to establish a friendship within societies, especially district and sub-district governments and to unify the residents who live far away, for example in Malaysia. At the time, they backed home and stayed together their families while watching *Mappadendang* tradition. Pessana said as follows:

On the day of *Mappadendang* performance in *Melle Village, Dua Bocce District, Bone Regency*, the audience came from various regions, especially from neighboring villages. It was often attended by spectators from Malaysia. Many residents of *Melle Village* had migrated to Malaysia. This village performed *Mappadendang* tradition in every four years, because they were waiting for abundant harvests. This event was purely funded by residents, who are usually willing to pay fees varying from Rp. 200,000 to Rp. 500,000 depending on the class. Not a single house refuses to pay dues because they believed that This event was part of thanking Allah for Allah blessings to the farmers. They hoped that in the following years Allah will be pleased to increase their yields.⁸

The information told that the residents who migrated to Malaysia spend their time to come for watching *Mappadendang* tradition that only held once in 4 years in *Watang Village and Melle Village, Dua Bocce District*. This tradition was unique because it was performed in groups by involving men and women as trained players. In addition, all the woman players worn traditional clothes, namely, *waju tokko* (traditional cloth) and *lipa sabbe* (silk sarongs) while man players worn *jase situtu* (traditional coat) and *lipa sabbe* (silk sarongs). Wati (one of player) explained clearly the performance of *Mappadendang* tradition in an interview:

Mappadendang was also known as *mappadekko*. It was played by 10 people, consisting of eight women and two men. The ages of players in *Mattoanging Village* were between 40 and 50 years. Eight players served as

⁷ Muh. Harwas, the villager staff of *Mattoanging village Tellu Siattinngge District Bone Regency*, interviewed at the office of *Mattoanging village* on July, 2nd - 2019

⁸Pessana, a resident in *Watang Melle Village Melle district Dua Boccoe Bone Regency*. Interviewed at *Watang Melle Village Melle* on July, 5th - 2019

mortar pounders, four of them using bamboo pestles, and four using wooden pestles. Two players serve as dancers, one male and one female. The bamboo pestle was light so the sound was louder, while the wooden pestle was heavy so the rhythm was heavy and slow. If the sound of the two pestle collisions combine, it created a beautiful and timeless sound, complemented by its beauty with an attractive dancers performance. Both its movements and very beautiful clothes were usually rented by the committee. *Mappadendang* duration was between 20-30 minutes in one stage. The stage was usually two or three times.⁹

The interview explained the way that *Mappadendang* tradition was performed, the tools were used, and the audiences' enthusiasm in watching it.

There were concerns that This tradition will perwash if conservation efforts were not made. However, in *Mattoanging* Village This tradition still maintained where every year a harvest party was held. The requirement of new players was done through the *mappannampu* ritual (pounding rice to prepare the candidat of players). Wati's explanation was as follows:

To preserve *mappadendang* tradition, we usually do exercwases watched by many teenagers through the *mannampu* procession that still exwasts today. The *mannampu* was the preparation of black glutinous rice for weddings where black rice was not in the factory but it must be grounded using two types mortar namely wooden mortar and stone mortar. The wooden mortar served to remove the grains from the rice stalk using a bamboo pestle. After the grains of rice were released from the stalk, the grain was then pounded in a large stone mortar using a wooden pestle until all the skin was removed and it became rice. When the *mannampu* procession was completed, a *mappadendang* performance was usually held. It's just that the younger generation was rarely involved in mappadendang events in the

⁹Wati, the player of *Mappadendang* in Mattoanging Village Tellu Siattinngge District Bone Regency. Interviewed at Mattoanging Village on Agust, 1st - 2019

context of harvest parties because senior players who are considered experts were still active.¹⁰

The interview showed how the people in *Mattoanging* village preserved the *mappadendang* tradition through another procession, namely *mannampu*. *Mannampu* was usually done as preparation for a wedding ceremony. The main menu was *sokko lotong* (glutinous rice) which was eaten together in the *penni* and *manre temme tudang* procession. In the procession of the *penni tudang*, invited guests were served special food, namely *sokko sibawa ittello* (glutinous rice with eggs) and various types of traditional Bugis such as; *nasu likku*,¹¹ *tumpi-tumpi*¹², *salonde*,¹³ *toddo loppa*¹⁴, *bette bale*¹⁵, *nasu bale*¹⁶, *tunu bale*¹⁷, *peco' bue*¹⁸, *lawa bale*¹⁹, *bajabu*²⁰, *gagafe loppa*²¹, *bukkang maddama*²², etc.

Mappadendang tradition has been popularized in beautiful song which about the story of farmers and the rice harvest. The song lyric of *mappadendang* tradition as follow:

¹⁰Wati, the player of *Mappadendang* in Mattoanging Village Tellu Siattinngge District Bone Regency. Interviewed at Mattoanging Village on Agust, 1st - 2019

¹¹*Nasu likku* was a menu made from chicken using yellow spices with pure coconut milk and special spice, namely galangal. It cooked until dried and sprinkled with fried onion.

¹²*Tumpi-tumpi* was a menu made from grated coconut and pounded with shrimp or crab which has been seasoning. After pounding, it was formed triangle and then dyed into egg white as the glue when it was fried.

¹³*Salonde* was a menu made from nuts, but generally it made from green beans which was soaked one night until its seal put out. It was cooked with special spices and pure coconut milk.

¹⁴*Toddo loppa* was a menu made from shrimp has been seasoning and then it was stabbed four to five shrimp and it was fried or toasted.

¹⁵*Bette bale* was a menu made from fried fwash served with hot seasoning.

¹⁶*Nasu bale* was a menu made from cooked fwash, generally it was yellow, but for *Bugis Wajo* community in their party, the fwash colour can be varied in accordance to white, yellow, and red, it was dependent its spice.

¹⁷*Tunu bale* was a menu made from roasted fwash

¹⁸*Peco' bue* consisted of two words *peco* and *bue*, *peco* means pounder and *bue* means nuts. *Peco' bue* means the nuts cooked and grilled with seasoning.

¹⁹*Lawa bale* was a menu made of uncooked fwash where the fwash meat separated with its bone, and then the meat mixed with grated coconut which baked to find the tasty smell. The grated coconut mixed with hot chili and starfruits, salt, and other spices. After well mixed, the menu was plating with some garnishes, such as fried onion, and red and green paprika to find the appetite of eating.

²⁰*Bajabu* was a floss menu, generally made from tuna fwash or layang fwash and bandeng fwash, sometimes made from shrimp or crab.

²¹*Gagafe loppa* was a menu made from shrimp cooked with pure coconut milk and curry seasoning. It cooked until almost dried.

²²*Bukkang maddama* was a menu made from fried seasoning crab with its egg inside..

Narekko laoki ri Sulawesi (wherever you vwasited South of Sulawesi)
Lolang lolakki ri tana Ogi (please take trip to Bugis Regency)
Leppang mabbenni benni (stay for some days)
Kirasai ase banda malunrae (to taste the delicious of “Banda” rice)
Pare pare mana mita (in Pare-pare regency I saw)
bombang si lacu-lacu (the sea wave was sliding beautifully)
aganna lacu-lacu (what was actually sliding)
lopi pallureng bere (the ship which bring rice)
dendang Alani dendang (dance and sing)
dendang mappadendang (dance and sing)
mappadendangngi ana Ugie (please sing the Buginese)
pirasai nyamenna (feel the chorus)
nyamenna aresona (the chorus of working)
Ri Sulawasi mana mita (in South Sulawesi I saw)
Galung temmaka loang (the largest rice field)
Paggalunna maka roa (the crowded farmer)
Pole tasseddi kampong (came from some villages)
Masumange tongeng (how cheerful they are)
waseng ana ogie (Buginese man)
Majjijireng marengngala (lining up for harvest)
pole tasseddi kampong (came from some villages)
dendang Alani dendang (dance and sing)
dendang mappadendang (dance and sing)
mappadendangngi ana Ogie (please sing the Buginese)
pirasai nyamenna (feel the chorus)
nyamenna aresona (the chorus of working)
Amo pole bosie (even the rain was coming)
Amo pole pellae (even the rain was coming)
Mattunru tunru totoi (They are work hard)
Sappai atuwongenna (to earn living)
Ase banda malunrae (the delicious *banda* rice)
Rilureng lao daerah (transported to other region)
Ribawai riwanuae (rice) transported to village)
Wanua kurangge bere’na (the village which low stock of rice)²³

The total meaning of the song's contents describes the life of the Bugis people during the rice harvest. When harvesting rice, people flocked in tirelessly. After that, do *mappadendang* tradition as a sign of joy and gratitude.

²³ A. Anriyani Asra, Andi Karmila, *Conference on Language and Language Teaching*, Representasi Makna Lagu Bugis Mappadendang melalui pendekatan Hermeneutika, CLLT 2017, h. 420

2. The role of Mappadendang tradition in strengthening Islam Educational Values

Mappadendang tradition played an important role in strengthening the values of Islam education. *Mappadendang* tradition included a stack of values that are good enough to be instilled to young generation and relevant to Islam education. Among the values contained in it as expressed by Kasifah were as follows:

The *mappadendang* tradition contained Islam education values such as; patient (*sabbara*), cohesiveness or cooperation / mutual cooperation (*asseddi seddingeng*), hard work (*reso temmangingngi*). In addition, *mappadendang* players also uphold the values of sportsmanship/honesty (*malempu*) and creative (*macaradde*). This ritual required a strong appearance and physique because the rhythm was fast and there must be a match between the dancer movement and the beat of the pestle that was played by the player. Therefore, the *mappadendang* tradition also contained the high artwastic value.²⁴

The interviewed explained *mappadendang* was full of Islam education values. They were patience, solidarity, cooperation, hard work. Every player was required to have high patience and proven solidarity and there must be hard work through steady training. In addition, *mappadendang* players must be dwasciplined and full of enthusiasm. This ritual required strong performance and physicality because the rhythm was fast and there must be a match between the dance movement and the pounding rhythm played by the players.

a) *Sabbbara* (patient)

Islam teachings uphold the values of patience. This was implied in many verses in the Qur'an, including the QS. al-Baqarah / 2: 153-157. Meanwhile, the Bugis are known for their patient character because they generally have a main job as sailors and farmers. Both of these professions require a high level of patience. For seafarers, patience was needed in conquering the ferocity of the ocean waves in order to get a satwasfying catch. Meanwhile, patience was needed for farmers in managing agricultural

²⁴Kasifah, one staffs of *Mattoanging* Village Tellu Siattinngge District Bone Regency interviewed at the office of *Mattoanging* on Agust, 16th -2019

land so that the final product in the form of rice can be obtained. One of the informants provided information about the meaning of the character sabbara (patience) and the form of its implementation in the *mappadendang* tradition as follows:

Sabbara (patience) was the ability of a person to endure physical suffering that befell him and earnestly strive for success. Whatever the rask was ready to be borne for the realization of the dreams he dreams of someday. Everyone needs to have patience because This character makes people endure, can wait and will not give up in facing life's problems.²⁵

The information told that patient character was needed by anyone because with a patient character a person has the ability to endure suffering both in a physical and non-physical form that befell him. Then earnestly strive for success. Whatever the rask was he was ready to bear in order to realize hwas dreams. The implementation of patience in the *mappadendang* tradition was perswastence in practicing the ancestral heritage by only utilizing makeshift facilities. In addition, the process of pounding rice into rice was very long and tiring because it requires patience. The young generation, then, took lesson from This tradition, where life needed process and patience in running it.

b) *Asseddi-seddingeng* (cohesiveness or unity)

One of the characterwastics that must be instilled by Islam educators in their students was the value of unity and integrity, which was mandated by Allah in QS. Ali Imran / 3: 103. Bugis society was a typical society that still upholds kinship values and preserves them in various cultural rituals. One of the ways was through the tradition of the harvest party, which features a variety of traditional games that can inspire people to preserve the values of unity and brotherhood called *asseddi-seddingeng*. It was *mappadendang* tradition. One of the informants explained the meaning

²⁵Dr. Kamiruddin, one of residents of Melle Village Melle district Dua Boccoe Bone Regency. Interviewed on Agust, 18th - 2019

of the character Asseddi-seddingeng (cohesiveness or unity) and the form of its implementation in the *mappadendang* tradition as follows:

*Asseddi-seddingeng (cohesiveness or unity) was an attitude of cohesiveness and helps each other, strengthening each other in a team. The success of a team of the togetherness was built up among all the players without demeaning or glorifying either one. All members have the same share and role to make the event successful even though they play different roles.*²⁶

This information implied that *mappadendang* tradition contained the character of Asseddi-seddingeng (cohesiveness or unity). For example it was irrespective of the player's ability to maintain cohesiveness during the performance of the *mappadendang* tradition. All members have carried out with full responsibility as a solid team. An interesting performance appeared at the harvest festival which was held without extraordinary cohesiveness shown by all levels of society, especially in *Watang Melle* in *Melle Village, Dua Boccoe* District, Bone Regency, namely the community works together to prepare food so that everyone was entitled to free food in a large tent that was set up in the middle of the field but the day before the peak of the event the community was seen working together to prepare everything such as the process of slaughtering buffalo, cooking all types of food together with the community.

c) *Reso Temmangingngi* (Hard work)

There are many verses in the Qur'an that warn about the importance of work hard, even working from the perspective of Islamic teaching was obligatory. Information about the messages of the Qur'an related to hard work such as QS. al-Qashash / 28: 26-27, QS. al-Taubah / 9: 105. To find out the values of hard work and its implementation in the *mappadendang* tradition, it was illustrated in Rahmawati's statement as follows:

Hard work was an activity that requires extra energy both mind, feeling, and physical strength to realize an ideal. Before the emergence of

²⁶Pessana, , a resident in Watang Melle Village Melle district Dua Boccoe Bone Regency. Interviewed at Watang Melle Village Melle on July, 5th - 2019

sophwasticated tools in agriculture, the Bugis community-managed land using human labor such as plowing fields using a teapot, salaga / rakkala. The use of these two traditional tools must be supported by the power of buffalo, cattle, and horses. In addition, there was also a tool used for hoeing, namely bingkung When harvesting, they also use traditional tools, namely rakkafeng (ani-ani) with garegge (sickle). This includes processing rice into rice using traditional tools, a process called mannampu. Mannampu was the origin of the traditional mappadendang game. The mappadendang tradition reminds the younger generation of the hard work of Bugis ancestors in creating rice which was the staple food. So it was not wrong if South Sulawesi, which was inhabited by the majority of the Bugis tribe, was called the national rice barn²⁷

The information told that before the emergence of sophwasticated agricultural tools in agriculture, the Bugis community was completed all stages of agricultural land management using traditional tools. *Mappadendang* informed about the value of hard work that the Bugis have. To get the maximum results, it takes hard work, not giving up easily, let alone being lazy. Lazy people are very despicable in the philosophy of life of the Bugis people, there was a message from the Bugis ancestors which says that "being loved by jokkako was loved by Pakkitako, being loved by resoko was loved by anreko" meaning that if you admit to being defeated in traveling then you will also be defeated inexperience, and if you are defeated strong at work then you will lose when it comes to eating good food.

d) *Malempu* (honest / sportsmanship)

Honest was a value that was upheld in human life because messages about honesty can be seen in the values of Islam education and ancestral advice. In the Qur'an, one of the honest obligations was contained in QS. al-Taubah / 9: 119 and QS. al-Ahzab / 33: 70-71. Viewing the meaning of

²⁷Rahmawati, one of residents of Melle Village Melle district Dua Boccoe Bone Regency. Interviewed on July, 15th - 2019

malempu (honest) and its implementation in the *mappadandang* tradition, Abd said as follows:

Malempu (honesty) *iyanaritu sikennana warekkadae nenniya pangkaukengnge iarega riyasemmutoi taro there was taro gau. Narekko looked at mitai megello padandangnge iyaro tau macculewe sicocoppi but alunna sibawa kedo-kedona. Narimakkuannaro nesseriwu tomacculewe ampe-ampe malebbi sawasani kuritu riyasengnge malempu sarekkoammengngi nasicoco'maneng kedo-kedona riwettu on mappadandangna nasaba maega swaseng tau takkappo lao mitai mappadandang* (honest was the conformity between speech and deed or also called say and do. If you want to see the game map itself, be ready for the players to have a match between rolling the pestle and movement. Because the players are required to have good qualities, one of which was honesty which was made interestingly because there are so many people who come to watch them play mappadandang).²⁸

The results of the interview above explain that the *mappadandang* tradition contained a lot of local wisdom, including the value of malempu (honesty) or upholding the value of sportsmanship. The value of malempu (honesty) in the *mappadandang* tradition did not depend on the consistency of the pestle rhythm and the dancer movements according to the agreements built during the training. The player's job was to entertain the audience and all invited guests to a predetermined limit. While carrying out their duties, the players must not be affected by the laughter of the audience, but they must remain excited until the end, lest there be screams and laughter from the audience.

e) Macaradde (creative)

Macaradde was a value that was upheld in human life because this value was inherent as a consequence of the progress of human civilization which demands creativity in various fields of life. The value of creativity is found in Islam education and ancestral advice. In the Koran, the recommendation to be creative and innovative is explained in the QS. al-Ra'ad / 13: 11. To find out about the meaning of macaradde (creative) and

²⁸Abdul Harwas, the villager staff of Mattoanging village Tellu Siattinngge District Bone Regency, interviewed at the office of Mattoanging village on august, 18th - 2019

the form of its implementation in the *mappadendang* tradition, one of the informants explained as follows:

Macaradde was an attitude that shows the desire to discover new things, modify, look for something better, more interesting, and more entertaining so that everything was done in accordance with the times and was beneficial for oneself and others without leaving the noble values held by a culture. or habits in society, whether from the aspect of making tools, implementing, or playing costumes, as far as possible, include an element of creativity so that the audience doesn't get bored seeing it.

The value of macaradde (creative) will always be consistent with almost all types of traditional Bugis games, a small example in the costume of *mappadendang* tradition that was used according to the times. Traditional clothes, in the past the waju bodo was transparent and wore the simpolong tettong (a standing bun which was a typical Bugis woman's bun) now that model was no longer used in the *mappadendang* tradition because generally, these *mappadengang* players have a religious community culture that understands that covering up one's genitals was mandatory in all conditions, including wearing Bugis traditional clothes. Because of that, waju bodo (traditional clothes for Bugis women) are worn with cuffs and a veil to make it more Islam. The creative value or macaradde was also reflected in the creativity of the dancer to determine the performance art creations that are performed and the rhythm caused by the hammering pestle and the style of each player when performing their respective roles because it was not only the dancer who creates their movements but the pannampu or who pounded the mortar was not want to lose even in limited motion because he has to focus on the rhythm of the pestle impact on the mortar.

3. Exploring the values of gender equality in the traditional mappadendang game

Mappadendang as also known as *appadekko*. *Mappadendang* was carried out as a ritual of *mappaccappu pammali*, or rejecting reinforcements so that when entering the planting season until the next harvest season, farmers will still get prosperity and abundant harvests. It was said that *Appadekko* and *Mappadendang* originated from the activities of farmers. This

ritual was carried out by pounding rice in a long mortar with six to twelve holes called *Palungeng*, using a mashing tool that the Bugis tribe calls a pestle. During the ritual, the rice beaters wear traditional clothes called bodo clothes. "In the past, This ritual was carried out in almost all regions in South Sulawesi every harvest season. But now, This tradition was starting to be abandoned and only a few regions are still doing it. One area that was still loyal to preserve This culture was Bone Regency.

Mappadendang was intended as a form of joy and an effort to maintain the cultural heritage of the ancestors that it was feared that the younger generation will leave it. The main component in *Mappadendang* was played by six women and three men, or in pairs or depending on the team's agreement, the farmers face each other with each pestle in hand. Accompanied by the wasp of a tambourine, strumming of *kacapi* and bamboo flutes typical of the Bugis tribe, the farmers began to break the rice seeds that had been dumped into the troughs, while occasionally hitting the body of the mortar to the beat of the pestle and the sound of musical instruments if any.

Along the modernization of the agricultural system and the orientation of activities was to increase "income" and national production. Finally, the ritual of farming, which was routinely held, gradually begins to disappear. Because of the agricultural system supporting the ritual was increasingly being abandoned. Farmers are rarely seen harvesting with sickles. "*Mapadendang* was a tradition of pounding rice. It used to knock down the rice by pounding it. Now it's using the milling machine. As a result, the kinship system begins to break down, even though it was in this ritual that the peasants' sense of togetherness was maintained. Even *mappadendang* was a meeting place for young people who want to find a life partner. In this ritual, each partner begins to get to know each other's potential partner, to pay attention to their attitudes and behavior. Unlike now, the only consideration was about the economy. If we look closely, the *mappadendang* tradition contained values of gender equality as stated by St. Nurfadilah, S.Sos as follows:

The value of gender equality in the *mappadendang* tradition can be seen in the active involvement of women and men. However, in This case, women are more dominant in terms of quantity than men because only 1 man serves as a pajoge, while women, apart from being a mortar pounder, also serve as pajoge. However, the involvement behind the scenes of the men determines the success of This game, for example in terms of procuring game equipment such as; making pestle, making troughs or mortars, preparing mabbesse rice and those who lift all the fittings to the game are all men.²⁹

The information said that gender equality was implied in the *mappadendang* tradition, although it does not have to look at how many men and women are involved whether a balance of numbers was realized or not, but rather how much influence the involvement of both of them in a comprehensive manner was for the *success* of a performance. Thus, appreciation to all parties involved needs to be considered. The *mappadendang* tradition indirectly taught everyone that being equal does not mean having to do something equally fifty fifty between men and women, but rather to who was more appropriate to do what to complement and complement each other so that mutual success can be realized. In general this ritual also contained high artistic value and was able to build unity and integrity through strong relationships between players and spectators.

Further explained by Dr. Kamiruddin as follows:

Mappadendang was a game that records traces of gender equality in the traditions of the Bugis community. Long before the community was familiar with the rice grinding machine, the Bugis people had known the tradition of pounding rice in a mortar with two stages, namely the stage of removing the rice from the stalk and the stage of removing the rice husk to become rice, which involved men and women together working together. do it. Mappadendang reminds us of a proverb which reads: "weight equals light as was carried". Mannampu culture (pounding rice in a mortar) gave birth to works of art in the form of traditional games to entertain the people when art was still very limited..³⁰

The information explained that the *mappadendang* tradition contained values of gender equality that should be preserved in an effort to realize

²⁹St. Nurfadilah, S.Sos, the treasurer staaf of Mattoanging Village, Tellu Siattinngge District Bone regency. Interviewed at Mattoanging village office on August, 16th - 2019

³⁰Dr. Kamiruddin, warga Desa Melle Kecamatan Dua Boccoe Kabupaten Bone wawancara di Hotel Novena pada tanggal 18 Agustus 2019

gender mainstreaming in community development in Bone district. This was not based on the division of roles according to the abilities of each player so that the number of players and their dancer depends on the agreement and individual abilities not solely on gender considerations but rather prioritizing skills. It's just that generally there are more women because men find it difficult to participate in training due to the many activities in the fields. Meanwhile, women are more familiar with the *pannampu* scene because men have prepared all the needs and other *mappadendang* equipment. The needs referred to include 3 main ingredients namely; palungeng (mortar), pestle (a tool for pounding rice usually made of bamboo and wood, and ase mabbesse (rice that comes from the seeds from the skin). Thus the values of equality through a fair division of labor without in the performance of *mappadendang* are also an alternative entertainment which has always been popular since ancient times until now, it was proven that the *mappadendang* tradition was preserved and was always full of spectators arriving to watch from various circles.

The *mappadendang* tradition has a positive impact on residents, including as expressed by Dr. Kamaruddin:

The *mappadendang* tradition was popular with all groups, including teenagers. Since ancient times, the harvest festival has been a place for young people to get acquainted. Not infrequently they get to know each other's characters in events like This and then plan to continue to the marriage ladder if both parents bless it.³¹

The interview description above explains that since ancient times the harvest festival has had many positive impacts, one of which was as a place for young people to get acquainted. Their introduction can continue to a more serious level, namely marriage after they first get to know each other's characters in this *mappadendang* performance and of course if both get the blessing of their parents.

³¹Dr. Kamiruddin, Dr. Kamiruddin, one of residents of Melle Village Melle district Dua Boccoe Bone Regency. Interviewed at Hotel Novena on Agust, 18th -2019

E. Conclusion

The following conclusions can be drawn:

1. The *mappadendang* tradition which also known as mappaddekkko was played by 10 people. Consisting of eight women and two men. The ages of players in *Mattoanging* Village were between 40 and 50 years. Eight people served as mortar pounders, four of them using bamboo pestles, and four using wooden pestles. Two people served as dancers, one male and one female. It was not only the dancer that dances but the pounder must pound it while swaying. The bamboo pestle was light so the sound was louder, while the wooden pestle was heavy so the rhythm was heavy and slow. If the sound of the two pestle collisions combines, it would create a beautiful and timeless sound, complemented by its beauty with the appearance of a dancer wearing Bugis traditional clothing. *Mappadendang* took place between 20-30 minutes per stage and was usually staged 2 or 3 times during the harvest festival.
2. Mappadendang tradition contained Islam education values such as, patient (*sabbara*), cohesiveness (*asseddi seddingeng*) and cooperation and hard work (*reso temmangingi*), and mutual cooperation. In addition, mappadendang players also instill discipline and enthusiasm and creativity (*macaradde*).
3. The value of gender equality can be seen in the involvement of women and men in This performance even though men are only as dancer, but the involvement behind the scenes of men determines the success of This performance. A fair distribution of tasks proportionally proves the existence of values of gender equality in This game that need to be preserved together in order to create a just and civilized society.

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Kasifah, staf kantor Desa Mattoanging Kecamatan Tellu Siattinngge Kabupaten Bone wawancara di kantor Desa Mattoanging

St. Nurfadilah, S.Sos, Bendahara Desa Mattoanging Kecamatan Tellu Siattinngge Kabupaten Bone wawancara di kantor Desa Mattoanging

Wati, pemain permainan *Mappadendang* dan warga Desa Mattoanging Kecamatan Tellu Siattinngge Kabupaten Bone wawancara di Desa Mattoanging

Muh. Harwas, sekertarwas Desa Mattoanging Kecamatan Tellu Siattinngge Kabupaten Bone wawancara di kantor Desa Mattoanging pada tanggal 2 Juli 2019

Pessana, Ibu dusun Watang Melle Desa Melle Kecamatan Dua Boccoe Kabupaten Bone wawancara di Dusun Watang Melle Desa Melle pada tanggal 5 Juli 2019

Rahmawati, warga dusun Watang Melle Desa Melle Kecamatan Dua Boccoe Kabupaten Bone wawancara di Dusun Watang Melle Desa Melle pada tanggal 5 Juli 2019