

PERFORMANCE FORM OF PEPE BAINE DANCE IN SANGGAR SIRAJUDDIN KABUPATEN GOWA

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ABSTRACT

Pepe-pepe Baine dance at the Sirajuddin Studio in Gowa Regency, has a difference when compared to the Pepe-pepe dance in Paropo, Makassar city in terms of the concept and form of presentation. The Pepe-pepe Baine dance is conceptually danced by female dancers according to its name, namely baine (female) with an even number of dancers or in pairs. The property used is a small torch that is lit when the show progresses. The uniqueness of the Pepe-pepe Baine dance is that it involves the audience in the show to feel the torch lit with a burning fire, but the audience does not burn or feel the heat of the fire. The climax is when the dancer performs a very bold attraction by spraying kerosene which is released from the mouth of the dancers, adding to the big flames that are created. This Pepe-pepe Baine dance performance is usually displayed at pick-up events, entertainment at weddings. The current development of this dance can be performed at any time according to the demand.

Keywords: *Pepe-pepe, Baine, Social Culture.*

INTRODUCTION

Indonesian culture throughout its history has been presented with various prominent artistic expressions, both because they are the result of collective creativity and individual creations (Djelantik : 1999: 5). Culture itself is defined as all matters relating to ideas or the human mind, so that it can refer to the mindset, attitude and physical work of a group of people. In connection with this matter Soekamto said that culture is an environment that includes knowledge, beliefs, arts, morals, laws, customs, and habits

acquired by humans like members of citizens. (Soerjono Soekamto: 2012: 53).

Culture comes from the word culture which means customs, thoughts or reason. Culture is a habit that contains important values that are passed down from generation to generation. This legacy must be preserved so that it is not lost so that it can be studied and preserved by future generations. The nation's cultural wealth comes from the diversity of traditions and regional cultural roots, each of which has its own historical background and development. Every culture in Indonesia has developed and grown

according to the times. This development and growth cannot be separated from the development and growth of Indonesian society in general. Development is a creation, renewal, and creativity, adding or enriching without leaving the basic values of existing traditions. The periodization of the development of art in Indonesia began when the Indonesian nation had not been influenced by the Hindu culture that came from India until the time of independence (Soedarsono, 1978: 4). Thus we know that the development of performing arts, especially dance, has been around since ancient times until now, involving the very complex aspects of human life.

Each of these regions has unique characteristics in terms of its territory, customs and cultural forms. The existence of such conditions causes Indonesia to be rich in various types of regional cultural potential, especially dance. The dynamics of society which tend to always want to develop and demand change lead to the development of new values. This is the case in the life of the people of South Sulawesi, especially the development of arts, especially dance. With this development, dance works that are oriented and based on the traditional dance art of South Sulawesi have emerged.

New creation dances are traditional dances developed in accordance with the development of the era and given a new breath. The new creation dance is one of the dance families that has undergone a renewal from the previous dance. This dance can be said to be a dance that has freedom in its creation. When producing this dance, the choreographers referred to traditional dances in the region where they belong. Some choreographers take dance movements from other regions and combine them as dance movements that are separated from traditional ties. Dance movements that are separated from these traditions are often called modern movements.

Likewise, what has happened to several dance works in South Sulawesi cannot be separated from the developments that have occurred. Dance works or dance creations in

recent years have given birth to various types of dance creations that are sourced from existing traditional dances. In accordance with the demands and needs of the community, at this time many new dances have been created that are still nuanced by regional traditions but the principle is for new needs. This is what is then called a new creation dance.

Various forms of dance performances *Pepe-Pepeka ri Makkah* that exist in ethnic Makassar, especially in Gowa district. *Pepe-Pepeka ri Makkah* dance at Paropo Studio, *Pepe-Pepeka ri Makkah* at Syekh Yusuf art studio and *Pepe-Pepeka ri Makkah* dance at Siradjuddin Bantang studio. The *Pepe-Pepeka ri Makkah* dance at the Paropo Studio, and at the Syekh Yusuf art studio is danced by men, while the *Pepe-Pepeka ri Makkah* in the Siradjuddin Bantang studio is danced by women or girls so this dance is called the *Pepe-Pepe Baine* dance. *Pepe-Pepeka ri Makkah* dance is thought to have appeared in 1666, a Sufi from the Gowa kingdom named Syekh Yusuf Al Mahasin Al Khalwati Al Makassari Tuanta Salamaka. Syekh Yusuf is not only known in Makassar, South Sulawesi, but even fought in Banten and even in South Africa and then died in Cape Town on May 23, 1699. Syekh Yusuf was a national hero of Indonesia (Azumarzi: 2013: 272).

Pepe-Pepeka ri Makkah is s one proof of the legacy of the spread of Islam, especially in South Sulawesi. This can be seen in some of the verses used in the *Pepe-Pepeka ri Makkah* show. The performance of *Pepe-Pepeka ri Makkah* which originates from the word *Pepe* means fire, while *ri Makkah* shows the holy land of Mecca which is the center of the spread of Islam. Etymologically, the *Pepe-Pepeka ri Makkah* dance is a dance of fire games accompanied by lyrics in the form of prayer. Etymologically, the *Pepe-Pepeka ri Makkah* dance is a dance of fire games accompanied by lyrics in the form of prayer. *Pepe-Pepeka ri Makkah* is a show that is very well known to the public, especially Makassar because of the attraction of the fire game by the dancers by burning their limbs with the torches they are holding.

The Pepe-Pepeka ri Makkah dance is danced by adult male dancers, but the current development has become very interesting when the Pepe-Pepeka ri Makkah dance appears, which is danced by female dancers who are no less courageous and skilled in playing fire as its property. This dance is better known as the Pepe-Pepe Baine dance which is performed by a woman according to her name Baine (female). What is unique is that the Pepe-Pepe Baine dancers consist of girls aged 17 to 25 years. It is different from the Pepe-Pepeka ri Makkah dance where most of the dancers are adult men. Even though these two dances both use fire as their property, each has a different way of playing it. In the Pepe-Pepeka ri Makkah dance the dancer carries one of the dancers then burns the back, while the Pepe-Pepe Baine dance does not carry one of the dancers but only holds the hands of the dancer or invited guests which will be ignited by a burning fire. The peak of this fire game is when it involves the audience to ignite one of the limbs such as an arm without feeling the heat or blisters caused by the fire.

This Pepe-Pepe Baine dance, which is danced by women, was developed by Sanggar Siradjuddin. Sanggar Siradjuddin in Gowa district has produced so many works, especially dance, chaired by Siradjuddin Daeng Bantang and his wife, Rukanti, after he died then continued by his son, Dian Siradjuddin with Awar, her husband. The name Sirajuddin Daeng Bantang is a familiar name for the art world in South Sulawesi. Through the Sinrilik friction, one of the traditional music of the Makassar tribe, Sirajuddin Daeng Bantang delivers noble messages to the audience so that he was named maestro by the Ministry of Culture and Tourism several years ago. Not only that, the man who was born in 1946 also became Indonesia's best choreographer in 1980 and was included in the top 3 best artists category at the 1986 Canada Expo.

The problem that underlies the research is the Pepe-Pepe Baine Show at Sirajuddin Studio, which is in Gowa Regency with the

main study, namely how the form of Pepe-Pepe Baine performances at Sanggar Sirajuddin, which is in Gowa Regency, which includes performance actors, make-up and clothing, movement, accompaniment music, lighting and sound, stage setting, and props. The purpose of this study was to determine the form of the Pepe-Pepe Baine show at the Sirajuddin Studio, which is in Gowa Regency. It is hoped that it will be useful as a documentation of reference for the world of education in developing and preserving creative dance that comes from traditional dance as an asset of the nation's wealth in advancing national culture. In addition, increasing public appreciation of performance forms, especially creative dance that comes from traditional dances that exist in society.

The research method used in this research is descriptive qualitative research. Descriptive is the description of events based on data, both written and unwritten. This focuses on observation or performance observation supported by interviews and recording events. Documentation as a data source that is used to test, interpret and even predict so that it is very supportive of the interests of qualitative research. As stated by Taylor, qualitative research produces descriptive data in the form of written or spoken words from people and observable behavior (Bogdan and Taylor in Moleong 1988: 4). Data analysis used in this study refers to data analysis based on Milles and Huberman (in Sugiyono 2008: 20), namely data reduction, data presentation and drawing conclusions / verification.

Form is an inclusive term which has several meanings. In the art of design, the term form is often used to describe the formal structure of a job, namely a way of arranging and coordinating the elements and parts of a composition to produce a real picture. Form means that art has a significant form and this meaningful form determines the essence of art (Roger Fray: in Kess Bertens, 1975: 9). Form is a form which is defined as the result of various dance elements, namely motion, space and time, where together these elements achieve aesthetic vitality (Hadi: 24). Form is

the process of realizing or developing a form with various considerations of the principles of form into a form of dance that has unity, variation, and transition.

The form of a dance presentation is a design that involves several supporting aspects in its presentation. Some of these aspects or elements consist of motion, floor patterns, musical accompaniment, make-up, fashion, property and performance venues (Soedarsono, 1978: 21-36). The form of presentation in dance is everything that is presented or displayed to be enjoyed. In the art form there is a relationship between form and content. Where the form in question is a physical form, that is, a form that can be observed as a means to express the value expressed by someone. Meanwhile, content is a form of expression that involves values or significant mental experiences.

According to Sal Murgiyanto (1983: 31) there are two kinds of terms in art. First, invisible forms, mental forms, ideas or forms which are the result of arranging elements of thought or inner things which then appear as dance content. The second is the outer form which is the result of the arrangement and implementation of the observed motor elements, in other words the outer form is concerned with how we process coarse materials and determines the interplay between the elements used.

The definition of presentation comes from the word "serve", which is an offering, while the presentation itself contains the meaning of the process of means and actions that are available to be enjoyed. A dance presentation usually includes presentation, movement, accompaniment, make-up and clothing, performance venues, and property. The term presentation in society is often defined as the presentation, process, arrangement and appearance of a performance. Overall dance presentation that involves elements in dance composition. The elements consist of movement, lanta patterns, musical accompaniment, equipment including make-up and clothing, performance venues and properties. Presentation form is a physical form that shows a performance, in this case a

dance, which has been arranged sequentially in order to provide satisfactory results for the audience or audience.

The existence of Pepe-Pepe Baine at the Sirajuddin Studio, which is in Gowa Regency, has developed greatly along with the times. This show is very unique and full of myths because it involves the audience in an act of blazing fire so that many people ask to fill the event with a Pepe-Pepe Baine show. In addition, the dancers are also women who dare to spray kerosene from their mouths. These uniqueness make the Pepe-Pepe Baine show very popular and very popular with the younger generation to learn to dance.

DISCUSSION

The Background of Pepe-Pepe Baine Dance

In the 17th century in South Sulawesi, especially in the Kingdom of Gowa, which was the initial gateway to the entry of Islam, the Pepe-Pepaka Ri Makkah dance became one of the performances that played an important role related to the development of Islam. This dance is a medium for da'wah that is implicit in the movements and lyrics that are sung. As we all know, the story of the Prophet Abraham, who did not survive the fire, became one of the inspirations that gave birth to the *Pepe-pepeka ri Makkah dance*.

The existence of the Pepe-Pepe Baine dance which is at the Sirajuddin Studio in Gowa Regency, is inseparable from the existence of the Pepaka ri Makkah dance which had existed long before and was very popular with the Makassar tribe community. The performance of the Pepaka ri Makkah dance that has developed especially in the Makassar community cannot be separated from the roles of the dance studios in Makassar City and the workshops in Gowa Regency.

Pepe-pepe Baine dance in Sirajuddin Kab. Initially, Gowa was inspired by the Pepe-pepe Ri Makka show, which is always shown at entertainment events, especially for guests from abroad or tourists visiting South Sulawesi. Starting from there, Sirajuddin Daeng Bantang was inspired to make the

Pepe-pepe ri Makkah dance a unique performance even though there are several similarities. The Pepe-pepe dance performance is unique and interesting because apart from being a woman or girl, they are no less brave enough to play the properties of the torch accompanied by bursts of kerosene from the dancers' mouths. This dance work still takes the same name, namely Pepe-pepe but adds the word Baine which means woman according to the dancer, namely woman or girl, to become the Pepe-pepe Baine dance.

At first there were some problems because the dancers, especially girls, had not yet mastered the knowledge and techniques of playing a torch that was burning, let alone lighting it to the body. It takes a lot of courage because as we know that even a small match, when held by hand, will definitely feel hot, especially if the fire that is sprayed with kerosene must be bigger and more hot. However, Sirajuddin Daeng Bantang's hard work, patiently and painstakingly provided the exercises both physically and mentally.

This exercise takes a long time to arrive at the stage where the dancer can hold the torch that is already lit, especially to light it to their own bodies or to other people. This exercise is not easy to do to train the dancers to ignite the body with a burning fire, but with great effort accompanied by some magical exercises the dancers finally dared to do very stressful attractions for the audience.

The dancer who will dance this dance first is given some advice to always do what is ordered and stay away from all restrictions, even advised to do fasting. The advice given is always upheld to strengthen it when dancing this dance. Not only that, even some prayers that must be memorized every time this dance is also taught. Certain taboos must also be avoided in order to avoid things that are harmful or injurious when dancing this dance. That is why dancers are not easily replaced when a dancer is unavailable unless the dancer has been specially trained.

The dancers and musicians who will perform first take ablution water followed by reading a series of prayers that have been

taught. It is hoped that by taking ablution water and reading some prayers, dancers and musicians can appear with a calm heart and feeling free from negative feelings and thoughts. Finally, all dancers must apply a medicinal herb in the form of coconut oil that has been prayed for in advance to all members of the body, especially the arms and legs.

The Form of Dance Presentation

The form of dance presentation is interpreted as a form of the whole elements or elements that make up a work, where the other elements are interrelated to form an organic unity. Likewise, the presentation form of the Pepe-Pepe Baine dance is a form of presentation consisting of motion, floor patterns, musical accompaniment, property, fashion and performance venues that form a unified whole..

The form of the presentation of the Pepe-Pepe Baine dance will be described respectively as follows:

Performers or Dancers

Performers or dancers who are involved directly or indirectly in a show. Actors or male or female dancers usually perform together, but some only feature male dancers or female dancers in one performance. Actors or dancers who appear in a show from a different age perspective, for example, there are children, adolescents or adults (Cahyono, 2006: 241).

Through the body all ideas can be expressed so that the body is called body language (body language). Through the body language, the movements of the Pepe-Pepe Baine dance can be interpreted as a symbol of the dancers' attraction playing burning torches. This is consistent with the names of the movements presented in the Pepe-Pepe Baine dance. In the introduction, it is stated that the dancers for the Pepe-Pepe Baine dance are women or girls, numbering four or six people in pairs.

There are some special conditions when dancing this dance, namely if the audience

who will be involved in this show must enter the arena through the front direction. If you enter from the back, it can disturb other dancers because they cannot see so that unwanted things can happen. Apart from that, there are other conditions when entering the arena of performance that you are not allowed to enter between men and women. Should enter between women and women or men and men. If the dancer is paired with a male audience, then the palm of the female audience is facing upwards and the palm of the male audience is facing downwards.

The dancer who will dance first takes ablution water followed by reading a series of prayers that have been taught. It is hoped that by taking ablution water and reading some prayers, dancers and musicians can appear with a calm heart and feeling free from negative feelings and thoughts. Finally, all dancers must apply a medicinal herb in the form of coconut oil that has been prayed for in advance to all members of the body, especially the arms and legs.

It is also important to know that the audience who will be involved in this show must be healthy, not sick, let alone drunk or have drunk alcohol which can be intoxicating. This is to avoid things that are not desirable so that chaos or noise does not occur in the show.

Various dance movements

Dance as a communication tool uses motion as the material, in other words that the motion itself is used as a medium of expression and from the dancers' body movements, dance forms will appear. Movement is a change in place, a change in the position of objects, the dancer's body or part of the body (Djelantik (1999: 27).

The various movements of the Pepe Pepe Baine dance are as follows;

- a. *Parurui Pepe-pepe ka* (burning the torch)
The dancers stand in line to form one row then pay their respects to the guests, followed by the dancer sitting in a sitting position praying to Allah SWT to avoid bad things and praying to the great Prophet Muhammad SAW. One of the dancers

started burning the wick which was later used as a torch for the dancers.

In the range of motion of *Parurui Pepe-pepe ka* each dancer holds its own torch properties. Movement of the dancers lifting their torches while rotating in place or in a circular position. Torch flames were directed towards the audience while moving in their respective places before continuing the next movement.

- b. *Appakalli Kale* (Take care of yourself),
The dancers form a circle, then circle around while stomping their feet at a slow tempo. Each dancer holds a torch which is played by swinging it from right to left.
- c. *Attunu Kale* (burning the body parts)
Before doing the movement to burn one limb, the dancers first read a prayer. In the movement the dancers do not just burn their body parts just like that, but start burning the body parts, namely the hands first.
- d. *Akkio Tau* (calling a person)



Figure 1. One of the spectators who took part in the attunu kale (self immolation) attraction, Source: Sanggar Sirajuddin, March 3rd, 2020.

In this movement, dancers can improvise by involving the audience. One of the players will come down from the stage to call one of the spectators to feel the sensation of being burned without feeling the heat of the fire from the burning torch. Spectators who will be willing to be involved in this show are brought to the stage and witnessed by other spectators to burn one limb or the whole body from the feet to the head. This is where the uniqueness of this dance is able to create thrilling attractions for guests or spectators.

- e. *Tau Risompo* (the person being carried / lifted)

In this movement, one of the dancers will be lifted (*disompo*) by 2 other dancers. The dancer who is appointed (*tau Risompo*) is in a lying position and then a fire will be lit on the back of the body, starting from the head to the feet. The variety of movements of *Tau Risompo* (the person being carried / lifted) is a very entertaining and thrilling part.

- f. *Appalakana* (closing)

This movement is the closing movement in the Pepe-Pepe Baine Dance show. Where the players line up again to form one haf. Then the dancers will pay their respects to the audience a sign that the show has ended.



Figure 2. One of the spectators who joined the attraction of *attunu kale* (*membakar diri*), Source: Sanggar Sirajuddin, March 3rd, 2020.

Floor Design

The floor design or floor design is the lines traversed by a dancer or the lines on the floor created by the group dancer's formation. Broadly speaking, there are two basic line patterns on the floor, namely straight lines that can give a simple but strong impression such as horizontal lines, vertical lines, and diagonal lines. While the development of a straight line can be divided into triangles and zigzag lines. For curved lines that give a soft but also weak impression such as circles, semicircles, spirals, and multiple curves (Soedarsono, 1976: 21). The floor patterns used in the Pepe-pepe Baine show are lined up (*abbulo sibatang*) and circular. The next

development is the floor pattern used to adapt to the venue.

Musical Accompaniment

Accompaniment or musical accompaniment is something that is important in its presence in a show. According to (Soedarsono, 1978: 26) said the basic elements of dance are movement and rhythm. So the basic elements of music are tone, rhythm and melody. So it can be said that where there is dance there must be music. Music in dance is not just an accompaniment, but music is a dance partner that should not be abandoned. Jazuli said that the function of music in dance can be grouped into three, namely: music as a dance accompaniment, music as an atmosphere of dance and music as an illustration or introduction to dance. (Jazuli, 1994: 10- 12). In addition, accompaniment is an expression of the human heart through an orderly sound with a harmonious and beautiful melody or rhythm (Sunarko, 1989: 5).

The instrument used in this performance is the *Rebana*, a round and flat musical instrument made of wood that is turned, one side is covered with goat skin. *Keso-keso* is a musical instrument that is played and is shaped like a violin which is a typical Makassar musical instrument. *Kanong-kanong*, a traditional Makassar musical instrument that is shaped like a gong but is small in size. *Ganrang* / drum, is one of the traditional musical instruments of the Makassar tribe made of jackfruit wood or cempaka wood and goat skin. *Pui-pui*, is one type of traditional musical instrument typical of the Makassar tribe in the form of a small cone that is used by blowing it equipped with a *gong*, a fairly large drum instrument made of steel.

The verses that accompany this dance in the form of prayers to the Prophet Muhammad SAW are as follows:

*Laailaaha illallaah jaba", jaba" elele
surullah,
berangtatayya la elemahaya,
berang sallang sitembagada"*

Meaning:

There is no God but Almighty Allah,
Almighty is only Allah,
Do not let the sword dull, because the sword
is used for fighting.
After that, the verse is continued below
*Pepe- pepe ka ri Makkah..lanterayya ri
Madinah..*
Ya Allah parombasai.. na takabbere"
dunia..
*Balla" lompoa ri Makkah.. safanayya ri
madinah..*
*Ya Allah nirinring kitta".. nibelo-belo
satinja..*
*Iyapa ku makka" dokang.. juku battupa ri
Makkah..*
*Ya Allah Bate bantungna..khalifayyah ri
Madinah..*
Balla lompopa marumbang.. na tassiara"
bonena..
*Ya Allah Palewasai.. padongko na kuntu
tojeng..*
Inai balla" irate.. assintinggi
Bawakaraeng..
*Ya Allah Balla awalli.. passiringngang
malaika"..*
*Malaika" padangganna.. awalli
pasombala"na..*
Ya Allah Nabi Muhammad..
manggungcirangi gulinna..
*Punna teako assambayang.. assulu"ko
pantarang langi"..*
*Ya Allah nampakoboya.. karaeng
maraenganna..*
*Keremi mange nabboya.. karaeng
maraenganna..*
Ya Allah kase"remami.. karaeng nipajjului..
Punna dodong agamayya.. bara jama"
pabballena..
*Ya Allah kabarsanji.. pakkape"na
sumanga"na..*
Le"bakmi kusanda ati.. kujalani rahasiya..
Ya Allah ati majarre".. rahasia le"ba konci.
The meaning of the verse is as follows:
Fire (Religion) in the holy land of Mecca,
lanterns in the land of Medina.
O Allah, spread this Fire (Religion), so that
the world takes place in the big house in the

land of Mecca, Safana in the land of
Medina,
O Allah with walls of books (verse),
decorated with holiness,
Be careful in accepting and studying
science, because a lot of knowledge is not in
accordance with the rules and teachings of
Islam, If this Religion (Islam) is shaken or
will be destroyed, then balance it and stay
on the right path,
Who is the highest knowledge even as high
as Bawakaraeng,
Namely the knowledge of the saints of Allah
who spread Islamic teachings,
It was the angels who conveyed Allah's
revelations, the saints who spread Islam, and
the Prophet Muhammad who was the role
model,
If a servant does not want to follow Allah's
orders, then go seek God other than Allah.
However, wherever a servant seeks, there is
no God but Allah,
If religion (faith) decreases, then increase
prayer in congregation. and make dhikr as
encouragement,
After the heart is calm, all problems will be
light. Because if the heart is clean all bad
intentions can be eliminated.

Property

Property is the equipment and equipment
used by dancers, the property of one of the
other important elements of dance, namely the
completeness of the dance that is played and
manipulated so that it becomes part of the
movement. Property is a tool used in a show
that does not include costumes and stage
equipment, but is equipment that is danced by
the dancer (Soedarsono,1976: 58). The
properties used in the Pepe-pepe Baine show
are torches, and pure oil or special oil that is
used to apply to the hands and feet of players.
This torch will be turned on when it is in the
arena or already on the stage. This torch will
burn until the show ends.

Costume

A costume, usually called a dress-up, is a skill to change, complement, shape something that is worn from head to toe (Lestari 1993: 16). Furthermore, fashion make-up is all actions to beautify oneself to make it look attractive, which binds the body and functions as an affirmation of character as an attraction in a dance presentation. The costumes used in the Pepe-pepe Baine dance have undergone several changes, but the costume changes are a development of the traditional Makassar costumes. *Baju bodo* is completed with trousers and a calf-length silk skirt or sarong which is complemented by a thin veil on the head accessories.

Spectators who will be involved in this show must wear long trousers or long skirts. Should not involve spectators wearing shorts or short skirts. This is considered impolite and does not appreciate the ongoing event or performance, especially if the show is presented at a bridal ceremony.

Venue

A show, whatever its form, always needs a place or room to hold its own art performance. The forms of performing arts include, among others, the form of an open field, which means that the show is held in an open space. The form of the arena arena means that there is no barrier between the players and the audience. The Baruga or Pendopo form means that the audience can watch from three sides, namely the front side, the left side, and the right side. As for the Pepe-pepe Baine performance venue, it adapts to the event or activity to be carried out, namely on the stage or in an open arena.

Conclusion

Pepe-pepe Baine dance has several aspects of the basic elements that embody a dance work including dancers, various movements, floor patterns, musical accompaniment, fashion, and performance venues. Aspects of these elements form a unity and present the message in the dance work. Pepe-pepe Baine dance in the reception of the guest of honor, as entertainment at the

wedding ceremony has become a custom that has been a tradition that has been passed down from generation to generation. The presentation of the Pepe-pepe Baine dance in the guest pick-up event is held in the building or in the open field. Meanwhile, the implementation of the Pepe-pepe Baine dance in a marriage is usually performed in the baruga, to be precise in front of invited guests. Its existence in community life is also a means of entertainment, both used at pick-up events and in weddings.

The form of the presentation of the Pepe-pepe Baine Dance at the Sirajuddin studio is a very entertaining presentation, especially involving the audience. The audience engages directly through trying to feel the sensation of being burned but not feeling as hot as a real fire. The movements in the Pepe-pepe Baine dance are very attractive and dynamic. The tambourine musical accompaniment made the show even more lively with the audience involved in the show.

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