

The Form of Presenting and Function of Dhânggâ' Art in Pademawu Timur Village, Pademawu Subdistric, Pamekasan Regency

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Abstract: *Dhânggâ' is an art which grow and develop on East Pademawu village, Pademawu subdistric, pamekasan regency. This art has uniqueness in form of art because in the performance, Dhânggâ' does not use musical instruments but it's only use the sound produced by human voice (acapella form) as music companion of the dances. The function of Dhânggâ' which compromise to supporting community's. Based on that background, the researcher make some research questions there are how are form of presenting and function which are contained in Dhânggâ' art of East Pademawu Village, Pademawu Subdistric, Pamekasan Regency. There are special purposes from this research for described the form of presenting and function of Dhânggâ' art of East Pademawu Village, Pademawu Subdistric, Pamekasan Regency. Data obtained by researcher by using qualitative approach of case study. Researchers focused on the issue, then choose one limited case to illustrate the issue. Data collection using observation, interview and documentation. The subject of this research is the artist, the organizer of the art group, and traditional art expert of Madura. The result of this research covers of form of presenting and function of Dhânggâ' art. First, the form of presenting consists of plot: of presenting, music, dress and make up, and property. Second, Dhânggâ' art have function as ritual facility, presentation of the beauty, a fastener of solidarity community, and media cultural preservation.*

Keywords: The Form of Presenting, Function, Dhânggâ' art, Pamekasan's art

1. Introduction

Pamekasan regency is a regency that located in the middle of Madura Island. The regency is adjacent with Java sea in the north, Madura Strait in the south. Sampang regency in the west, and Sumenep regency in the east. Pamekasan regency consists of 13 Subdistricts, which are further divided into 178 Villages and 11 Villages. Government Center in Pamekasan subdistric. One of the subdistricts in Pamekasan is Pademawu subdistric. According Zainullah, Pademawu Timur has an art as characteristic and the identity of Pademawu Timur village, the art is Dhânggâ' (interview, December 23, 2017). Mukrim added that Dhânggâ' is an old art in Pademawu Timur village which appeared around 1927 (interview, January 7, 2018). According to Zainullah (elder and head of Dhânggâ' Art group), initially in Pademawu Timur area, exactly in Malangan Hamlet which is geographically located directly adjacent to the sea (coastal), one of the fisherman's habits at while fishing are one of the members singing (*kidung*), while other members accompany with oral music. They do like that because of various reasons: (1) to eliminate tiredness while they work, (2) no musical instrument / not possible to carry music instrument during fishing because boat is very small, (3) acapella music is a practical music that comes from the sound of the mouth that can produce the beautiful harmony and can be enjoyed.

Finally, the behavior became the habit of fishermen in Malangan Hamlet which in the end the habit was also carried out in the land for showing to the society in the village when having a celebration. In order not to lose the essence of Dhânggâ' Art when staged in the land, in this show, this art uses properties according to what they normally use in the sea such as boats and oars. The number of players required in the Dhânggâ' Artistry is nine or ten men with one person formation in front as a leader, as well

as four on the right of the boat and four on the left of the boat. But if there are ten players, one other person in the behind of the boat. Although Dhânggâ' Artis staged on land, the scene still depicts the life of a sailor from the process of preparing for the sea which includes: pushing the boat out to sea and rowing as well as controlling to the destination, then finally returning back to the beach.

Based on the exposure of the Dhânggâ' Art, the phenomenon arises from the form of the art and the symbolic meaning that corresponds to the beliefs of the support community. The Dhânggâ' Arts Performances are interesting to be identified because Dhânggâ' Art show depicts the procession of the fisherman. Other than that, Dhânggâ' Art also has meaning about the cultural value contained in it. However, not many people outside Pademawu Timur village know that in the village has a unique art. To that end, the researcher is interested in using the title "The Form of Presenting and Function of Dhânggâ' Art in Pademawu Timur Village, Pademawu Subdistrict, Pamekasan Regency".

The formulation of the problem in this research is how the form of presenting of Dhânggâ' Art in Pademawu Timur Village, Pademawu Subdistrict, Pamekasan Regency and how the function of Dhânggâ' Art in Pademawu Timur Village, Pademawu Subdistrict, Pamekasan Regency. The purpose of the research is divided into two purpose. The first, the purpose of this research in general is to analyze the Form of presenting and the function Dhânggâ' Art in Pademawu Timur Village, Pademawu Subdistrict, Pamekasan Regency. The second, a special purpose to describe the form of presenting of Dhânggâ' Art in Pademawu Timur Village, Pademawu Subdistrict, Pamekasan Regency, and to describe the function of Dhânggâ' Art in Pademawu Timur Village, Pademawu Subdistrict, Pamekasan Regency. Benefits of research, among others, the results of this research can contribute to

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the documentation so that people are also familiar with traditional arts, the results of this research can add materials in the library both in the department and in the faculty. This research uses several theoretical foundations related to the research. Here is the explanation of the theory used.

A. Form of Presenting

The form is a structure, the articulation of the total unity of a relationship as an interrelated factor (Langer: 1988: 15). While the presentation is how art is presented to the audience, spectators, observers, readers, listeners, general audiences in general. So it can be concluded that the form of presenting is closely related to the purpose, and presented in a show supported by the element of art.

B. Function of Performing Art

The performing art has a very complex function in human life (Soedarsono, 2002: 118). The function of performing art is grouped into two groups namely primary and secondary function. The group of primary functions is divided into three based on who is the artist of the performing arts, among others: (1) as a means of ritual, (2) as expression or personal entertainment, (3) as aesthetic presentation. Secondary function is when performing arts hasn't aim to be enjoyed, but for the benefit of others.

C. Art

Art is derived from the word 'art' which has a definition according to Bastomi (1992: 10) is a beautiful flavor enclosed in the soul of a person, born with the intermediary of the means of communication in a form that can be perceived by the senses of hearing (the art of music), the sense of view (painting), the sense of motion (art of dance).

D. Performing Art

According Soedarsono (2003: 1) said that the performing art is one branch of art that is always present in the life of the society. Performing art as lost art in time to time, because it can be enjoyed when the art is being performed.

2. Method

The research of case study is a qualitative approach whose researchers explore the real life, contemporary limited systems (cases) or a variety of limited systems (various cases), through the collection of detailed and in-depth data involving kind of sources of information (eg observations, interviews, audiovisual audiences, and documents and reports), and report case descriptions or case themes. The research method is divided into five approaches, such as narrative approach, phenomenology, grounded theory, ethnography, and case study (Creswell, 2015: 135-136).

Focus of researcher in this research is on issues or problems, then, researcher select a limited case to illustrate the problem. With a qualitative approach case study, it is expected that the results of research that has been done can be trusted and useful.

The subjects of this research are performers of Dhânggâ'art and members of the Dhânggâ Art Group in PademawuTimur Village, PademawuSubdistrict, Pamekasan Regency, and some traditional art experts in Pamekasan Regency. From

that some informants are expected to obtain primary data as much as possible .. The research location is located in PademawuTimur Village PademawuSubdistrictPamekasan Regency. Techniques of collecting data using several steps include: literature study and field study consisting of observations and interviews. The sources of data use 3P (person, place, paper). Data analysis uses data reduction, data presentation, and conclusions. Data validity uses source triangulation, technique triangulation, and time triangulation.

3. Result and Discussion

A. Form of Presenting of Dhânggâ' Art of East Pademawu Village, PademawuSubdistrict, Pamekasan Regency

The history of the appearance of Dhânggâ' Art initially in PademawuTimur area or in Malangan Hamlet exactly that the lively geographically adjacent to the sea (coast) there is a habit of fishermen at the time of fisherman (majâng) is one of the members is singing (ngèjhung) while other members accompany with oral music. This is done because some of them are: (1) to eliminate tiredness in between work, (2) there is no musical instrument / not possible to carry musical instrument during fishing because boat is very small, (3) acapella music is practical music that comes from the sound of the mouth that can produce beautiful harmony and can be enjoyed.

Finally, the behavior became the habit of fishermen in Malangan Hamlet which in the end the habit was also carried out in the land for showing to the society in the village when having a celebration. In order not to lose the essence of Dhânggâ' Art when staged in the land, in this show, this art uses properties according to what they normally use in the sea such as boats and oars. The number of players required in the Dhânggâ Artistry is nine or ten men with one person formation in front as a leader, as well as four on the right of the boat and four on the left of the boat. But if there are ten players, one other person in the behind of the boat. Although Dhânggâ'Artis staged on land, the scene still depicts the life of a sailor from the process of preparing for the sea which includes: pushing the boat out to sea and rowing as well as controlling to the destination, then finally returning back to the beach.

Dhânggâ'Art is one of the traditional art among Madura's traditional arts and it is still developing until now. Dhânggâ'art is a traditional performing art that the form is traditional acapella (vocal) music, because in the Dhânggâ' performance it does not use musical instruments but uses only the sound produced by human vocals and it accompanied by dances and some theatrical scenes in it. Therefore, the player of Dhânggâ' Art as a musician, dancer and a theatrical scene player. Dhânggâ' Art consists of five musical compositions used to accompany five types of dance. The five musical compositions are: (1) *kenstrungan* music as a companion of *pembukadance*, (2) *cak-cak* music as a companion of *mendorongperahudance*, (3) *nolimaan* music as a companion of *dayung* dance, (4) *pajângan* music as a companion of *pajâng* dance, and (5) *camplongan* music as a companion of *kembalikepantai* dance.

The word 'Dhânggâ' is derived from an Madura's acronym (kêratabhâsa) which means 'atangdhângmagâgâ' (dancing dashingly). Dhânggâ'art describes the process of fisherman which includes: early preparation, pushing the boat of the sea, rowing and controlling to the destination, *majâng* (catching fish with payang / like a net), and finally back to the beach.

The various forms of art that has been used as a medium to instill religious values, music art isn't exception. If in the Java region there is a gamelan musical instruments, in accordance with the environmental conditions and character of the community. So, for the Maduresesociety that has a hard character, easygoing, warm and innocent, so it created a kind of musical instrument that is able to produce a kind of fun and dynamic rhythm (Irmawati, 2004: 10). So that, Dhangga' Art is the right art to describe the characteristics of Madurese especially in Malang Hamlet.

1) Plot of Presenting

Dhânggâ'art has a plot of presenting in the form of scenes which describe the procession of fishermen. There are five scenes in the Dhânggâ'art performance as following.

a) 1st Scene



Picture 1: Sing *apuji-pujian*

The first scenes done by the elder of Dhânggâ'art by singing a *kidungan* in the form of praise to God performed by two people. One person serves as a singer of *kidungan* using the Javanese language which is then translated into Madurese by one other person. This activity is also accompanied by a flute instrument. This scene has the meaning of asking God. Because as humans, we feel very small and do not have any power, so with this activity we hope to get the blessings and fortune that much from God.

b) 2nd Scene



Picture 2: Sing *atembhâng*

The second scene is performed by the dance leader by singing *tembhâng* (*tembhâng kasmaran*). This scene is aimed

at the audience that the Dhânggâ'art performance will begin soon. The lyrics on the *tembhâng* are as following.

“*Se kaatorpanggelerentari Dhânggâ',
ngerengbapakebuhretansadâjehsakseaghikaulâsakancaanat
andhângah duh atandhângah*”

The meaning of the scene is to give an announcement to the audience to prepare to watch the Dhânggâ 'art performance which will start soon.

c) 3th Scene (Pembuka Dance)



Picture 3: *Pembuka* dance

Pembuka dance is performed by a dance leader. The leader consists of two people who positioned in front of the boat and behind the boat, while the other 8 dancers are next to each boat four people. Two dance leaders will move around the boat. While the other eight dancers just silent without movement with a position like a squat. The dance describes the preparation of the preparation before going to sea. The inspection is conducted on the state of the boat, equipment and completeness of its members. The content of meaning implied in this dance that all activities will be done well if it is prepared and planned well.

d) 4th Scene (Mendorong Perahu Dance)



Picture 4: *Mendorong perahu* dance

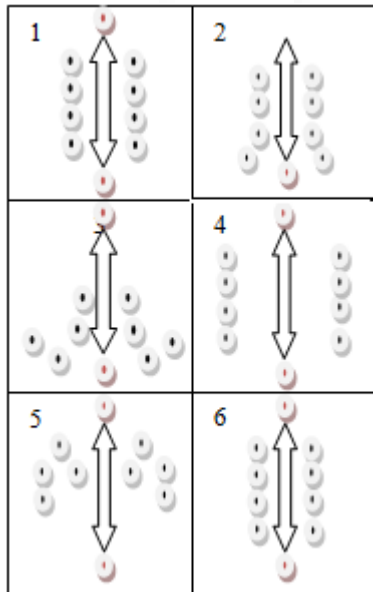
Mendorong perahu dance is done by eight dancers who are at the side of boat four people each others. While the two leaders of the dance are sing *akidung*. Pushing the boat activity is done by lifting the boat from the first place to the next place approximately 10 meters. It is likened to push the boat from the beach to the sea. *Mendorong perahu* dance describe togetherness, cohesiveness and high brotherhood. The meaning of the dance that is all the hard and difficult problems though it will be resolved properly if supported by good togetherness and compact and full of feeling of brotherhood.

e) 5th Scene (Dayung Dance)



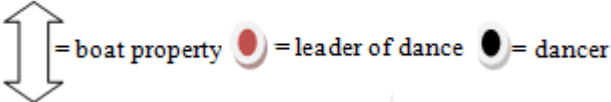
Picture 5: Dayung dance

Dance leaders are often also called free dancer. This is evidenced by the lack of involvement of dance leaders in all dance scenes. They only do free movement outside the original movement. Their job is to keep an eye on the dancers and sing *kidung*. Dayung dance is the longest scene compared to other motion scenes. This dance has a circular motion pattern at the side to the boat. At the beginning of this dance, the dancers face to face between four dancers on the left side and four dancers on the right side. This process is done as a process of taking a paddle in the boat, after that, they do a circular motion opposite between dancers on the left side and dancers who are on the right side by using the paddle property



Picture 6: Motion pattern of dayung dance

Information:



This dance describe the rowing motion of the boat as well as controlling from the blast of waves and strong winds to reach the intended target. The meaning of the dance is in the running of the wheel of life it takes trust, persistence and patience so that every problem of life that sometimes comes unexpected can be resolved well.

f) 6th Scene (Tari Pajâng)

Pajâng dance consists of two dance movements. The first movement symbolizes the process of release and withdrawal

of the net are used to catch the fish, then the second movement describes the process of putting fish into a boat that has been in the can of the net.



Picture 7: 1st motion of pajâng dance



Picture 8: 2nd motion of pajâng dance

Pajâng dance describes the fishermen catch the fish. In this work the fishermen spread the *payang* (a kind of net) to catch the fish. The fishermen work according to their duties each, there is a spread *payang*, there is a guard *ompal* (float tip *payang*) some of which dropping *jampang* (wooden anchors) and those that supervise fish motion. The content of the meaning contained in this movement is a job must be done in accordance with the expertise / portion of each, otherwise the results obtained will not be optimal.

g) 7th Scene (Menuju Ke Pantai Dance)



Picture 9: Menuju ke pantai dance

Menuju ke pantai dance has the same movement with *mendorong perahu* dance that is by lifting the boat, the difference is only the direction or purpose is different, if the *mendorong perahu* dance boat likened to lift the boat from the beach to the sea, *menuju ke pantai* dance instead of restore the boat in sea to the beach. *Menuju ke pantai* dance describes the completion of the process of catching fish in the sea with a series of glowing faces. The joyful atmosphere shows a glorious success, missing already the worries and the tired feeling covered by the sense of happiness. The meaning of this dance is a happiness that we feel is the result of a struggle that has been passed and resolved well.

2) Music

Each scene in the dances above is accompanied by various musical compositions. Similar to the dance that has 5 scenes, musiknyapun consists of 5 compositions. So, every dance scene will diirngi by a musical composition. Dhānggā 'music uses the sound of the mouth as a rhythm by combining five kinds of compositions according to the composition of the dance. The music is played by each dancer. Therefore, a dancer of Dhānggā ' as well as a musician

The musical composition found in Dhānggā 'art is as following.

- a. *Kentrungan* music as a companion of *pembuka* dance (*pring nang anang ghem ghem Pa' pa'.....*) as the final sign of the music is usually uses a traditional poetry in Madurese language like *'kembhāng jhāmbhu ko 'cangko 'an, maddhā ambu ko 'roko 'an'*.
- b. *Cak -Cakmusicas* a companion of *mendorongperahu* dance (*Ding dingdingdingdingdingdingdingdingca' ca'-'ca' hourdong.....*).It is done repeatedly until the desired position of the boat exactly in the middle stage facing straight ahead
- c. *Nolimaanmusicas* a companion of *dayung* dance (*Pangending- ding, Pangending ding, Pangending-ding..., Andungdering ding dung tapeng.....*). The ending sign of the music *isalahayyu...oreee...*
- d. *Pajānganmusicas* a companion of *pajāng* dance (*ding dung ding, ding dingadingdingdingdingjhagghur*)
- e. *Camplonganmusicas* a companion of *menujuketantai* dance (*andengjahurandorea, andengjahur lea lae.....*)

3) Makeup and Clothing

Makeup is the art of using color material to be applied on the face to realize the character of the character that will presented as a role on stage (Nuraini, 2011: 45). Good clothing is not only useful as a cover for dancers, but also as a supporter of spatial design attached to the body of dancers. Dance clothing contains elements of form, line, color, quality, texture and decoration. In traditional arts, dance costumes are often customary clothing or local clothes that are typical of dance (Murgiyanto 1983: 98-99).

Makeup and clothing have several functions including: (1) to clarify the theme and character of dance, (2) makeup and clothing for dance not only take into account the aspect of festivity or glamor, but also they has other meanings both from the symbolic and realist , (3) through the colors, motifs, hues, clothing and dresses used can provide an explanation to the audience about the performances of the form of dance.

The Dhānggā 'art performance is a showcasing art about a fisherman procession, so the makeup is not particularly noticed in this show. Because basically, in the performing arts Dhānggā' does not need special makeup to bring up certain characters such as the character of the protagonist or antagonist for example. All dancers in this Dhānggā'art have the same position of demonstrating as a fisherman. So even though the dancers use makeup, it is only done so that the dancers do not look dull when on stage (not to bring up certain characters).

In contrast to makeup, the clothing in the Dhānggā'art show is well worth noting. The dress or costume used is Madura custom clothes which is often used by society in everyday life in ancient times. The clothing is often known by the Madureseas a 'Sakera' clothing, one of the knights derived from Madura with a red and white pattern that is equipped with black compression pants, odheng (udeng), and the draped wrap around the abdomen is then woven into neck.



Picture 10: Clothing of the Dancer

Costume or clothing in the picture above is very thick with Madurese culture. The costumes are often used in various art from Madura, not least in Dhānggā'art performances. This is not separated by the habit of the Madurese who wear these clothes in daily life. The clothed outfit with red and white color is very thick with Madurese society culture. The motif of the line with firm colors shows the assertiveness as well as the spirit of Madura society fighting in face of all things in life.

a. Udeng

The flower motif of *udeng* used by the players to symbolizes the identity of the fisherman community that will think everythingbefore do his job, because a little mistake will be danger. According to Zainullah, the flower motif of *udeng* describe the Madurese people who are very persistent and tenacious in carrying out their work.

b. Red and White T-shirt

Every player of Dhānggā'Art uses red and white shirt. Red and white color has the meaning of the identity of the Indonesian nation so that the proof that Arts Dhānggā'is the original art of Indonesia. In addition, the red and white color is identical with the people of Madura, the red color symbolizes courage, while the white color symbolizes harmony.

c. Jarik

The Dhānggā'artist uses a jewel that is attached to the neck. The meaning of the *jarik* is to describe the persistence and tenacity of the fishermen while being fishermen despite the big waves.

d. Black Pant (Gombor Pant)

The black color on the pant worn by the players of Dhānggā'Arts to describe the might of the fishermen as they sail through the seas to catch fish. Trousers are pants made

with large shapes or can be called pants komprang. Trouser trousers used by the fishermen because the pants are considered comfortable while being fisherman because of its large shape.

4) Property

Property is a piece of equipment that does not include costumes, does not include stage equipment, but is an outfit that is danced by dancers. At Dhānggā' Art performances using artificial boats for a property, as well as artificial oars made of bamboo.



Picture 11: BoatProperty



Picture 12: OarProperty da

The property is used to support the Dhānggā' Art show where the property of boat and oar toys is a compulsory equipment when one wants to fish. Because here is the context of the show, so the property used is decorated to look more interesting. Artificial boat used is decorated with paper and ribbons to look more lively and beautiful, paddles are decorated with papers made as interesting as possible.

B. The Function Of Dhānggā' Art Of East Pademawu Village, Pademawu Subdistrict, Pamekasan Regency

Art as one element of culture occurs because humans want to satisfy their conscience-related needs with beauty. But now in addition to fulfill the beauty, art also has a variety of functions, both for those who are directly involved in it as the artist as well as for the supporting community outside the artist.

The performing art has functions that are always adapted to the circumstances of the community or the accompanying activities. The growth of art in a region or a developing country in line with the development of the region or country. The function of art as a place to pour out the feelings to be conveyed by a passing beauty that is read by the art.

Dhānggā' Art is an art that is quite old in Pamekasan Regency, it is proved by the absence of musical instruments in the earlier times the formation of this art, so the people of Malang (the birthplace of art Dhānggā') express

themselves through various ways one of which is art that originated from the voices of the human mouth.

Dhānggā' Art has a shift in function from its earliest form to the present day. Formerly Dhānggā' Art is a habit of the people of Malang that is done as entertainment when the fishermen are about to go fisherman and come home from the fisherman. This they do to encourage themselves when they want to go fisherman and done as a tired reliever when they come home from fisherman. From these habits, finally Dhānggā' Art got enthusiasm from the local society and started staged on the ground (on stage) as a means of entertainment for the local society.

1) Dhānggā' Art as Ritual Means

Dhānggā' Art will turn into a sacred performing arts when staged in an event for *ruwatan* or sea salvation or commonly known as 'petteklaut'. If Dhānggā' Art staged with the event 'petteklaut', it will be very much in line because it has the same object that is related to life at sea.

In this activity, Dhānggā' Art will be performed when the sanctioned release procession is marched to the sea. The offerings used in the activities 'petteklaut' namely: rice cone, a thousand kinds of flowers, head of goats, and gold rings. In addition, *sesejen* in the form of crops that include: 1) *polo pendem*, the fruits that exist under the ground such as: sweet potato, cassava and others, 2) *polo ijo*, it is plants that exist on the ground such as: eggplant, pumpkin, and others.

2) Dhānggā' Art Aesthetic Presentation

Presentation can be interpreted as a presentation, while aesthetics can be interpreted as a beauty. Thus, aesthetic presentation can be interpreted as a beauty that is presented. This is in line with the opinion of Soedarsono (2001: 170) which states that the function of performing arts as an aesthetic presentation is to entertain the audience, that the show must be presented or presented to the audience who called art of presentation. Dhānggā' Art is one of the arts in Pamekasan Regency that is interesting and has meaning in the performing.

This can be seen in Dhānggā' Art Performances at major events as Ambassador of Pamekasan Regency: 1) Pamekasan Ambassador at the inauguration of PT PAL in Surabaya in 1983, 2) Pamekasan Ambassador at the Madura Cultural Conference in Sumenep in 2007. In addition, as for the achievements of the Dhānggā' Art community: 1) 1st winner of traditional dance at regency level at SMKN 3 Pamekasan in 1983 2) selected as the top three dance of Pamekasan dance: *Ronding dance*, *Dhānggā'*, and *Topeng Ghettak dance* at the Multipurpose Building in 2000, and 3) was nominated for the top ten art performances at the 'Adhikara Jawa Timur' cultural event (collaboration with traditional ceremonies) at *Taman Krida* Malang in 2008.

The aesthetic value consists of three types: sensuous (sensory variety, formal (variety of forms), associative (a variety of unions, aesthetic value on Dhānggā' Art) sensual variety in terms of dance form of dancers movement and music accompaniment used. motion dancers and musical accompaniment music Various unions viewed from the content or meaning contained in the motion and music that

contain elements of cultural values. The measurement of the success of a performance can be seen from the aspect of the audience or audience. Proved in every performance performed by the group Dhānggâ'Art got enthusiasm from the public from children to adults who watched the Dhānggâ' Art show until it was done.

3) Dhānggâ'Arta Bond of Community Solidarity

Art has a function as a binder of community solidarity. The statement is clearly seen in Dhānggâ'Art. Each will perform, players and managers will held meetings and discuss to prepare everything needed in the performing and discuss game techniques that will be showed according to the required show theme. In more detail, The members of Dhānggâ' Art will focus more on the singing 'kidungan' that will be sing because it adjusts the theme or the intentions that have intentions.

In addition to the inter-members, solidarity and communication are intertwined with the surrounding community when the Dhānggâ'Art will be held. This proved mutual cooperation to prepare various needs ranging from installing sound to prepare the property in the form of a boat toy. This proves that besides the feeling of solidarity among members, the solidarity between people is also intertwined so as to bring together the social values of togetherness and mutual help.

4) Dhānggâ'Artas Cultural Preservation Media

According to Jacobus (2006: 115) preservation as an activity or perpetually done, directed and integrated to realize certain goals that reflect the existence of something that is permanent and eternal, dynamic, flexible and selective. The statement is in accordance with the function of Dhānggâ'Art as a media of cultural preservation in Pamekasan Regency. Dhānggâ' Art is a traditional performing art product that contains the cultural values of its supporting community that must be dilestraiikan so as to introduce the culture to the young generation.

Cultural values contained in the Dhānggâ' Art which is mutual cooperation between players and society which is one of the nation's culture to help each other. The value of religion that is always applied in the performances of Dhānggâ' Art is to do praise to God before performing. In addition, the meaning contained in the Dhānggâ'Art is retained its authenticity with a history that tells the life of the fisherman with a simple tool before the machine so that people in the modern era still remember the story in ancient era.

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