

The Shift of Function of Pakarena Balla'Bulo Dance in the Hyperreality Era

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ABSTRACT

This study aims to investigate the function of the Pakarena Balla'Bulo dance in Selayar Islands Regency because this dance has experienced a shift in the era of hyperreality. This study employed the descriptive qualitative method that described the object of research directly. The data of this study were collected from targets and respondents and through observations, interviews, and documentation. Moreover, this study employed Jean Baudrillard's hyperreality theory in order to examine the shift of function. The result of this study shows that Pakarena Balla'Bulo dance performed in Benteng District, Selayar Regency has been developing for decades. In each of its developments, several functions of the Pakarena Balla'Bulo dance have changed. In the past, it served one function only, as a ritual, but then it serves three functions nowadays. First, this dance is taught at junior high school as teaching material in order to preserve the culture. Second, this dance serves as entertainment, so it is performed in welcoming ceremonies and social gatherings. At last, it serves the performance function, so it is performed in festivals. The dance functions have changed for some reasons one of which is audience demands in this hyperreality era, thus negating their origin of creating a new reality.

Keywords: *Change of Function, Pakarena Balla'bulo Dance, Hyperreality Era*

1. INTRODUCTION

Each culture in Indonesia contains many cultural values. The cultural values possessed by the Indonesian people make them special. Many countries in the world are amazed at Indonesian culture. For this reason, Indonesian citizens are encouraged to preserve their cultures [6]. Throughout its history, Indonesian culture has appeared with various prominent artistic expressions, both as a result of collective creativity and individual creations. Culture refers to customs, thoughts, or senses [1]. Culture is habitual and contains important values that are passed down from a generation to another generation. As a legacy, culture should be preserved for the next generations, and dance is one of the Indonesian cultures.

A unique traditional dance is the characteristic of regions in Indonesia, including Selayar Islands Regency, a district located in South Sulawesi Province, Indonesia. This regency is known as an area with plural

people. As culture represents the pride of the local people, everyone must glorify, maintain, and develop their cultures [15]. Indonesian culture is like the nation's wealth originating from the diversity of traditions and regions, each of which has its historical background and development [3]. This development cannot be separated from the development and growth of Indonesian society in general because every culture in Indonesia develops from time to time [4].

Selayar Islands have various kinds of traditional dances generally called Pakarena dance, one of which is Pakarena Balla 'Bulo. This name is taken from the name of the area it is originated-Balla' Bulo village [11]. The dance has quite a good journey, starting from the local area to foreign countries. Especially in the Selayar Islands Regency, this dance in the past was only used at the king's inauguration ceremonies or the welcoming events at the Balla'Bulo royal palace.

Pakarena Balla 'Bulo dance is unique. Before this dance is performed, dancers are required to visit the grave of one of the previous dancers [11]. The number of female dancers should be odd, for example, 5, 7, or 9. This makes this dance different because in general Pakarena is danced by an even number of dancers. According to Mrs. Erlina, one of the dancers, Pakarena Balla 'Bulo Dance is believed to have a very close relationship with *To Manurung* or an angel who just comes down from heaven. Thus, it is believed that this dance is created by no one as it is brought by gods and is performed as an offering for kings and honorable guests. Inspired by the idea, the number of Balla'Bulo dancers should be odd, at least 5 people and a maximum of 9 female dancers. [11] In performing, the dancers are equipped with fans and scarves, assisted by 3 drum and gong players. Meanwhile, *To Manurung*, an angel who has just come down from heaven is believed to join the dancers when the dance is performed in front of the king or royal guests. Pakarena Balla 'Bulo dance grows and develops into a symbol of respect for local authorities or official guests in the area. However, nowadays, it is performed to welcome local guests or government as an art performance in events usually held in the capital of the regency, Benteng District.

According to Baudrillard, in the era of hyperreality, there have been changes in the structure of society [9]. Today's society is generally consumers because they are eager to see not only real-objects but also sign-objects. The people are used to living in convenience and are provided by technology, media, and advertisement. Hyperreality is a condition that describes how the world is perceived based on individual preferences on illusory objects rather than real objects by modifying cultural objects or icons to make them more attractive than their original forms [2]. In this context, Pakarena Balla 'Bulo Dance has experienced a shift in function from being original to hyperreality due to audience demand.

2. LITERATURE REVIEW

In South Sulawesi, traditional dance is considered a performance that shows noble values and high quality. It contains certain body movements and has been developed from time to time so that it contains symbolic, religious, philosophical values, as well as preserved traditions [8]. This traditional dance has been developing for a long time as a cultural legacy passed down from generation to generation [12]. In this research, there is an assumption that there is a shift in terms of dance quality and quantity. Quantity is related to how this dance is introduced to more areas, while quality is related to the presentation of the art [12]. This dance has three primary functions in the community, namely ritual, entertainment, and performance [13]. In the hyperreality era, it is indistinguishable whether

something is real or fake and whether it is a production or the result of production. Through media that keep on simulating, the reality that differs social awareness is called hyperreality [11]. Jean Baudrillard in his book *Simulacra and Simulation*, uses the term simulation to describe various relations of production, consumption, and communication in a society that lives in over-production, over-consumption, over-communication, and other overs through mass media, especially television, entertainment industry, and fashion [2].

3. RESEARCH METHOD

This research employed the descriptive qualitative method because the research object was deeply explored in order to collect the data [14]. Literature review, documentation, and interviews were conducted to collect the data. The literature used were books and journals related to the Pakarena Balla'Bulo dance. Documentation was obtained from manuscript, document, and researchers' notes during the dance performance. The data collected in the form of videos and photos served as proof of the dance development and its functions in some events, for example welcoming guests and entertainment [10].

Interviews were conducted with several respondents by asking for information so that more complete and in-depth data or information were obtained [7]. Four respondents were asked for comprehensive information about the Pakarena Balla'Bulo dance. Those respondents had years of experience in dancing.

This study also used the Hyperreality Theory approach to see to what extent the role of society (consumerism) in changing the original function of Pakarena Balla 'Bulo Dance into a modernized function based on public demands without considering the cultural aspects or the origin of the dance. Baudrillard explains that hyperreality is the creation of a real model with no origin or reality [2]. This concept is a response to certain conditions that occur in the human body, nature, and culture. Therefore, in hyperreality, originality becomes blurred because everything suddenly appears with no origin, root, stability, and certainty. Hyperreality tends to refer to itself and emerges with itself [9].

4. RESULT AND DISCUSSION

Pakarena Balla 'Bulo dance grew and developed in the 16th century and became popular in the 1940s. This dance is named Pakarena Balla 'Bulo because it is originated from Balla' Bulo. Balla'Bulo Village that now changed its name into Harapan Village, Bontosikuyu District. In this *taring-masingan* there is a term *Tuma'nurung* which means no one creation because the Pakarena Balla 'Bulo dance is a classical

traditional dance that was brought by the gods into the palace to be performed in front of the kings [11].

Pakarena Balla 'Bulo dance is only known and developed in Balla'Bulo Village. This dance has changed over the years. After the monarchy in Balla'Bulo ended, the dance is rarely performed.

Pakarena Balla 'Bulo dance is still maintained until now. This is due to government support to several dance studios in Benteng District, Selayar Islands Regency. According to Mrs. Erlina, S. Pd, a junior high school teacher teaching art and culture, there have been several junior high schools, especially in Benteng District, using Pakarena Balla'Bulo use this dance as teaching material for local content, such as SMPN 1 Benteng, SMPN 2 Benteng, and several junior high schools outside Benteng District. Pakarena Balla 'Bulo materials are taught in grades 1, 2, and 3. It is a good thing because this traditional dance contains cultural values and is appropriate to be introduced to students.

4.1. Shift of Pakarena Balla' Bulo Dance Meaning in the Hyperreality Era

Hyperreality is reality itself. It is an era that is guided by models of reality without origin and reference, where reality is not only reproducible but keeps on reproduced [2]. Function is something abstract because the description or interpretation of the function is on consumer/market demand [9].

Pakarena Balla 'Bulo dance initially functioned only as a means of ritual in Balla'Bulo Village and a traditional dance performed only in the palace. The palace honorable guests were welcomed by the Pakarena Balla' Bulo dancers. Those dancers were a few royal girls. In the past, Pakarena Balla 'Bulo dance was danced all night long by several dancers in front of kings accompanied by monotonous drumbeats.

Through this present study, it is found that the dance now functions as one of the cultural identities of the Selayar Islands Regency. This dance still contains several aspects that fulfill its functions, such as education, and entertainment, and performance although it is always performed based on audience demand. The dance sacred aspect becomes an item that has been offered so that the Pakarena Balla 'Bulo dance which was previously only enjoyed by royal residents only has now been transformed into a dance that can be seen by the public because its function has now changed.

4.1.1. Education Function

Dance is one of the media to introduce the characteristics of a region and teaches the meaning of culture in the field of art education [5]. In the 2013 Curriculum, Pakarena Balla 'Bulo dance is taught to

students as one of the traditional dances of the local area. This is done to develop student potential in dancing and preserving this traditional dance. In 2017, the regent of the Selayar Islands Regency decided that Pakarena dance should be included in the curriculum. Thus, Pakarena Balla 'Bulo dance has been taught in Junior High Schools as teaching material for local content about traditional dances. Hyperreality appears when negating the origin of the previous reality or it can be said as reality itself. In the field of education, everything can be learned regardless of the sacred, traditional, even privacy elements. The shift of functions is caused by hyperreality. The dance that was previously learned by the royal family is now learned by common people in order to preserve the culture.

4.1.2. Entertainment Function

Pakarena Balla 'Bulo dance was originally introduced to be performed in the royal area which was closed and restricted so that this dance was sacred and distinctive. In the era of hyperreality, everything is immediately overhauled, the performance is no longer for the sake of the king but the community as the audience. Therefore, the dance is now performed only for the sake of fame and money. In terms of entertainment function, the dance was performed in TIE (Takabonerate Island Expedition) event organized by the local government. It was performed by approximately 35 dancers at Plaza Marina, Benteng District, Selayar Islands Regency. It is clear that Pakarena Balla 'Bulo dance was performed to entertain the audience who attended as well as some artists and cultural practitioners from outside the Selayar Islands Regency. It was performed in graceful and beautiful movements. This dance was also performed to welcome foreign visitors from 11 different countries. This dance became valuable entertainment because it was enjoyable.

According to a respondent, Mr. Supriadi, B. Sp, the supervisor of the Tanah Doang Studio, this dance is performed for entertainment because it shows beautiful movements and can be enjoyed by the audience in events such as welcoming ceremonies and cultural events. This dance depicts joy, not grief. However, with the development of its function as an entertainment dance, it does not mean that this dance can be performed in any place. There are some considerations of performing it.

Pakarena Balla'Bulo dance used to grow and develop in Balla'Bulo village only and was only danced in royal ceremonies as a way to show respect for royal guests of the Balla'Bulo palace [11]. According to Drs. Said Anwar, a cultural observer of Selayar Islands Regency, if viewed from its' current function, the ceremony to honor the king has never been carried out in Balla'Bulo village. Thus, the hyperreality theory

works here, considering that the only consideration of performing the dance is public demand. Nowadays, Pakarena dance has developed into a means of entertainment for the people of Selayar Islands Regency, especially in Benteng District. Currently, Pakarena Balla 'Bulo dance has been recognized and has become one of the cultural identities that people are very proud of. The shift of Pakarena Balla 'Bulo dance function began to develop over time. Although this dance is now performed for the sake of entertainment only, the original dance movements are still maintained. Apart from its function as entertainment, this dance is now an art performed indoors or outdoors. This dance is also shown on TV to preserve the tradition. Moreover, Pakarena Balla 'Bulo dance is currently performed at certain events such as culture week, competitions, and festivals.

Pakarena Balla 'Bulo dance is a traditional dance in which the movements are maintained original and classical. As a traditional dance with high cultural values, the dance is performed in many events in order to develop the tourism income in the Selayar Islands Regency and to attract tourists.

5. CONCLUSION

Pakarena Balla 'Bulo dance used to be performed only in Balla'Bulo Village, and specifically, it can only be performed in the palace. However, it now develops into a folk dance performed in official events and king inauguration. Unfortunately, in this era of hyperreality, everything has changed immediately according to the function and purpose of the dance being created. Nowadays, royal events are rarely held and the monarchy system has ended, so this dance is performed in various events in and outside Balla'Bulo village. The dance now has different functions as it develops in accordance with the era and demands. Many people use this dance in ceremonies, events, and festivals including welcoming ceremonies. This dance is taught at schools as traditional dance teaching material. Based on the Regent regulation, this dance should be taught in junior high schools as the local content subject. This is proof that the hyperreality era naturally creates new realities but ignores the object real forms in order to fulfill the public demands.

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