

# *Pakarena Anida* Dance as Guidance Values of Buginese Women in Indonesia

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**Abstract**—Bugis is one of the ethnic groups in Indonesia, precisely in South Sulawesi. Local values in Buginese, especially Bugis women today, have been influenced by the behavior of modernizing technology, which is largely unfiltered, making women less aware of their attitudes and appearance in public. The purpose of the study was to find out the value of female bugis characters. The method used is descriptive with Ethnocoerology approaches. *Pakarena Anida* dance contains values that become guidelines for Bugis women to determine their attitude in what they should be. The values contained in *Pakarena Anida* dance are living values which uphold self-esteem, politeness and patience.

**Keywords**—*pakarenaanida; regional value; Buginese women*

## I. INTRODUCTION

*Buginese* is one of ethnic groups in Indonesia with population more than four million people who inhabit the southwestern of Sulawesi Island. *Buginese* belongs to big family of Austronesia. As a result of internal evolution and their interaction with various foreign civilization (China, India, Islam and Europe), Austronesia people who spread Southeast Asia sea region since B.C then developed into various ethnic groups, with different tradition and culture [1].

Female dance which exist in South Sulawesi has important role, and almost all kinds of female dance which exist in South Sulawesi place women as its expression media, so the dance works of South Sulawesi are dominated with the kind of female dance. Woman is identical with softness which used to called as feminine as supported by woman body which is destined to has beauty value which is differ from men and woman become the object of meaningful expression [2]. Become a feminist also means to understand that before women are identified with whatever race, nationality, party or family, you are a women [3]. The tough and progressive feminist try to produce the writings made by women who think through their body and feeling in the context of local experience [4]. This nature exist in the figure of Andi Nurhani Sapada. One pioneer of female dance in South Sulawesi is Andi Nurhani Sapada. She becomes the agent of changes in creating dance to prove that women also can make something for her region. She has created many female dances in South Sulawesi and her works are accepted by people, even become unique characteristic of the region in South Sulawesi, such as *Pakarena Anida* dance which

has been unique characteristic of female dance in South Sulawesi.

The existence of woman has amazing attraction. Just from the way she walks, woman can attract people, and she has more attraction if she is given movement which had been composed by featuring the beauty of movement. It is also surprising that it is a phenomenon which becomes one factor inspiring the creation of *Pakarena Anida* dance which describe visually and mentally the figure of *Buginese* women. From her perseverance and high spirit in producing the works, then in 1952s she was able to create another dances such as *Patuddu* dance, *Bosara* dance, *Patennung* dance, and another dances which are generally accompanied by music.

In the short time, the appearance of dynamical and gently *Pakarena Anida* dance is preferred by wide public [5]. Pro and contra toward *Pakarena Anida* dance which is made by Andi Nurhani Sapada is reasonable, because each human has the right to make a work, creativity without the limitation imposed to her/him, who want to make breakthrough in art in South Sulawesi. *Buginese* women have thinking that women should act in accord with the rule prevailed in their region for example *Buginese* women who come from *Sidenreng Rappang* regency. They think that their life should be in accord with their custom guidance. Those women have such thinking because they believe and see the example from their environment. It is termed *Pammali*. *Pammali* according to *Buginese* people is the forbidden thing that if someone break it, then he or she will get the revenge from it.

The main problem in this study is to find the local value of Buginese women in movements contained in. Women sometimes can hypnotize the audience when they dance, because women are able to fascinate their audience. The movement expressed, the values in *Pakarena Anida* dance contain some movements which become guidance for *Buginese* women. So, it is interesting to make it to become the topic of article.

These first studies which become reference in this article are conducted by Maria Josephine Mantik with the title Gender Inequality in "Makkunrai" by Lili Yulianti Farid. These articles give contribution about the value of *Buginese* women. Furthermore, the study is done by Jamilah with the title *Syair Dongang-Dongang* in *Pakarena Anida* dance [6]. This study

also give contribution on the meaning of movement in *Pakarena Anida* dance.

## II. METHOD

*Pakarena Anida* dance as one life demand on Buginese women. It can be done by designing the movement of *Pakarena Anida* dance using volume technique (physical size by counting the right movement) in accord with the dancers' gesture. In the other word, physical size see dance textually which is related to movement by using Ethno choreology [7].

*Pakarena Anida* dance will be studied textually and contextually. This approach aims to study and discuss the spheres of socio cultural component related to value and function and ethnic culture entity which frame the text of dance work. Therefore, Ethno choreology as research approach can be said as multidisciplinary approach.

*Pakarena Anida* dance is ethnical dance and it is studied based on ethnic of its proponents. Ethno choreology study its contextual aspect which means that it is related to its society. In contextual analysis, this study is conducted to know the values contained in that dance. The analysis of textual dance in Ethno choreology uses the concept of floor pattern along with its explanation. Anya Peterson Royce in *Anthropology of The Dance* say that the form of dance discuss the structure which study dance from textual approach [8]. Therefore, *Pakarena Anida* as a form of dance will be studied based on choreography concept which comprise the elements namely the dancer, movement, floor pattern, dance music, place of performance, costume, make up, and property, as an integrity in a dance composition or choreography.

## III. RESULTS AND DISCUSSION

### A. The Meaning of *Pakarena Anida* Movement

The entire movement or form in *Pakarena* dance of Anida version is done concurrently. It shows an integrated unity, so it appears and felt harmonious. The dancers' cohesion in group choreography harmoniously enlivens the form of the dance. According to La Mery concept, there are some elements to identify the composition in the dance. The elements are floor design, upper design, music design, dramatic design, theme, make up/costume, hairdressing, and setting are called as dance composition elements [9]. The following are the elements:

#### 1) The movement of *Pakarena Anida* dance:

- The movement initiated by first gesture with the left hand circled toward the belly and the fingers point to downward. It is the value which uphold self-esteem, because there is guidance in Buginese philosophy that among Buginese people there is proverb which say about a woman "*Tellu Riala Sappo: Tauwe Ri Dewatae, Siri Ri Watakkaleta, Nenniya Siri Ri Padatta Rupa Tau.*" It means that there are three fences in life: the fear of God, feeling ashamed to the self, and feeling ashamed to human fellows. This figure exist in *Dato Museng*'s wife namely *Maipa Daepati* who is willing to sacrifice her life to uphold her self-esteem as a wife. Because when *Dato Museng* left to fight against the

colonial, *Maipa* asked her husband to kill her in order that the colonial did not arrest her and made her to become the colonial servant.

- *Sitaklei* in movement variation means visiting each other, exchange the place. It is the manifestation of togetherness when doing work which needs help of many people or mutual help, doing work together, particularly when holding the party or go into mourning.
- *Sonnayaa* which means dreaming or imagining. The version of *sonnayya* movement contain the message or advice for someone that they should not like to dream or imagine. It means that someone is expected not to become lazy person who only wait for uncertain thing. Try to be more meaningful than only expecting uncertain thing by dreaming or imagining.
- *Accarammeng* is to look in the mirror. The meaning of this movement is that people should notice themselves first before the others notice them. It means that each person should introspect him/herself, seeing the weakness in self and do not reveal other person's weakness or mistake.
- *Anging kamalino* or variation of *Ma'sulapa appa* or four point of compass year. It relates to *Sulapa Appa* concept which relates to understanding the power of *Sumanga* or soul which describe human nature as having water, fire, wind and earth nature. In *Lontara*, it is mentioned that those four natures are *sulapa' appa* (square) which should be possessed by each good leader. In addition coming from good descent, someone who want to be good leader must also *warani* (brave), *macca* (intelligent), *sugi'* (rich), and *panrita* (pious).
- The version of *renjang-renjang* is the last version of *Pakarena* dance. *Renjang-renjang* is walking to the right and left. That movement means asking permission to leave. Everything began with good intention and ended with something pleasant.

#### 2) The textual analysis of *Pakarena Anida*:

##### a) The jewelry worn:

- *Kutu-kutu* (throne)
- *Pinang Goyang* (hairspin)
- *Bunga Nigubah* (composed flower), the hairbun called as *simboleng* with two sorts: *Simboleng Bunga Sobollo*, worn for casual party, *Somboleng Pantira*, worn for official party.
- *Bangkara* (earrings)
- *Rante'* (necklace)
- *Sipasang Jima-jima* (amulet)
- *Sulepe Pata-pata*
- *Ponto La'bu* (long bracelet)
- *Tamba* (small bracelet)

b) *The clothes:*

- *Baju Bodo* (red and green colors)
- *Sarung Tope* is sarong with only yellow and white colors.
- *Selendang* (long cloth worn on shoulder)
- Fan

c) *Musical instrument and accompanying song:*

- A pairs of kettledrum, one is in the front and the other one is in the back.
- *Dengkang* (gong)
- *Puik-puik* (a kind of flute)

d) *The song which accompany Pakarena dance:* The lyrics used in the song are not always the same, but sometimes it depends on the meaning and intention of the party. For example, if the dance is performed to welcome the war heroes or another honor parties.

In the past, the accompanying song called as “Royong” that is, the song which did not use lyrics but voice rhythm which only use one letter, for example:

a..... e.....e.....e.....e.....e.....

Until the song ended.

*Bulan Beru Marajang (Gondang Ria Ribulang)*

*Ikatte rituratea gondang*

*Gondang ria 2x ribulang. Bulang beru 2x marajang.*

*De rupa gauppa kicini idolo marajang,*

*Dendang nampanna nia, andi nia kammayya.*

*De poto le'leng rua tinri,*

*De jaleko rua rambangeng.*

*Tpe tu; ba silalal,*

*Paku-paku singandeng,*

*Tamba lima ri Bantaeng*

*Anting-anting ri jumpandang,*

*Tokko manumbang bara*

*Bata tumba bua; mi*

*Bonging ta rimba-rimba*

Therefore, children, adolescents and adults have been familiar with *Pakarena* dance, and up to now since 1957 the song which has been used as accompanying song is still “*Dongang-dongan*” with the lyrics as follow.

*Takunjunga banging turu' galle*

*Nakuginciri naung gulingku*

*Kualleanna Tallanga natoalia*

*Dongang-dongang la bella karaeng*

*Dongang-dongang dongang la nia te'ne*

*Na'tenne nala lo apamigau*

*Tutuki ma'lepa-lepa galle*

*Ma'bisaeng rate bonto*

*Tallangki sallang Kinasakko alimbu'bu*

*Dongang-dongang la bella Karaeng*

*Dongangla dongang dongala nia te'ne*

*Na'tenne nala lo apamigau*

This means:

I am not following the wind for nothing

And I am turning my rudder

I better choose

To sink than go back

If my sail had been raised

My rigging had been spanned

I am not hope

To return from the sea

The meaning of each lyric of *Dongang-dongang* above is parents' advice to their children. A man should be brave to do the duty which has been assigned to him. Whatever the risk, it should be faced and never give up before the duty had been finished or fruitful. The meaning of this lyric should become advice and practiced in this whole life. If we have walked forward we never walk backward means whatever we do if we believe in its goodness, then we should maximize all efforts and prays to achieve its goal or ideal.

e) *The basic arrangement of accompanying kettledrum rhythm:*

- Tunrung Pakanjara – the dancer is ready, walk to enter the arena
- Tunrung Pakarena – tumbuk I – version I
- Tunrung Pakarena – tumbuk II – version II (sita'lei)
- Dongang-dongeng song, lyric I – the dancer sit up. Version III
- Dongang –dongang song, lyric II – the dancer stand up. Version IV
- Kettledrum demonstration – the dancer sit up calmly, slowly loosen her *selendang*, then stand up.
- Tunrung Balabba – Tunrung Katto-katto-Version VI.
- Tunrung balabba' – tunrung katto – katto – Version VI.
- Tunrung Balabba; - Version VII
- Tunrung pasere' – renjang-renjang – the dancer slowly leave the arena

- Tunrung Pakanjara' – the dancer slowly lost from the sight.

#### B. *Pakarena Anida Performance in South Sulawesi*

In the past, traditional dance in Makassar had been considered as spirituality because since Islam become a religion believed by Makassar people, then the replacement of old belief, animism and dynamism by Islam with its firm tenet about the oneness of God is a big step. Begin from this, *Sere Jaga* changed in its name and function as medium in ritual ceremony of Makassar tribe to become *Pakarena* which function as the complement of king crowning ceremony, *accera kalompoang* (clean the kingdom heirloom), king and family life recycle ceremony. *Sere Jaga* which means alert or awake all night long, changed into the term *Pakarena* or *akkarena* which means play or player. The change of its name is because *Sere Jaga* is considered as sacred thing which should not be mentioned in the wrong time and place. This word has always connotation with old ritual done by Makassar people including *Appanai* and *Appanaung* ceremony.

Many factors which influence the development of human civilization from time to time, namely environmental condition (nature) and life order in society of a nation. The development usually related to approach or background, and correlates the events in present time with the past time, so the whole picture can be identified [10].

The figure that becomes value exemplar for Buginese women is the figure of *to-warani* in *La Galigo* cycle which needs to be specially discussed. The figure is *Karaeng Tompo* from *Pujananti*, the wife of *La Galigo* whom he neglect, after her husband and her son, *La Ma'pang anro* left her for years. *Karaeng Tompo*' then decided to find them. She sailed with all women ship crews who disguised as men, including *Karaeng Tompo*' herself. When arrived in China, *Karaeng Tompo*' (who was not recognized by her husband, *La Galigo*) challenged and successfully defeated her husband by holding cockfight. As a bad loser, *La Galigo* then proclaimed the battle against his cockfight rival. After *La Galigo* was defeated again by her wife and her troops, he then had known her rival's identity. *Karaeng Tompo* can be viewed as prototype of noblewoman who go to the battlefield in the history of South Sulawesi. There is Queen *Lipukasi* who fought against the enemy bravely in battlefield in 1814.

Buginese women have high social status, as seen in social reality and in ancient script. In social reality, there is *Colliq Pujie*, a Buginese woman who lived in 19<sup>th</sup> century and worked as a writer, literary woman and stateswoman. In ancient script, Buginese woman is well-known as the figure who is brave (*materru*) and wise (*malampe'nawa-nawa*). Nevertheless, the main task of a Buginese woman is to become good, pious and sincere housewife (*mancaji indo ana tettong ridecengne, tudang ripaccinge*). She becomes husband's exemplar who is honest and wise and as supporting partner and help her husband in handling everything (*mancaji patoro tettong rilempu e punnai cirinna enrengge lampu nawa-nawa mmewai sibaliperri waraonena sappa laleng atuong*). She becomes her father, brother and sister, and husband's pride to maintain her life honor (*mancaji siatutuang siri na enrengge banapatina*).

*ritomatoanna, riselisureng macoanna letih ga riworoanena*). The notion of this social intelligence concept is derived from the care, the courage to sacrifice, love and affection to human fellows, and volunteerism in social context. Social intelligence can emerge when we see violence toward a woman, it can be our neighbor from her domestic environment, then we are urged to help her even protect her [11].

The western gender concept is not suited with women's value among *Buginese* people because the early Feminist theory present as the theory of gender oppression in culture. Therefore, since it starts with the mothers of feminist theory, then continues with exploration of women liberation movement, we can build alternative story which emphasize the role of early feminists in constructing the concept of feminists' cultural study, and transform our view about the unfinished relation between feminism and cultural studies [12]. The result is the form of oppressed people's view, and not the oppressor's view which should be analyzed. Such an analysis is black sociology. If white sociology is the science about oppression, then black sociology must be the science about liberation [13]. The feminists' social theory give attention to the effort in understanding the basic inequality between men and women, also analyze men power over women. The rationale is men's dominance is derived from social, economic and political order which is unique in certain society [14]. For me, the slavery in kitchen is the remain of mostly rude people. For women, it takes a long time to be free from that slavery. The domestic work must not take the woman's whole time [15].

It is thought that *Folklor* theory suited with this article in order to reveal *Buginese* women's value which based on local wisdom. Etymologically, the word "folklore" is Indonesian word of English word *folklore*. This word is a phrase, derived from two word *folk* and *lore*. *Folk* is a group of people who have physical, social and culture characteristics which differentiate them from another groups. These identifying characteristics among other are the similarity in the color of skin, hairstyle, occupation, language, education level, religion or belief. But the more important thing is that they had had a tradition, namely the habit which had been passed from generation to generation, at least two generations, which they admit as their collective belonging. Besides, they aware of their own groups identity [16].

On one side, *Folklor* can be used as educational media and on the other side as educational resource for children. As coercion tool and social control in order that people obey the norms, folklore contain "the myth" which control humans to do something or forbid them to do something. In *Buginese*, this myth called as *Pammali* as had been explained earlier.

The similar concept also suggested by Komalasari that the value concept comprise logic, ethic, and esthetic and viewed as basic value in various life aspects (Living Values) [17,18]. Local value in *Pakarena* dance contain living values which will become life guidance for Buginese people [19].

#### IV. CONCLUSION

Buginese women are identical with *malebbi*' nature which means tender and feminine behavior. But nor, it begins to

disappear among Buginese women, because some factors among other is the influence in the era today which demand Buginese women to keep up with modernization. It is very influential to many important things in behaving and acting. Local culture has taught a good thing to Buginese women and some of its lessons are contained in *Pakarena Anida* dance. It becomes guidance for Buginese women and it is based on local and cultural values of Buginese people.

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