



Masculinity in the Body of Pakkanna Dancers in the Ability to Immunity

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Abstract

Pakkanna dance is a new creation dance in Bone Regency that describes the devotion of female heroes during the Bone Kingdom led by Latenrisukki Petta Mulangge Pajung, the 5th King of Bone. This dance is covered with dangerous movements where dancers perform self-stabbing actions using Badik (sharp objects). This is what the author can convey to readers so that they can find out that there is a collection of dance creations in Bone Regency that have immunity like men even though the dancers are women. The findings in discussing the subject matter are that Pakkanna dance is one of the unique things because usually, only the male gender has immunity but in Pakkanna dance it is actually women. The dimensions of women's bodies in Bugis beliefs in Pakkanna dancers have penetrated the gender boundaries of femininity, namely women's needs should not be formed in immunity because women's instincts should be more subtle, more feminist, and softer. Pakkanna dance can be said to be an advantage and disadvantages, where the advantage is that it can equalize its position as the male gender and the disadvantage is that the Malebbi system in Bugis women's beliefs is no longer included in Malebbi because it has followed the male style in immunity.

Keywords: *Masculinity; Dancer; Pakkanna Dance*

Introduction

The dance will not disappear from the culture and traditions of human life and social development. Art in human life attracts each others in daily life so its existence is an interesting social problem (Hadi, 2007: 12-13). Traditional art must be preserved as a forerunner of culture in the region and action that helps shape meaningful human behavior (Ritzer, G., 1996; Hadi, 2012; Widiastuti, 2019) and Art is not only entertainment or performance but also contains many benefits and learning (Yuliza, 2022). Art complements an area so that without art the area feels empty and lifeless so that through art an area can develop, can be published, and can be enjoyed by many people. In Indonesia, many arts develop in each region, one of which is South Sulawesi, which is called the city of Daeng.

South Sulawesi is a province that has a myriad of cultures because it has many arts, and ethnic groups and is still thick with elements of local or traditional culture that are still developing today (Safitri & Suharno, 2020). The traditional arts involved include dance, music, literature, cultural customs, historical heritage, and other fields (Claire Holt, 2014). In South Sulawesi, there are four tribes, which certainly have the arts and culture of each region. One of the four tribes is the Bugis tribe, which includes

Bone, Wajo, Soppeng, Sinjai, Pinrang, Sidenrenng Rappang, Pangkep, Pare-pare, Barru, Luwu, and Bulukumba (R. Anderson, 2002). These regions have different artistic and cultural characteristics, but these characteristics are still interconnected (Monoharto, G. Dkk, 2003). One of them is the Bugis Tribe which has many regions and characteristics (Kapojos & Wijaya, 2018), especially Bone Regency as a civilized city (Riswandi et al., 2019) which is not only famous for its beautiful tourism but also for the preservation of traditional dances such as Pajoge Makkunrai, Pajaga Andi Makkunrai dance, sere *Bissu Maggiri* and many more (Halilintar & Niniek S, 2000). These dances illustrate and prove that the Bugis have many cultures and traditional dances that are still preserved. The description of some of these dances gave birth to a new creation dance "Pakkanna Dance" from the development of traditional dance which is now a new phenomenon in Bone Regency.

Pakkanna dance depicts the story of a female hero who is prepared and resilient to maintain safety and face enemies during the Bone Kingdom. Pakkanna dance movements contain prayers to Dewa Sewwae (the creator) for blessings and safety. This dance is covered with dangerous movements where dancers perform self-stabbing attractions using Badik (sharp objects). Women who come from gentleness, subtlety, and beauty can have immune strength, perhaps through a long series of ceremonies. This description is the reason why the author took the topic "Masculinity in the Body of Pakkanna Dancers in Immune Ability".

Pakkanna dance, which is presented in the form of a performance, is a new phenomenon in Bone Regency because it can achieve masculinity in the bodies of female dancers. Dance is understood through aspects of motion and technique called composition, while when viewed from a context related to sociology or anthropology, dance is an internal part of social, social, and cultural dynamics (Hadi, 2001). The literature review used as a reference in compiling this article is the view cited in (Connell 2005: 41), namely masculinity in the field of reproduction which can reveal that the body can change even though it has been determined in biology but has undergone long stages or processes. (Kimmell, 2003:34) describes that masculinity is a group of things related to men, generally changing in meaning so that it is defined differently for each person at different times. "Masculinity is what men and women do, not what they are (Beynon, 2007)" The quote means that masculinity is something men and women do. The concept is that masculinity is a human construct that is determined by culture and time. Personal concepts of male and female behavior are situational, i.e. gender is not the same or gender is interchangeable and varies based on situational interests. It is legitimate for women to position themselves as men, no longer possessing the feminine traits generally considered soft, weak, humble, and submissive but masculinity is intelligent, rational, assertive, and strong. Revealing the masculinity of the Pakkanna dancer uses Paul Ricoeur's Hermeneutics analysis to find out the dance form.

Based on the description that has been described, this article is important to continue as a cultural representation in Bone Regency so that in this case it will be focused on describing the main problems, namely: 1) What is the masculinity of Pakkanna dancers in terms of immunity? 2) How is the bodily dimension of women in Bugis' belief in Pakkanna dancers?; 3) Masculinity as an advantage and disadvantage in Pakkanna dancers? This article is expected to provide information and thought to preserve regional dances in Bone Regency, especially the Pakkanna dance which has many cultural values.

Research Methodology

This type of research uses qualitative data analysis with a hermeneutic approach proposed by Paul Ricoeur. The data sources used in this dance research are primary data and secondary data. Primary data was sourced from artist figures in Bone Regency by conducting a direct interview system and direct observation at the research location. Secondary data is obtained from various relevant sources following the object of research such as books, journals, and archival documentation. Data collection techniques are

literature study techniques, observation, interviews, and documentation. The data analysis used in this research is based on the Hermeneutic data analysis flow model proposed by Paul Ricoeur and the data analysis proposed by Miles and Huberman. Paul Ricoeur's hermeneutic framework analyzes the text treatment as its explanation, free of the author's psychological pressure. Text is a self-actualized written language, independent of spoken language (Kurniawan, 2013: 22). The development of the concept interpreted by Paul Ricoeur is known as meaning, namely through in-depth analysis of the thoughts of predecessors. (Ricoeur, 2008: 17). Paul Ricoeur's hermeneutic understanding of textual interpretation is first, the sign step or understanding from sign to sign (symbol). Second, the use of signs to give meaning and the careful exploration of meaning. Third, the actual philosophical step is to use signs to think about the starting point.

Result and Discussion

Pakkanna dance is a new creation dance created from the development of the traditional dance *sere Maggiri Bissu*. The choreographer of the Pakkanna dance itself is a male dancer named Andi Irwan or commonly known as Iwan as the head of the Saoraja Art studio in Bone Regency. Pakkanna dance is a regional characteristic that developed in Bone Regency and must be introduced to the community and today's generation. Pakkanna dance certainly has uniqueness when juxtaposed with dance creations in Bone Regency. The number of Pakkanna dancers is 5 women who were chosen with high confidence because the Pakkanna dance is a dance that emphasizes the image of a strong woman.

Pakkanna dance is based on the story of the Bone Kingdom during the reign of Tenri Sukki (1516-1543), the 5th King of Bone. The reign of Tenri Sukki fought against the Pajung Luwu army. During the war, the Luwuese navy first landed and set up at the Cellu Defense base, while the Bone Kingdom army was located in the Biru-biru area. The warfare tactic used by the Bone Kingdom was to steal the attention of the Luwuese Kingdom by using the strategy of having female soldiers join the war. The tactics used turned out to be very good and succeeded in deceiving the soldiers from the Kingdom of Luwu so that during the war the units from Dewaraja initially believed that there were only female soldiers and no male soldiers. They happily faced the women but there were many male soldiers from behind, so the Luwuese soldiers ran to the beach and boarded boats, and in the end, the war was won by the Bone Kingdom (Ratna R, 2013:23-25).

Based on the history during the reign of the 5th King of Bone, A. Irwan as the choreographer was inspired to create a dance work because he was impressed by the figure of a woman who could show strength from her graceful nature. This dance depicts how the women of the Bone Kingdom played an important role in winning wars against other kingdoms, so the idea arose to create a dance that was adapted to the historical story of the Bone Kingdom where women were great and extraordinary figures. The movements in the Pakkanna dance use a Badik (*Kawali*) and thrust the Badik into the dancer's body without hurting. These movements attract a lot of attention from the local community, one of which is because the woman who uses the Badik is then thrust into the dancer's body and does not experience injury or pain. The specialty of the Pakkanna dance is when the margin (stabbing) procession is carried out by women, while *Ma'giri* (stabbing) is usually done by men. The following will describe how masculinity in Pakkanna dancers can penetrate the immune dimension, then the relationship between the dimensions of the female body in Bugis beliefs towards Pakkanna dancers and what are the advantages and disadvantages of Pakkanna dancers.

Pakkanna dance is one of the adoptions from the past story which is a female warrior during the leadership of Latenrisukki Petta Mulangge Pajung, the 5th King. Pakkanna dance depicts the toughness, courage, and preparation of female soldiers in facing the enemy. Pakkanna dance presentation in terms of movement there are prayers for safety addressed to God Almighty (the creator). This dance also presents an extreme or dangerous movement, namely the action of stabbing or stabbing the body using a Badik.

Technically, generally, every movement in a dance performance has meaning (Heradista et al., 2020). The movements in the Pakkanna dance have meanings and symbols that have received blessings and permission from the great god to prepare for war. The author as one of the dancers in Bone Regency feels disturbed and wonders why the author herself as a female body cannot touch the dimension where these Pakkanna dancers can touch the dimension in the body.

This Pakkanna dancer is known for his immunity which makes the author feel like knowing and revealing it. Why? because this is one of the unique things because usually, only the male gender has immunity, whereas the male dimension is still said to be mighty/strong (Jasruddin & Quraisy, 2017). Women are still said to be meek and delicate but in the case of the Pakkanna dance, everything is denied because the female dancer can stab herself without hurting her body and feeling pain. Not all immune science is only proficient and developed that can be adopted by the male body alone. A woman is not only meek and beautiful but she also has almost the same strength as men (Putri & Darwis, 2015). Women who come from gentleness, subtlety, and beauty can have immune strength, but through a long procession of ceremonies. It turns out that there are collections of bodies in Bone Regency that have immunity like men even though the dancers are women because they are very strong and rarely a woman has such knowledge. The following is an analysis of Paul Ricoeur's hermeneutic interpretation of the Pakkanna dance performance to find out what steps the Pakkanna dancers go through so that they can achieve the immune dimension. These steps are explained in the process of the performance, which is contained in each variety of Pakkanna dance movements.

Symbolic is the first step in the interpretation of meaning, at this stage first introducing instruments in Pakkanna dance such as various movements. Symbolic and meaning have become a complete unity that exists in every dance movement in performances such as those in the Pakkanna dance (Nurlia et al., 2020). There are nine Pakkanna dance movements that will be explained as symbolic steps in analyzing meaning through the following table:

1. Symbol of Lasykar Makkunrai (Female Warrior)

The description of the Lasykar Makkunrai motion is that the dancers walk sequentially into the performance stage and take formation and one dancer takes the frontmost position as the leader.



Figure 1. The Pakkana Dance Opening
Source: Iful Samad Youtube (2023)

Ma'guru Ma' Kawali Symbol (Badik Usage Exercise) where the description of the Ma'guru ma' *Kawali* motion is the position of the dancer towards the left front then both hands of the dancer hold the *Kawali* (Badik) then the dancer turns towards the right, the right-hand holds the *Kawali* (Badik) and the position of the left-hand holds the shawl. The dancer goes forward then returns to the position of both hands holding the *Kawali* (Badik), then the right hand is swung up then the *Kawali* returns to the starting position.



Figure 2. Ma'guru Ma' *Kawali* dance before Maggiri
Source: Iful Samad Youtube (2023)

Ma'guru Ma' Lawida Symbol (Lawida Usage Exercise) where the motion description of Ma'guru ma' Lawida is the position of the dancer straight upright and the right hand towards Lawida (holding). The position of the right foot with a moderate step followed by a rotary direction. The right and left hands hold Lawida then the position of the dancer's body to the left (oblique), moving the right hand holding Lawida and the left hand stroking Lawida. The dancer as the leader stands taking the back position facing the front and the other dancers are sitting but the dancers are facing each other while the right-hand holds Lawida then the left hand is placed on the floor, then the right and left hands are swung right and left while following the direction of the body, namely towards the front and back.



Figure 3. Dancer performing *Ma'guru Ma' Lawida*

Ma'papaccing Ale (Self-Cleaning) symbol where the description of Ma'papaccing ale motion is the position of the dancer standing in one direction (parallel), right and left hands towards the front followed by the position of the right foot towards the right (stepping) and the right hand left (parallel) following the footsteps towards the left. The position of the hands moves in a rotating manner down and up following the right and left footsteps towards the front, after which all dancers take a position where the leader of the dancers is in the front position and the other dancers are in the back position.



Figure 4. Dancer is *Ma'papaccing Ale*

Mattompang *Kawali* Symbol (Cleaning Badik) where the description of the Mattompang *Kawali* motion is the position of the dancer standing with the right hand holding the *Kawali* / Badik sheath which is located on the left hip of the dancer. The right hand is directed to the *Kawali* and then takes out the *Kawali* and then swings it upwards. The right and left hands hold the *Kawali* and are then directed near the nose, forehead, and mouth. The right foot steps (rotates) then take a sitting position where the left-hand strokes the *Kawali* repeatedly. The leader of the dancers then rushes to stand up and brings incense sticks and then directs them to the dancer's head while rotating.



Figure 5. Dancer Rubbing the Kawali

The symbol of Ma'dupa (Begging to the Gods) where the description of the Ma'dupa motion is that all dancers hold Kawali with both hands while making rotating movements. The leader of the dancers steps towards the front and takes a half-sitting position (squatting) where the right foot is towards the front and then carries incense as a sign to the creator (god).



Figure 6. The leader of the dancers is Ma'dupa and praying for the dancers in turn

Ri'aggirikang Symbol (Tested Immunity) where the description of the Ri'aggirikang motion is that the dancer stands taking the position of the right foot slightly in front and the left foot behind then the right and left hands to the side where the right-hand holds Kawali, the left hand is open. The leader of the dancers holds Kawali with the position of the right foot towards the right side while stepping towards the dancers one by one and in sequence, then before the Maggiri ritual, the right hand holding Kawali is directed upwards then Maggiri, namely stabbing the stomach of one dancer at a time with rotating hand movements. The position of the right foot steps is then followed by the left foot while making a rotary motion. This movement is repeated 4 times according to the number of dancers.



Figure 7. Maggiri or Piercing the Dancer's Body

The symbol of Ma'palisu Ri Wanuwa (Saving Back to the Original Place) where the description of the Ma'palisu Ri Wanuwa motion is that the dancer takes a facing position and the hands are swung towards the front and back then the position of the footsteps toward the back by turning. The right hand holds Kawali and then swings upwards with both hands holding the hips. The position of the head is bent down while moving the right hand (inserting Kawali) towards the left hip, after which the leader of the dancers takes incense and then stands up and the 4 dancers also stand up (open hands).



Figure 8. The Dancer Saves Kawali and the Closing Salute of the Show

Feeding by symbols is the second stage of interpretation of meaning in the Pakkanna dance. Symbols that have been found in the symbolic stage will be studied more deeply so that they find meaning in them. The following is a table containing the provision and study of the meaning of symbols, namely:

Num	Symbol	Meaning
1.	Lasykar Makkunrai (Female Soldiers)	A female warrior who is chosen and ready to fight in defense of the safety of the kingdom.
2.	Ma'guru Ma' Kawali (Badik Usage Training)	This variety means that before performing immune actions, one must first practice using the Badik and adjust to the Badik.
3.	Ma'guru Ma' Lawida (Lawida Usage Training)	This variety means that before performing an immune action, you must first practice using Lawida so that you can adjust to Lawida.
4.	Ma'papaccing Ale (Self-cleaning)	This variety means that in immunity, you must first clean yourself and be confident so that the use of sharp objects does not hit the body.
5.	Mattompang Kawali (Cleaning the Badik)	This variety has the meaning that before performing immunity (action), you must first ask for prayers to the creator (God) in purifying sharp objects (Badik) properties used by dancers in Pakkanna dance.
6.	Ma'dupa (Begging to the Gods)	This variety means that every activity, performance, or ritual is preceded by praying or asking for safety prayers to the creator (God).
7.	Ri'aggirikang (Testing Immunity)	This variety means that in performing immunity, the dancer's body will first be tested by the dancer leader in order to ensure that the Badik does not hit the dancer's body.
8.	<i>Ma'Giri (Testing Immunity)</i>	This variety means the dancer's immunity by stabbing certain parts of the body as a symbol that they are ready to fight.
9.	Ma'palisu Ri Wanuwa (Putting it back in its original place)	This variety has a meaning of gratitude to the creator (Dewata) for the safety and smoothness given in the dancer's immunity without serious injury.

Philosophy is the third step in the interpretation of meaning according to Hermeunitika Ricouer by exploring the philosophy of symbols and meanings. At this stage, the meaning will be studied with existing symbols so that meaning will be found in the existing symbols, as for the meaning of the Pakkanna dance, namely:

Lasykar Makkunrai (Female Soldiers) means that in the warfare tactics brought by the 5th King of Bone's government, namely by bringing female soldiers as a war strategy in overcoming the enemy. The creation of the Pakkanna dance with the selection of female dancers illustrates that women also have a history of warfare life not only men. This dance illustrates that women also have immunity like men.

Ma'guru Ma' Kawali (Badik Usage Training) has a philosophy that in the use of sharp objects is not directly used but must go through a process where the first process is to first learn to use a Badik that will be used as a Pakkanna dance property so that you can recognize the Badik first so that when using it it does not hit the body.

Ma'guru Ma' Lawida (Lawida Usage Training) has a philosophy that the use of Lawida is not just directly used by dancers but there is a process that must be done when first practicing using Lawida. The learning process in using Lawida aims to make dancers better recognize and adjust to Lawida so that in using Lawida the dancer will be more relaxed and comfortable.

Ma'papaccing Ale (Self-Cleaning) has a philosophy that before carrying out warfare, first clean yourself so that your mind is clearer and your body is clean. Indeed, if the heart is not clean, everything will be difficult to control, especially in this case, namely doing sharp object action, it is required to first purify yourself in order to get rid of things that are not good so that when the body is in a state of purity.

Mattompang Kawali (Cleaning Badik) has a philosophy that in a war must use sharp objects as tools of war but in the development of Pakkanna dance using Badik as properly used by dancers. The use of this sharp object must first be done, namely the process of cleaning the Badik which aims to purify the Badik so that in using the Badik it does not hurt the body.

Ma'dupa (Begging to the Gods) has a philosophy that in war, of course, praying together asking for safety and smoothness to the creator (God). Similarly, the Pakkanna dance is developing a variety of Ma'dupa movements where before performing the performance, first make a prayer to the Great God (the creator) so that it is given smoothness and safety.

Ri'aggirikang (Tested Immunity) has a philosophy that before the selection of war soldiers, they first conduct an immunity test which aims to see the readiness of soldiers on the battlefield. Seeing this incident, the ri'aggirikang motion variety was created where the dancers were first tested for immunity by the dancer leader which aims to find out whether the dancer has immunity and the readiness to continue the performance.

Ma'Giri (Testing Immunity) has a philosophy that on the battlefield of course the soldiers fight against the enemy with each soldier testing his immunity by fighting. Seeing this incident, a variety of Ma'giri movements was created where the dancer tested her immunity by stabbing her body parts using a Badik which was intended as a sign of a brave woman.

Ma'palisu Ri Wanuwa (Putting Back in the Original Place) has a philosophy that when the war ends, the soldiers return or put the weapons back in place as a sign that the war is over as a form of gratitude for safety and smoothness on the battlefield. Seeing from this incident, a variety of Ma'palisu ri wanna movements was created where dancers put back the Badik and Lawida used as gratitude for the end of the show and were given safety and smoothness in the show without experiencing injuries.

Based on the description above, it can be concluded that masculinity in Pakkanna dancers is influenced by several factors so that it can penetrate the immune system. Factors that influence so that they can achieve the immune ability of Pakkanna dancers are first, the selection of dancers who have high confidence and the level of trust in the Badik (sharp object) will not hurt the dancer's body because this is very influential on dancers in achieving immunity. Second, the dancer must do an introduction stage to the Badik that will be used in the Pakkanna dance performance which aims to allow the dancer to recognize it first before use. Third, dancers must always practice using Badik such as practicing stabbing certain areas in order to know which parts of the body can achieve immunity. Fourth, before dancing dancers first clean themselves and pray to the creator to be given safety, and smoothness and avoid unwanted things. Fifth, the accompaniment music used in Pakkanna dance performances must be firm with a high tempo in order to support the atmosphere of the dancers. Sixth, after the performance ends, the dancer pays tribute to the Badik used by kissing it as a sign that the Badik has been successfully used without containing injuries by the dancer and as an expression of gratitude for completing the Pakkanna dance performance. This description is a stage of the process that Pakkanna dancers go through in achieving the dimensions of masculinity.

1. Dimensions of the Female Body in Bugis Belief in Pakkanna Dancers

The dimension of the female body in Bugis beliefs in Pakkanna dancers has penetrated the gender boundaries of femininity, meaning that women's needs should not be formed into an immune body because women's instincts should be more subtle, more feminine, and softer. The Bugis' belief in women

is that the level of modesty and Malebbi is reflected in the body of women who always behave gently feminine and their degrees are not higher than men (Mustari, 2016). Women in this case are very closely guarded by rules that aim to maintain women's honor and instincts in unwanted circumstances (Nurasiah & Nurliah, 2017). On the other hand, the female body in Pakkanna dance is actually shown as a male action which is usually only the dexterity of the male body. It can be said that women's bodies have crossed gender boundaries as femininity. Social feminism theory does not apply to the bodies of female Pakkanna dancers because it is the same as breaking the natural laws of women and crossing the limit or other language, namely jumping too high. Pakkanna dance dancers exceed the limit of their squares and may exceed the male body because not all men have immunity but on the other hand, women have immunity, therefore, Pakkanna dance can be called crossing the gender boundaries of femininity in Bugis beliefs.

Ancient Bugis beliefs say that a woman's body is a body that is Melebbi (polite), gentle and graceful. Along with the development of the era, this concept has shifted because this concept has become something that can be changed. It is like a dance that is now not only traditional but there are creative, contemporary, and modern dances. The ancient Bugis people thought that only men had the ability to be immune but that did not mean that women were weak. According to some women who feel capable of reaching this level, many appear so that they learn and gain knowledge to become male bodies. Making the concept of a meek and gentle female body is no longer something that is not only seen by women. This is an advantage because women have two dimensions: masculinity and femininity. In Pakkanna dance performances, the Bugis community assumes that not all women cannot reach the level of immunity, only women who feel capable of achieving the masculinity dimension. On the other hand, it assumes that is an achievement and a certain level in the life of the people in Bone Regency. Pakkanna dance shows that not all women can and receive knowledge and are able to perform performing arts that have immunity like a man.

2. Masculinity as Advantages and Disadvantages in Pakkanna Dancers

Pakkanna dance as a woman's immunity as a disadvantage and advantage means that pakkanna dance is dilemmatic or has two sides of people's perspectives or points of view. It is said that immunity should only be owned by a man, not a woman but on the other hand, it turns out that women can also have immunity and it is shown as a performance art. It does not rule out the possibility that there are some groups or individuals who consider that it is Tabuh among Bugis women's bodies. Bugis women have Malebbi values or ancestral values in women's bodies with modesty and refinement (Fitriana & Cenni, 2021). The Pakkanna dance itself that is seen is just the opposite, namely the visible male body. Pakkanna dance symbolizes women as strength but on the other hand, it can also symbolize women as multi-gender or dual roles (Ramadhani, 2016), which can enter as male gender and can also enter as female gender (Zuhdi, 2019). Masculinity can be said to be the advantages and disadvantages of Pakkanna dancers, where the advantages are that they can equalize their position as the male gender (Wibowo, 2019). The disadvantage is that the Malebbi system in the beliefs of Bugis women is no longer considered Malebbi because it has followed the male style. The following describes masculinity as an advantage and disadvantage in Pakkanna dancers, namely:

a. Pros of The Pakanna Dance

1. Women are no longer underestimated because they are able to protect themselves, even in the context of performing arts.
2. The dimensions of feminism in the female body and masculinity are found in the female body, but feminism is more dominant. This can make people's understanding of gender equality more open.
3. Considering that Bugis women are women who have bodies that are not weak, such as the concept that women are only in three conditions, namely in the bed, in the well, and in the kitchen.

4. Bugis women are women who can place themselves according to their respective functions and needs.

b. Disadvantages of the Pakanna Dance

1. Women now do not look like women in general who are supposed to be gentle and Malebbi because they think that the female body is now dominant to be able to achieve the life of the era.
2. Women may be considered as Calalai (women who have stylized men) because they follow male-style materials in the immune dimension. Many people think that Calalai is a form of sexual deviance because many women also have same-sex partners. The impact is that many from the community prohibit their children from engaging in the arts and becoming a dancer because it is a profession of male immunity.
3. Women should dance smoother, softer, prettier, and more charming, not show their strength by piercing their bodies in front of the public, especially in front of high-ranking officials and honored guests in Bone Regency. The impact can be considered to damage the image of Bugis women that has been embedded and has been arranged in such a way from the model of the queens who ruled in the ancient Bone Kingdom.
4. The dangerous scene of body piercing performed by Pakkanna dancers could be imitated by the general public without having immune science and not knowing the correct technique, it could injure the body.

Conclusion

First, Pakkanna dance is a creative dance known for the masculinity of dancers in immunity performed by female dancers. It is said to be masculinity because female dancers can stab/stab body parts with Badik without feeling pain. The dimension of immunity in Pakkanna dancers is influenced by several factors, namely, dancers must have high confidence in immunity, dancers must first get to know Badik and Lawida, dancers must continue to practice in the use of Badik and Lawida and dancers must first clean themselves and pray to be given safety and smoothness during the performance. That factor is what brings dancers to be able to achieve immunity in Pakkanna dance without feeling pain.

Second, women's needs should not be shaped in the context of immunity because women's instincts should be more subtle, more feminist, and softer. On the other hand, the female body in the Pakkanna dance is actually shown as an action that is usually only the agility of the male body. It can be said that women's bodies in Bugis beliefs have crossed gender boundaries as femininity in Pakkanna dance performances.

Third, Bugis women have the value of Malebbi or ancestral values in women's bodies with modesty and subtlety, while what is seen in Pakkanna dance is just the opposite, namely the male body that is shown. Masculinity in Pakkanna dancers can be said to be an advantage and disadvantage, where the advantage is that it can equalize its position as the male gender, become a collection of unique regional dance creations and become a regional characteristic in Bone Regency. The disadvantage is that the Malebbi system in the beliefs of Bugis women is no longer included in Malebbi because it has followed the male style in terms of masculinity, so it can be said that Pakkanna dance is an advantage and disadvantage.

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