



The Process and Causes of the Change in Royong from Ritual to Performing Art in the Makassar Tribal Community in South Sulawesi

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Abstract

This research is a qualitative study to obtain descriptive data in the form of written or spoken words from people or observed behavior in examining the process and causes of changes in royong in the Makassar tribe community. The method used is ethnography. The results showed that the process and causes of changes in royong in the Makassar tribe community besides being influenced by religious, social and economic factors, there are four main factors that become the process and causes of changes in royong in the Makassar tribe community including, (1) royong as community space, (2) royong as a palace artist's creativity, (3) royong as a creative artist's creativity, (4) royong as a social-culture in a supporting a society.

Keywords: *Royong; Ritual; Performing Art; Makassar Tribal*

Introduction

Each tribe in Indonesia has different arts and traditions. Art as one of the elements of culture is a reflection of the mindset, behavior and character of the people who own it. In principle, an art form is created to fulfill human needs so that people are peaceful in dealing with nature, although the supporting community is changing, the traditional arts develop by following the dynamics of the times.

Culture is a way of life of a group of people that is developed and owned by a particular group. The culture is then passed down to the next generation. This shows that a culture is always conservative by maintaining the habits of the previous generations. Culture today is influenced by several factors such as religion, social, and economic. (Sarto, 307: 2020)

The Makassarese people have several diverse arts and traditions, one of which is the royong ritual. Royong is a song and is also one of the lyrical prose in Makassar literature. Apart from being understood as an art form of vocal music, royong is also known to have socio-cultural functions in the supporting community. Royong in Makassarese society is a sacred ritual. Basically, royong is a typical traditional prayer presented in the form of singing (vocal music) and contains symbolic values. Apart from being a prayer, royong for the people of Makassar is a mystical institution. Royong is a way to

perform intense spiritual appreciation and awe of supernatural powers. People believe that through royong vocal music the supernatural forces that control the universe can be overcome.

Royong is a pre-Islamic tradition. It was present long before Islam set foot in the Makassar area. Nevertheless, the people of Makassar who embrace Islam still practice royong. In accordance with its function as a ritualized vocal music, royong is only performed at traditional royal ceremonies and in the life cycle, especially among the nobility, starting from pregnancy, birth, youth, and marriage. Every baby born in Makassar society and from the noble class must undergo a selamatan ritual ceremony in which royong is performed.

Royong is considered to have a very important role and function, so it is always presented and becomes an integral part of the ritual ceremonies carried out. Royong is believed to be able to connect the human and supernatural realms. The people of Makassar believe that royong can ward off bad luck and keep evil spirits away. The treatment or understanding of the royong tradition is a form of realization of the belief in ancestors, long before the Makassar people knew Islam. Humming royong can bridge supernatural forces that will provide happiness in life in the future, such as for newlywed couples.

A. Process, Cause and Change

The process is a stage that is applied from a job so that the results achieved from the work can describe the good procedures used. In carrying out a job, it is necessary to have the right process so that each job can be completed effectively and efficiently in accordance with the objectives set.

According to Handyaningrat (1998: 20), the process is a series of stages of activity starting from determining the target to the end or still running about an action, work and action. Meanwhile, according to JS. Badudu et al. (1996: 1092), is the course of an event from start to finish or still running about an action, work and action. Processes are the means, methods, and techniques by which the existing sources of labor, machinery, materials and funds are converted to obtain a result.

According to KBBI, cause is the thing that makes an effect arise because of something that happens to an object. Moore (1967) provides an explanation of change can be categorized in a broad sense. He argues that change is an important change in structure, and what is defined as social structure is the patterns of behavior and interactions that occur in a society or group.

B. Royong

According to (Solihing, 2010: 4), royong is a vocal music performance in Makassar traditional ceremonies. This vocal music is usually performed at traditional ceremonies performed by aristocrats such as in marriage, circumcision / circumcision, nipasori baju bodo (wearing traditional clothes called baju bodo to girls who have been circumcised), and the aktompelok traditional ceremony (asking for the blessing of a newborn child).

The origin of royong can be traced through the ancient history of the myth of the origin of the kings who ruled in South Sulawesi. According to Prof. Dr. H. A Kadir Manyambean, in Solihing (2010: 11- 15), after the Galigo period, during pitu pariameng (seven periods) aleq lino (earth) experienced a government vacuum which resulted in disputes between community groups called sianre bale and was very difficult to overcome by the leaders of the people. Then from this event emerged Tomanurung (a person who descended from the sky). Almost every region in South Sulawesi has a story about Tomanurung, and Gowa is no exception. The Tomanurung in Gowa is named Putri Tamalate, a woman who came down from the sky along with two maids, complete with gaukang. It was this dayang who sang royong as Putri Tamalate descended to the earth (world). The singing of royong was heard by the people of Gallarang Mangasa, who then reported it to the leaders of the Batesalapang (nine members

of the kingdom of Gowa) and Paccallayya (customary council). Batesalapang and Paccallayya then went to see Tomanurung. Tomanurung then married Karaeng Bayo (the first king of Gowa). During the marriage, royong was again sung by the two maids of Princess Tamalate. Then when the child of Karaeng Bayo and Princess Tamalate, named Karaeng Tumasalangga Baraya, was born, royong was again sung by the court ladies. After that the dayang dayang disappeared. Based on this, it is concluded that royong came from the sky and descended to earth along with the arrival of Tomanurung in Gowa. This tradition is then performed in every traditional ceremony or rite of the Makassarese people, especially in the cycle of human life.



Figure 1: Implementation of the Royong Ritual
Documentation Source: Ethnic.id

Method

This research is qualitative research using an ethnographic approach. Ethnography is known as qualitative research on the self of an individual or group with the aim of systematically describing deeper cultural characteristics. (Izzah, 2021: 28)

Ethnography is a social science research method. This research strongly believes in closure, experience, personal and possible participation, not just observation by researchers trained in the art of ethnography. Ethnographers often work in multidisciplinary teams. Their research focal points may include intensive study of culture and language, a single field or domain, or a combination of historical, observational and interview methods.

While ethnography originally stemmed from the fields of anthropology and sociology, practitioners today conduct ethnographic research in all forms.

Results and Discussion

The Process of Changing Royong from Ritual to Performance Art

Royong was originally a tradition belonging to ordinary people. Royong is the result of community creativity and is oriented towards the interests of the community. Once created, the community immediately claimed it as its own and it became a folk art. As an expression of culture in society, royong is not an individual expression but a collective expression. The result of this creativity serves to complete society as an ecological system.

When the community accepted its position as part of a larger ecological system, as part of a kingdom, then the king, as the center of that larger ecological system, claimed the artistic creativity. Then royong entered the palace. By the palace artists, royong was developed (reproduced) and polished according to palace standards. It then became a palace tradition, a royal tradition, and could only be performed by royalty.

In the 1990s, several artists competed to turn some of the community's ritual-religious arts into performing arts for tourism activities. This creative motivation was in line with the government's policy of making the tourism sector one of the country's sources of foreign exchange. Some Makassar artists also tried to show their creativity in working on several ritual-religious traditions, such as royong. They work on and present royong as a performance by removing its magical sides. This creative process is done not only for royong, but also for several other traditions, such as pepe-pepeka ri makka dance, which is usually only held in harvest ceremonies, which is sacred, just like royong. The tendency to display traditions that are considered ritual and sacred into performing arts is the creativity of an artist, who is driven to achieve fame, borrowing Umar Kayam's term as an exhibition of individual achievement. Within the scope of Indonesia, performing arts (arts as a system) then become arts "in order", which cannot be separated from other systems in society, such as systems of power, economy, belief, education and social systems. These systems are involved in a process of mutual influence, which creates a space for articulation and a process of meaning (dialectical process).

1. Royong as Community Space

Royong can be considered a cultural product of a society and therefore can be seen as a cultural object. Hall (1993) mentions that production is a process of encoding, namely the process of giving meaning to a cultural product by the shaper or creator. Objects are given meaning by consumers.

At the time of its birth (pre-Islam), royong was produced autonomously or purely for the benefit of the community at that time, as a fulfillment of human needs in order to feel peaceful in the face of natural challenges. Purely in the sense that there was no interference or economic motive (market, tourism) in its creation. It is solely to get closer to the Almighty who can provide life protection, keep away from all disasters. Royong is used as a medium of communication, and as a means of prayer.

At that time the royong tradition served to keep away evil spirits that would disturb the peace of the community, honor ancestors and bring blessings. It encompassed a variety of myths. As a cultural object at that time, it was filled with high values, sacred and magical values, truth values. In the human mind at that time, all of life revolved around the effort to sustain life between birth and death. Mythological symbols, religious ceremonies, forms of expression (art) and social rules (such as marriage and so on) were always linked to this concept. The forces of nature are always given cultural form. As a ritual, royong is a means of asking for prayers for one's safety and well-being. For Syarifuddin Dg. Tutu, it is a means of communication with Batara (the Almighty). In addition, as a repellent, both for the scope of society and for individuals. Royong also functions in terms of enculturation that instills knowledge to the people of the community (tradition supporters) about the supernatural world, the supernatural realm, beliefs about spirits that can possess a person.

The people of Makassar become consumers of royong rituals. If the production process is referred to as the encoding process, then consumption is referred to as the decoding process. When they want a safe and peaceful life, people 'consume' royong, by performing rituals. The prayers in royong provide suggestions for life. It can be said that royong has a ritual value that affects the level of community belief in the supernatural beings that control this universe. This is what gives people the spirit and inner drive to carry out ceremonies.

It was only when religion (Islam) entered that they found an alternative way of praying. Even to strengthen their prayers, they combined the two (syncretism). When royong acts as a ritual to ward off

bad luck for the community, then in every organization of the ceremony, the funder of the activity is the community itself. They work together to prepare and organize it. Each member of the community has their own role. At this stage, a culture of togetherness, mutual cooperation and shared responsibility has been born. Royong as a cultural product, on the one hand, has produced a new culture, a culture of togetherness. The role of pa'royong becomes vital in society. Pa'royong is considered to have abilities beyond the rest of the community. Pa'royong is regarded as the spiritual expert of the local community and as a person who is skilled in healing, which means he has advantages. Identity as a pa'royong gives him a position that allows him to be respected, and become an elite in his community.

2. Royong as a Palace Artis's Creativity

As has been explained, the royong that lived in the community was brought into the palace. It was then produced for the consumption of the top circles (the nobility). This condition is referred to as the absorption of small traditions by the grand tradition at the center of the kingdom. What happened after royong received the touch of palace artists was that a 'fence' was formed that limited royong, which could only be consumed by certain circles, who had blood lineage with the palace.

Abdul Rahim Dg. Nya'la in an interview mentioned that not everyone can perform royong, only certain circles, who have a noble lineage or kasiratang (equal). Royong is produced by adding various rules, such as special poems, certain costumes for pa'royong, a special place for royong performances called baruga caddi (small stage / pavilion) in each performance. The organizing time is seven days and seven nights, other rules include the number and kinds of jajakang and sacrificial animals. (Sulkarnaen, 2010)

This indicates that art as a cultural system cannot be separated from the power system at that time. When the royal power system was in power, then the arts were also determined by the power system that took place, down to the system of wearing and using patterns/types of clothing. The pattern of art consumption changes and is determined by a cultural system of power. With the rule that only allowed royong to be performed by certain circles, a new identity was created for people in the palace. Royong has become a tool to emphasize self-identity as aristocrats. In this case, royong is produced elitistly and will also be consumed by the 'elite'. This is how the cultural art setting of 'us' and 'we' will prevail. An exclusive identity emerges, where a person identifies other people who are the same as themselves as a 'we' group. Meanwhile, people who do not have the same identity as themselves are categorized as "the other". "We" (the same) are the rulers who have the power to determine logos (truth).

3. Royong as a Creative Artist's Creativity

Sedyawati (1981: 50-51) explains that the term developing traditional performing arts has more quantitative connotations than qualitative. In this quantitative sense, it means developing traditional Indonesian performing arts by increasing the volume of its presentation and expanding the area of its introduction. In addition, it must increase the availability of possibilities for processing and renewing the face of performing arts as a means for qualitative achievement. With this government policy, including the existence of cultural parks that are tasked with providing facilities and programs for the presentation of works of art to be enjoyed by the public, artists try to work. Excavating traditional arts. Artists as the main agents of art in the realm of initiation, artists think, move to search and create. Non-concrete cultural arts, such as art, only received government attention around the 1980s.

The opening of spaces for self-actualization of artists in the form of festivals encourages artists to work, such as the national-level regional arts festival in Taman Mini Indonesia Indah or regional arts parades. Arts festivals in various regions have also inspired artists to work and excel. In addition, the

government's desire to make tourism a foreign exchange earning sector has opened up alternatives to cultural tourism. The target is domestic and foreign tourists as culture consumers.

Artists have the freedom to display the style they like. There is a current of art development commonly called multiculturalism that appreciates art in any style and form. There is freedom to produce or reproduce culture with materials that can come from traditional art.

This is an opportunity to promote traditional arts that are on the verge of extinction or have received little attention from their communities. In fact, in some regions, some traditional arts are facing near extinction. Many performing arts are rarely performed anymore. Lack of community attention to explore traditional cultural arts. The situation will be serious if there is no development. Deterioration occurs because the community no longer pays attention. It may be because their tastes have shifted or because traditional art is considered to have many shortcomings compared to modern art. It can also be because it may be considered contrary to the religion practiced by the community where the art is located. In line with the government's strategy, it is necessary to find a new function by elevating it to performing arts. In tradition, creativity is always present to keep it alive. This is also the case with *royong*, a tradition in the form of vocal music that is often performed in the life cycle rites of the Makassar people and in royal ritual ceremonies. In the hands of artists, *royong* has been modified. It is produced to meet the tastes of the audience by enriching and embellishing its musical elements. It is combined with other musical elements, such as *sinrilik*, harp. Likewise, the poems adjust to the tastes of the audience.

The poems, which are considered prayers and are in the old Makassar language, are transformed into everyday language that is easy to understand. In order for the product made by the artist to be accepted by the audience, especially tourists, the artist tries to make the product enjoyable, can provide inner consumption through the harmony of the art form it presents. In contrast to *royong* as a court art that is static and rigid with its rules, such as in the costumes of the players who are required to wear *le'leng bodo* clothes (black bodo clothes), the rules of performance time called *appiwa'tu*, the absence of improvisation of movements from the players, so that the performance seems monotonous.

4. Royong as a Socio-Culture in a Supporting Society

Almost all elements of life (culture) have been transformed by changing times, new discoveries and the diffusion of cultural elements from outside. Development planners (read: the government, through its institutions) also have a big hand in this, through the policies it makes. Development strategies designed by the government are always oriented towards the market economy, supposedly to improve people's standard of living. The penetration of the state through its various policies, without paying attention to local wisdom (cultural locality) has accelerated the dynamics of change in Indonesian society. As a result, old values have been abandoned in the practice of life. Even if they exist, they are only limited to symbolic elements taken from old traditions. It is a natural law that all cultures will one day change. Change is a characteristic of all cultures, it's just that the level and direction of change varies. The ability to change is an important characteristic of human culture.

Culture is an activity. A process of human action in an effort to perfect their lives. Culture can be assumed as a living organism, each part of which is interconnected and influences each other in a system. As an organism, this system has needs that must be met in order to survive and be sustainable. If these needs are not met then it will die or at least transform into another system of a different kind.

Culture has the potential to change and survive. The potential to change because it is unable to keep up with the development and dynamics of the times. On the other hand, it has the potential to be sustainable, because it is able to survive following the times. Even its presence can color changes in the form of culture and social activities. When meeting new factors from outside, the main values of a culture may settle and undergo changes or the possibility of survival. The potential to survive means

conservation, as a process of change by transforming everything following the dynamics of life in space and time, which is called socio-cultural transformation.

The process of change can take the form of displacing existing things and replacing them. It can also transform into a new form born from internal creativity. The process of change also allows the addition of new things and then coexists with existing things. These changes occur because of the tug of war between institutions/systems in society. Cultural change is not a coincidence, but a process of a system moving towards a new system in accordance with the dynamics of culture along with other systems. Culture changes in line with changes in people's lives. Of course, many factors influence the process of change. In the context of royong, the changes that occur in the supporting community certainly affect the existence of royong as an art of ritual tradition. Changes can occur naturally or occur because they are planned (recreated changes). These changes can be seen in several forms, namely changes in art performance, changes in art functions, changes in art owners, and changes in art consumers.

Socio-cultural changes in society that stem from changes in mindset can be viewed from various aspects, both internal such as changes in social stratification, education, religion and so on and external aspects such as the view of modernity, economic development, myths of elite artists, counter-culture.

Conclusion

In this discussion, articulation theory will be used, as described in the previous section. Described in the previous section, to see the moments in the circuit of culture. Elements of the circuit of culture. There are five elements in the circuit of culture production, consumption, identity, representation and regulation elements. The relationship between one element and another is a dialogical relationship and has no set pattern. The relationship between one element and another is a dialogical relationship and does not have a definite and absolute pattern.

As a part of culture, art has never stood apart from its society. Apart from its society. Art is an expression of the creativity of culture itself. The society that supports the culture, creates it, provide opportunities to move, maintain, transmit, develop, and then create a new culture again. To then create a new culture again. For Koentjaraningrat culture belongs to human beings by learning, so that culture has a dynamic and changeable nature. Culture has a dynamic and changeable nature.

In the context of royong as a tradition, it becomes a space where diversity, identity and cultural values are (re)produced, consumed and contested. At this level of space, royong becomes a space for articulation, dialog and contestation for several groups. For political circles, royong is used as a means of legitimizing power, legitimizing the identity of nobility. For ordinary people, it is considered sacred and used as a medium for prayer for the safety of their lives, although it will be opposed by some religious circles who consider it contrary to the teachings of the majority religion (Islam).

For artists, royong is seen as an art, which can be modified according to the artist's aesthetic taste. Although some artists who support art traditions still want to maintain their authenticity. The government itself sees tradition as a commodity. And in the name of cultural development, royong needs a touch of development, so that it can provide benefits to society, in addition to maintaining its sustainability. As a commodity, royong is constructed to meet the consumption tastes of the audience. The construction is done by artists with direction from the government as the holder of power, as well as the funder. Some parts that are considered sacred and magical are removed, including those that are considered contrary to religion.

In the development of society, the involvement of culture in the vortex of power gives birth to two kinds of culture, namely affirmative culture and critical culture. A culture is called affirmative culture if it supports power and becomes an instrument of domination. Conversely, a culture is called critical, if

it rejects power and does not want to become an instrument of domination. In the case of royong mysticism, there is a critical culture, especially among some religious circles who see royong practices as contradicting religious teachings (Islam). However, there is also an affirmative culture, especially among the nobility. In the end, royong mysticism as a political tool to gain legitimacy for power is maintained, although its supporters are diminishing.

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