

Pepe-Pepe Baine: The Expression of Makassar People in Gowa a Study of Tourist Art

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Abstract. Pepe-Pepe Baine is one of the forms of the performing arts in Gowa, South Sulawesi. Along with the development of pepe-pepe show is divided into two namely Pepe-Pepe Baine and Pepe-pepeka ri Makkah. This research aims to reveal the continuity and function of Pepe-Pepe Baine performing arts. This research uses qualitative methods with a dance anthropological approach. Research data is analyzed textually and contextually. The results showed that the changes that occurred in Pepe-Pepe Baine show can be seen in the form of presentation is very simple to vary. In Makassar people, Pepe-Pepe Baine show has several functions such as entertainment, and tourist art.

Keywords: Pepe-pepe Baine, function, art tourism, Makassar

INTRODUCTION

The Kingdom of Gowa is thought to have taken place in the 14th century, this area is known as Makassar or Makassar tribe. Sultan Alauddin's reign reached its peak after converting to Islam in the 16th century to coincide with the 9th Jumadil Awal 1014 Hijri, coinciding with September 22, 1605 AD. Sultan Alauddin developed his reign in various aspects including Islamic performing arts. The peak of this glory ended when the signing of the Bongayya agreement between Makassar and the Dutch company on 18 November 1667. Since the birth of the bongayya agreement, Spelman has more prominently named Gowa than Makassar (Mattulada: 1982).

Pepe-pepeka ri Makkah's performance as one of the artistic heritage is strongly related to the development of the influx of Islam in South Sulawesi. This show is a means for da'wah related to the spread of Islam in the past. This can be seen from the content or message implied mainly in the motion and poetry of the song that accompanies it. The story of Ibrahim as who survived the fire became the inspiration that gave birth to the show *Pepe-pepeka ri Makkah*. *Pepe-Pepeka ri Makkah* show is thought to have existed in 1666, a Sufi from gowa kingdom named Sheikh Yusuf Al Mahasin Al Khalwati Makassari Tuanta Salamaka. Sufi Sheikh Yusuf was very popular in Makassar and even reached South Africa, and died on 23 May 1699 in Cape Town. His greatness and struggle against the development of Islam made him the national hero of Indonesia (Azumarsi: 2013).

Pepe-Pepeka ri Makkah show is a media preaching of the sultanate in preaching Islam throughout the peninsula of Sulawesi Island. The show was developed in The Paropo village of Makassar. Kampung Paropo has become one of Makassar's tourism icons as a traditional arts preservation area of Makassar. As the era of *Pepe-Pepeka ri Makkah* has changed. The ups and downs of *Pepe-Pepeka ri Makkah* show became interesting with the birth of Pepe-Pepeka Baine show drawn by women or girls.

Pepe-Pepeka ri Makkah show, for example, was originally a performance as a medium of da'wah, especially in the spread of Islam in South Sulawesi. Through poems in the form of sholawat to the Prophet Muhammad SAW developed in terms of form and function into one of the performances as an entertainment medium, especially in local and foreign tourists. Soedarsono revealed that the performing arts will undergo changes that lead to the death of being unable to compete with other forms of performance, changes that occur in the field of economics and politics (2002: 1). Similarly, the *Pepe-Pepeka ri Makkah* show that occurs undergoes two forms of presentation, namely traditional form or referred to as art by destination and modern or known as art by metamorphosis or tourist art. The change and development of the form of performance in society are natural.

The presence of Tourism makes the performing arts experience various forms and packaging that are attractive to tourists. The creation of dance prioritizes the power of the image of traditional dance aimed at strengthening and developing local cultural values that become the identity of its people (Sudewi et al.: 2019). Art is one of the cultural products of a nation, which is priceless (Didin: 2017). The development of *Pepe-Pepeka ri Makkah* show has two forms that are traditional form and creation or according to J. Maguet said that the presence of tourist people in an area, then there will appear other forms besides existing (Meita, 2017).

Pepe-Pepeka ri Makkah show has been progressed in terms of its shape and function. Sirajuddin Daeng Bantang created a *Pepe-Pepe Baine* show which is interesting because the dancers consist of girls or women according to the name of the dance name is Baine or female. Pepe-Pepe Baine's show was originally inspired by the story of the Prophet Ibrahim AS at the time of his burning but still alive not even a single strand of his sign burned. The poem in the form of sholawaT and prayer about the story of the Prophet Ibrahim AS became one of the accompaniments adopted in Makassar language. This dance work still takes the same name only adding the word Baine behind it to pepe-pepe baine. According to Hadi in the book *Creating Through Dance* (translation of the book *Creating Through Dance* (Alma M. Hawkins:2003), saying that dance can be expressed and realized through daily motion then transformed into art through the body as an easy and skilled medium in moving (Rianta et al.: 2019). It can also mean as an expression of the expression of the dancer's feelings issued imaginatively based on the situation so that the motive of the motion can be a symbolic gesture that stores the message of the dancers, especially the choreographer (Ruastiti, 2019). Body movement can be a part of body language communication, thus the body serves as a dance language to acquire the meaning of motion (Suryani & Fitriah, 2019).

The fundamental problem in this study is the continuity and function of *Pepe-Pepe Baine* performing arts as an expression of Makassar society, which includes tourism studies. The purpose of this research is to find out the continuity and function of *Pepe-Pepe Baine* performances that exist in the people in Makassar. It is expected to benefit as a documentation of the reference for the world of education in developing and preserving performances sourced from traditional dance as an asset of the nation's

wealth in advancing national culture. In addition to increasing appreciation, the community towards the forms of performance, especially dance that is sourced from traditional dance that exists in the community.

This research is based on the disciplines of dance anthropology assisted by other disciplines in the need for research, methods, theories, and concepts to be able to answer the subject matter in research requires other scientific approaches such as the function of the performing arts so that the foundation of the theory used reflects the multidisciplinary approach. (Anthony Shay :1979) defines six categories of dance functions six i.e. (1) dance is the certification and validation of social organizations, (2) dance is an introduction or vehicle of worldly expressions and religious ceremonies, (3) dance is an aberration (diversion) of social or recreational activities, (4) dance is the channeling and release of psychiatry, (5) dance is a reflection of the values of beauty (aesthetics), (6) dance is a reflection of economic living activities. According to Anya Peterson Royce, dance is one part of the culture related to the culture of her community (Ningrum: 2017).

Pepe-Pepe Baine's performance function has changed in terms of the shape of the presentation to be more varied than pepe-pepe ri Makkah. Norrizal (2000) conveys that the show as an end to the accumulation of creative process is carried by several variants, the interconnectedness between the elements of one to each other to fill in one unit intact, one inseparable from the other, because the loss of one element of the variant will reduce the final quality of the form displayed (Wisata et al., 2017). The development of the power of tourist attraction should think about the needs and expectations of tourists by connecting the readiness of the place or the community environment.

The development of *Pepe-Pepe Baine* show can be analyzed using the characteristics of tourist art. The innovation in *Pepe-Pepe Baine* show provides a unique variety for its development. As Thomas has formulated that the packaging of tourist art has characteristics, i.e. (1) imitations of the original; (2) short and dense; (3) full of variations; (4) exhumed sacred, magical, and symbolic values; (5) cheap price/affordable tourist bags (Soedarsono, 1999:3) (Meita: 2017).

The research method used in this study is qualitative descriptive research. Descriptive is the deciphering of events based on both written and unwritten data. This focuses on observations or observations of performances supported by interviews and recording of events. Documentation as a data source used to interpret even supports qualitative research interests. Qualitative research produced descriptive data in the form of written or oral words from people and observed behavior (Bogdan and Taylor in Moleong, 1988:4). The data analysis used refers to data analysis based on Milles and Huberman i.e. data reduction, data presentation, and conclusion or verification (Sugiyono: 2008).

DISCUSSION

Pepe-Pepe Baine according to Makassar society has a sense of performance that uses torch property presented by women. *Pepe-Pepe Baine* is derived from the word Pepe which means fire while Baine means female or female (girl) so *Pepe-Pepe Baine*

means fire played by women or women aged between 17 to 25 years. *Pepe-Pepe Baine* is pulled by dancers with even numbers or pairs. The uniqueness of *Pepe-Pepe Baine*'s show is that it can create a large fireball through a burst of oil that is spouted from the mouths of its dancers. Besides, it can perform movements in the form of attractions that make the audience pound because the dancers light a torch that lights up to his body ranging from the forearm to the upper arm without pain or burning.



Figure 1. Dancers perform the attraction of igniting fire into the arms.
Source: Sanggar Sirajuddin, 2019.

Pepe-Pepe Baine's performance is very interesting especially accompanied by the rhythm of drums, harp, and sholawatan chants from his musicians. This sholawat chant combined with Makassar language poems adds to the vibrant atmosphere of dancers when playing the attractions of the flaming torch game held by both hands of dancers. Each ignites into the arms as it rotates towards the audience. If any audience is willing or willing to try to get involved in *Pepe-Pepe Baine* show, feel the sensation of being burned without feeling the heat or burning then the audience is brought into the arena of the show. The audience was asked to stretch his hands straight to the side. Dancers will hold the audience's fingertips while lighting a flaming torch under the arm that has been stretched repeatedly. If the spectator is male then the palm of the man's hand is on the palm of the female hand. Once the arms have been burned the fire continues from the legs to the upper body repeatedly as well. Then the dancers open up space for other spectators who will feel the sensation of fire by inviting entry through the direction of the front of the show. Spectators should not enter from behind so that something unwanted happens. Another requirement that must be met by the audience is that it is not allowed to enter between women and men. The audience should go between female and female or male with men.



Figure 2. One of the spectators who participated in the attraction attunu kale (self-burning), Source: Sanggar Sirajuddin, 3 March 2020.

Pepe-Pepe Baine show in the Gowa community is an art that has been packaged as entertainment, especially tourism entertainment. The form of presentation is tailored especially for female dancers and the poems are sung. The innovation by Sirajuddin Daeng Bantang gives a new nuance to the development of the *Pepe-Pepe Baine* show.

1. Imitation of its Original Form

The new *Pepe-Pepe Baine* show is packed for entertainment, especially tourism activities, which is very different from the original form of *Pepe-Pepe ri Makkah*. Although this new shape still adopts some movements such as the attraction of igniting the fire to the part of the limbs. Similarly, the accompaniment music used still uses *sholawatan* combined with a series of prayers that are jointly chanted by the musician. The development of motion and music in the form of poems that are changed into Makassar language will not change the essence of the values contained in it. The poem that tells the story of the Prophet Ibrahim is adopted into a language adapted to the place and area where *Pepe-Pepe Baine* performances are located. *Pepe-Pepe Baine* show changed shape and packaged for entertainment, especially tourist art as a transformation of Makassar's cultural values.

2. Short and Dense

Traditional performances generally have a long or long duration or show time. Not so with performances packed for entertainment, especially the art of tourism, certainly changed by shortening the duration or timing of *Pepe-Pepe Baine* performances by reducing some repetitive movements. This applies also to poems or prayers that are chanted by shortening and adopting into Makassar language. Changes like shortening the length of time become more efficient the time the show is used. *Pepe-Pepe Baine*'s performance to the community in Gowa Regency is a thrilling dish because it plays a torch that lights up but remains a ride or art dish that contains aesthetic values.

3. Varied

Pepe-Pepe Baine's performance is very different from the performance of Pepe-Pepe ri Makkah. The presentation of *Pepe-Pepe Baine* performances is very varied especially in dance movements that use kris properties and flaming torches. The presentation has been added with agile movements using kris accompanied by fire game attractions that thrill the audience. Similarly, the accompaniment music is more varied by adding harp and other instruments that support *Pepe-Pepe Baine* performances. The poems are also more varied with the addition of some poems in gowa society in the form of advice tucked in the poem without abandoning the original tradition that is with sholawatan.

4. The Ritual Element Is Gone

Pepe-Pepe Baine's performances in the form of the development of the presentation are entertainment only. Similarly, the prayer in the poem remains important in accompanying the performance. In contrast to traditional performances that exist in the community contains a very strong and vicious ritual element.

5. Cheap Price

Pepe-Pepe Baine show as tourism packaging not only thinks about the development of internet Sanggar but must take into account the development from outside as well for example the budget of spending and income. Budgets are cheaper because they don't use long durations or showtimes. Nevertheless, it still requires the necessary financing for the live sustainability of this show can be enjoyed by anyone because it can be reached by everyone.

CONCLUSION

Pepe-Pepe Baine show is an expression of the Makassar community in the Gowa Regency that must be preserved. Every activity or event related to *Pepe-Pepe Baine* performance entertainment is always presented especially for tourism activities. The poem in the form of prayer is adapted to the poem or prayer that exists in the community including the language used namely Makassar language. Pepe-Pepe Baine's show serves as entertainment, a social communication medium that can bring together performers and other spectators, and aesthetic satisfaction.

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