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Maddewata As The Performing Art Of Bissu Oral Tradition In Bugis Soppeng Society

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ABSTRACT

The history of I La Galigo as a literary work of ancient Bugis has given many contributions towards world literature development both in oral and written forms. In the previous decades, there were a lot of talks about past traditions which still exist in society. Those traditions have received the attention of various experts especially anthropologist, sociologists and philologists. One form of traditions that still exists today is the Bissu oral tradition. In various translations of episode of I La Galigo, those explain many things about the existence of Bissu with sacred verses which are inseparable from one another. The form of a Bissu tradition which still survives today is something that has value and becomes a local cultural heritage that can be said to be global. This paper aims to describe the ritual performing art in Bissu activities which manifests in tradition, especially in Bugis Soppeng society. Activities in a Bissu tradition certainly contain various kinds of local wisdom values that are expected to contribute to build one's character.

Keywords: Maddewata, Performing, Oral Tradition, Bissu, Soppeng.

INTRODUCTION

Culture is a pattern of knowledge acquired and used to interpret experiences and social behavior (Spradley, 2006: 6). The world is seen as a totality of facts, or conditions, not the totality of things, because objects are not meaningful outside their surroundings and cannot be analyzed in themselves. The meaning only arises from the arrangement of objects (Ludwing Wittgenstein, in Cavallaro, 2001: 16). Both of these opinions have provided a description of the social situation through the relationship between something and something else. Likewise with various traces of the cultural heritage of the past that still survive in society.

The description of various kinds of cultural records is the cultural heritage of the past which until now is still confusing between one another. The lack of equalization of perceptions related to this is one of the main factors. Some information is still in conversation and there is no end and completeness. Thus, it makes the situation far from



a unified whole. It is very necessary for the existence of unity in uniting arguments so that people's thinking can then be more directed and fused with each other.

One form of the heritage of the past is the Bissu performance at the ceremony of persistence in Bugis society. Bissu people until now still show their existence in the wider society even though on the one hand they must also fight various external cultural strikes. Bissu people become the motor in conducting a ritual ceremony in Bugis society. They do not only have knowledge about Bugis customs but also they can communicate with supernatural beings. Communication skill by using *torilangi* language is unique and distinctive for Bissu people.

Ritual performances performed by Bissu are cultural treasures born in the past. The show is an artistic creativity with the contents of the meaning and value in it. the value of the content contained in it contains information which is essentially a reflection of the supporting society culture. These values are very necessary to be given special attention through the study, development and guidance of regional cultural objects. This is in line with Law number 5 of 2017 about cultural advancement.

The Bissu oral tradition in this paper is when a Bissu was leading the ritual of purifying heirlooms in Bugis Soppeng society. In the performance, there were chants of worship songs dedicated to supernatural beings which are considered as sacred songs. In I La Galigo (Kern, 1993: 510-515) is told when "Sawerigading took betel nut and proclaimed a proverb that caused the day of thunder. Then, a noble girl was struck by lightning but Puwa 'Matowa Senrijawa revived her by singing the Bissu songs". The chanting of sacred songs by Bissu also intends to reach the power of heaven to him. In other words, the chanting of Bissu songs is not only able to awake someone from Sipolo Lumpang Sipolo Lenge '(half on her stomach, half supine, apparently divided in two). However, he was also able to unite himself with the god of heaven.

The situation of the past cultural life related to the Bissu oral tradition can not only be enjoyed by people of that day, but also to the future generations. There needs to be a deep appreciation to the values of local wisdom. We are very rich in the presence of various kinds of literature both in written and oral forms, but on another hand, the interests of younger generations about the performances of oral traditions at this time are very concerning due to the rapid development of technology.

Based on the explanation above, the researchers were interested in carrying out the research entitled "*Maddewata as the Performing Art of Bissu Oral Tradition in Bugis Soppeng Society*". Research findings in this area will be useful for finding out the cultural values contained in it. In collecting the data, the researchers conducted the study in several villages namely Paroto, Baringeng, Parenring and Cabbennge. Those are located in Lilirilau District. People in the locations always do rituals related to performances of the Bissu oral tradition.

LITERATURE REVIEW

1. Bissu and Their Ceremony in Bugis Society

Many ceremonies led by Bissu are depicted in the story of La Galigo. The most talked about ceremonies in the La Galigo text are matters relating to the marriage ceremony and child birth. This may not be a coincidence because through marriage and the birth of children, the "white blood" received from the Déwata is kept pure, preserved, and passed down from generation to generation on earth (Pelras, 2006: 68, 98). In



addition, there is also the story of We Tenri Dio (Sawerigading's first daughter and I We Cudai) who is also a Bissu. When I We Cudai was pregnant, she wanted a Bissu performance. Besides, Sawerigading wanted if a child in the womb for the fate of the Creator would become a Bissu. Based on this, the existence of maddewata ritual as a show of Bissu oral tradition became a pre-Islamic culture when showing their existence in society (Kern, translation of La Side & Sagimun: 1993).

Most of Bugis people who live in the countryside still give their trust to Bissu in organizing a ritual ceremony. In an interview section with Eka (Bissu Pangkep) in 2016 at the Cabbennge village, he explained that Bissu is shemale (Calabai) even though not all shemales are Bissu. The function of Bissu in a royal ritual is as a motor in conducting a ritual ceremony. In ancient times, Bissu also became a loyal companion of the king. Therefore, every ritual that would take place in the royal palace was governed by Bissu.

The presence of Bissu in various rituals, especially Mallangi Arajang has an essential role. The supporting society also believes that the existence of Bissu is one of the main factors for receiving salvation prayers in the ritual society. The various norms instilled by Bissu in their daily lives are certainly much different from waria in general. Bissu are more obedient to the rules of their bissu. In terms of dress and speech, they look more polite when compared to shemale or calabai in general.

In general, the functions and responsibilities of Bissu in Bugis society are as follows;

- a. A Bissu in Bugis society has the duty to guard and maintain Arajang which is a legacy of the previous kings. In the time of the ongoing kingdom, Bissu was the king's loyal companion. Thus, it can be said that Bissu is the one who is fully responsible for the royal objects inherited by the King. Arajang is a symbol of power and it is believed that the spirits of previous ancestors inhabit the Arajang. The maintenance is in the form of purification of Arajang objects which is led directly by Bissu.
- b. A Bissu in Bugis society is known having knowledge and skills about Bugis customs. The sciences possessed by Bissu are not only centered on Arajang's objects, but are also believed to be capable of curing various diseases.
- c. A Bissu is an advisor and a ritual leader in various kinds of ceremonial ceremonies. The ability to use the To-rilangi language or the language of the sky people becomes an advantage for Bissu. In addition to the language skills, Bissu also has ability to communicate with ancestral spirits which mean that he is able to associate the unseen with the real world and he also has invulnerable knowledge and sacred mantras inherited by generation to generation.
- e. Indoq botting/ pappanguju botting. In various traditional wedding ceremonies, Bissu is trusted by society to prepare the bride and the groom (mappanguju botting). He has sacred spells (cenning rara) which are able to attract the guests' attention to the bride who looks elegant (malebbī).

In addition to the functions and responsibilities described above, Bissu must also apply the character traits of the Bissu in the society. The character traits are (1) behaving gracefully in their interactions with the general public which means that the speech with an attitude must be in line (siteruui kedo-kedo na ampena); (2) mastering eppa sulapaq (the four corners of life) namely north, east, west, and south which symbolizes land (tana), fire (afi), wind (anging), and water (uwwai) as a form of perfection on him. Thus, Bissu must master the four philosophies of life as a manifestation of the integrity of life. Besides



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these four, three are also three parts of the perfection namely the upper world, the middle world, and the underworld. Therefore, the count becomes seven. The number of seven is a form of perfection and integrity of life from Bissu. Seven is an odd number as a sign that the perfection of life which they have is in the top position, except God's perfection.

FINDINGS AND DISCUSSION

1. Maddewata as the Performance Art of Oral Tradition

Ron Blazek and Elizabeth Aversa (in Agussalim: 2013), mention that a show has three elements, namely (1) something that is shown, (2) actors who show something either individually or in groups, and (3) audiences who hear or watch the show. The types of performances in this paper include various supporting elements such as the form of oral literature that was sung when the performance took place.

Classical Bugis literature recognizes two forms of old cultural heritage libraries, namely libraries belonging to literature and libraries not literary works. Libraries types of literature are divided into several types, which in the form are divided into two types, namely poetry and prose. Poetry is divided into two types, namely galigo and tolok (Tang, 2000: 1). The types of poetry including Galigo have been transcribed and transliterated by some philologists such as Ritumpanna Welenrennge (Ambo Enre. 1999); I La Galigo according to the text NBG 188 (Salim & Enre, 2006); There is Sulsana Ugi Masagalae (Palippui & Hatta: 1995), and several other works.

The form of local society wealth is the existence of written and oral forms of tradition. Oral tradition is everything that is conveyed verbally and becomes a habit that exists in a society group. Until now, the form of oral tradition in the society has received much attention from various circles.

Oral tradition is a traditional cultural activity of a community which is inherited from generation to generation through oral media, both traditions in the form of verbal words and other non-oral traditions (Sibarani, 2015); (Duija, 2005). The statement emphasizes that traditions both oral and written are a local wealth inherited by previous ancestors as one of the strengths and reflection of identity as social beings.

Based on the description of various opinions about oral traditions, the authors assume that oral traditions are all discourses delivered orally. The oral tradition referred to in this paper is the sacred poems (worship songs) which are sung by Bissu in the maddewata ritual. The performance is categorized as a ritual which has functions as entertainment for humans and also for supernatural beings.

Maddewata is a ritual performance that aims to unite the souls of ritual society and ancestral spirits. The ceremony is begun by burning the incense for various equipments and offerings. Then, it is followed by drum sounds and sacred songs of Bissu by using To rilangi language. In the maddewata ritual performance, there are sacred songs and traditional dance around the forest as a symbol of the descent of Batara Guru to the Earth (aleq kawa).



Picture 1. A Bissu was dancing Song



Picture 2. A Bissu was singing the Sacred

The worship song sung by three Bissu people in the maddewata ritual in Bugis Soppeng society is as follows;

*É.. é..é tarafu é mōla lété
 Rumae muakkellari
 Muaggareseng ri nagae
 Tomallangkana olinnge*

: *hai awan engkau lewati meniti
 Rumae yang engkau injak
 berpegang pada naga
 bertahta di istana*

*Tomakkutaq pareppaq e
 Tomakkaddeneng alamenng
 Tolimakkalicocoroq billaq e
 Bottinne ri sumpurunna langi*

: *merangkak pada petir
 mendaki pada alamengnge
 menelusuri pada kilat
 yang menikah di turunan langit*

*Sialae padanna
 Wijanna soloe
 Singrangeng narulue
 Remmang-remmang belo falloja*

: *menikahi sesamanya
 keturunannya soloe
 usungan yang diangkat
 pada malam hari*

The verse above is a chant of worship song sung by a Bissu as the ritual leader dedicated to supernatural beings lived in the upper world (boting langi). The worship song is also a form of requesting for permission to the inhabitants of the world above so that they could go down to the earth (aleq kawa) and reign in the palace (the center of the ritual place). It was also explained that just in a second when inhabitants of the world above came down to the earth. In the poem, it is like a flash of light.

*Kuruq sumangeqmue
 taddampengi matuq Laulalléē*

: *kur semangatmu
 maafkanlah nantinya Laulalle*



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<i>Iwangenna</i>	: terimalah!
<i>Taddampengi matuq pammanā tana Ujung</i>	: maafkanlah penghuni tanah di Ujung
<i>Taddampeng manennge</i>	: mohon maafkanlah
<i>Taddampengi matuq</i>	: maafkanlah nantinya
<i>Datunna sangianngédé</i>	: Ratu Dewi Sri Padi
<i>Iwangenna</i>	: terimalah!
<i>Taddampengi matuq</i>	: maafkanlah nantinya
<i>marioriaséq marioriawā</i>	: marioriaseq marioriawa
<i>Tulaq manenngi</i>	: hindarkanlah segala
<i>abalā mangoloé</i>	: bahaya yang akan menghampiri
<i>Taddampengi matuq</i>	: maafkanlah nantinya
<i>eppaé sulāafaq</i>	: keempat penjuru
<i>Engkamanenni asséddi-séddingennaé</i>	: inilah wujud persatuannya
<i>kuruqsumāngeq mué</i>	: kur semangatmu wahai
<i>Monroé ri Boting lāngi</i>	: yang bertahta di dunia atas
<i>Nasekkoe langi</i>	: yang dinaungi langit
<i>Kuruqmaé taddampengi</i>	: kur semangatmu maafkanlah
<i>Pammanā tanamuū</i>	: penguasa tanah
<i>Iwangenna</i>	: terimalah
<i>Sujuq-sujuq maneng</i>	: tunduk kepadamu
<i>Puéloq I élōmū</i>	: melaksanakan keinginanmu
<i>Éé taddampeng daampeng</i>	: ee mohon maafkanlah
<i>Manenggé To-lino to-kawā</i>	: semua seisi dunia
<i>Taddampeng-dampengmānengé</i>	: mohon maafkanlah
<i>Turuqnomai ri-bottinglangī</i>	: turunlah engkau dari bottinglangi
<i>Iwangennā</i>	: terimalah !
<i>Taddampengi matuq laullalléé</i>	: maafkanlah nantinya Laulalle
<i>Iwangennā</i>	: terimalah!
<i>Taddampeng manenngi</i>	: maafkanlah semua
<i>Pattumaninna Arajanngé</i>	: wahai penjaga Arajang
<i>Eppāé sulafaq</i>	: empat penjuru
<i>Iwangenna</i>	: terimalah!
<i>Paréjéngennga addampeng</i>	: Saya mohon maaf
<i>langi pitussusunngé</i>	: langit tujuh lapis
<i>Taddampengi matuq</i>	: maafkanlah nantinya
<i>Walenrengédé</i>	: pohon Welenreng



Kuruqmai taddampengi

: maafkanlah

The verse above is also a worship song sung by Bissu during the maddewata ritual. Bissu believes that there are some supernatural beings that have powers in various places. However, behind the power possessed by supernatural beings there is still the highest power possessed by God. Supernatural beings who are given worship through sacred verses namely Datunna Sangiannge (Dewi Sri Padi), an inhabitant of the underworld and the upper world, eppa sulapaq (four corners), and supernatural beings who live on the ground.

The sacred verse is basically a form of permission requests to supernatural beings that live in various places. The various kinds of offerings which are served not only intended for ancestral spirits but also for other supernatural beings who are in various places and are considered to have supernatural powers. Therefore, the authors assume that worship verses intended to supernatural beings as a form of refusing reinforcements so that the ritual can take place successfully as expected together.

2. The Accompanying instruments and their roles

Almost all types of art performances, both sacred and profane, require various accompaniment instruments with their respective functions. A performance has two functions; as an entertainment art and as a sacred art. As in case of the maddewata ritual performance in Bugis Soppeng society, with the chanting of sacred verses combined with dance and sacred music which further strengthen the melodic atmosphere and the sacredness itself.

Musical instruments used in the performing arts of Bissu oral traditions, namely genrang, button, and beccing. Based on the observations, drum music instruments (genrang) becomes a point for gathering various kinds of sounds from other accompanying musical instruments. When those are viewed in terms of its melodic, drum becomes the main instrument. However, if those are viewed in terms of function and role, the four types of musical instruments have the same function and role because the ritual society believe that musical instruments such as genrang, button, ana beccing, and lea-lea are sacred objects. Those are always attached to Arajang objects (regalia), so that when people want to take out the musical instruments, there must be a small ritual as a form of permission to supernatural beings that live in it. Genrang is a musical instrument which is usually made of jackfruit wood. Then, it was formed cylinder with both sides of the hole paired with membranes from goat or cow leather. Genrang in Bugis society is almost same with genrang in other places which is sounded by using both hands to produce beautiful sounds according to the rules of melody.

In the interview section with Daddi, on August, 22nd 2018, he argued that people believe genrang is a symbol of the union of souls between ritual society and ancestral spirits. He also said "Iyaro genranggé manjaja pangollī I lao riyamaneng liseqna pabbanuaé" which means the drum can be a caller to the whole village (pabbanuaé). Furthermore explanation, the existence of genrang sound in performing ritual ceremonies is very important because it becomes a medium in facilitating the integration and unification of souls between ritual society and ancestral spirits that are from the upper world (boting langī), middle world (aleq kawā), and the underworld (buriq liung).



Bissu also believes "Iyyaro genranngé anu makarameq nasabaq simanurungengni To-Manurunngé nonnō ku linoé" means that drum instruments are sacred objects because those coincided with the descent of To-Manurung in the middle world. Through the melody of genrang, ancestral spirits are welcomed in a special way, happy feeling, great affection which in Bugis language is called mappakkuruq sumangeq.

Another musical instrument is anaq becing. It is a traditional musical instrument made of iron. The type of assambel is sacred because only certain people can have it. This traditional musical instrument is played along with several other musical instruments during the ritual. In general, this traditional musical instrument can only be found in families that have objects of royal heritage or commonly referred to as Arajang. The supporting society also believes that the musical instrument could be its incarnation. Therefore, when the instrument was taken out from its place, spells are read first as a form of permission request. The last instrument is button. It is a musical instrument made of metal. People also believe it is a sacred musical instrument so that it gets a special treatment and place.

Those three musical instruments have different functions and roles. In general, the instruments act as a symbol of peace of mind. The strains of melody from the musical instruments are believed can create comfort for the ritual society and especially for ancestral spirits incarnated where the ritual took place. Thus, when the ritual leader was awakening or summoning ancestral spirits, then some of these musical instruments must be sounded endlessly, as well as when ancestral spirits were welcome to return to their respective worlds. Based on this, the existence of several musical instruments has functions as an entertainment and a ritual.

3. Cultural Values in Maddewata

Related to culture in relation to cultural values, the emphasis is placed on something that is considered good according to the customary system in society. The discussion of cultural values has a wide range, so that in this paper, some values are considered to be fundamental in the implementation of maddewata ritual as the performance of Bissu oral tradition in Bugis Soppeng Society. Some cultural values are adopted as the main values, namely togetherness, obedience, and belief.

a. The Value of Togetherness

The value of togetherness is very closely related to a process of interaction that exists within society. The implementation of Maddata as an art performance of Bissu oral traditions in society is certainly inseparable from the existence of various kinds of worship, especially in the form of sacred verses and offerings. The offerings are one of the main factors for the receipt of prayers in conducting a ritual ceremony. The realization of various forms of offerings is inseparable from the efforts of cooperation and togetherness that exist in society. Another example of the togetherness value also could be found when the society ate together after doing the ceremony.

b. The Value of Entertainment

The implementation of a ritual ceremony, especially maddewata, cannot be separated from a performance that is intended for the ritual society and supernatural beings residing in the ritual place. In this paper, it is explained that there is an oral tradition performed by Bissu during the ritual. The performances of oral tradition include two parts, (1) performance includes dance; (2) performance includes the chanting of sacred verses.



Both of these are complex in the ritual because chanting of sacred songs and dance are very closely related and inseparable from one another. Therefore, the form of love and respect to supernatural beings is done in various ways such as giving offerings, singing worship songs, and dancing. The dance is called by Bissu as mappakkuruq sumangeq.

c. The Value of Belief

Belief is a form of attitudes and behaviors. The implementation of a ritual ceremony in society is inseparable from the belief in heart of every individual and group. The supporting society believes that ancestral spirits must be honored through a special ritual. This belief is based on the perception of the ritual society that when a person dies, the deceased is his or her body while his or her spirit is still there with them. Therefore, glorifying ancestral spirits is one way to get closer to God.

CONCLUSION

Based on the research findings and discussion, the researchers conclude three main points;

- a. Maddewata is an oral tradition performed by Bissu. It is as a form of worship that is given to supernatural beings. Through sacred verses, Bissu communicate through an oral medium to the public or supernatural beings residing in the ritual place.
- b. Maddewata is a ritual performance art symbolized by the presence of various important elements in a sacred performance. For example: the existence of a dance with a complete traditional costume, the chanting of sacred songs, and the accompaniment of various kinds of musical instruments that are considered sacred and melodic.
- c. Maddewata is a performance art of the Bissu oral tradition in Bugis Soppeng society. It contains several main values namely, togetherness, belief, and entertainment. The whole values are a reflection of the local characters of society in forms of attitude and behavior.

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