



Performance of *Kelong Makassar* Indonesia: Oral literature review ruth finnegan

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Abstract

This research was a qualitative research with contextual-performative (show) approach. The participants of this research were *pakelong* as a presenter and data source is the performances of *Kelong Makassar*. The research data collected used documentation study, in-depth interview, observation (field recording, recording, and shooting). Data analysis was an interactive model of Miles and Huberman. The data analysis found that there are three main things that are: (1) the composition of *Kelong* when the first and current mirroring, (2) the role of context in *Kelong* composition, and (3) component and texture.

Keywords: performances, Kelong, Makassar, Indonesia

1. Introduction

Kelong Makassar is a rhythmic poem sung to the dance when performed. Its performances are using musical instruments and dance moves associated with *kelong* (Makassar's traditional songs). However, Finnegan (2012: 7) ^[6] says that as the oral literature verbal elements of Makassar, *kelong* is still dominated in the show though accompanied by dance. This makes the pack as a presenter has a key role in the composition of *kelong*.

The composition of *Makassar's kelong* when performed is intrinsically influenced by the situation and the context of the performance. The song does not refer to the text of a particular *kelong* but it is based on the ability of the memory of *pakelong*. This song has a more different variant than other *pakelong*. In general, the process of composition and variant of *Makassar's kelong* can be seen from the change of the array. The process of its composition is influenced by the situation and *pakelong* themselves. *Pakelong* is united with himself so he did not make any special arrangements before the show. *Pakelong* did not start the show with the practice of composing the texts to be performed. However, it only refers to the experience of previous *kelong* performances. In term of his dynamic *pakelong* is free to compose *Kelong* based on the situation and place of the show. This concept is similar expressed by Lord (1991: 41) that in the show, the singer has the scope of power to determine the level of formula and creativity so that the song will be different from other singers. As an oral literature, *Makassar's kelong* performances refers to three things; context, text, and texture. Context is a performance situation that determines the course of the show which is related to context or the situation and the venue is in progress. This is in line with the view of Finnegan (1979: 17) ^[5] who states that the requirements of an oral literature one of them presented through the show. Then the text is verbal speech and the composition process is determined by the

context of the show so that the *kelong* text presented by *pakelong* is different from the other *pakelong*. Therefore, the text of oral literature is collective and anonymous, so there is no conception of writing prepared by the presenters (Gorzka, 2014: 37). Then, the texture of the show is the presentation of the *kelong* accompanied by a feature style of dance from *pakelong* as a form of expression. These three matters comprehensively determine the course of *Makassar's kelong* performances. Therefore, this study specifically examines *kelong* through these three aspects holistically as the oral literature shown.

2. Research methods

This type of research is qualitative research using a contextual-performative (show) approach. The data in this study are *Makassar Kelong* performances related to the context, text, and components and texture of the show. The source of research data is the presenter (*pakelong*) as a Makassarese culturalist. Data collection techniques used are through documentation studies, in-depth interviews, and observation (field recording, recording, and shooting). Analysis of this research data uses interactive model of Miles and Huberman consisting of three stages, namely stage (1) reduction, (2) presentation, and (3) drawing conclusion.

3. Results and Discussion

A. The Composition of *Kelong Makassar* in the Past and Present *Kelong Makassar* is generally able to represent the past social life through the poems. *Kelong Makassar* contains oral narratives that are passed down from generation to generation and expressed through singing (Darlong, 71: 2014) ^[4]. Since the first Makassar community of Indonesia named performances of *kelong Makassar* as *ganrang bulo* show. It is based on the history of *kelong performances* itself. Although it is still known as *kelong ganrang bulo* performances but

kelong performances experienced a significant development. The development can be seen from the musical instruments and dances that accompany the show. Based on his history, kelong *ganrang bulo* performances are only limited to the media of expression by the community and then to entertain themselves but as the development of *Makassar kelong* became a folk performance in a wedding celebration in Makassar, Indonesia. This reality marks the development of *kelong performances*.



Fig 1: The atmosphere of Makassar performances kelong accompanied by fire dance

Based on the picture ^[1] it appears that the performances have experienced the significant development. It has always been done only by sitting and there is no dance following. However, based on its development the concept of dance is made by using fire as a symbol of human creation in Islam. The process of the development of performances cannot be separated from the progress of education and technology obtained by pakelong today. Educational experience makes Pakelong more creative determining the innovation of musical instruments and dance. Therefore, there are currently *kelong* which is accompanied by *dance sikru* (spoon), *dance ganrang bulo 42*, *dance ganrang bulo I lolo ivory*, and *dance pepe-pepeka ri Makkah*. This dynamic marks the performance of *kelong ganrang bulo Makassar* experiencing development especially in dance composition. In addition to experiencing the development of musical compositions and dance, the development of composition can also be seen from the type and variant of the existing kelong. The people of Makassar first knew only certain *kelong-kelong*, but based on the development of the composition, but now there is a *kelong* called *Kelong Sumbang Kacaya*, *Kelam Kamasea*, *Kelong Papparapa Empo*, and *Kelong Pappalaka* which is not followed by dance. This makes the composition of the kelong different during the show in the past and present time.

B. The Role of Context of Performance in the Composition of *Kelong Makassar*

The performance contexts have an influence on the performances. According to Andalas (2016: 77) ^[1], the factors that affect the context of the show are the situation and duration of the show. This is described below.

1. Situation

The situation of the show has an influence on the composition of the *kelong* and the displayed dance. *Pakelong* presented his creativity process based on the performance situation, such as the condition of the audience and the place of the show was held. Therefore, performances *kelong ganrang bulo* in wedding celebrations are held in the city and in the building which determine the composition of the kelong and the displayed dance. This is justified by Yahya Syamsuddin as pakelong through the following narration.

In practice it may change depending on the call and events ... as needed by the event manager we may not bring all events only 5 hours while the whole performance takes more and less 8 hours.

The statement revealed that the situation determines the composition of the kelong and the dance to be performed. The performance of *kelong ganrang bulo* that was held in the building only featured two dances, namely *kelong* and *sikru* (spoon) and *pepe-pepeka ri makkah*. Both kelong are always displayed in the show because those can attract the enthusiasm of the audience. Special *kelong pepe-pepeka ri makkah* looks tense because accompanied by fire dance. However, it is different when the kelong is displayed in the building, the audience's enthusiasm is different when held in the village. If the show is held in the city and in the building, the audience feels awkward to share the fire used in the dance. In addition, kelong performances are held in the building at the wedding is not a sole entertainment that accompanies the celebration. Wedding celebrations are always accompanied by musical entertainment, such as the orchestra. This dynamic is considered to alter the composition of kelong and the way of performance which is different when the show is held in the village. The enthusiasm of the audience is quite troublesome for the dancers as they alternately want to feel the fire used in the dance. This is considered to affect the composition of the kelong sung because pakelong who will improvise the poem or increase the duration of the singed kelong. This concept is like the opinion of Lord (1991: 115) who says that a competent singer will remember the text 'material' well but will recount it in its own way.

Each show is inseparable from the situation or place of the show. The owner of the celebration is judged to have an influence regarding the composition and the course of the performance. Pakelong will specifically customize the kelong and dance based on the owner's request. The owner of the celebration determines from the beginning of the number of kelong and dances to be displayed. Kelong composition assessed will increase the duration of the show so that the owner of the celebration gives special restrictions on the duration of the show because it is associated with the location permit where the celebration was held. In addition, the form of events and celebrations that followed pakelong also determines kelong composition to be performed. Based on Yahya Syamsuddin's previous statement that pakelong will adjust the event or activities. Therefore, if the show is titled in a formal situation such as welcoming guests, pakelong will limit the composition of the kelong especially alle kelong (improvisations) that are entertained. This makes the situation has an influence on the way of kelong performances. This concept is in line with the opinion of Boulton (1971: 64), the plot of a drama will be adjusted to the condition or situation of

the venue, especially with the audience.

2. Performing Duration

The time duration of the performances is judged to alter the composition of the singed musells. The process of kelong composition is characterized by the addition of kelong array. Pakelong will add the kelong composition on stage when the duration of the show is also long. This is determined at the request of the audience that is capable of affecting the show. When kelong pepe-pepeka ri makkah followed by fire dance then the audience will go up the stage try the fire brought by the dancers. The more spectators who come dancing and feel the fire then pakelong will increase the duration of the show. Duration of the performance of kelong ganrang bulo is not fixed. This is what makes pakelong on stage show can make changes kelong composition based on creativity. Even kelong performances used to be done until morning.

Each show is inseparable from the situation or place where the show is held. The owner of the celebration is judged to have an influence regarding the composition and the course of the performance. Pakelong will specifically customize the kelong and dance based on the owner's request. The owner of the celebration determines from the beginning the number of kelongs and dances to be displayed. Kelong long composition is assessed will increase the duration of the show so that the owner of the celebration to give special restrictions on the duration of the show because it is associated with the location permit where the celebration was held. In addition, the form of events and celebrations that followed pakelong also determine kelong composition to be performed. Based on Yahya Syamsuddin's previous statement that pakelong will adjust to the event or activities that followed. Therefore, if the show is titled in a formal situation such as welcoming guests, pakelong will limit the composition of the kelong especially those including alle kelong (improvisations) that are entertainment. This is what makes the situation has an influence on the way kelong performances. This concept is in line with the opinion of Boulton (1971: 64), which states that the plot of a drama will be adjusted to the condition or situation of the venue, especially with the audience.



Fig 2: Situation performances kelong Makassar

Based on the picture ^[2] it appears the performers of kelong are singing kelong Makassar. Kelong Makassar type is not accompanied by dance. Therefore, the only visible pakelong

as renderers, rebana players, drum players, and gong players. Makassar kelong performances are currently only done until 12 pm. Therefore, this condition directly affects the composition of the kelong shown in the show because Makassar Makassar performances first until morning. There are three things that change the duration of time the performance. The first factor is work. Pakelong currently has other activities in his social life. Although every pakelong performances always get paid but the performance kelong ganrang bulo is not the main job. Therefore, Syamsuddin has another profession as an elementary school teacher. This factor is what makes pakelong make limits of the time duration of the show to move back in the next day. In addition, this dynamic is not only experienced by pakelong but also the audience who attended the show. People who watch kelong performances not only from the low class like farmers but there are from the middle class, such as employees who are bound by morning work hours. This is the condition that makes the duration of the kelong performances concluded more quickly than the full-time performances of the day. Secondly, the permission factor of the show given by the government and the current police. Wedding celebration owners generally get permission for entertainment and events by the police only until 11 and 12 o'clock. It is this dynamic that ultimately affects the process of kelong composition in every performance today.

Based on these performances, the kelong text sung by pakelong as the presentation of the essence relates to the context or place of the performance. Therefore, there are nine kelong sung during the show because it is held in a wedding celebration. The title of *kelong papparapa empo*, (2) *kelong ganrang bulo i lolo gading*, (3) *kelong ganrang bulo 42*, (4) *kelong kamasea*, (5) *kelong sibang kacaya*, (6) *kelong pepe Makkah makkah* (7) *bumbling bataya* (8) *bong kelong bunting* (newlyweds), and (9) *kelong pappalakana* (farewell). Textually, the nine kelongs narrate social life in society. Kelong bunting berua (newlyweds) essentially contains a social message to the bride to be able to live in harmony with the in-laws in building his family. In addition, the kelong contains prayers for the bride to get blessings and happiness in fostering his family. This is considered to make kelong text in accordance with the context of the show. Therefore, the nine kelong texts that are sung are a form of social reality of Makassar society life.

3. Kelong Makassar Components and Texture Performance

a) Stage

Kelong performances in general do not use a special stage concept. Even kelong performances are generally held in tent celebration. In contrast to modern performances that use the concept of a stage that limits between the performance and the audience. Kelong performances concept requires a large place because the number of players in kelong performances usually reach 18 people consisting of dancers, music players, and pakelong itself.

b) Performances Performances (Pakelong, dancers, and musicians)

The composition of performances in Banjong ganrang bulo

Makassar show consisted mainly of pakelung, dancers and music players. Performances kelong ganrang bulo Makassar does not have the composition of the fixed number of performances. However, the number of performances in general has no effect on the performance of the show apart from the musical festivities that accompany the show. Pakelung as the presenter is a key actor in the show while the compositions of dancers and music players can be conditioned on the composition based on the number of players. Therefore, for the sake of making the show more pulling pakelung must be able to turn on the atmosphere of the show by maintaining a communicative atmosphere with the audience as an important part and demands in oral literary performances (Zaibi, 2017: 119).

c) Musical Instruments

Kelong performances are basically accompanied by musical instruments such as violin, kecaping, tambourine, gong, and drum. The five musical instruments create a musical composition that can accompany kelong performances. However, when referring to the historical aspects of kelong performances that used to only use bamboo and tambourine. Bamboo is used by picking. Then tambourine since the beginning is used along the development of Islam in Makassar as a musical instrument that comes from arab. Along with its development kelong performances also experienced the addition of musical instruments as part of the creativity of the poet (pakelung).

d) Dance Instruments

Dance instruments in *kelong* performances there are three, namely bamboo, plates, and spoons. Bamboo is used to accompany the dance *kelong ganrang bulo*, *ganrang bulo 42*, and *tumbang bataya*. Bamboo is used as a dance instrument is ivory bamboo. This refers to the historical aspect of ivory bamboo which was once found only in Makassar. Ivory bamboo was considered sacred so used in the dance. Then plates and spoons are used in *kelong kamasea* as a symbol of the welfare of the people of Makassar known as rice producers in South Sulawesi. It makes spoons and dishes used in harvesting dance party in Makassar society. Therefore, the dance instrument in the show emphasizes the aspect of meaningfulness not on the artistic aspect.

e) Costumes

The costumes used in performances of *Makassar's kelong* specifically use Makassar traditional clothes called *labbu* clothes (long shirts). It is a customary clothing in Makassar worn by men. The shirt becomes a symbol that signifies the caste of Makassar society. It has long been used only by nobles and kings in Makassar. This costume is specially used by players in performances *kelong ganrang bulo*. However, the costumes used were adapted to the concept of celebration followed by *pakelung*.

The costume that completes all the next players is a headband called *patonro*. The *patonro* fabric is half a meter tied like a knot in the head extending upward. Historically *patonro* is a headband that was used frequently by kings and sons of kings in Makassar. Therefore, the use of *patonro* costume by *pakelung* with all players during the show is a way to take

care and maintain identity as Makassar society. In addition, the costumes that complement the *pakelung* and all the performers in the show are silk sarongs. The sarong is a typical outfit in Makassar custom. Silk sarong is historically a customary clothing that signifies the social status of the community as unmarried and married girls. However, in the process of development of silk sheets are freely used anywhere in particular as a complementary costume in the show *kelong ganrang bulo*.

f) The audience

The audience is an important component that supports the continuity of *kelong* performances. The success of the show can be seen from the excitement and enthusiasm of the audience. This is in line with the views of Pratiwi, Andalas, and Generous (2017: 85) ^[9] which say that kelong performances as an oral literature becomes a medium of audience and presenter communication. Attitudes from the audience involved in the performances are judged to alter the composition of the kelong and the duration of the performance. The more spectators involved in the kelong performing dance make the pakelung will make changes in the composition and increase the duration of the kelong performances. This is in line with the opinion of McAlister (2013: 147) who said that the audience can be involved in an oral literary performance that can change the course of the show. Therefore, the audience is an important part in the literary situation (Finnegan, 2012: 12) ^[6].

g) Dance Motion

The type of dance movement that accompanies kelong performances is called motion maknawi. Maknawi dance is a movement that has a special meaning related to the content and message of kelong. Dancers only rotate around other dancers so that the dance movement is considered not too complicated. This concept is in line with Soedarsono's (1976: 3) statement which says that the dance in the oral literary performance does not concern the artistic element but it is more concerned with maknawai so the movement is less complicated. This is in accordance with the dance in kelong ganrang bulo I lolo ivory which uses a bamboo instrument that is driven in a rotating manner with each other around fellow dancers. Kelong ganrang bulo 42 is also accompanied by maknawi dance moves mimitively because imitating the behavior of Indonesian people who are ruled and tortured by the Japanese invaders. In addition, the movement of maknawi dance also accompanies kelong kamasea because it uses spoon and plate instruments as a symbol of the harvest party. Furthermore, maknawi dance movements also accompany kelong pepe-pepeka ri Makkah because it displays a special formation pattern in the form of a house and uses fire instruments according to the title of kelong. As well as bats fall accompanied by a motion dance that is maknawi because it displays bamboo ivory as its instrument by spinning each other around the penner. The dance that accompanies the kelong essay/manuscript is not trying to display a complex artistic dance. However, the motion of the dance is more on the textual meaning through the textures and instruments used in the dance (Andalas, 2016: 106) ^[1].

4. Conclusion

Kelong is an oral literature performed during the show. It is essentially not explaining by the presenter (pakelong) during the show. Kelong performances related to the concept of celebration so that kelong text is adapted to the concept of celebration of the venue. Therefore, kelong performances in context are influenced by the performance situation. In kelong performances found that there are three important aspects, namely context, text, and components and textures. Context includes the process of composition (arrangement) kelong which is influenced by the situation of the show. Text is textual kelong performed by the presenter (pakelong) while components and textures include elements of performances and instrumentalities that accompany the performances of the kelong.

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