



## Analysis of the Shift in Angngaru' Values in the Wedding Ceremony Procession in Gowa Regency

Yasser Ali Warli<sup>1</sup>; Kuswarsantyo<sup>2</sup>

<sup>1</sup>Art Education Master Study Program, Faculty of Language, Arts and Culture, Yogyakarta State University, Indonesia

<sup>2</sup>Professor Faculty of Language, Arts and Culture, Yogyakarta State University, Indonesia

<http://dx.doi.org/10.18415/ijmmu.v12i1.6548>

---

### **Abstract**

This article examines the changing meaning and function of the Angngaru' tradition in South Sulawesi in the context of modernity. Originally a ritual of loyalty in the kingdom, the Angngaru' tradition has now transformed and been applied in various cultural customary processions, such as wedding ceremonies. This study aims to describe the perceptions of traditional figures regarding the origins of this tradition and identify the shifts in its values in people's lives. Using a qualitative research method with an inductive approach, this study involved interviews, observations, and documentation in Gowa Regency. The main focus of this study is two important events, namely Angngaru' Tomanurung and Angngaru' Tubarani, which reflect the evolution of the tradition in the political and social relations of society. Over time, Angngaru' Tubarani, which was originally sacred, has now transformed into a cultural performance that can be enjoyed by a wider audience. This shift is influenced by external factors such as globalization and socio-political changes, although it still maintains local cultural values. This article also discusses the challenges that arise, including the risk of accidents in modern performances, and suggests the use of hermeneutic and ethnographic approaches to understand the symbolic meaning contained in this tradition.

**Keywords:** *Value Shift; Angngaru; Wedding Ceremony Procession*

### **Introduction**

Indonesia has a variety of unique traditions that are rich in specialties. These traditions include hereditary customs that are passed down from generation to generation, having an important meaning in people's lives. Culture itself is the fruit of the human mind, often including mystical elements. Therefore, tradition has a deep philosophical meaning (Syafuruddin, 2017). Humans have a natural instinct to form groups or communities that can carry out their various desires in a structured manner, creating a system of traditions to regulate relationships between individuals. This tradition is inherited and becomes an integral part of life, although it can change following the dynamics of thought patterns and the development of social reality.

Society is people who live together, which produces culture. Thus, there is no society that does not have culture and vice versa there is no culture without society as a container and supporter. Culture has a very large function for humans and society. Culture is stable as well as dynamic and every culture will experience changes that are continuous. Every culture must experience change or development. Only dead cultures are static. Often a change in culture is not felt by members of society. (Soekanto, 2013).

In general, national culture in Indonesia reflects the noble values of the nation that are continuously maintained, developed, and enhanced as an effort to strengthen national identity and personality. This culture not only functions as a support for national unity but also as a vehicle for appreciating and practicing the values of Pancasila. Through culture, the quality of life of the nation is attempted to be improved, where various levels of society feel they have a role to participate in maintaining, preserving, and developing national culture. The development of national culture also needs to be supported by the ability of the community to understand, appreciate, and practice positive cultural values. Regional culture is expected to be a source of inspiration (Panggabean and Sinaga, 2004), when each region with its cultural richness can enrich and strengthen national culture.

Indonesia's cultural diversity is one of its advantages compared to other countries in the world. Indonesia has a rich and varied cultural portrait, which includes various socio-cultural and political aspects that are unique in each region. The history of cultural interaction in Indonesia is very dynamic; This interaction not only occurs between different ethnic groups within the country but also involves encounters with cultures from various other parts of the world. Among the many tribes that exist, the Makassar tribe located in the South Sulawesi region is one example of this rich culture. The Makassar tribe, along with other tribes such as the Bugis, Toraja, and Mandar, add to the cultural richness of the region. The Makassar people inhabit the southern coastal area of South Sulawesi, which includes areas such as Gowa, Takalar, Jeneponto, Bantaeng, part of Bulukumba, part of Maros, and part of Pangkajene Islands (Pires, 2016; Mattulada, 2011).

When the Republic of Indonesia was proclaimed in 1945, Makassar became the capital of the province of Sulawesi. This province was then developed into four provinces, namely North Sulawesi, Central Sulawesi, South Sulawesi and Southeast Sulawesi. Therefore, the name Makassar is very important in national history. The cultural nuances contained in the name Makassar are very strong. Makassar is a symbol that is full of meaning for the people who live in this area. Makassar is a city with a long history that began in the heyday of the Makassar Kingdom, also known as the Gowa Kingdom. The name Makassar itself was first recorded in history in the 14th century, as mentioned in *Desawarnana Pupuh XIV*. In this record, this area is included in the list of areas under the rule of the Majapahit Kingdom in the mid-14th century, along with other areas such as Bantayan, Luwuk, Buton, Banggawi, and Salayar (Slametmulyana, 1979). The Makassar area began to be widely known during the reign of King Gowa IX, Karaeng Tumapa'risi Kallonna, who ruled in the period 1512–1548. Under his leadership, the Gowa Kingdom became one of the most influential political powers and maritime trade centers, which later became known as the Gowa-Tallo alliance.

The existence of Makassar as a trading center has been recognized internationally since the early 16th century. In the *Suma Oriental* of Tome Pires, a Portuguese travel writer, it is mentioned that in 1513 the Makassar people had been actively trading with various regions such as Malacca, Java, Kalimantan, Siam, and the area between Pahang and Siam (Cortesao, 1944). This shows the important role of Makassar in the Southeast Asian maritime trade network at that time. In 1528, the Gowa Kingdom strengthened its position by forming an alliance with the Tallo Kingdom located north of Somba Opu Fort, the capital of the Gowa Kingdom. This alliance was known as *rua karaeng na se're ri ata*, which means "two rulers, one people" (Abdurrahim, 1975).

In addition to rapid economic development, the Gowa Kingdom in South Sulawesi was also closely related to the tradition of mutual oaths, which was reflected in various agreements between

kingdoms. These agreements are documented in lontara, both from the Bugis and Makassar kingdoms. For example, the Tellumpocoe Agreement involving three major Bugis kingdoms—Bone, Soppeng, and Wajo; the Dua Cappagala Agreement between the Gowa and Luwu Kingdoms; and the Lima Ajatappareng Agreement involving five kingdoms around Lake Sidenreng (Hamid et al., 1992). This kind of oath tradition became the forerunner to the emergence of Makassar community traditions that are still preserved in the form of art and performances. This tradition is known as *angngaru'*.

This study aims to describe the perceptions of traditional figures regarding the origins of the *angngaru'* tradition, identify the shift in its values in the cultural custom procession to reveal how the community understands and interprets the *angngaru'* tradition in their lives.

## **Methodology**

The research method in this article uses a qualitative approach that aims to study the research object naturally without manipulation from the researcher. The object being studied develops according to its original conditions, while the researcher acts as an observer who does not influence the dynamics of the object. This study adopts inductive data analysis based on field facts to understand the phenomena experienced by the research subjects, such as behavior, perception, motivation, and actions. The research was conducted in Gowa Regency, South Sulawesi, specifically in Sungguminasa Village, Somba Opu District, for two months from March to April 2024. The research subjects included traditional leaders and the Makassar community to explain the shift in values in the *angngaru'* tradition.

The main data sources include primary data obtained through interviews, direct observation, and documents, as well as secondary data in the form of literature, official documentation, and print media. Data collection techniques include observation, interviews, documentation, and literature review. Observations were carried out openly and participatively to describe the phenomena being studied. Interviews were used to dig up in-depth information from traditional leaders as the main informants. Documentation includes various written notes, photographs, and relevant recordings, while literature is used to obtain theories and concepts that support the research.

The research instrument in the qualitative method is the researcher himself as a "human instrument," whose task is to determine the focus of the research, select informants, analyze data, interpret findings, and draw conclusions. Data analysis techniques are carried out interactively based on the model proposed by Miles and Huberman, which includes data collection, data reduction, data presentation, and drawing conclusions. This approach aims to organize data systematically, find patterns, and convey meaningful information about the phenomena being studied.

Metode penelitian dalam artikel ini menggunakan pendekatan kualitatif yang bertujuan untuk mempelajari objek penelitian secara alami tanpa manipulasi dari peneliti. Objek yang diteliti berkembang sesuai dengan kondisi aslinya, sementara peneliti bertindak sebagai pengamat yang tidak memengaruhi dinamika objek tersebut. Penelitian ini mengadopsi analisis data secara induktif berdasarkan fakta-fakta lapangan untuk memahami fenomena yang dialami subjek penelitian, seperti perilaku, persepsi, motivasi, dan tindakan. Penelitian dilakukan di Kabupaten Gowa, Sulawesi Selatan, khususnya di Kelurahan Sungguminasa, Kecamatan Somba Opu, selama dua bulan dari Maret hingga April 2024. Subjek penelitian meliputi tokoh adat dan masyarakat Makassar untuk menjelaskan pergeseran nilai dalam tradisi *angngaru'*.

## **Result and Discussion**

### **The Origin of Angngaru'' Gowa Kingdom in South Sulawesi**

The Gowa Kingdom has a mythological story related to the arrival of a princess from the upper world or heaven. This story broadly tells the process of the inauguration of the first King of Gowa. In this event, a ritual oath or political contract was carried out between the king and his people, represented by Kasuwiyang Salapang (Abdullah, 1985). Kasuwiyang Salapang is a group consisting of nine servants of the Gowa Kingdom, which can also be interpreted as nine small countries that form the federation of the Gowa Kingdom. However, there is no special term used to refer to this oath or pledge event. Therefore, this event is then known as Angngaru' Tomanurung, which means the king's pledge to his people. Angngaru' Tomanurung is considered to be the beginning of the birth of the Angngaru' Tubarani tradition. This Angngaru' Tomanurung tradition can also be found in the Bone Kingdom. The tradition in Bone also originates from the Tomanurung mythology, and this ritual is usually performed in front of Tomanurung Mata SilompoE witnessed by the traditional council (Mattulada, 1985). Conceptually, these two traditions have similarities, although there are differences in the language structure used. However, the pattern of the *ikarar* verse formula in both traditions is almost the same.

This aspect is a new point from previous research. The gap in this research lies in the shift in the values of *angngaru'* in the cultural customary procession in the wedding ceremony procession. Furthermore, this research will discuss events related to Angngaru' Tomanurung, namely Angngaru' Tubarani, which means the oath or pledge of loyalty of the warlords to the *sombayya* (king).

According to mythology, the first King of Gowa was a princess who came down from the upper world with the aim of creating peace between the various warring federations. Djirong (1997:50) stated that the establishment of the Gowa Kingdom was based on an agreement or pledge between the king and several federations known as Kasuwiyang Salapang. This agreement contained an agreement regarding the limits of power and authority between the king and Kasuwiyang Salapang, who acted as representatives of the people in their respective regions. This agreement was later known as Angngaru' Tomanurung.

Angngaru' Tomanurung has the power as a law or regulation that must be obeyed by both parties to create democratic governance. According to Paeni (2002), this event reflects the relationship between patron and client, where power is held by the higher party (the king as patron), while the lower party (the people as clients) realizes that both need each other. This relationship illustrates the concept of leadership used in government at the end of the 13th century (Sikki and Nasruddin, 1995). Based on historical records, Angngaru' Tomanurung is one of the oldest oral traditions that became the foundation of the establishment of the Gowa Kingdom and also reflects the relationship between the king and the people. Mattulada calls this tradition a governmental contract or political contract between Kasuwiyang Salapang and Tomanurung. This statement is in line with the theory put forward by Catlin in his book *A History of the Political Philosophy* (Abdullah, 1985), which discusses the principles and social promises that were born from society and then developed into a system of government in Europe. Abdullah (1985) added that Angngaru' Tomanurung is not only limited to governmental contracts, but also includes social contracts. This agreement involves the ruling group and the people, where both bind themselves in an abstract social agreement to jointly build society or the state in order to achieve peace and prosperity.

The Angngaru' Tomanurung tradition is also found in the Bone Kingdom. In Bone, this tradition is rooted in the Tomanurung mythology and is carried out in a ritual witnessed by the traditional council in the presence of Tomanurung Mata SilompoE (Mattulada, 1985). Conceptually, this tradition has similarities with the tradition in Gowa, although there are differences in the language structure used. However, the formula of the vow poem in both traditions has an almost similar pattern. Furthermore, the discussion will focus on events related to Angngaru' Tomanurung, namely Angngaru' Tubarani, which refers to the oath or pledge of loyalty of the warlord to the *sombayya* (king).

## Angngaru' Tubarani

Cummings (2015) stated that Angngaru' Tubarani is also interpreted as a ritual of soldiers' oath of loyalty to their king. This tradition is carried out when soldiers are about to go to war. Cummings explained that in its implementation, soldiers or warlords recite Angngaru' Tubarani verses in front of the sombayya (king) by drawing their swords. The verses are delivered in a loud voice accompanied by deep emotional expressions from the pangngaru' (the angngaru' performer). This ritual creates an atmosphere that resembles a battlefield simulation, so that the audience can feel the sacredness and harshness of the war atmosphere.

Angngaru' Tubarani is a tradition that has long been part of the Makassar community. Based on historical records, this tradition is one of the oldest cultural heritages in the Gowa Kingdom. The validity of this statement is supported by the fact that Angngaru' Tubarani is a socio-cultural phenomenon that is usually carried out in various important activities, such as the inauguration of the king, oaths before war, and other sacred events related to the Gowa Kingdom environment. As an oath, Angngaru' Tubarani is full of Makassarese values, especially the loyalty of *ata'* (subordinates) to *karaeng* (king or noble).

In modern society, the values contained in this tradition are still maintained, even though they have undergone transformation. Currently, Angngaru' Tubarani is more often manifested in the form of performance culture, which still reflects the spirit of loyalty and pride that exists in the original tradition.

### Shift of Angngaru Values in Cultural Traditions to Wedding Ceremonies

The existence of Angngaru' Tubarani is currently very easy to find in the cultural activities of the Makassar community. The cultural activities in question are such as forms of art performances staged at Makassar cultural ceremonies, welcoming guests of honor, and included in traditional wedding ceremonies. From several forms of these performances, it is clear that there has been a change in the function of Angngaru' Tubarani, which was once considered a sacred ritual in the inauguration of a king, now changing into a profane form of popular urban community consumption. In addition, the internal and external influences that occur in this tradition have caused a form of desacralization. Desacralization of Angngaru' Tubarani is a form of packaging and its context which has now become a performance presentation, in substance, the aroma of the ritual has been slowly reduced. Tuloli (1991) argues that in this context it is a change that occurs dynamically. In relation to this, in this chapter it is important to describe the causes of the changes that occur.

Although it is known that many factors surround the causes of these changes, the discussion here only outlines the Changes in the Sacred Ritual Culture of Angngaru'. to wedding ceremonies. Changes in the Concept of Dynasty to Administrative Nowadays, the Angngaru' Tubarani tradition has experienced a shift in function in the Makassar community. The supporting factors for this change come from the change in the concept of the kingdom into a form of government (the unitary region of the Republic of Indonesia). Pudentia (1996) said that changes or impacts that occur in a tradition are generally influenced by various factors, such as history, geography, and certain views of its people. One of the first session speeches discussing the Discussion on the Basic Principles of the Indonesian State on May 29, 1945, discussed the types and nature of kingdoms in the archipelago. The local kingdoms of the archipelago were dominated by the *etats patrimoines* system (heritage state), and several *etats puissances* (power states), while the purpose of establishing the unitary state of the Republic of Indonesia was to create an *etat national* system (a nation state), by completing around 300 local kingdoms spread across the archipelago (Yamin. 2019).

The establishment of the Indonesian people's state was based on the maintenance of customs, so that it was in accordance with and achieved a new order of life in a perfect state. Then, after the Indonesian state was established, several ideologies that were not based on the basis of deliberation and representation were rejected and prohibited from existing in the state system. A number of prohibitions on

the ideology of the Indonesian state that apply, namely, federalism (association), feudalism (old structure), monarchy (hereditary head of state), liberalism, bureaucracy and autocracy, and western democracy. In conclusion, the Indonesian people's state is a unitary state based on the ideology of unitarism. During the first session on May 31, 1945, in the discussion on the Regions of the State and Indonesian Nationality, it was determined that the territory of Indonesia is that contained in the *Negarakertagama* book of the Indonesian kingdom. Then, these regions were recorded in the poem *welingan testamen politik Gadjah Mada Nusantara*, consisting of Sumatra, Java-Madura, Lesser Sunda, Celebes, Borneo, Ambon, Maluku, the Malay Peninsula, Timor, and Papua. Meanwhile, Celebes Island or Sulawesi is included in the Region VI region, including, namely, Bantayan, Luwuk, Udamakatraya, Butun, Banggawi, Kunir, Selaya, Solot, and Makasar. The merger of several regions in the *welingan* poem created a unified administrative region for the new country, namely, the Republic of Indonesia.

During that period, the local royal dynasty was finally deactivated and merged following the regulations of the democratic system that was previously feudal and monarchical, in this case including the Gowa kingdom. The transfer of the Gowa royal dynasty to the Unitary State of the Republic of Indonesia occurred during the reign of Andi Idjo, the period 1946-1957. Based on that, the last Angngaru' Tubarani event in the context of the kingdom's oath before the king of Gowa was carried out by the previous king, namely, I Mangngi-mangngi Daeng Mattutu in the period 1937-1946. Before the Indonesian revolution, various types of art were classified as exclusive performances, meaning, they were only performed in the Gowa royal palace environment. Claire Holt (1980) during her visit to South Sulawesi documented several of these exclusive performances, then, divided the two classifications of performances, namely, secular and ritual forms. In the secular genre performances consisting of *kelong* singing accompanied by lute, bamboo flute playing, and *kondobuleng* folk theater. Meanwhile, ritual genre performances, such as *Pagellu*, *Mabadong*, *Bissu*, and *Pajaga*. In his notes, the performances generally consist of twelve people, however, in the performance only consisting of ten people, this will not trigger the anger of the ancestral spirits because the purpose is not in the context of ritual (Sutton et al. 2013).

The fusion of local kingdoms into a unified government of the Republic of Indonesia is an effort to maintain customs. On the other hand, Acciaioli (1985) views the negative side that although the Indonesian government is committed to respecting local customs or culture, and uses the motto *Bhinneka Tunggal Ika* which means one in diversity, this is (one of) the cunning strategies to reduce loyalty to smaller powers. What is meant is, if customs only survive as a name, it has an impact on the way of respecting customs also changing, so that, in the end, it causes a form of erosion of customs. For example, around the 50-60s, after the Indonesian revolution, in the Takalar region Angngaru' was criticized for not being allowed to be performed. The announcement came from the Indonesian government regulation which resulted in the Angngaru' performance in any context being postponed for some time (Addin, Ahmad Akram, 2022).

The Change of Sacred Ritual Culture to Performance according to Profan Finnegan (1992) raises the issue of how cultural studies view tradition not as a dead thing from the past, but rather as something that continues to change and always demands to be renewed. Another opinion says that oral culture or tradition has the opportunity to survive, develop, and even become extinct. This depends on the community that owns it, how they place space (appreciation) for a tradition in community life (Olrik. 1992). The Makassar community has traditional ceremonies that are included in life cycle rituals, including pregnancy ceremonies, birth ceremonies, circumcision ceremonies, marriage ceremonies, and death ceremonies. However, today they maintain these traditional ceremonies with several new forms, this is based on the context that influences the Makassar community environment, in other words, it has undergone changes in form. Several examples of changes in life cycle ceremonies can be seen in the book *Changes in the values of traditional ceremonies in the Makassar community in South Sulawesi* (Hafid. 2000).

In addition to life cycle ceremonies, in the context of traditional arts in South Sulawesi in general, popular performances are known to adapt from past ritual practices. Some examples of this can be found in the Pakarena, Pajaga, Pagellu, and Angngaru' Tubarani dances. Currently, these examples are still found surviving in the Makassar community, however, some have become extinct. As stated in the two previous concepts, the cause of the extinction of a tradition is due to the lack of space given by the community, and several conventional artists or traditional practitioners refuse to innovate ritual traditions that are in line with the context of the times. Therefore, the traditions that are still found today can be said to be the result of survival in the form of new presentations, and depart from ritual practices to popular performances. In Aderson Sutton's notes (2013), a cultural week IV which was a performance of traditional South Sulawesi arts was held on July 17, 1993 at the Somba Opu Miniature Park. During the event, several traditional South Sulawesi arts were exhibited based on their respective regions of origin, broadly speaking, namely, architecture, literature, and various performing arts. In addition, various types of regional culinary, regional crafts, and painting exhibitions also enlivened the 4th cultural week. Sutton's notes above are supported by Sulkarnaen who said that in the early 90s several artists tried to work on a ritual-religious art into a performing art for tourism needs (Sulkarnaen, 2010).

Furthermore, the activity aims to make the tourism sector one of the factors of the country's foreign exchange sources. Various types of performances that are basically ritual offerings are then created into non-rituals, such as the Pajaga, Bissu, Royong, Pepe-pepeka ri Makka and Angngaru' Tubarani dances. Based on this, the cultural week can be said to be one of the triggers for changing the form of ritual into a performance offering. The need for secular entertainment glanced at Anida Sapada to make sacred traditional dance compositions for the entertainment stage. Then, thanks to his work and compositions, he received the title of creator of the stage performing arts tradition in South Sulawesi. In general, the development of her work is based on a number of arts that were once banned by several ancestral anti-culture movements. Therefore, for the sake of the sustainability of traditional art, Anida desacralized it with innovations in choreographic and musical elements that originated from conventional ritual practices. The output is to produce secular entertainment cultural products. In South Sulawesi, there were several movements recorded that were counter to the prevailing culture in society. Among them was the Darul Islam separatist movement or known as DI/TII, and led by former revolutionary fighter Kahar Muzakkar in the 1950s. During the turbulent period, the people of South Sulawesi experienced tremendous pressure from identity politics. This movement was the basis for Islamic identity politics which aimed for every tradition that was ritualistic or considered animistic to be purified into Islamic teachings, or in other words, the practice including its perpetrators was destroyed. In addition, in the following years, new movements emerged, such as Permesta in 1957, which involved the military and the people of South and North Sulawesi. Then, in 1965 when Kahar Muzakkar's troops were defeated, however, the Islamic movement rose again by calling its group Operation Taubat.

The group was a supporter of orthodox Islam and included members of the reformist Islamic party-Muhammadiyah which upheld the anti-communist slogan. The impact was quite large on several cultures in society, namely, acts of intimidation to the point of murder of a number of local ritual practitioners, such as musicians, dancers, and shamans (sanro) (Sutton et al., 2013). Apart from the need for popular performances, several of the above factors can be concluded as the initial movement of local artists to maneuver from ritual practices to profane presentations. Likewise, in Angngaru' Tubarani, this change can be said to be a change that originated from external factors. The existence of Angngaru' Tubarani in the present day has shifted in the realm of its ritual function. Angngaru' Tubarani is no longer interpreted as a form of sacred ritual, but can be interpreted as a form of respect and cultural guarantee (security) for guests visiting the Makassar area.

Therefore, the change of Angngaru' Tubarani from a sacred ritual to a popular performance culture only occurs in the structure and nature of its structure. In closing, the change in the function of Angngaru' Tubarani into a popular culture is a continuous appreciation by local artists who have succeeded in balancing the hegemony outside the context of this tradition. Socio-Cultural Changes in

Makassar Society according to Walter J. Ong (1983) who stated that oral traditions are inseparable from parts that experience change, this goes hand in hand with the development of the times followed by changes in attitudes and habits of the community that owns the tradition. Teeuw added that every work of art is directly related to the socio-cultural context of the supporting community (Teeuw, 1984). In this case, there are three factors that have the most influence on the change in the perspective of the Makassar community towards Angngaru' Tubarani, namely, religion, local knowledge, and modernity and economy. The Makassar community is generally a fanatical follower of Islam, if a Makassar person apostatizes, they are considered not Makassar (Sulkarnaen, 2010).

This fanaticism has an impact on the types of traditions that are still ongoing in society today. In general, the existence of traditions that are still found cannot be separated from the influence of syncretism between ancestral culture and Islam, for example in Angngaru' Tubarani. In observing historical literature, Angngaru' Tubarani was carried out in the era before the Gowa kingdom and its environment embraced Islam. Angngaru' Tubarani was first carried out in the era of the IX Gowa king, Karaeng Manguntungi, during the process of conquering several neighboring kingdoms, around 1510-1546. In the process, in 1605 the Gowa kingdom decided that Islam was the official religion of the kingdom (Cummings, 2015). Therefore, several ritual practices in the form of poetry addressed to Batara were then replaced with the sentence Allahu Taala or Karaeng malompoa. A number of traditions that have succeeded in making peace with the arrival of Islam can be found in the Paruntukkana tradition such as Kelong, Doangang, Pasang, and Angngaru' Tubarani. Based on the Angngaru' Tubarani poem in this corpus, the impact of Islamization is not so dominant in the body of this tradition.

The Islamic element found is in the last sentence of the oath, namely, Sikammajinne Aruku Meaning: Thus is my oath before you, may my efforts be accepted by Allah SWT. May safety be with us all. In terms of practice, researchers have not found anything that is the influence of Islamization on Angngaru' Tubarani. Apart from the events of the DI/TII movement, Permesta, and Operation Taubat, not a single literature was found mentioning criticism in the name of religion against Angngaru' Tubarani. Based on this, the influence of religious aspects can tolerate several ancestral traditions, as long as syncretization ensures the realization of harmony in society. As evidence, the traditions that still survive are carried out for the sake of the continuity of the adaptive identity of the Makassar community.

Today, in several traditional areas that have local knowledge and wisdom are starting to erode and lose their fans along with the development of knowledge and modernity. Something that is intertwined with 'locality' is considered as something that is not advanced or does not develop according to the needs of the times. On the other hand, the people of Makassar who still practice customs amidst the many practical choices that surround them, they are included in the *appaenteng adap* (maintaining/upholding customs) group (Razak, 2008). Based on the researcher's observations, the student learning curriculum, especially in Makassar City - starting from elementary, middle, and high schools - is still very minimal in providing lessons based on local knowledge, almost all curriculum policies follow central regulations. In fact, local knowledge is basically an identity that is inherent in a society. The space of 'locality' is needed as knowledge nutrition and a form of strengthening the identity of a society. Then, if this can be utilized in the form of commodification, it can be interpreted as a new form in an effort to maintain a tradition, and can produce something of economic value. Macquet in Soedarsono (1998) explains that packaging is an effort to create commodities that refer to traditional arts by eliminating the religious, sacred and magical values contained in a tradition.

Efforts to eliminate the values contained in a tradition are referred to as a form of desacralization. Meanwhile, changes in tradition caused by the development of the times are interpreted by Hobsbawm (2019) as a form of invented tradition or re-creation of tradition. Furthermore, in the concept of invented tradition there are two main concerns, namely, adjustments between elements that have an impact on changes that innovate with the modern world, and elements that remain or do not change (Immanuella, 2017). The era of globalization requires various aspects to make peace with the aspects offered, which



ultimately leads to changes in lifestyle, thus having an impact on the prevailing traditions of society. One of the products of the era of globalization is the lifestyle patterns of modern society. Sulkarnaen (2010) added that modernist identity developed in commercial civilization. This is an effort at cultural practice in recreating a new identity space (Jazuli, 2001). Angngaru' Tubarani as one of the traditions rich in local knowledge and wisdom, has now experienced desacralization, and can be said to be a form of invented tradition. Changes in the Value of the Angngaru' Tradition to Popular Performances found that the angngaru' tradition in Gowa society has been adapted into part of an art performance involving 4-5 people.

The composition includes pangngaru' (narrator), two Makassar drum players, one puik-puik wind instrument player, and one gong player. Angngaru' is often performed in various activities, such as traditional events, government activities, and welcoming guests of honor. In fact, in wedding ceremonies, this tradition is often part of the procession. The shift in the function of the angngaru' ritual can be interpreted as a symbol to provide assurance to guests that they will be protected and guaranteed their safety while in Gowa Regency, South Sulawesi. The change in the function of the angngaru' tradition is influenced by various factors, including changes in the social, cultural, and political structures of the Gowa-Makassar community over time. In the early days of the Gowa-Makassar Kingdom, the Angngaru' Tubarani tradition functioned as a sacred ritual that was closely related to the socio-cultural system that was still feudal. At that time, political and governmental turmoil supported the importance of the angngaru' ritual as a way to maintain the spirit and loyalty of soldiers to the king as the supreme leader.

Thus, Angngaru' Tubarani functions as part of an ideological practice to maintain the status quo of royal power. However, when the kingdoms in the archipelago merged into Indonesia as a nation-state, the meaning of traditional rituals such as angngaru' began to change. The social, political, and cultural systems that shifted from feudalism to liberal democracy also eroded the sacred dimension of this tradition, making it more relevant as a popular performance. In addition, efforts to advance development and the economy through the tourism sector also influenced the transformation of the function of Angngaru' Tubarani. Rituals that were previously carried out in the context of the battlefield are now staged as part of government and tourism activities.

This change in function shows that angngaru' in the modern era has shifted from a sacred ritual to a popular performance. However, according to Cummings (2015), this change can be interpreted as an effort to re-present traditional values in a new aesthetic format that is relevant to the times. Hobsbawn (2019) also stated that adaptations like this should be seen as a form of preserving the oral tradition of angngaru' so that it remains alive in a modern context. The shift in the form and structure of the angngaru' tradition not only presents debate, but also opens up opportunities to revive interest in this tradition among cultural observers and practitioners of oral traditions. Although its function has changed, basic values such as loyalty and courage that are the core of angngaru' can still be found in a more dynamic and adaptive form. According to Bauman (1977), art performances are an important means of strengthening the delivery of messages through historical narratives and traditions.

In the context of angngaru' as a popular performance, this narrative is realized through elements of the performance such as the presence of pangngaru', traditional musical instrument players, and guests of honor. The content of the angngaru' pledge delivered in the current performance largely maintains its original meaning and message. This shift does not change the essence of angngaru' as a symbol of loyalty to the leader, but provides a new meaning as a form of respect and cultural guarantee for guests visiting Gowa. This change can also be seen as a cultural commodification that functions to maintain the sustainability of tradition. In the author's view, this transformation is a strategy for conserving local and traditional values so that they remain relevant amidst changing times.

The existence of digital technology as an impact of globalization requires oral traditions such as angngaru' to adapt in a way that is in accordance with modern society. The angngaru' performance in its

new form is part of the cultural process that maintains the noble values of the Gowa-Makassar community, especially in terms of loyalty, both as individuals and in a social context. In addition, the change in the value of the *angngaru'* ritual into a popular performing art allows this tradition to be enjoyed by a wider audience, while also emphasizing the openness of the Gowa-Makassar community to the development of the times without losing the essence of the tradition. However, what needs to be watched out for is the loss of life from the *angngaru'* procession who were stabbed with daggers in modern performances inserted into wedding ceremonies. This is what shows that education about the shift in the value of *angngaru'* which was once a sacred ritual that has now been widely modified, especially used in wedding ceremony processions.

### ***Conclusion***

The perception of traditional figures about the origin of the *angngaru'* tradition is closely related to the mythological narrative about the arrival of a princess from the upper world (heaven). This story generally describes the process of the inauguration of the first King of Gowa. In this event, an oath ritual or political contract was carried out between the king and the people represented by *Kasuwiayang Salapang*. *Kasuwiayang Salapang* is a group consisting of nine servants of the Gowa Kingdom, which can also be interpreted as nine small countries that formed the federation of the Gowa Kingdom. At that time, there was no special term to refer to this oath or pledge event. Therefore, this event was later called *Angngaru' Tomanurung*, which means the king's pledge to his people.

The shift in the value of *Angngaru'* in cultural traditions to wedding ceremonies can be seen from the *angngaru'* performance, which was originally a sacred ritual, now its new form is part of the cultural process that maintains the noble values of the Gowa-Makassar community but is included in the series of wedding processions. In addition, the change in the value of the *angngaru'* ritual can also be said to be a popular performing art that allows this tradition to be enjoyed by a wider audience, while emphasizing the openness of the Gowa-Makassar community to the development of the times without losing the essence of the tradition. However, what needs to be watched out for is the loss of life from the *angngaru'* procession who were stabbed with daggers in modern performances that are inserted into wedding ceremonies. This is what shows that education about the shift in the value of *angngaru'* which was once a sacred ritual that has now been widely modified is mainly used.

### ***Suggestion***

Based on the results of this study, it can provide an in-depth view of the changes in the meaning of local culture amidst the dynamics of modernity. This study shows how the *Angngaru' Tubarani* tradition has shifted its function from a sacred ritual to a more open cultural performance. As a suggestion, further research is recommended to use Gadamer's hermeneutic approach to explore the symbolic meaning and values inherent in the *Angngaru'* tradition from the perspective of traditional figures, so that a deeper understanding of the changes can be obtained. In addition, an ethnographic approach can also be used to enrich data through direct observation, so that researchers can capture perceptions and meanings of *Angngaru'* which have shifted in a broader social and cultural context.

### ***References***

- Abdullah, Hamid. (1985). *Manusia Bugis Makassar: Suatu Tinjauan Historis terhadap Pola Tingkah Laku dan Pandangan Hidup Manusia Bugis Makassar*. Jakarta: Inti Idayu Press.
- Ahmadi, Abu. (2009). *Psikologi Umum*. Jakarta: Rineka Cipta.

- Andaya, Leonard Y. (2004). *Warisan Arung Palakka. Sejarah Sulawesi Selatan Abad ke -17*. Makassar: Inninnawa.
- Ardani, Tristiadi Ardi. (2013). *Catatan Ilmu Kedokteran Jiwa*. Bandung: Karya Putra Darwati.
- Aulia, N., Abdullah, M. N. A., & Nurbayani, S. (2024). Pertukaran Sosial: Pergeseran Nilai Tradisi Ngantat Petolong di Era Modernisasi. *Ideas: Jurnal Pendidikan, Sosial, dan Budaya*, 10(2), 249-258.
- Bogdan, Robert C. dan Biklen Kopp Sari, (1982). *Qualitative Research for Education: An Introduction to Theory and Methods*. Allyn and Bacon, Inc.: Boston London
- Cummings, William. (2015). *Penciptaan Sejarah Makassar di Awal Era Modern*. Yogyakarta: Ombak.
- Desmita.(2007). *Psikologi Perkembangan*. Bandung: Remaja Rosdakarya. Djirong Basang, and Salmah Djirong Daeng. Intang. (1997). *Taman Sastra Makassar*. [Ujung Pandang]: Dirjen Depdikbud.
- Djuhara, U. (2014). Pergeseran Fungsi Seni Tari sebagai Upaya Pengembangan dan Pelestarian Kebudayaan. *Jurnal Seni Makalangan*, 1(2).
- Hamid, Pananrangi., Tatiek. Kartikasari, S. Sumardi, and Sri Mintosih. (1992).
- Lontara Tellumpocoe. [Jakarta]: Departemen Pendidikan dan Kebudayaan, Direktorat Jenderal Kebudayaan, Direktorat Sejarah dan Nilai Tradisional, Bagian Proyek Penelitian dan Pengkajian Kebudayaan Nusantara.
- Koentjaraningrat. (2009). *Pengantar Ilmu Antropologi*. Jakarta: RinekaCipta.
- Lase, dkk (2021). The Shift in the Function of the Hombo Batu Tradition in the South Nias Community. *Anthropos*, 7(1), 113-122.
- Lexy j. Moleong. (2005). *Meodologi Penelitian Kualitatif*. Remaja Rosdakarya:Bandung.
- Manubulu, I. B., Tona, H. I., & Bui, Y. A. (2023). Pergeseran Nilai Pada Tradisi Kumpul Keluarga dalam Kehidupan Masyarakat di Pulau Timor. *Journal of Education Sciences: Fondation & Application*, 2(2), 1-30.
- Mattulada. (1985). *Latoa, Satu Lukisan Analitis Terhadap Antropologi Politik Orang Bugis*. Yogyakarta: Gadjah Mada University Press.
- Mattulada. (1991). *Menyusuri Jejak Kehadiran Makassar Dalam Sejarah (1510 1700)*. Ujung Pandang: Hasanuddin University Press.
- Miftah Thoha, *Perilaku Organisasi*, (Jakarta: Rajawali Pers, 2012), h. 142.
- Neisya, N., Aprilia, F., & Nadilah, S. (2024). Jejak Tradisi" Antu Banyu" Masyarakat Melayu Palembang: Analisis Fungsi Dan Signifikansi Kontekstual. *Fon: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 20(1), 98-109.
- Paeni, Mukhlis., Edward L. Poellinggomang, and Ina. Mirawati. (2002). *Batara Gowa: Messianisme dalam Gerakan Sosial di Makassar*.
- Pergeseran Makna Dalam Tradisi Buwuh Dari Kesukarelaan Menjadi Sebuah Kewajiban (Studi Kasus di Desa Sambirejo Kecamatan Saradan Kabupaten Madiun) (Doctoral dissertation, IAIN Ponorogo).

- Redfield, R., Linton, R., & Herskovits, M. J. (1936). *Memorandum for the Study of Acculturation*. *American Anthropologist*, 38(1), 149-152. DOI: 10.1525/aa.1936.38.1.02a00330
- Reid, Anthony. (2004). *Sejarah Modern Awal Asia Tenggara*. Jakarta: LP3ES.
- Sarwono, Sarlito W & Meinarno, Eko A. (2015). *Psikologi Sosial*. Jakarta: Salemba Humanika.
- Shils, Edward. (1981). *Tradition*. Chicago: University of Chicago Press.
- Sikki, Muhammad., and Nasruddin. (1995). *Puisi-puisi Makassar*.
- Sugiyono. (2012). *Metode Penelitian Kuantitatif Kualitatif dan R&D*. Alfabeta. Bandung
- Suyanto, dan Asep Jihad. (2013). *Menjadi Guru Profesional, Strategi meningkatkan Kualifikasi dan Kualitas Guru di Era Global*. Jakarta: Esensi Erlangga Group.
- Soekanto, Soerjono. (2013). *Sosiologi Suatu Pengantar*. Rajawali Pers: Jakarta.
- Slametmulyana. (1979). *Nagarakretagama dan Tafsir Sejarahnya*. Jakarta: Bhratara Karya Aksara.
- Syafruddin Syam, dkk, (2017). *Ilmu Sosial Budaya Dasar*. Jakarta: Rajawali Pers PT Raja Grafindo Persada, n.d, 82–83.
- Syam, Nur. (2007). *Madzhab-madzhab Antropologi*. Yogyakarta: PT. LKis Pelangi Aksara.
- Sztompka, Piotr. (2007). *Sosiologi Perubahan Sosial*. (Terjemahan). Jakarta: Prenada Media Group

## Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).