

Kondobuleng Folk Theater : Representation of Socio-cultural Identity of Bugis-Makassar Coastal Communities

Asia Ramli^{1✉}, Suminto²

¹ Universitas Negeri Makassar, Indonesia

² Universitas Negeri Yogyakarta, Indonesia

Article Info

Article History:
Received July 2018
Accepted August 2018
Published December 2018

Keywords:
people's theater,
representation, identity.

Abstract

For the Bajo ethnic group in Teluk Bone, the folk theater named Kondobuleng is no longer known in its place of origin. However, this theater is found in Pangkajene and the Islands and is known as a dance. This theater is even well known as a folk theater performance in Paropo Village, Panakung Subdistrict, and Makassar City, because it is often performed by Sanggar Seni I Lolo Gading at various events and festivals. This study aims to describe and analyze the folk theater focusing on the representation of socio-cultural identity in the coastal communities of Bugis-Makassar in the performance of the folk theater Kondobuleng. Related to the focus of the study, the research background is Paropo Village of the Panakukang District, Makassar. This research used cultural approach with a qualitative analysis method. The results of the research show that the socio-cultural identity in Bugis-Makassar coastal society is represented in the Kondobuleng folk theater performed by Sanggar Seni I Lolo Gading Paropo through a system of sign language, scene, dialogue, character, costume, property, music, and song.

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✉ Correspondence:
Gunungsari Baru Campus, Jl. AP Pettarani, Tidung, Rappocini,
Kota Makassar, Sulawesi Selatan 90222
E-mail: asiamramli@mail.unnes.ac.id

p-ISSN 2085-4943
e-ISSN 2502-4469

INTRODUCTION

Bugis-Makassar culture hardly shows any difference. Both ethnic groups are bound by the kinship system because these two groups are essentially a cultural unit. The concept of Bugis-Makassar culture is based on the philosophy of *siri'* and *pacce* that is held firmly in every word and deed. *Siri'* (self-esteem/honor of the family) should be established mutually together, while *pacce* (sadness, sorcery) is the deepest sense of mutual goodwill (Wahid, 2008, p 65. Also see Sharif, Sumarmi, Fatchan, Astina, 2016, p.15).

The concept of *siri'* and *pacce* is firmly held by the Bugis-Makassar people living along the coastal area. Apart from being *pallaonruma* (farmers), they generally work as *pakkaja* (fishermen) and *pasompe* (merchant, mariners). AS described by Hamid (2007, p.6), the Bugis-Makassar people living on the coast and small islands are looking for fish as the very important livelihood for their survival. Mattulada (1997) reveals that, in history, the coastal community of Bugis-Makassar has developed its ability to become a fishing society arranged in a social system with a cultural orientation to the sea. For them, the sea is a vehicle in their livelihood activities and in the activities of utilizing and managing the marine environments depicted in the life of the people who are able to develop capabilities in the field of shipping, fishing, shipping technology, trading business, and the legal rules of trade (Hamid, 2007, p. 6. Also see Lampe, 2015, p.77).

In the socio-cultural life of the Bugis-Makassar coastal community, the conception of *siri'* and *pacce* is reproduced, articulated, inherited, and expressed symbolically in a particular social context to result in changes and constituency. One symbolic form that has been transmitted as a representation of the socio-cultural identity of the Bugis-Makassar coastal communities is the artistic performances. According to Barker (2013, p.174), the representation of socio-cultural identity is a social construction that can be expressed through various forms of representation that can be recognized by others so that he identity can be interpreted through signs such as tastes,

beliefs, attitudes, lifestyles, and even political engagement.

According to Sedyawati (1991, p.viii), in every society, art is present in various forms and specific expressions. Specificity of form and expression of art occurs because in addition to the condition of the natural environment, the conditions of the socio-cultural environment also arise. Thus, according to Gerertz (1983, p.6), the artistic attachment to the social and cultural conditions cannot be ignored. More explicitly, with reference to Geertz's opinion, it can be found that artistic activities carried out by its supporters in the life of the community are, consciously or not, constantly governed, directed, or culturally controlled (Also see Cahyono, 2006, p.26).

The Bugis-Makassar community who lives on the southern coast of Sulawesi island, has a variety of folk art, including literature in the form of *kelong*, *royong*, *pappaseng*, *sinrilik*, and *ma'sure*. In addition, there are also folk dances in the form of *pakarena*, *salonreng*, *si'ru*, *pajaga*, *gandrang bulo* dance, etc. However, the folk theater that still survives until now is *Kondobuleng* performances played by *Sanggar Seni I Lolo Gading* led *Daeng Aca* from *Paropo Village*, *Panakukang District*, *Makassar City*.

The only written and oldest data obtained from Fahmi Syarif is Holt's record (1939, p.18-19) on the structure of the *Kondobuleng* theatre. In the note, it is mentioned that there are two characters in the *Kondobuleng* theatre. The first character is *Bangau* (Stork). To give the impression of a heron, the character who plays it wore a plain white cloth covered from the shoulder to the leg. In addition, a piece of white cloth is tied around the neck and turned upwards over the head, including the face. In the mouth, there is a pointed bulge made of bamboo. That's the beak. This is the *Kondobuleng*. The second character, *Hunter*, is a man with a stick that serves as a rifle.

Kondobuleng played by the *Bajo* ethnic group has experienced been abandoned because the cultural products of the past heritage did not survive and grow, it is even no longer known by the coastal communities on the coast of *Teluk Bone*, where it came from. Nevertheless, this theatre can still be found in *Paropo Village*,

Panakukang Sub-district, Makassar City South Sulawesi Province and known as the Performing Theater of Kondobuleng.

In Paropo Village, as the location of this research, the Kondobuleng folk theater is continuously maintained and developed by Sanggar Seni I Lolo Gading led by M. Arsyad K (Daeng Aca). Paropo Village is one of the cultural tourism destinations that is prosperous in folk art because in this village there are several types of folk art, among others, pepe'-pepeka ri dance, si'ru dance, ganrangbulo dance, oral literary tradition like kelong, royong, and the folk theater Kondobuleng. The oldest records confirm that Kondobuleng belongs to the Bajo people, a group of coastal communities living in the Gulf region of Bone, South Sulawesi. At first, Kondobuleng was only known by the coastal communities of South Sulawesi called the Bajo people, a group of people living and wading through the sea. Their livelihoods are fishing and hunting for turtles. Holt (1939) states, "some authors call it gypsy, nomadic society, and thus do not settle in one place" (pp.18-19; also see Syariff as cited in Gong Magazine, 65(7), 2005, p. -8).

Based on interviews with Lolo Deri (Head of the Bajo people) at his home in Bajoe Village, Tanete Riattang Timur Sub-district, Bone District on January 5, 2018, the Kondobuleng of the Bajo people played in the night when the village was quiet. In an interview with Andi Baso Bone (a descendant of the 28th Singkeru Rukka Raja Bone) at his home in the La Pawawoi Museum area of Bone District on January 5, 2018, it was explained that once Kondobuleng was played at midnight as a ritual event. In the lontar it is mentioned that during the ritual process, the head of Bajo people appealed to the gods by reciting the mantra in order for mandate and wisdoms to be bestowed. Although only manifested as a white stork totem, Kondobuleng is considered as a manifestation of a holy man.

This is justified by Halilintar Lathief in an interview on December 26, 2017 at Cafe Upnormal in Jalan Landak Makassar City that since long time the art is a means of supporting the ceremony of customs and beliefs or religion. Early humans believed that imitating human

actions, animals, or other natural movements provided magical powers or commonly referred to as magic sympathetic.

Therefore, Kondobuleng that was originally a ritual ceremony has turned into a performance among the Bajo people in Teluk Bone, but most local people do not know it anymore. Nevertheless, the performance is found in Pangkajene and Islands and is known as a dance. In fact, this performance is known as a folk theater performance in Paropo Village, Panakukang Subdistrict, Makassar City because it is often performed at various events and festivals both inside and outside the country by Sanggar Seni I Lolo Gading Paropo led by Muhammad Arsyad K (Daeng Aca). The studio has already been on the international stages, for example in the United States, Japan, Singapore, and South Korea. It also has visited Malaysia five times.

Based on an interview with Daeng Aca on October 16, 2016 at his home in Paropo, the beginning of the Kondobuleng Theater in Makassar was estimated more than 300 years ago. This figure is the result of multiplication of five with the age of Daeng Aca who is now 70 years old. Daeng Aca claimed to be the fifth generation in his family who passed down from generation to generation to his offsprings. According to Daeng Aca, Kondobuleng should only be played by people who have related blood to their ancestors.

According to Halilintar Lathief, Kondobuleng is the name of one of the characters in the ganrang bulo theater in the Pakondo-kondo story. The Pakondo-kondo Reportoir in Ganrang Bulu folk theater is one example of the cult of totem in Makassarese culture. This mimetic story is one of the most popular repositories among the so many reportoirs in the bulo ganrang group. The Pakondo-kondo Reportoar is about a white heron hunter. Because of the popularity of this reportoir, sometimes this theater is called the Kondobuleng Theater (Lathief, 2017, p.17).

The introduction of Islam to the Kondobuleng region, became the basis for the increase of performances in the area called Pépé'-pépéka ri Makka (in Makassarese, pépé: fire, ka: that is, ri: in, Makka: Mecca). However,

if observed more closely, the show appears to have nothing to do with Kondobuleng (also see Lathief, 2017, pp.17-18). Indeed, according to Daeng Aca, between the theater performances of Kondobuleng and P'épé'-p'épéka ri Makka there is an intermezzo in the form of a play called Ganrang Bulu (Makassarese, ganrang: drum, bulu: bamboo). P'épé'-p'épéka ri Makka, Ganrang Bulu, and Kondobuleng was used since half a century ago as a package in every show (Syariff, 2009).

As a legacy of the past, this theater has undergone changes in accordance with the changing times, form, content, value, and function. These changes give rise to various interpretations. There is an opinion that Kondobuleng is a symbol of purity. Therefore, although the character Kondo (Stork) is dead from being shot, he lives again. During the Dutch colonial period, the Stork character was interpreted as Dutch. Therefore, he did not live again after being shot by guerrillas. When the Indonesia Communist Party (PKI) was still entrenched in Indonesia, the Stork character came to life after being shot by PKI. Therefore, the shooter must shoot himself because he is considered incapable of performing the party duties well. It reminds us of the principle of the PKI that everything is under the political command. Others interpret the figure as the embodiment of the series of *na pacce* (Makassar), *siri' na pessê* (Bugis) as the Bugis-Makassar ethnic system so that the life of the hero (Kondobuleng) is interpreted as the heart of a non-physical family. One of the reasons for the difference in interpretation is that there are certain changes but the pattern does not change (Sharif in Gong Magazine, 65(7), 2005, pp. 7-8).

In its slow development, several efforts have been made by the government to preserve, foster, and develop the Kondobuleng folk theater staged by Sanggar I Lolo Gading Paropo. Efforts coordinated by Muh. Jusuf Junus, Rahman Arge, and Djamaluddin Lathief have been made on the system of its inheritance to the younger generation by way of including young players into the old group. Then the inheritance was continued through the appreciation program by staging it in several hotels, official events, and wedding as well as

circumcision parties. From there the dance was then featured in a Theater Meeting organized by the Arts Development Project of South Sulawesi in 1980 which was attended by Kasim Akhmad. Furthermore, through the same project in 1982/1983 the dance was featured in the National People's Performing Arts Festival on 24, 25, 26 February, 1983 in Yogyakarta.

The problem that arises later is that the Kondobuleng show survives only as an autistic culture product because some of its players have no idea of the habitat that signifies the identity of nature, fish, storks and fishing gear. This identity is gone; it is not in Paropo any longer; it is only in shows. It is used only for the legitimacy of power; that it has a cultural identity used by the province; that the province has a unique identity but its origin has been lost.

The lost origins are related to the habitat or cultural and social identity that has its own equipment products. In Paropo, livelihood has changed. There are no more swamps, and rivers, let alone the sea. The Kondobuleng folk theater survives in Paropo because of its distinctive condition. Paropo is now upstream, in the middle of the city, away from the coast or harbor. Cultures in the upstream tend to survive much longer than the coastal culture because the coast area becomes the center of change where many cultures come and go. Certainly, with the used identity, stories, languages, characters, properties, costumes, music, poems and songs, this theater has become a representation of socio-cultural identity in the coastal community of Bugis-Makassar. There is a political metaphor of cultural identity in every age.

This phenomenon raises a fundamental question: how is the representation of socio-cultural identity in the coastal communities of Bugis-Makassar in the performance of the Kondobuleng folk theater? Based on this fundamental phenomenon and question, this study aimed to describe and explain the entity of the socio-cultural identity, value, and function representation in the coastal communities of Bugis-Makassar in the Kondobuleng folk theater which was staged by Sanggar I Lolo Gading Paropo.

METHODS

This study aims to describe and explain the representation of socio-cultural identity, value, and function in the coastal community of Bugis-Makassar in the performance of the Kondobuleng folk theater. Related to the focus of the study, this research was conducted in Paropo Village, Panakukang Sub-District, Makassar City. This research is qualitative in nature based on an interdisciplinary approach. This approach examines and analyzes the object of the research comprehensively. According to Rohidi (2011, p.65), interdisciplinary studies use relevant theories to solve the problems that are subjected to a comprehensive study, which has not yet been produced by scientific studies for the same problems. If the interdisciplinary study is not in accordance with the intended use, the review will be abandoned or will not be utilized.

In collecting valid data, this research used observation, interview, and documentation techniques. Data collected were in the form of primary and secondary data. The primary data were direct from the performance of the Kondobuleng folk theater, while the secondary data were obtained from written documents, photos and video.

In analyzing the data, this study referred to Miles & Huberman (1994) who describe the three main phases in the analysis, namely: data reduction, data presentation, and drawing conclusions from the first two steps. The three phases of the analysis were conducted in an interactive form with the process of collecting data as a cycle process (Rohidi, 2011, pp. 233-240).

The credibility of qualitative research is the success of reaching the intention of exploring the multiple problems or the reliability of the results of research data. The validity of the data in this study was tested using internal validity test (credibility), external validity (transferability), reliability (dependability), and objectivity (conformability). To maintain trustworthiness, this research used a triangulation technique.

RESULTS AND DISCUSSION

The Kondobuleng folk theater performance was played by Sanggar I Lolo Gading on August 3, 2017 in an open arena of a dry land belonging to a policeman. The arena was 10 x 8m in size. A 8 X 4m black cloth wrapped around the walls of a resident's house as a backdrop. In the background two baskets of fish were hung under it was hanged a gong. On the right side of the gong hung two large drums. Under the gong hung an oar (bise). At the left and right corner of the wall mounted nets. Under each net hung a fish trap basket (balibodo). Above the ground spread a 8 X 2m black tarpaulin on the back of the arena for the seat of the musicians. On top of the tarpaulin, a set of musical instruments was set up, including two drums, a pair of canoes, four tambourines, one gong, one violin, one katto-katto, and two microphone poles used for violin and vocals. On the left and right of the arena attached a 6 X 10m plastic strap as a barrier of the arena. In front of the arena approximately 40 seats were installed for the audience. Since the afternoon, four lighting had been installed behind the audience seats. Two sound systems had also been installed at the left and right side in the front of stage. The documentation team was ready with its digital camera mounted on a tripod fitting in front of the arena.

Hundreds of small children emerged from all directions into the hallway flanked by houses clasped, lined up without a yard. There are 300 small aisles in Paropo. It was unknown from which isle where they came; they gathered and sat on the ground in the far left of the show. Some parents stood behind them. My Promoter and his wife and about 20 lecturers from Universitas Negeri Semarang (UNNES) arrived at the location on time. They came from the hotel by bus. We invited them to sit in a chair with some lecturers and students from Universitas Negeri Makassar (UNM) and Hasanudin University (Unhas). My classmates Alimuddin, Andi Ihsan and Arifin Manggau, the arts education program of S3 Unnes, were also present. The rest were citizens of Paropo and some Makassar artists who used to be active in Gedung Kesenian Societeit de Harmonie

Makassar South Sulawesi. I invited all to enjoy saraba, sweet potato fries and peppe sanggar.

Ten music players entered and sat on the black tarpaulin. All were men wearing traditional red Bugis-Makassar costumes, red sarong complete with passapu (destar) blackish brown batik tied on the head. Everyone sat cross-legged in front of their musical instruments. Daeng Aca held the violin. While on the left and right outside the stage, seven players were also ready to act. Five fishermen: Pabalewang, Pajala, Pabalibodo, Pasodo and Papacalal wearing shabby costumes, saraung hats, small baskets on the waist. The character Kondobuleng wore a plain white cloth costume that was shrouded from shoulder to waist. At the mouth there was a pointed bulge formed from bamboo as a beak. Both legs were wrapped in yellow socks. The character Master (Hunter) was in white and white uniforms, white hats and shoes; he bore a shotgun.

Daeng Aca swiped his violin followed by a group of music players from a musical group while singing the papparapa' empo song as an early stage which was an introduction or a sign that the show began. Kondobuleng also appeared in a motion resembling a stork around the stage but its appearance was brief. When Kondobuleng appeared to the right audiences, Pamancing brought a fishing rod to while dancing. Shortly thereafter, Pajala appeared carrying a net. His motion and mimicking was funny when he threw out the net. The audience was cocked as he stepped on Pamancing's feet. The music stopped. Fighting occurred about the catchment area. The music again sounded. Then came Pabalibodo carrying two balibodo (a fish trap made of bamboo). He was followed by Pasodo who brought a sodo (small nets). The music stopped. Fighting again occurred regarding the catchment area of the fish. The audience again giggled at their scenes, dialogs, behavior, and expressions. The music again sounded. Papacalal appears without a fishing gear. He just relied on his hands to catch fish. The music stopped. Fuss also occurred because this Papacalal tried to catch fish in the same area. The audience again giggled at watching the innocent Papacalal behavior. The music again sounded. Kondobuleng appeared, floating

beautifully among the five fishermen, and intimately together to fish.

The complication stage, which is a congestion or complication, was illustrated by the appearance of a Hunter who bore a shotgun to shoot Kondobuleng. The fishermen tried to block it in innocent, funny, joking manner. They danced as if blocking the bullet from the Hunter's shotgun. Reconnaissance continues to be done by the Hunters. When the Hunter aimed his rifle, Kondobuleng spread its wings. The fishermen continued to try to block the Hunter with the patua-tai (mocking) movement. Again the Hunter took a long shot, and at a certain instant, he shot. Kondobuleng collapsed when the bullet managed to tear the silence. But it was not only Kondobuleng who collapsed but also the Hunter who bounced collapsed and even disappeared suddenly. The music immediately stopped.

The fishermen held a discussion; they tried to find a way of solving the problem of finding the Hunter and Kondobuleng. Pajala reported to Pak Lurah (Village Head) who was among the audience. The village head instructed the fishermen to quickly search for him until they found him. In such a precarious situation, one proposed to make a bridge because the sea had been flow. The bridge was made simply by unfurling a short bamboo 60cm in size. When Pabalewang passed the bridge, suddenly he fell into the sea because the bridge collapsed. The audience giggled at Pabalewang's expression.

All had to think again to find the Hunter and Kondobuleng. A new idea emerged from one of the fishermen. He proposed to make a boat. The boat was made only by utilizing two persons as a boat. Pabalewang and Pabalibodo faced each other while sitting on their backs because their knees were upheld. Pajala stood behind them holding a paddle. The boat began to move away from the beach, up and down across the sea. They were boats but at the same time they were the ones who paddled and boarded the boat. Suddenly the waves came, the boat overturned. The music and the songs immediately stopped. They were separated. Pabalewang and Pabalibodo swam to the beach, while Pajala sank and fluttered in the sea. Papacalal, Pabalewang and Pabalibodo went

down to the sea to help Pajala and pulled him to the beach. The audience giggled at the comical style of the four fishermen.

The four fishermen swam to the opposite shore in a variety of styles: Pamancing in frog style. Pabalibodo in chest style. Papaccalak by just running around in the sea. Pajala in butterfly style. They came across and sat in front of the Hunter who was lying unconscious on the beach. Pajala read out a spell to make the Hunter alive again. After the Hunter was conscious, they were together looking for Kondobuleng along the beach. They also found Kondobuleng lying on the beach.

In the epilogue which is the culmination of the story, the climax or decisive moment was described when all the players sang the Malamala Hatté song to the soft and sacred music accompaniment of Kondobuleng. Slowly, the creature seemed to move and constantly move its legs, then slowly stood, spun, flapped its wings, flew around the arena and floated away. All paid attention to Kondobuleng behavior. The audience were giggling at the time of watching the funny scenes during the show.

Form of Identity Representation

The term representation is defined as how the world is constructed socially by using identity to express something meaningfully through symbols or systems of sign language, words, pictures, sequences, stories, dialogues, voices, movements, images, and even objects and events that can be interpreted and represented. (also see Hall, 1997, p.15; Danesi, 2004, pp.7-10, Hartley, 2010: 265; Evania, 2016, p.85).

Identity is used to determine the characteristics of a particular ethnic group that is different from other ethnics in a particular area and its complex. Ethnicity is a complex concept, having distinctive features and views in self-interpretation. Usually ethnicity is associated with cultural behavior, for example, in language, customs, beliefs, history, clothing and material culture. Identity consists of three forms, i.e. cultural identity, social identity, and self or personal identity. (Kaplan, 2006, p.153; See Watson, 2007, p.269; HAR Tilaar, 2007; Barker,

2004, p.221; Liliweri, 2007, p.67; Ibrahim, 2003, p.64).

According to Liliweri (2013, p.86), identity is a trait addressed to a person because the person is a member of a particular group. Cultural identity is an elaboration of the characteristics of a culture possessed by a group of people that we know its boundaries when compared with other people's cultural characteristics. Kinasih (2007, p.3) argues that identity becomes a necessity that is inherent in human relationships because one's existence is always part of an ethnic group, religion, tradition and language in a certain cultural system. Nothing stands alone; something outside will incorporate itself into certain categories of identity. Factors forming cultural identity include a belief in language and behavior patterns (Liliweri 2002, p.87; also see Verulitasi, Cahyono' 2016, p.14).

According to Jameson (2007, pp.281-285), cultural identity has a number of attributes. First, cultural identity is influenced by close relationships. Second, cultural identity changes with time. Third, cultural identity is closely related to power and specific privilege. Fourth, cultural identity can evoke emotions. Fifth, cultural identity can be negotiated through communication (also see Haryati, 2013, p.9).

Based on this understanding, it can be inferred that the form of identity representation in the folk theater performance of Kondobuleng there is a social process of meaning through a labeling system. In summary, the form of identity representation in this performance is the production of symbolically constructed meanings through sign systems in drama texts (stories, languages, dialogue, song writing) and performance texts (characters, costumes, property, and music).

Cultural identity is influenced by close relationships

The exposition stage shows the form of socio-cultural identity representation of the Bugis-Makassar coastal community through the system of sign language, dialogue, character, costume, property, music and song expressing statement or expression of a fisherman's familiarity with Kondobuleng (white stork) in a

natural and coastal environment where they live. The relationship is associated with the socio-cultural identity of their ancestors when once Paropo was still a forest, swamp and river connected to Tallo big port during the Gowa-Tallo twin royal period. They came from a family that had the same cultural identity. They work as fishermen. In order not to be embarrassed to the community and family, they try hard (*reso'*), looking for fish in swamps, rivers, and sea. In this case, the construction of *siri'* and *pacce* cultural identity as a Bugis-Makassar cultural philosophy of heritage is represented and expressed symbolically in a particular social context through the performing arts.

Cultural identity changes with time

Fighting over the catchment area is related to the various squabbles of land in Paropo. The citizens of Paropo are mentioned as landlords. The story of large land ownership stems from a close relationship between the people of Paropo and the kingdom of Gowa. However, because of the changes and demands of the city, their pieces of land were released one by one and now they just occupy some plot of land there. In the 1970s-1980s, the Paropians sold their land altogether to anyone who intends to buy it, developer or ordinary people (see Jimpe, 2017, pp.14-15). Thus, cultural identities change with time, closely related to power and privilege, thus evoking emotions. In this section, regulations and consumers influence the production of cultural identity meaning.

Cultural identity is closely related to power and privilege

At the complication stage, the fishermen represent the identity of the resistance against the evil power that disrupts kinship and destroys the balance of nature and the peace of man, that is with the arrival of the Hunter. However, the identity of this resistance is represented by a joking style. They danced while blocking the bullet from the Hunter's gun. But eventually, Kondobuleng collapsed as the Hunter's bullet managed to tear the silence.

This is similar to their former life during the Dutch and Japanese colonial periods.

Hunter is the personification of the Dutch and Japanese at that time. These two nations not only often hunt and shot Kondobuleng (cranes), but also hunt, tortured and shot the people. The shadow of the Makassar war against the VOC was reconstructed through the identities of the Dutch costumes, hats, shoes, and rifles (Hunters). Vaguely, crime of the Japanese *romusha* is reconstructed in the form of stroke motion of the fishermen. By the time Japan came to power after conquering the Netherlands, some became guerrillas in the jungle. Some worked hard under the grasp of *romusha*.

During the Dutch colonial era, the production of the meaning of cultural identity changed. The Dutch identity politics is personified in Kondobuleng as a "holy" Dutch, while the Hunter is personification of Japanese who is considered evil against the Dutch. Similarly, during the Japanese era, Japan's political identity is personified in Kondobuleng as a high white Dutch and a sharp nose, and had to be shot dead. This personification obviously sacrifices the cultural identity of *siri'* and *pacce'* carried by the fishermen, as well as destroying the value of Kondobuleng ritual as the manifestation of the holy man.

The identity politics of the power evoke emotions. The way to survive is negotiated through theater communication in the form of satire. During the colonial periods in the past, this theater was a tool of popular struggle criticizing the colonial government. The Taung Pattampulo Ruwa Reportoar in the Kondobuleng show mocks the Japanese government with the movements of the people who were tortured while working forcibly during the *romusha* period. Satire is seen from movements that reflect the torture of the people by the invaders.

Cultural identity can be negotiated through communication

At present, Hunter is personification of representatives of the ruling government, who are less concerned with the villagers of Paropo and its culture. In this sense, the cultural identity of *siri'* and *pacce* is almost destroyed by social identity and self identity or personality that is

closely related to power and privilege. Regulation and consumers influence the production of cultural identity. Nevertheless, in this section, the cultural identity of siri' and pacce re-emerges from the role of fishermen in human terms. Cultural identity that helps each other is represented when they work together to build the bridge and canoe to help Hunter and Kondobuleng.

Finally, in the epilogue, the fishermen represent the socio-cultural identity of Bugis-Makassar's religious coastal people, who, besides believing in Allah SWT, also believe in spirits or gods/sea gods. In this case, the cultural identity of kinship is again strengthened through symbol or system of sign of Islam. They returned to the twin days of Gowa-Tallo. They entered the history of the past, the family history of paropo since the Dutch colonial period. The Paropo art group was often invited to perform at the Royal Palace of Gowa to entertain the king and the Dutch. They walked or boarded the boat without pay. Regulations and consumers influenced the production of performance identities. Royong and Islam verse "Mala-mala hatte" the product of the palace, Malay and Arab products penetrated into the show and survive until the present century. Here it appears that cultural identity is closely related to power and privilege, and cultural identity is negotiated through theatrical communication. This religious identity and belief continue to strengthen up to now, such as the strengthening of the religious identity of the Islam in the show and also in the village of Paropo.

CONCLUSION

The socio-cultural identity of the Bugis-Makassar coastal community is represented in Kondobuleng folk theater performance through symbols or sign systems in drama texts (stories, characters, dialogue), and performance texts (stage sets, roles, characters, costumes, property, music and songs). Through symbols or sign systems, texts and performance show the presence of a cultural identity that is influenced by close relationships. Cultural identity changes with time. Cultural identity is closely related to power and privilege. Cultural identity can evoke

emotions and can be negotiated through communication.

ACKNOWLEDGEMENT

We would like to express our most heartfelt and sincere gratitude to Prof. Dr. Karta Jayadi and Prof. Dr. F. Totok Sumaryanto for their encouragement, patience and invaluable supervision and guidance. Their kind, generous, and thoughtful assistance meant a great deal to us in completing this article.

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