



## The Influence of the Times on the Art of Sinrilik Keso-Keso in Makassar Society

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### **Abstract**

This research is a qualitative study to obtain descriptive data in the form of written and oral words from people or observed behavior in examining the development of Sinrilik Keso-Keso art from time to time in Makassar tribal society. The results showed that the Keso-Keso Sinrilik Art from time to time continued to change. This change is accompanied by sophisticated technology as well as social, political and economic influences. There are three influences of the influence of the times on Sinrilik Keso-Keso including (1) Sinrilik in the era of the Gowa kingdom, (2) contemporary Sinrilik, and (3) Sinrilik in the present. In an interview with a maestro of Sinrilik Keso-Keso art, namely Mr. Tutu (Syarifuddin) that Sinrilik in the era of the Gowa kingdom was a characteristic of the Makassar tribe specifically in Gowa Regency, where Sinrilik used to be a way of delivering messages to the king when he wanted to take policy action to his people and vice versa if the people wanted to convey something to the king had to go through the intermediary of Pa'sinrilik (Sinrilik player). With the influence of the development of the times, the Sinrilik Keso-Keso art has now switched its function to become a performing art both for entertainment and displayed at official events.

**Keywords:** *The Influence of the Times; Art; Sinrilik Keso-Keso; Makassar Society*

### **Introduction**

Traditional art is one of the ancestral heritage from generation to generation and then develops and becomes a cultural heritage. Traditional art as a performance is always preserved by its supporting community, so that traditional art can grow and develop. Therefore, we as the next generation must maintain and preserve the traditional arts and culture that we have.

*Sinrilik* is an oral literary work included in lyrical prose whose delivery is sung or harmonized with the help of *keso-keso* musical instruments. *Keso-keso* is a traditional musical instrument that is swiped like a rebab, shaped like a banana heart and has two strings, *keso-keso* is made of wood and goat skin, the tool used to swipe comes from the horse's tail almost similar to the swipe tool on the violin. In essence, *sinrilik keso-keso* is an art performance for entertainment that tells stories of heroism with the accompaniment of the rhythm of *keso-keso*.

The existence of *Sinrilik* is familiar to the people of South Sulawesi, especially for the people of the Makassar tribe, this art is a characteristic of the Makassar tribe in addition to using the Makassar

language in presenting *Sinrilik* also this art used to be a way of delivering messages to the king when he wanted to take policy action to his people, and vice versa if the people want to convey their voices to the king then they must go through the intermediary of *pa'sinrilik* to convey the information to the king but now the *sinrilik keso-keso* show has changed its function to become an entertainment performing arts media.

The reality is that times are constantly evolving and changing. This change is accompanied by increasingly sophisticated technology and also the influence of social, political and economic factors. As a young generation, it is impossible to avoid or fight against the times but, on the contrary, we must learn technology because of the changing times so as not to become backward, but we also cannot forget what has become a tradition and hereditary art that characterizes our own region.

### A. The Development of the Times

In the midst of the development of this era, everything is experiencing a truly extraordinary development and such things are not easy to control. Such developments include; developments in the fields of science and technology, economy, social and culture, and many more as time goes by. The impact of the development of this modern era is that it gives rise to new lifestyle behaviors. (T. Haryono and Daniel Fajar Panuntun, 2019: 174)

The development of this modern era, both the development of science, and the development of technology, consciously or unconsciously, this has changed the lifestyle and consumption patterns of humans quickly or in the sense of instant. Looking at the reality of human life that occurs today, shows that almost everything is easy for us to do or get, including lifestyle and consumption patterns as a result of changing times. (Safuwana, 2007: 1-2)

### B. Art

Art is one of the contents of human culture in general, because art is a reflection of a form of civilization that grows and develops in accordance with the desires and ideals that are guided by applicable values and carried out in the form of artistic activities, so that people know the form of art. (Arifinetririsa, 2005: 6)

Art as a work or result of human symbolization is something mysterious. However, universally when talking about art, people will immediately imagine the term "beautiful". Art is never separated from society. As one of the most important parts of culture, art is an expression of the creativity of culture itself. The society that supports culture and also art, creates, provides opportunities to move, maintain, transmit, develop and then create new cultures again. (Soerjo Wido Minarto, 2007: 78)

### C. *Sinrilik Keso-Keso*

*Sinrilik* is an oral literary tradition in the form of lyric prose. *Sinrilik* is a story that is compiled by including poetic elements in it and told in a rhythmic way by an expert called *pa'sinrilik*. In telling the story, generally a *pa'sinrilik* does not read the text or a reading, but a *pa'sinrilik* memorizes the contents of the story he wants to tell (Nasruddin et al, 2007).

According to P. Parawansa et al. (1992: 8) based on the singer, *sinrilik* is divided into two including:

1. *Sinrilik Keso-keso*, *Sinrilik* accompanied by *keso-keso* musical instrument (a stringed musical instrument made of wood and buffalo skin has 2 strings). *Keso-keso* is usually played following the rhythm chanted by *pasinrilik*.



Image 1: Sinrilik Keso-Keso.

Documentation : From <https://adapada.com> (on Instagram: @ar.daengrate)

2. *Sinrilik Bosi Timurung*, in the Makassar language means that it rains. This *sinrilik* chant is not accompanied by musical instruments. *Pa'sinrilik* only chants his own rhythm. The content of the story performed by *pa'sinrilik* is not long and contains elements of sadness in it. The content of *sinrilik bosi timurung* is generally the outpouring of the *pa'sinrilik's* heart.

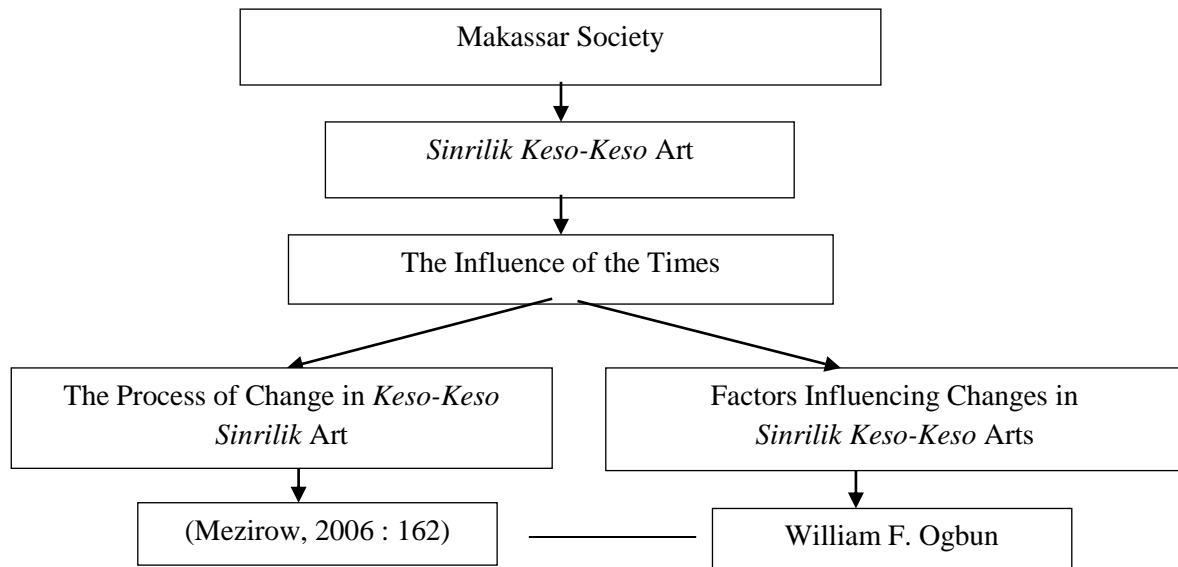
According to Mangemba in (Rahim, 2018: 7) *Sinrilik keso-keso* is a *sinrilik* for entertainment, *keso-keso* is a traditional musical instrument that is swiped like a rebab, the body of the *keso-keso* which functions as a resonator is shaped like a hollow banana heart in the middle which is generally covered with goat skin and has two strings, the tool used to swipe the *keso-keso* uses wood and horsetail strings similar to the violin.

*Sinrilik keso-keso* generally contains heroic songs. The delivery of the *sinrilik* performed by *pa'sinrilik* is always in accordance with the story being told and the rhythm of the *keso-keso* played. In the delivery of stories in the form of descriptions and narratives, *pa'sinrilik's* voice sounds normal and tends to be monotonous. However, if the story is in some parts that are climactic to tell about the war, the song/tone sounds high, fast and loud, and excited. But if they are presenting religious stories, the friction and tempo tend to be slower. At the time of the *sinrilik keso-keso* performance when presenting a heroic story or struggle when it came to the climax and the *pa'sinrilik* succeeded in immersing the emotions and imagination of the listener/audience in the strains of the *sinrilik keso-keso* that were so excited they also cheered. So accompanied by using *keso-keso* music can be said to be the same as the backsound that becomes the background of a movie. (Jamaluddin. 2018: 43)

## Method

This research is a qualitative research to obtain descriptive data in the form of written and oral words from people or observed behavior in examining the development of *Sinrilik Keso-Keso* art from time to time in Makassar tribal society. Bodgan and Taylor (2002) define qualitative research as research that produces descriptive data in the form of written or spoken words from people or observed behavior. This definition emphasizes the type of data collected in research, namely descriptive data and seeks to explore the meaning of a phenomenon. Qualitative research begins by exploring a particular area, collecting data, and generating ideas and hypotheses from this data largely through what is known as inductive reasoning.

Transformative theory is learning that is able to change problematic frames of reference to be more inclusive, tolerant, reflective, open and emotionally receptive to renewal (Mezirow, 1996). Transformative learning is the process of changing new meanings based on the results of revised interpretations of the meaning of experience as a reference for future actions. (Mezirow, 2009: 162)



Scheme 1: Theoretical Framework.

Based on the theoretical framework above, this research explains and describes how the influence of the times on the art of *sinrilik keso-keso* where this art has undergone several changes such as in terms of function, presentation form and meaning.

## Results and Discussion

### A. *Sinrilik* in the Era of the Kingdom of Gowa

Regarding the results of the interview to find out what *sinrilik* was like in the past, the researcher interviewed a *keso-keso sinrilik* speaker or *pasinrilik* named Syarifuddin Dg Tutu or often called Mr. Tutu aged 66 years, he is a maestro of *kesok-kesok sinrilik* who is still actively performing this *keso-keso sinrilik*.

"In the past, during the reign of the 10th king of Gowa, if he wanted to convey a policy, he called *pasinrilik* to convey the story, and in between the stories, messages from the king were conveyed to his people, on the other hand, the aspirations of the people who wanted to convey to the king of Gowa were also through *pasinrilik*, that's where *pasinrilik* how his expertise, intelligence conveyed and processed the message until it dissolved in the middle of the story without destroying the plot of the story itself" (Syarifuddin Dg Tutu, interview, 66 years old, Gowa, July 25, 2021). (Thesis: Rahmat Hidayat, 61-63)

As part of the *sinrilik* culture, it is certainly related to the culture of the Makassar tribe and is also a reflection of the community itself, apart from the function of *sinrilik* as *sinrilik* entertainment, in the era of the Gowa kingdom it functioned as an intermediary for messages between the king and the community and vice versa if the community wants to convey aspirations then the *pasinrilik* is the intermediary.

In the era around the reign of the 10th king of Gowa, the *pasinrilik* although not included in the government structure but the *pasinrilik* has an important role in informing a news, it can be said that the *sinrilik* used to function as an information media, of course as an information media not just anyone who gets the trust as a *pasinrilik*, especially as a royal information media, must be a trustworthy, honest person, not twisting the information entrusted to him.

Looking at the results of the *sinrilik* interview as entertainment and information media for the Makassar tribe community in the past, it is said that *sinrilik* has a long presentation duration, starting from

after Isha until dawn, even if the story is not finished that day it will be continued the next day. Based on this data, it means that people in the past had enough free time and high enthusiasm to listen to stories and advice told by *pasinrilik*, even with a long duration, different from the duration of the presentation of *sinrilik* in modern times today, the duration of *sinrilik* at this time is about fifteen minutes, this proves that *sinrilik* in terms of presentation and function, *sinrilik* has changed and has blended with the times, following the desires and conditions of the audience.

### **B. *Sinrilik* Contemporary**

Contemporary *sinrilik* is packaged into a form that is easy to reach the meaning and not fixated on standard texts. Even the place of *sinrilik* performances that used to be only done directly in front of the audience, has now spread to modern communication media, such as radio, and television and even now *sinrilik* can be accessed through internet sites from YouTube and others, but live *sinrilik keso-keso* performances are still the main choice for *sinrilik* speakers.

The development and changes of *sinrilik keso-keso* between *sinrilik* in the era of Gowa kingdom and contemporary *sinrilik*. The duration of the *sinrilik* performance in ancient times, normally played all night long, starting from after the *isya* prayer until the dawn call to prayer, if the *sinrilik* has not been completed, it will be continued on the next night. While the duration of contemporary *sinrilik* is very short, the duration range is 10-15 minutes, according to the request.

The use of *sinrilik* language, *sinrilik* in ancient times used Makassar language, in accordance with the guidance of presenting the actual *sinrilik*, but in contemporary *sinrilik* the language used is mixed with Indonesian, sometimes looking at the language ability of the audience or listeners. If for example the *sinrilik* is performed outside the Makassar tribe area or the *pasinrilik* sees that the dominant audience does not understand Makassar language, the presentation of the *sinrilik* language uses a little Indonesian, but still uses Makassar language, both during the opening and the content of the *sinrilik*, after which it is translated or explained using Indonesian.

### **C. *Sinrilik* Nowadays**

"Before *Sinrilik* was called a performance in contemporary art, *sinrilik* used to be an art of the Makassar tribe community, especially within the scope of the Gowa kingdom, an information medium between the king and his people, because of the demands of the times that affected this *sinrilik* art, now the *keso-keso sinrilik* has changed its function which used to be an information medium between the king and his people, now it is an entertainment medium for the people of South Sulawesi, especially the Makassar tribe. The form of presentation has also changed which used to be only performed when a king of gowa wanted to do to his community and vice versa when the community wanted to convey their aspirations to the king now *sinrilik keso-keso* is a general art performance."



Documentation: From (Muh. Al Furqan)/Iphone Xr Date 4 December 2022

## **Conclusion**

The development of the times has a significant impact on regional arts, but other factors such as religious, social, political, and economic factors also have an influence on regional arts. All of that is inseparable from the influence of the times, where technology 4.0 is increasingly sophisticated, as well as the entry of foreign cultures, making regional arts almost forgotten, even though regional arts are ancestral heritage which is a cultural heritage for Indonesia.

Based on the results of the research, the author concludes that the influence of the times has made the Keso-Keso Sinrilik art experience many changes both in terms of function, presentation form, and meaning. Where this art used to function to convey the aspirations of the king and his people, then turned into a medium of performing arts, both at official events and folk events.

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