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## Philosophical and Traditional Arts of Bugis-Makassar in Historical Perspective

**ABSTRACT:** *Traditional and modern, considered by many people, are two opposite things. In the context to the art, for example, many people assume that traditional art to be inferior to modern art, because modern art is considered more capable in terms of satisfying the soul or mind of society. This paper discusses the philosophy and history of traditional arts of Bugis-Makassar in South Sulawesi, Indonesia. Philosophy of art, that will be discussed, includes about ideas, meaning, experience, and intuition depicting symbolic meaning in the art of traditional of Bugis-Makassar. This paper uses literature review. Data were collected by conducting literature searches and documentation. Data has also been collected through the reading and study of literatures, and further to be discussed and analyzed to describe the philosophy and history of traditional arts of Bugis-Makassar descriptively. The results of the study showed that the art originated from pre-history and lasted until now. Art evolved into several types, namely primitive art, classic art, traditional art, modern art, and contemporary art. Traditional art is an element of art that are part of life in a specific clan, including Bugis-Makassar traditional arts which has had characteristic different from those in other areas. Traditional arts (Bugis) surviving until now include "Pajaga Makkunrai" dance and "Sinrili" (Makassar) are a form of art speech of the story, structured, rhythmic, and poetic chanted by the expert or called as "pasinrili".*

**KEY WORD:** *Philosophy; Historical Perspective; Modern Art; Bugis-Makassar Traditional Arts; Survival.*

### INTRODUCTION

In this modern era, and the era of globalization, people often prefer to things that are new or related to science and technology, despite that turns art still growing. Today, art is no longer a matter that can only be enjoyed alone, but it can also be taken advantage as everyday tools. For example, the art of building that is used to build a beautiful and majestic beauty mosque to be enjoyed visually and

take the benefits as a place for worship and reassurance for those entering the mosque

Traditional and modern, considered by many people, are two opposite things (in opposition). It then triggers the assumption that the traditional are things of the past, archaic, and cannot adapt to the times; while modern is referring to the renewable properties (up to date) and constantly adjust to the times. Thus, the traditional ones are

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considered to be crushed with the modern. In the case of the development of art, many people assume that traditional art to be inferior to modern art, because modern art is considered more capable in terms of satisfying the soul or mind of society. Modern art is defined as art that was born following the movement of the times and always contemporary or renewable (Jurriens, 2006; and Wallace & Hirsh, 2011).

Assumption above can of course be true and can also be wrong. Be true if we look at the reality on the ground that the majority of art born in the past and is considered a traditional art, some have been experiencing a shortage of supporters, so there are fears of extinction. While on the other hand, the generation born later has spawned a new art that is totally different from prior art, and has more supporters and more exist.

Our question is how the position of traditional art in the midst of change? Modernization will undermine the traditional art or it will strengthen it?

## UNDERSTANDING OF ARTS AND TRADITIONAL

The term of "art" was originally derived from the *Ars* (Latin) or *Art* (English), which means "proficiency". While the words in Indonesian, art is derived from the word meaning *Sangsekerta* (India) worship. Art, according to the *Encyclopedia of Public Issue of Canisius*, is defined as the incarnation of wonderful flavors contained in the hearts of the born by means of communication tools into a form that can be captured by the sense of hearing (sound art), visual (painting), or born through movement (dance, drama). In this context, Ki Hajar Dewantara argues that art is any human actions arising from the feeling and beautiful nature, to move the soul of human feelings (cited in Soedarsono, 1998). While the art, according to Plato and J.J. Rousseau, is the result of imitation of nature with all its aspects (cited in Annas, 1981; and Worsley, 2015).

Tradition is a hereditary customs. While traditionally the attitudes and ways of thinking and acting sticking to the norms and customs that existed hereditary traditional art can

be defined as the art of the past created by the ancestors and is still operated or played by contemporary society. Kasim Ahmad of the Directorate of the Ministry of Education and Culture of the Republic of Indonesia, interpret the traditional arts as: "An art form that originates and is rooted, and has been perceived as belonging to their own community environment" (cited in Lindsay, 1991:40).

**Philosophy of Art.** What is the beauty? From the time of Plato until Susanne K. Lenger, reasoning about the beauty cannot be separated, because everything is intertwined with the roots of thought which is almost the same as the period of culture that keeps flowing and endlessly until now (cited in Gani *et al.*, 2012). Of all these theories is certainly no absolutely perfect or perfectly wrong, because relativity and human history continues to go hand in hand with the development of human culture.

Plato described the sense of art is the same sense with the philosophy of Arts in the East. Greece experiencing was good growth in the philosophy of art with a lot to absorb and influenced by the philosophy of the Eastern region as philosophy of art from Egypt (Ancient Egypt, Hermes). Plato's philosophy of art is *Nimesis* (Impersonation), that work of art it's nothing new, all that has been created previously existed beforehand (cited in Golden, 1975). The artist is an imitator existing form. Plato taught about the "idea", that the philosophy of art is composed of two worlds, namely: the world above (idea), and the lower world (the real world). All that exists in the real world, it is not something new; everything was there and created the world above or idea (cited in Hyland, 2008).

An example is: "why is there a chair". This is a connecting cord between the idea and the real world. Created chair is not something new, because it was first created in the idea of a person. So what created the idea of a chair? Created in the seat idea is "tired feet, then, made a tool to remove the exhausted". The idea is spiritual, invisible, can only be felt without palpation. In contrast to the world under a more worldly, there could be perceived shape (Verdenius, 1962). Ancient Greek philosophy

studied art in a frame of *cosmocentric* (macrocosm and microcosm). Which became the center of reference is the universe as macrocosm and man as a microcosm. This is also in accordance with the teachings of Hermes (ancient Egypt) as above, so below (Abel & Hare, 1997).

Medieval more centered on God as an object of art. All artistic activities should be directed at God, because it is more reflection as theocentric matters. Modern era began with the advent of the Renaissance, in which the art is no longer centered on God or *theocentric*, but rather on *anthropocentric* the man. Man becomes the starting point and the movement of philosophy and the arts. To understand the teachings of Plato about the two worlds, it must understand the reality. The reality is not the reality of sensory as an embodiment of the idea that the world is eternal and unchanging. Reality world is an imitation of the world above or idea. Over the world is the spirit, the true knowledge and absolute truth. While the underwater world is relative, every day, ephemeral, and opinion or *doxa*. It was stated that beautiful, and a source of beauty, is simplicity. The real beauty is only existed in the world of idea (cited in Alican & Thesleff, 2013).

Art as experience is with emotions, senses, and the environment. The experience takes place in a certain time, no beginning and no end. Experience also always creates something unusual and unforgettable. In the science of art, experience with art objects named after the experience of art or aesthetic experience or aesthetic response.<sup>1</sup>

Art that "pure" only offer intrinsic aspect without pragmatic interests. Art is "freedom", meaning that there should not be a dictation to the audience. For example, in a show or staging, the director tried to realize what he feels and thinks. Case means is like it's up to the audience only. This can be regarded directors like true artists, meaning in this case the audience should be argued about the meaning of art on the work of earlier artists,

<sup>1</sup>As cited in <http://riyanhidayat28.wordpress.com/filsafat-seni-seni-sebagai-sesuatu-yang-kontekstual-sebuah-resensi-buku-jacob-sumardjo2000> [accessed in Makassar, Indonesia: 3 July 2016].

the origin of all of it rests on the fact the artwork itself (Alican, 2012).

A good work of art is not science that should be clear boundaries and content understanding. A work of art is called art if he managed to provide stimulation and life force or power of silence for acceptance. Questioned whether an artist, because art must be judged by the morality of the artist? Is admired art work that is reduced in value, when we know that the moral life of the artist was bad or vice versa?

#### **History of Traditional Art Development.**

In the way of art, the art originated from pre-historic times until today. This development makes the art grouped into several types. Art is one element that always existed in every form of culture. Presence is needed by humans, to meet his satisfaction or aesthetics (Sapada, 1975; and Wallace & Hirsh, 2011).

Indonesian art, while residing in each region separately, grow and develop their own from the past to follow the progress of time. Borneo artistic expression, for example, is different from Sulawesi, Java, and other areas. So, intentionally or not, art is passed down from generation to generation that became known as the art of tradition (Monoharto *et al.*, 2003:13).

If traditional art is able to penetrate the times, in a time very long journey and present in the current era, there is no doubt that it is the result of hard work which is based on deep thought and creativity of people who care. Proven presence can survive and exist in the middle of the swift tide changes a reality that is very proud.

In the era of globalization and the future, the modern and traditional arts are still a lot of supporters. Instead, there are also traditional arts supporters began to recede. Arts supporters began to recede slowly will disappear from the face of the earth and will be replaced with a new kind of art. This kind of condition is not worries some, because it is natural or *sunatullah*. Only art is capable of adapting to change which will continue to exist. Adaptation to the changing times is usually done by making modifications to suit the demands of the times (Soedarsono, 2003; and Hyland, 2008).

Many people are pessimistic about the future of traditional arts. The problem many cases indicate that the traditional art as if life would not hesitate to die, due to be crushed by the times. Pessimism about the future of the traditional arts of Java, for example, has been felt since the beginning of the 20<sup>th</sup> century, as presented by the Dutch musicologist, Jaap Kunst, which examines many traditional arts in Java. In 1934, he left the Dutch East Indies to return to the Netherlands (cited in Lindsay, 1991:7; and Cohen, 2010).

Traditional arts, as a medium of communication, have had the potential for wide open all the problems; and issues that have been faced by traditional art can be mapped and studied entities clearly. Media communication is basically a tool that is used to produce, distribute or disseminate, and communicate information (McQuail, 2000).

While traditional art is much broader than the communications media, despite the fact that most of the traditional arts can be used and often developed into a medium of communication. Some of the views that potentially raise issues and complexity in creating the role of traditional arts as a medium of communication will involve the following matters:

*First*, from the actors/performers/artists of traditional art, the continuity of generations of performers, HR (Human Resources), needs to continue to exist for the traditional arts can be maintained.

*Second*, in terms of the quality of the show, it requires skilled human resources and trained in order to taste the traditional art is able to be maintained or presented.

*Third*, the market demand or increase the number of fans of traditional art is still a long way in terms of numbers and event promotional use.

*Fourth*, the art or traditional art performance depends not only on the artist alone, but on a moral or value of tradition (Kemenkominfo RI, 2011).

Traditional art, that has been published and generally known to the public, is able to create a relationship between the communicant and communicators. Through this show, there is a direct meeting between the communicant

and communicator, where the communicator can express his/her ideas to communicant through stories that brings (McQuail, 2000; and Kemenkominfo RI, 2011).

Traditional art is now able to be packaged and presented via electronic media and technological support will enrich the traditional art that can be recorded, distributed, compiled, and broadcast live or broadcast recharged at any time and for any purposes that are able to reach distant places or wide. Then, the actual meaning of the traditional arts, as a medium of communication will experience growth, significant progress when it is also supported by other communication media, especially electronic media broadcasting which already have large segments, such as radio and television, and no less than it is social media internet (Kemenkominfo RI, 2011).

Traditional art is also an element of art that are part of life in a particular ethnic group. Traditional arts that exist in an area different from those in other regions, even though not close the possibility of the traditional art that is similar between the two adjacent areas. Despite the presence of traditional art, it also had traits.

Art, as a medium of expression, is divided into five branches, namely: (1) the visual arts, the art that expresses through material media, paint or *dye*, the lines, and shapes. Traditional fine arts, such as sculpture of Wamena in Papua, Indonesia; (2) the art of music, the art expressed through the medium of sounds or voices. Traditional music, for example flute, *angklung* or musical instrument consisting of suspended bamboo tubes which sound when shaken, flute, fiddle, and other; (3) dance, which is expressed through the medium of art media body movements. Traditional dance, dance of *reog* or kind of masked dance of Ponorogo in East Java, Indonesia, *srimpi* or kind of court dance, *saman* dance etc.; (4) literary art, the art expressed through the medium of words and language. Traditional literature art, for example, are myths, legends, tales, mysticism, and others; and (5) theater, the art expressed through the medium of words, motion, sound or voice, and likeness or a multimedia arts. Traditional theaters, for

example, are *lenong* or folk theater in Jakarta, *ludruk* or folk theater in which all parts are played by men, *kethoprak* or Javanese drama depicting historical or pseudo-historical events, and others (cf Soedarsono, 2003; and Kemendiknas RI, 2008).

**TRADITIONAL ARTS OF BUGIS-MAKASSAR**  
**“Pajaga Makkunrai” or Bugis Traditional Dance.** Bugis traditional arts are staged in traditional arts degree. *Serumpun Bugis* is an art tradition that is still available today. Dance of *Pajaga Makkunrai*, which is a traditional and classical dance, grows and develops in the Palace of the Bugis nobility in the kingdom of Gilireng a few centuries ago. Kingdom of Gilireng domiciled in Wajo, South Sulawesi. The existence of the Wajo is part of the royal family of Luwu. Thus, the social life is strongly influenced by the life in the kingdom of Luwu (Mattulada, 1985).

Activities at the Royal Palace of Gilireng, of course, got a lot of influence of the kingdom of Luwu. Similarly also about the culture that be developed in the palace. One form of royal intimately linked to the kingdom of Luwu is art. Dance of *Pajaga Makkunrai* in the Gilireng kingdom is part of the dance of *Pajaga* in Luwu, South Sulawesi (Najamuddin, 1982).

*Pajaga Makkunrai* dance is played by the teenage girls from the nobility gently. Because the dancers of the nobility, so that the opportunity to watch is only the nobility alone, never seen by the ordinary people. *Pajaga Makkunrai* dance in Gilireng Palace serves as a means of pick-up guests from other kingdoms. Gilireng kingdom was arrival of guests to attend a ceremony for the birth, marriage, and mass circumcision (Etal, 1973).

Another function of *Pajaga Makkunrai* dance is as to look for a life partner kings or derivatives. Noble lady in the palace is raised only through dance performances, apart from the show, the girls cannot be seen by the guests. *Pajaga Makkunrai* dance performed by someone who has royal blood flow, dancer in the entrance levels: *matase rajeng*, *rajeng mattola*, *andi-andi*, and *kino-kino*; all are the nobility who just have one descent (Cense, 1979).

The collapse of the royal government in

the archipelago, especially in South Sulawesi, have an impact in the form of royal activity disappeared. Art activities in the palace buried with endless royal era. Therefore, *Pajaga Makkunrai* dance was never performed again in the kingdom of Gilireng (Mattulada, 1985). But, in this era of globalization, dance of *Pajaga Makkunrai* can survive and can be performed, because there are still former *penari* (dancer) alive.

In 1962, a period of revival of *Pajaga Makkunrai* dance was a big change that the traditional arts, including dance of *Pajaga Makkunrai*, no longer belong palaces and noble. Dancer and dance performances of *Pajaga Makkunrai* already allowed for the general public. The instructor is no longer of the palace or noble, but nurtured by the artists. Dance of *Pajaga Makkunrai* did not change and remained at the palace staging danced as first in group form (Najamuddin, 1982).

*Pajaga Makkunrai* dance serve as pick-President Soekarno during a working visit in Pare-Pare, South Sulawesi. Dancers were no longer purely from the nobility, but had mingled with the common people. *Pajaga Makkunrai* dance again raised in Wajo, South Sulawesi. This dance was held during the ceremony of birth, marriage, and so forth (Manyambeang, 1984).

After 1960s, dance of *Pajaga Makkunrai* experienced growth in terms of its function, which picked up was no longer a royal of Gilireng, but great guest area. After the dance of *Pajaga Makkunrai* staged in Wajo Regency, via “South Sulawesi Regional Cultural Week”, traditional dance performances at the opening of the Somba Opu in Ujung Pandang (Makassar now), the opening of the *Taman Mini* (Miniature Park) of Indonesia in Jakarta, and “Festival of Traditional Dance” in Ujung Pandang, South Sulawesi, Indonesia (Monoharto *et al.*, 2003:43).

**“Sinrilik” or Literary works of Makassar.** Makassar literary work has significance in the life of speakers in Makassar, South Sulawesi, Indonesia. In literature, the metaphor plays an important role. Among the literary works is *Sinrilik*. It is a literary work that reveals the story of heroism that lives in the midst of the people or epos (Mangemba, 1980).

*Sinrilik*, a prose literary works that way delivery rhythmically, chanted either using an instrument or without musical instruments. *Sinrilik* is a literary work of art in the form of speech, which is very popular and loved by the people of Makassar. And *sinrilik* is a story that neatly arranged, with language that is rhythmic, composed poetically usually sung by experts of a *sinrilik*, and accompanied by a string instrument called *kesok-kesok* or winch-hoist *gallang* (chant) the rhythm of the song brought a series of stories all night with full imaginary. It makes also people amazed, because *pasinrilik* behavior (Rahim, 1985).

At certain ceremonies, *sinrilik* was staged by an artist, who besides literary master on *sinrilik* also able to swipe the *kesok-kesok*, a kind of stringed musical instrument. People who perform this *sinrilik* called *pakesok-kesok* (Andaya, 1983). A metaphor to express this is as follows:

*Nampami sulengkah rapak,  
natakbenrong binakbakku,  
kesok-kesokna tampaselaki matangku* (cited in Wahid, 2008:87).

**Translation:**

Just as he sits cross-legged,  
struck my heart,  
friction makes me unable to sleep.

Appearance and friction of *kesok-kesokna* is very alluring the audience, so that the resistance to not fall asleep. The success of a mastermind, supported by elements of the story interesting, mastermind itself as well as tools used music player is able to sweep and make a quiet atmosphere for listeners (Batang, 2008:8).

Elements of the story on *sinrilik* is a literary art form that is very popular and loved by ethnic of Makassar in South Sulawesi, Indonesia. Presentation of this information literature work is through a form of stories on events (Mattulada, 1987).

Speakers' elements in *sinrilik* are the source of value to the Gowa-Makassar; and it is clear in its function as a source of good information, and quickly affected the society. As a form of entertainment, as well as resources, a speaker be smart arrange the materials presented,

both the appearance of the contents, nor the appearance physically, if not excluded from society, because with the inclusion of entertainments that come from outside.

**About Playing Elements.** Another element, that strongly supports *pasinrili* one's appearance, is the musical elements (*kobbi*). A good narrative, the song is interesting, as well as mimic presented by the speakers (*pasinrili*). It would be interesting if music or friction of *keso-keso* played by the *pasinrili*, playing in rhythm immersive stories and songs or *kelong* played.

Development and travel of *sinrili* are indeed much that tells about man's relationship with God and man to man. With the modification of *sinrilik* with an interesting story, people will be interested listeners browse and listen to the content and intent of this *sinrilik* (Andaya, 1983).

In this context, *sinrilik* divided into: (1) on the love, for example *Sinriali I Baso I Malarangang* with noble title *Datu Museng*; (2) on the love relationship between *I Jamila Daeng Makanang* with *I Baso Anakkodaya*; (3) on the struggle, for example *Kappala' Tallung Batua*; (4) on the struggle, for example *Sinrilik Perang Makassar*; (5) on the religion, for example *Sinrilik Syekh Yusuf al-Mahasin Hidayatullah al-Taj al-Khalwati al-Makassary Tuanta Salamaka* (cf Andaya, 1983; and Mattulada, 1985).

*Sinrilik* manuscripts exist, which has been since the start of the *sinrilik*, departed from the kingdom of Gowa past events, both heroic and religious matters. For example, *Sinrilik Yusuf al-Mahasin al-Sheikh Taj al-Khalawati* related to "demanding science paths to God". A few months later, when Muhammad Yusuf al-Makassari was still eighteen years old, he expressed the desire to leave Gowa, his birthplace, where educated become famous, where he played with his brother, Nisanga Daeng Sitti, a place devoted to his mother, Sitti Amina I Tulbiani Daeng Baji Kareng Kunjung (Mattulada, 1985; and Paeni, 1986).

Departing as strong encouragement of the teachers, relatives, and family, Muhammad Yusuf al-Makassari wants to associate with the saints of God, wanted by those who study and closer to God. It has been a very strong

impetus, it has been difficult dammed by any power, because the power is derived from the divine, the power of which has always been and remains *nur* (light) emanating from and in Muhammad Yusuf al-Makassari. He became like a vast ocean, the ocean is endless because the science is very broad; like sky high, the sky is endless because of high science; like spring is spring always moisten the soil is dry (Hamid, 1994).

Muhammad Yusuf al-Makassari dive into the ocean science sink into the blue sea, there is no visible only blue water together himself, and drank sea water, the swallow more thirsty, more soluble in thirst. Honest to others, true to yourself, true to his family, true to everything seen or unseen. About thing done or spoken, always thinking about the consequences of his heart was filled with Divine *nur* to the heart of darkness a torch for the dark soul (Hamid, 1994).

Obtaining approval from indigenous stakeholders, very merciful and compassionate to people uphold the promise or pledge agreed, speaking softly behave in commendable according to customary provisions. Dare to act should be based on the principles of the truth. He is the seeker of the truth, and he is always doing continuous inner laundering. By associating and studied in people who know a lot about things in Islamic mysticism, it will be more clearly affect themselves and personal that *salik* (search path of Allah) who thirst for truth and hungry nature (Mattulada, 1985).

This obsession made Muhammad Yusuf al-Makassari always restless, wanting to get much higher than what he has now, so it decided to leave the kingdom of Gowa. Muhammad Yusuf al-Makassari had been getting ready to go to the holy lands of Mecca and Medina, who will be aboard Malay kingdom to Banten in West Java. And from Banten, he will climb aboard the Dutch going towards Jeddah in Middle East (Hamid, 1994).

People have gathered in Ballalompoa Maccini Dangan Somba Opu, including his mother, Aminah I Tulbiani Daeng Kunjung Karaeng Baji, and Gallarang Moncong Loe, especially apparent at the sister's favorite loved one, Sitti Daeng Nisanga, daughter of

I Mangngerangi Daeng Manrabbiyya, Sultan Alauddin as King of Gowa fourteenth. The members of society have also many gathered in the courtyard Ballalompoa Maccini Dangan Somba Opu, up to the dock where Muhammad Yusuf al-Makassari will leave the kingdom of Gowa (Mattulada, 1985).

The entire family of Muhammad Yusuf al-Makassari derived from the Gallarang Moncong Loe, Karaeng-Batea Bate, Bate Salapang Butta Gowa, Daengta Kaliya, Karaeng Bontolempangan, Karaeng Bontolassang, and Karaeng Sombaya I Mannuntungi Daeng Mattola Karaeng Lakiyung Malikussaid as the title of Sultan of Gowa fifteenth (Mattulada, 1985).

People who want to release Muhammad Yusuf al-Makassari, left the kingdom of Gowa, has fulfilled the port, the women were pricked to see Sitti Daeng Nisanga abandoned by her beloved brother, until their tears, tears in her eyes, some of them threw with the opinion, as follows:

*Benar Yusuf akan meninggalkan kerajaan Gowa, akan mencari ilmu yang tinggi, karena ilmu sangat penting bagi setiap manusia, kelak akan kembali, tentunya kerajaan Gowa akan memiliki seorang "panngulunna tau panritaya" atau ilmuwan dalam bidang agama (cited in Batang, 2008:11-12).*

**Translation:**

Actually Yusuf will leave the kingdom of Gowa, he will study the true sciences, due to the sciences is very important for every human mankind, later he will return, so certain the kingdom of Gowa will have a man who expert in Islamic religious affairs.

In another sense, related to Muhammad Yusuf al-Makassari will leave the kingdom of Gowa to study the true sciences, was painted as follows:

When children diligent reading // When young diligently to library // Parents increasingly successful // Dead remembered // When kids lazy reading // When young had never been to the library // Parents increasingly miserable // Die forgotten.

If you are planning a one year, plant a seed // If you are planning a 10-years, plant a tree // If you are planning 100 years, teach people to read (cited in Batang, 2008:14-15).

## CONCLUSION

Plato's philosophy of art is *Nimesis* or Impersonation, that work of art it's nothing new; all that has been created previously existed beforehand. Plato taught about the *idea*, that the philosophy of art is composed of two worlds, namely: the world above or *idea* and the lower world or the real world. Ancient Greek philosophy studied art in a frame *cosmocentric* or macrocosm as universe and microcosm as human mankind. In the Medieval era was more centered on God as an object of art. All artistic activities should be directed at God. Therefore, the reflection is more theocentric. While modern era was begun with the advent of the *Renaissance*, in which the art is no longer centered on God or theocentric, but rather on anthropocentric or human mankind oriented.

In the way of art, the art was originated from pre-historic times until today. This development makes the art grouped into several types. Traditional art is the artistic elements that are part of life in a specific clan. In the era of globalization and the future of this modernization, traditional arts are still a lot of supporters. Instead there are also traditional arts supporters began to recede. Arts supporters began to recede slowly will disappear from the face of the earth and will be replaced with a new type of art.

*Pajaga Makkunrai* dance, which was a traditional dance classic, has grown and developed in the Palace of the Bugis nobility in the kingdom of Gilireng in South Sulawesi, Indonesia, a few centuries ago. In 1962, renaissance of *Pajaga Makkunrai* dance was a big change that the traditional arts, namely *Pajaga Makkunrai* dance, no longer belong palaces and noble. But, it may be for the general public. The instructor is no longer of the palace or noble, but nurtured by artists.<sup>2</sup>

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<sup>2</sup>**Statement:** I, hereby, declare that this article is my own scholarly work; so, it is not a product of plagiarism, due to all sources that are cited in this article, I have shown in the References. This article is also not submitted, reviewed, or published in other scholarly journals yet.

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***Pajaga* Dance of Bugis, South Sulawesi, Indonesia**  
(Source: <http://mario-pulana.blogspot.co.id>, 15/7/2016)

*Pajaga Makkunrai* dance, which was a traditional dance classic, has grown and developed in the Palace of the Bugis nobility in the kingdom of Gilireng in South Sulawesi, Indonesia, a few centuries ago. In 1962, renaissance of *Pajaga Makkunrai* dance was a big change that the traditional arts, namely *Pajaga Makkunrai* dance, no longer belong palaces and noble. But, it may be for the general public. The instructor is no longer of the palace or noble, but nurtured by artists.