PRESERVING *SONGKOK RECCAK* IN MODERN ERA: IDENTITY OF BUGIS PEOPLE IN BONE REGENCY

HASNANI SIRI[1], MUHAMMAD FARID[2], MUHAMMAD JUFRI[3], MUHIDDIN BAKRI[4], NURLELI RAMLI[5]
IAIN Parepare[1,2,3,4,5]
hjhasnanisiri@iainpare.ac.id[1], ariandifarid7@gmail.com[2], muhammadjufri677@gmail.com[3], muhiddinbakri@iainpare.ac.id[4], nurleliramli@iainpare.ac.id[5,]

Abstract *– This study explored the preservation of a cultural heritage of Bugis community in Bone Regency. The cultural heritage which is named songkok reccak is a skullcap used to cover head, which in the royal period of Bone Kingdom was functioned as a sign of social strata. As the change of royal system to democratic system that terminated the power of the king and the noblemen and the influence of the globalization, the songkok reccak then transformed to adapt to the social cultural change in the society, therefore the songkok now is used as accessories by all class of people to cover the head of men when they perform prayer. The use of songkok reccak for religious performance proved that songkok reccak is still good for the community and at the same time showed the adaptability of Bugis community to the world change.*

Keywords: *songkok reccak, modern era, cultural identity*

INTRODUCTION

It has been known that in the modern era, no culture in the world that does not undergo changes. The changes might be caused by the attack of the transformation, or by the result of the contact with other culture. As Indonesian is well-known with the richness of its culture, there are a big worry that modernization might delete/remove the traditional value of the people that for a long time guided in their everyday activities and has been passed from a few generation. Indonesian people have experienced that transformation not only give positive effect but also negative effects to their culture. Abdullah et.al., (2019) argue that the transformation experienced by Indonesia created both growth and hazard. In terms of cross-cultural interaction, it can enhance tolerance, but on the other hand, it can "exacerbate stereotypes and prejudice" (Bennett, M. J., 2012). In addition, the cultural contact which affect each other might reduce one's cultural identity, the one that they have maintained for a long time (Bochner, S. (Ed.). (2013).

On the other hand, the cross-cultural interaction experienced by some ethnics in Indonesia have shown their ability to adapt to different culture to which they interact. Like what have been experienced by Bugis people "have been well known as migratory people especially since the Gowa Kingdom was conquered by the Dutch in 1669 and conflict between the Bugis kingdoms and Makassar kingdoms as well as internal conflicts amongst Bugiskingdomsstartingfrom16th century to 19th century which caused the migration of Bugis (Murad, Syamsidar, (2013). Many evidences have proven their adaptation skill to adapt to a new culture and at the same time to keep maintaining their identity.

A number of studies have been done to investigate the cross-cultural interaction involving Bugis people and the strategies they use to maintain their cultural identity in multicultural community in modern era. The first study on Bugis people migrated and adapted in another region of Indonesia was conducted by Budhi (2015). The study documented the life of Bugis people of Wajo who live in Pagatan, Tanah Bumbu, South Kalimantan. They are well-known with their cloth craft which is called Tenun Pagatan which their weaving techniques are learned from their ancestors. Through the process of adaptation and modernization, kain pagatan which is the motif is initially only square, now can be found in combination with other motifs such as sasirangan which is originally the motif of Banjar cloth, and triangles motif. The changes also happen to the color which is initially use fruit color, then change using artificial coloring. The changes reflect.

The second study conducted by Segara (2018) also portrayed the Bugis people life in Kampung Bugis in Serangan, Bali who struggled for surviving with their traditional custom in the majority of Hindus' community. As the previous studies have convinced, the study also finds the same results that Bugis

CENTRAL LIBRARY OF STATE OF ISLAMIC INSTITUTE PAREPARE

people are capable to adapt to a new situation where they are the minority group among the Hindu's people. They live in harmony with the majority community, they can speak Bali language and they sometimes wear Bali traditional wearing in Balinese traditional ceremony; yet they still maintain their culture yang sarat with Islamic religion values such as taking prayers in their old mosque and merawat their old qur'an, visiting old tomb, and live in stage house like their ancestors did in the past.

The third study conducted by Suliyati and Rochwulaningsih (2021) investigate the social and cultural changes experienced by Bugis people inhabited in Karimunjawa, for example, when they initially lived in Karimun Jawa, they built Bugis house made of wooden to remind them on their homeland, but as later they were difficult to get wood, then they built their houses as Javanese house style and their traditional houses are used for rent for tourists. In addition, Buginese people which were formerly known as fishermen and traders, when they came to Karimunjawa and found fertile land, they utilized them to be rice plant and other agricultural plants. They become fishermen, traders, farmers, and work in tourism, promoting their traditional house as a guest house. Working in tourism make them interact with other community from other ethnicities, learning other culture; making them open-minded. Moreover, as the inhabitants of Karimunjawa include people from other ethnic communities such as Javanese and Madurese, they intensively inter-corporate in traditional, cultural ceremony, social activity, religious ceremony which later changed their cultural value for instance, the marriage between Bugis woman and Bugis man is commonly conducted in Bugis custom and tradition eventhough the custom is not strictly implemented. If the marriage between the Bugis man and Javanese woman, they use Western dreass, and the marriage covenant is Islam. Bugis custom used is Bugis food. Dealing with language, Bugis people teach their children their local language, and when their children are ready to go to school they also teach them other languages spoken by other ethnic communities live in Karimun Jawa such as Javanese and Madurese. Therefore Bugis people can speak more than one language include Bahasa Indonesia. But generally, language spoken in the family is Bugis language. So, even though, they speak other local languages, they still retain their own language as their identity. This study reveals that Bugis people in Karimunjawa can adapt to new custom, culture, yet at the same time maintain their identity as the member of Bugis ethnic like those live in South Sulawesi.

Even though the three studies above have successfully portrayed the adaptability of Bugis people live among the multicultural community, it does not yet reveal how Bugis community adapt to changing world in the modern era. In fact, globalizatiom has change the national culture as well as the local culture, as Asfina & Olivia (2016) argue that globalization is one factor that contributes to cultural changes beside international trade and technology development. In reality, Bugis people in their own homeland keep struggling for their culture preservation. Therefore, this study is intended to investigate the changes undergone by the culture of Bugis people inhibited in Bone Region in South Sulawesi. One of their material culture that has processed transformation due to the influence of the modern culture is songkok reccak, a head cover made of a palm tree fiber which was formerly in the Bone Kingdom used by men as a sign of nobility. Through years, such a symbol disappears and change to a new one suit to the modern era as well the spirit of Islam, which now become identity of Bugis men wearing the head cover.

METHOD

The research was conducted to find out the changes of the culture of Bugis people and how they preserve their cultural heritage namely *songkok reccak*. The research was conducted in Bone Regency. The research location were some areas around Bone regency which were considered having data about *songkok reccak* such as manufacturing center of *songkok reccak*, museum, government office and other places.

The research design was qualitative. Phenomenology was used to get a complete understanding on the reality of changes undergone to the culture of Bugis people after the reign of the Bone Kingdom from the perspectives of the Bugis people. People's perspective on the changes on the cultural heritage namely *songkok reccak* may vary from person to person.

CENTRAL LIBRARY OF STATE OF ISLAMIC INSTITUTE PAREPARE

The research data were taken from cultural figures, community leaders, and *songkok reccak* artisans. Among them, ten were selected using the purposive sampling technique. Data were also in form of document such as articles concerning the history of Bone and their culture in the past.

Data related to the culture of Bugis society in the past were gained through literature review and documents. The data were concerned about the culture of Bugis people in Bone specific to the origin of *songkok reccak*. Data was also collected by interviewing cultural figures and community leaders. The interview questions were focused on the preservation of *songkok reccak* as the identity of Bugis ethnic in Bone regency. Meanwhile, the data about the present culture of Bugis society was gained by doing observation of existing cultural phenomena. Observation can comprehensively gain data on the cultural transformation undergone by the Bone people in the modern era. The collected data from cultural figures, community leaders, and *songkok reccak* artisans were then transcribed to help the researchers reading the data.

The steps used in the data analysis were heuristics, verification; interpretation; and presentation. The collected data were then analyzed using qualitative techniques by comparing several related references to draw meaning so that the interpretation can be scientifically justified (Herdiansyah, 2013). To test the validity of data collected, the researchers check the data validity by extending the observation duration and re-interviewing the informants. Visiting the informants and asking them more questions were helpful to build closed relationship with them, such relationship made them cooperative; they got open to give data. Finding references concerning the research topic were also done to ensure the correctness of the data. Besides, member check was also done by confirming the collected data to the informants to ensure the validity of the collected data. The data gained through documentation, interview, and observation were analyzed using historical approach, socio-cultural approach, and functional approach. Historical approach analyzed the cultural change undergone by *songkok reccak* from it's first use in the kingdom era until the present use in the modern era. Socio-cultural approach viewed the transformation of the songkok reccak was affected by the socio-cultural change happened in the society as the change from kingdom system before the national independence of Indonesia to democracy system drastically change the social and cultural system of Bone society. Finally functional approach view that all cultural products function in a society. Songkok reccak as a cultural product performs a specific function in Bugis society and the society can exploit the new function follows the need of the society in the modern era

RESULTS

1. THE HISTORY OF SONGKOK RECCAK: SOME FACTS ABOUT THE ORIGIN OF SONGKOK RECCAK

There are some opinions about the name songkok rekca. In the past, songkok rekca was named urekca, which was derived from urekta (palm tree fibers). Bugis people believe that palm leaves (lontarak) was a source of knowledge since long time before they use paper, they had used palm leaves to write knowledge. Other claimed that songkok rekca is an abbreviation of urek acca which means a scholar, so whoever wear the skullcap was a scholar, that is why in the past this cap was widely used by anregurutta (ulama) (Andi Muhammad Yushand, personal interview, 2022). However, another opinion (Sampe, 2022) argued that the name of songkok reccak describes the making process namely direccak reccak (being beaten).

There are also some different opinions on the first use of this skullcap. The first version argued that songkok rekca was firstly used in the war between the kingdom of Bone and the kingdom of Tana Toraja when the fifteenth king of Bone La Tenritatta Arung Palakka attacked Tana Toraja in 1683. In the war, Tana Toraja troops put up a very fierce resistance, and both of the troops wore sarong that in the night, it was difficult to distinguish them, therefore the king of Bone commanded his troops to wear songkok rekca as a sign of Bone kingdom troops. However, this version can be claimed untrue, since as previously explained, the name of songkok reccak is taken from the process of making this skullcap namely direccak-reccak (being beaten). Other source (Andi Baso Bone Mappasisi, personal interview in Ilham & Yosafat Tamara Durry, 2020) stated that songkok reccak has been known in the era of the fist King of Bone named Manurunge ri Matajang Mata Silompoe. This claim stated that the songkok reccak artisans now are the heredity artisans which are mostly found in sub-district of Awangpone which was used to be a territory of a small kingdom existed before the kingdom of Bone.

CENTRAL LIBRARY OF STATE OF ISLAMIC INSTITUTE PAREPARE

This fact supports the claim that songkok reccak has been known before the founding of Bone kingdom. The last version argued that songkok reccak was the imitation of the outside culture. hasil tiruan dari kebudayaan luar (Abdi Mahesa, personal interview, February 1st, 2021). Songkok reccak might be adopted from the skullcaps owned by many cultures in the past such as Arab and China although Arab's cap was used as a religious identity, and those of China was used by traders, while songkok reccak was used as a sign of social stratification.

There are also some facts found regarding the use of songkok rekca in the past. This skullcap has been used by Bugis nobles in a diplomacy between kingdom of Bone and kingdom of Gowa in Tamalate in the era of the sixth kingdom of Bone, La Uliyo Bote'E Matinroe ri Itterung (Andi Muhammad Yushand, personal interview, 2022). Later, in the period of the thirty second king of Bone, La Mappanyukki, songkok reccak' became the official skullcap worn by the king, nobles, and the king courtiers. To distinguish their strata, the skullcap was made with gold edging. Not just anyone was allowed to wear this skullcap. In this era, songkok reccak was named Songkok' pamiring (Pemerinyah Kabupaten Bone, 2021).

2. NORMS ON THE USE OF SONGKOK RECCAK IN THE ROYAL ERA

Initially, in the royal period, the use of songkok reccak was ruled by the user's strata or rank in the kingdom by the height of the golden edge of the skullcap. Firstly, the king and the sons (sons born from both noble father and mother), were allowed to wear songkok reccak with gold in the whole parts. Next, the other nobles such as the king's relatives and the members of the main auxiliary body of the royal government were allowed to use the cap with with a width of gold three-fifths of the height of the skullcap or the cap with gold covering a half of the height of his skullcap. Then, the ordinary people (todeceng or tomaradeka) were allowed to wear the skullcap with golden edge. The slaves, who were the lowest strata in the royal system were not allowed to war the cap

Brooke in Pelras (2006) in 1840 described that when king of Bone entered his kingdom, the lower rank nobles slightly buried their skullcaps behind their heads while the kings' brothers tilted their skullcaps to the left, and the other nobles to the right, with the degree of inclination adjusted to each rank. This description indicates that the degree of nobility in the kingdom of Bone was determined by the degree of inclination of theirs skullcap. This rule was different from the one during the reign of the thirty second king of Bone, La Mappanyukki, since the degree of nobility during the era of La Mappanyukki was determined by the height of the golden rim (*pamiringpulaweng*) on the skullcap.

Songkok reccak owned two types, namely *songkok kabusu'* and *songkok pamiring/pamiringpulaweng.Songkok kabusu'* was a skullcap that is plain in color without any mixture of other colors, including gold. This cap was generally black, reddish brown, and white, with black fibers sometimes added to the lines, .which is called *patteppo*. Whereas the *songkok pamiring/pamiringpulaweng* is a *songkok reccak* with gold which is only used by kings and nobles.

3. THE INFLUENCE OF SOCIO-CULTURAL CHANGES OF BUGIS SOCIETY TOWARDS SONGKOK RECCAK

In 1950, not long after the declaration of Indonesian Independence, the kingdom of Bone officially united to the unitary state of the Republic of Indonesia and this started the abolition of the royal system in Bone. However, even though the old system has stop, but still, the basic standard of Bone's age until now is based on the founding of the Bone kingdom in 1330. This is under the consideration that the abolition of the royal system was not caused by a conquest, but a willingness of both the king and the people. Therefore, until now, Bone culture still affects the life of the society.

However, the changes of the royal system to the democratic government, has influenced some culture of Bugis, such as the use of songkok reccak. Songkok reccak in the independence era has become the public cap as well as one of the accessories of the traditional Bugis clothing, therefore the users are not defined anymore by the social strata in the kingdom. This can be seen by the large number of reccak skullcap users found from all social strata.

Currently, songkok reccak is widely sold in several areas in South Sulawesi, including in Bone district. In the Bone district itself, there is an area where the songkok reccak craftsmen are known for generations, namely in Paccing Village, Awangpone District. Some people in this area work as songkok

CENTRAL LIBRARY OF STATE OF ISLAMIC INSTITUTE PAREPARE

reccak craftsmen, apart from other activities. By looking at this phenomenon, it is not surprising that currently the use of the songkok reccak, which has a high gold rim, is no longer determined by a position in the government, but is determined by the amount of money spent to buy it. The higher the gold rim, the higher the price. Despite the widespread use of the songkok reccak in Bone society, there are still some Bone people who value the songkok reccak in high esteem by using it arbitrarily with the intention of honoring nobles and royal officials during the Bone Kingdom.

4. PRESERVATION OF SONGKOK RECCAK AS THE CULTURAL HERITAGE

Currently, songkk reccak is widely used by public society of all social status. Songkok reccak can be easily found worn by people not only in Bone regency but all regions in South Sulawesi even in the other areas of Indonesia where Bugis and Makassar people inhabit. This indicates that people preserve the cap as the cultural heritage of their ancestors.

After the abolition of the royal system, the Bone society modified the gold rim of the songkok rekcak so that there is no longer a difference in the gold level on the cap which shows the difference in status for its users. The function of the songkok reccak as a head cover for men is not only intended for completeness of traditional clothing for cultural ceremonial activities but seeing its function to dispel strands of hair. Therefore, the cap function has changed as the society changes.

Moreover, the songkok reccak is also modified to be used as prayer equipment for men with a gold border that conforms to the rules of using gold in Islam to perform prayers. As all of the Bugis people in Bone are Muslim, the changes of the cap function fulfil their need so that in the implementation of prayers intended for men, their hair does not block the forehead when prostrating. In this case, songkok reccak has fulfiled the society's need to perform their religious obligation.

The modification of *songkok reccak* is not only on the gold rim, currently the craftsmen also make the cap in a variety of motifs and colors, including adding Islamic motif such as the calligraphy of the name of Allah the God and the Prophet Muhammad, which probably raise the public interest in *songkok reccak*. This is a business opportunity for the people of Bone because the main ingredient is fiber leaves which are found in the Bone area with a typical woven technique of the craftsmen, making this songkok reccak not just anything that can be made by other community groups (Asriani Alimuddin, 2018). Therefore, the preservation of the songkok reccak has added economic value to the society especially residents in the Awangpone sub-district.

DISCUSSION

The existence of *songkok reccak* and its transformation in the era of Indonesian independence is an interesting fact. As previously explained, the use of *songkok reccak* in the royal period was closely related to social strata of its users, yet the social class division based on the people's nobility has been the history after the abolition of the royal system in Bone regency. Therefore, the new trend on the use of *songkok reccak* for cultural event and government event use as well as prayer performance prove that Bugis people still believe that the cap worthy. It is in line with Fei Xiaotong's idea (cited in Zhang 2019) that the historical and cultural object can be utilized for fulfilling people's needs.

The integration of Islamic value to the Bugis culture adds the value of the *songkok reccak*, and show that Bugis people cannot be separated with their culture and their religion as well. Islam and culture are the community identities, where culture is a social identity while Islam is a belief identity. The integration between Islam and culture in a cultural heritage object illustrates that Islam and culture complement each other without contradicting each other.

The *songkok reccak* also has economic function to the society, since the modification of the cap following the needs of the society has raised the public interest to buy the cap. This is in line with Onyima's argument (2016) that the cultural heritage can have variety of functions in society such as economic, historical, tourism, aesthetic, educational and research. This fact also shows that *songkok reccak* as a cultural heritage is still considered good by the Bugis society.

Moreover, the transformation of *songkok reccak* in the modern era has indicated that the Bugis people are adaptable to the new era as argued by Ahmadin (2018) that Bugis people "is an open

CENTRAL LIBRARY OF STATE OF ISLAMIC INSTITUTE PAREPARE

society, where they quickly experience social and cultural changes". In addition, the peoples' social status is no longer determined by their nobility, but wealth, therefore it is common to see people who are not the descendants of the royal family to use the songkok reccak with a high gold rim as the nobles wore in the past. Now, the cap craftsman will produce *songkok reccak* as the customers demand. It is the result of creativity, taste, and initiative of the domestic community,

Currently, *songkok reccak*, which used to be plain colors, are now available with various colors and motifs, even calligraphy motifs that read Allah the God and the Prophet Muhammad are also available. The existence of the calligraphy motif illustrates that there is an Islamic influence in the *songkok reccak*. Bone society, which most of the inhabitants are Muslim, is a good opportunity for craftsmen to increase their interest in songkok reccak by including religious symbols in *songkok reccak*, which add value to their interest. The integration between Islam and culture in a cultural heritage object illustrates that Islam and culture complement each other. Islam and culture are community identities, where culture is a social identity while Islam is a belief identity, therefore integrating the two gives the meaning of a diverse identity which, although in different directions, is united in the form of nationalism by not dropping each other, looking for gaps to accept it.

CONCLUSION

Songkok reccak is crucial to be preserved considering both it's historical and functional values. Bugis people in Bone have shown to the world that a thing belong to the past could be given new function fits the modern era. Islam as the religion of most people in Bone also contributed to this transformation. The new face of *songkok reccak* reflects the identity of Bugis people can survive and adapt to the changing culture.

REFERENCES

1. Almeida-Klein, Susanne. (2001). Viet Nam's cultural diversity:approaches to preservation United Nations Educational,Scientific and Cultural Organization.
2. Mahesa, Abdi. 2022. Personal Interview, February 1st, 2022.Abdullah, et.al., 2019. From Selfism to Indifferentism: Challenges FacingIndonesian Society and Culture, 2015–2045. Academic Journal of Interdisciplinary Studies. Vol 8 No 3November 2019
3. Ahmadin, M. (2019). The Social System of Buginese People in Modern Era: A Review of Sociological History. In 1st International Conference on Advanced Multidisciplinary Research (ICAMR 2018) (pp. 394-397). Atlantis Press.
4. Alimuddin, Asriani. (2018). Komunikasi Simbolik Songkok Reccak' di Kabupaten Bone. Al Qisthi: Jurnal Sosial Dan Politik, 31–50.
5. Asfina & Olivia. (2016). Be Proud of Indonesian Culture Heritage Richness and be Alert of It's Preservation Efforts in the Global World. Humanus, Vol. XV, No 2, October, 2016.
6. Bennett, M. J. (2012, February). Turning cross-cultural contact into intercultural learning. In Proceedings of the Universidad 2012 8th International Congress on Higher Education. Havana: The University for Sustainable Development.
7. Budhi, Setia. Bugis Pagatan: Migration, Adaptation and IdentityOSR Journal Of Humanities And Social Science. (IOSR-JHSS)Volume 20, Issue 5, Ver. 1 (May. 2015), PP 71-78
8. Bochner, S. (Ed.). (2013). Cultures in contact: Studies in cross-cultural interaction (Vol. 1). Elsevier.
9. Herdiansyah, H. (2013). Wawancara, observasi, dan focus groups: Sebagai instrumen penggalian data kualitatif. Jakarta: PT Raja Grafindo Persada.
10. Ilhan &Yosafat Tamara Durry. (2020). Persepsi Masyarakat Terhadap Songkok To Bone Sebagai Pakaian Adat Dalam Upacara Pernikahan Masyarakat Bugis Bone. Jurnal SILABI Education Vol. VIII No. 3, Januari-Maret 2020, .
11. Murad, Syamsidar, The Existence of Bugis Migrants (a Study of Social Interaction Strategy in Kendari, Southeast Sulawesi-Indonesia) (2013). RJSSM: Volume: 03, Number: 05, September 2013, Available at SSRN: https://ssrn.com/abstract=3269367

CENTRAL LIBRARY OF STATE OF ISLAMIC INSTITUTE PAREPARE

12. Murgiuanto, S. (1993). Moving between unity and diversity: Indonesian dance in a changing perspective. TDR (1988-), 37(2), 131-160.
13. Onyima, B. N. (2016). Nigerian cultural heritage: Preservation, challenges and prospects. OGIRISI: a new Journal of African Studies, 12, 273-292.
14. Pelras, Christian. (2006). Manusia Bugis. Jakarta: Nalar.
15. H.L. Purnama. 2014. Kerajaan Bone Penuh Pergolakan Heroik. Makassar: Arus Timur.
16. Suliyati & Rochwulaningsih. (2019). Social Changes and Strategies for Bugis Ethnic Cultural Retention in Karimunjawa. Journal of Maritime tudies and National Integration, 3 (1), 14—21.
17. Segara,I Nyoman Yoga. 2018. The Cultural Treasures of Kampung Bugis in the Customary Village of Serangan, Denpasar. Heritage of Nusantara. International Journal of Religious Literature and Heritage, No.1 Juni 2018.
18. Yushand, Andi Muhammad. 2022. Personal Interview. February 3rd, 2022.
19. Zhang, J. (2019). New functionalism: rejuvenating historical and cultural heritage through urban revival. International Journal of Anthropology and Ethnology, 3(1), 1-14

CENTRAL LIBRARY OF STATE OF ISLAMIC INSTITUTE PAREPARE