



Anthropos: Jurnal Antropologi Sosial dan Budaya (Journal of Social and Cultural Anthropology)

Available online <http://jurnal.unimed.ac.id/2012/index.php/anthropos>

Community Perception in the Use of "Songkok Recca" Hats based on Social Stratification

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Diterima: Mei 2019; Disetujui: Juni 2019; Diterbitkan: Juli 2019.

Abstract

The use of the cap "Songkok Recca" is believed to have begun in the reign of the 31st Bone King named Andi Mappanyukki. The "Songkok Recca" hat used can show the social strata of the wearer. This study aims to look at public perceptions in the use of these hats associated with the social stratification of the Bugis community in Bone Regency. The study was conducted in Awangpone District, Bone Regency, South Sulawesi Province, using a qualitative approach, with a purposive sampling technique in determining informants. The method of collecting data using observation and interviews, with the number of informant's as many as ten people. Data analysis techniques in this study are qualitative data analysis techniques. The results show that there a shift in the use of "Songkok Recca" hats today. In terms of social stratification, the use of the hat "Songkok Recca" no longer shows the degree of someone, but nowadays it is more described as a form of local wisdom of the Bugis community in Bone Regency.

Keyword: *Community Perception, Local Wisdom, Social Stratification, Indonesia*

How to Cite: Yusriadi, Tahir, S.Z.B. Farida, U. Sakkir, G. & Akbar, Z. (2019). *Community Perception in the Use of "Songkok Recca" Hats based on Social Stratification. Anthropos: Jurnal Antropologi Sosial dan Budaya (Journal of Social and Cultural Anthropology)* 5 (1): 1-9.

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ISSN 2549-1660 (Print)
ISSN 2550-1305 (Online)

INTRODUCTION

A hat is an identity for men as a crown of honor. In addition to reflecting one's prowess, caps are also often used as a symbol of the traditional and cultural identity of a region. In South Sulawesi Province Especially in Bone Regency, there is a hat that becomes identity as well as a compliment when someone is wearing traditional clothes, and each wearer will have his charisma, but what needs to know that there are rules when we wear the king's cap.

Making this hat is much appreciated. During the reign of 32nd King Bone "Lamappanyukki" in 1931 the cap "Songkok Recca" became an official hat of greatness for kings, nobles, and royal officials. To distinguish the level of sharpness between them, the "Songkok Recca" hat made with a gold edge that shows the wearer's strata. One reason was that the cap was made, at that time king Bone wanted to fight against Toraja (Toraja Regency); at that time the king wished to an identity for his community as identification (Yasin, 2018).

Based on this, the royal craftsmen began to make this "Songkok Recca" hat. Please note that the hat which is the identity of the Bugis community in Bone Regency has three different names, namely; "Songkok Recca," "Songkok

Pamiring Ulaweng," and "Songkok to Bone." Regarding the rules of use, it is divided into several groups such as nobles or domiciled as kings of the great kingdom, and for royal children of blue blood descent can use the cap "Songkok Recca" which is made entirely of pure gold or in Bugis terms "Ulaweng bubbu", Therefore this "Songkok Recca" that has a lot of meaning and the high moral message about the value of social life.

Many lessons about life such as the importance of respecting the old and respecting the young, shows how high and valuable the values of a culture that have been inherited by previous people, in Bone Regency, the cap "Songkok Recca" is produced in the Village of Pacing in the District of Awangpone. The area has a community of people providing their families for generations from the procession of paddling the palm leaves for making hats called "Songkok Recca."

The importance of maintaining the existing culture, because the entry of foreign cultures began, and the lack of filtering of foreign cultures that entered the area made the culture in Bone Regency begin to fade, it is making them blind to history, ashamed of wearing traditional clothes, preferring to wear outside cultural clothing which in fact will only damage one's morale. It has a negative influence on

the young generation that we hope to be able to maintain local culture.

RESEARCH METHOD

The study was conducted in Awangpone Subdistrict, Bone Regency, using a qualitative approach, the determination of informants using purposive sampling, the informants numbered ten people. Data collection techniques are carried out through interviews and observations. Data analysis techniques in this study are qualitative data analysis techniques in the form of phenomenon data and cases in the form of reports, journals, papers, books, and news so that it requires careful thinking in answering research problems.

RESULT AND DISCUSSION

The Indonesian state is a prosperous country consisting of many tribes, languages and cultural arts. Every region from Sabang to Merauke has a diversity of cultures; this can see from music, dance, and clothing to handicrafts that have unique, distinctive and distinctive philosophies that describe their respective regions. Bone is a district in the southern province of Makassar that has quite high crafts, the cap "Songkok Recca." In the beginning "Songkok Recca" was part of the king's clothing and nobles in ancient times but now develops into a complementary

wearable Bugis outfit, anyone. "Songkok Recca" has now become an indispensable part of the Bone community. Culture distinguishes naturally between humans and animals. Humans know learning outcomes; knowledge is passed down through the language. Language is part of a religion (Duranti, 1997).

Culture can also be one of the valuable assets that can become the State's income. One thing that can rise is one of them is a handicraft. The quality of crafts in Bone Regency such as the "Songkok Recca" hat can compete with foreign-made handicrafts because the handicrafts in community perspectives contain cultural heritage values. Culture is the whole idea and work of man, which must accustom to learning, along with the overall results of his mind and action. Beneficial effects include: values, norms, customs, oral, and written literature (Koentjaraningrat, 2004).

The results showed that the general public had used the "Songkok Recca" hat, but it did not reduce the value of the "Songkok Recca" itself because of its long history so that "Songkok Recca" became an icon for Bone Regency, on the other hand. The making of "Songkok Recca" hat still uses manual techniques to make the hat have a unique value. But even so, the above does not apply to the younger generation

in Bone Regency because "Songkok Recca" identified with parental clothing, the younger generation tends to like an external culture that they think is more compatible with today's youth culture.

In the social stratification in the past, the use of "Songkok Recca" was binding rules and applied to anyone who uses the hat. 1) A nobleman who has a high position or is a king and a king's son is considered to be of blue blood, his hat made of pure gold; 2) As for the noble children, they can wear a "Songkok Recca" hat with the golden width of the rule only 3/5 of the hat's height. 3) for certain groups can wear the hat with a width of gold not more than $\frac{1}{2}$ the height of his hat; 4) non-slave groups are permitted to wear "Songkok Recca" hats with gold edges; 5) slave groups who were not allowed to use the cap at all (Nizbah, 2016).

"Songkok Recca is made with golden edges that show the wearer's strata. However, gradually until now, anyone has the right to wear it. Even some districts in Sulawesi produce it so that it can say that the hat is the result of creativity, taste, and intention of the people of Bone Regency to get appreciation both from the people of Sulawesi and Indonesia in general. In Awangpone Subdistrict there are communities from generation to generation providing for their families as a

result of the process of swinging the fronds of lontar leaves called "Songkok Recca." If you look at the essential ingredients, there is nothing special about the hat. The components and how to make them are mediocre.

The palm tree fronds are beaten and decomposed to become fine fibers, to make it black or brown, natural dyes used from various fruits and grains, even rice mud. Other materials are golden colored threads and some hairs of horse head hair that used as a barrier between the top end of the middle of the hat and other parts (Akbar, 2014).

What makes it unique is if this hat is in the head of people or essential figures, famous, and the like. It becomes even more special if the golden thread that decorates the edge of the hat replaced with real gold. Especially if the arrangement of gold that was previously melted and made to resemble the yarn is quite high and almost covers the entire side of the hat.

It is less transparent since when gold used as an essential part of the hat "Songkok Recca." What is clear is that currently the use of gold almost dominates the making of "Songkok Recca," especially those used by officials, important people, and conglomerates. Similar to castes, gold even becomes a parameter of the degree and wealth of the wearer's hat. The

interview with the informant revealed that generally, the hat made with a gold edge was a hat belonging to a senior or an important person such as a governor, descendants of nobles, regents, and rich people. The informant also revealed that many made "Songkok Recca" hats to be presented to state officials or ministers, even foreign guests visiting the South Sulawesi Province.

The "Songko Pamiring" woven product is the product of traditional art which is used as a head covering device and a human identity in the form of a crown and can also be an identity symbol (Baetal, Rohidi, & Sumaryanto, 2017). Traditional handicraft products are born and grow in a community as a result of an enculturation process that is continually passed on from one generation to the next in the form of transmission of socio-cultural skills and values (Sugiarto, Rohidi, & Sony, 1917).

In the past, the culture of the use of "Songkok Recca" was still very thick, especially in Bone Regency, this can be seen from the polite and straightforward style of people's clothing reflecting the typical Bugis tribe in Bone District which is different from other tribes in Indonesia. Along with time, the culture of the use of "Songkok Recca" has changed. People prefer to adopt outside culture; these

changes occur in terms of clothing, behavior, and others. People who still use past customs are considered old-fashioned. Values in manners are increasingly forgotten, disappear and sink in the changing times; their clothes are more open, not only among adults, even teenagers, parents until children are used to dressing like this, so that there is a shift in social status in the use of "Songkok Recca" which used to be unusable for ordinary people. But because of changes in time, the use of these caps can be used by anyone. However, an inheritance that is no longer functional, irrelevant, and no longer used will lose its meaning and value (Rohidi, 2016). States that traditional art is a process of creating art in people's lives that connects human subjects to their environmental conditions so that it can be said that the creators of traditional architecture are affected by the socio-cultural conditions in which they are located (Sedyawati, 1992).

A social system that ties Bone Regency as a testament to local wisdom must translate in the present context. Bone Regency is known as an area full of abundant natural potential. The geographical climate is very multi-sectoral, so the use of "Songkok Recca" today, by local people, especially in Awangpone District, 'Songkok Recca' is used as a craft

that can bring economic value. With regard to cultural shifts or transformations that have now been internalized in society, products in the present context are produced with multiple meanings at once, namely by considering the function of all its values and purposes, in addition to economic-commercial considerations, as well as the interests of the idealist of the creator to accentuate his artistic prestige (Zuhadi, 2007).

In Soppeng Regency Government requires all State Civil Apparatus to use a typical Bugis hat or known as "Songkok Recca." The application of these rules aims to preserve the "Songkok Recca" which came into force in February 2019 (Ikhlas, 2019). This picture shows that there has been a social stratification in the community, "Songkok Recca" which was once a typical Bugis aristocratic hat in the Regency. Due to a cultural shift, so that today the use of "Songkok Recca" hats is not only the people in Bone Regency, even the archipelago, and "Songkok Recca" has designated as a national cultural heritage in Bone Regency. Certainty must create so that the community and bureaucratic apparatus can interact well (Yusriadi, 2018b).

Changes that occur within the community are indeed regular changes. The effect of these changes is very fast into

community life. Even these changes can have a direct impact and affect change in one place to another. The characteristics of social change that occurs can more develop along with people's lives in the era of modernization or the global period.

The cultural change refers more to a change in the social order process in society, some aesthetic changes to the use of this "Songkok Recca" that include changes in the environment, institutions, behavior and also social relations. Also, the cultural change in the use of "Songkok Recca" also refers to ideas for social progress and also social and cultural evolution. In this case, the cultural change of "Songkok Recca" can take place very quickly or slowly and generally the people in an area can not realize it. Because only a few people know it when the person starts comparing social life in the past and the present, the social stratification of these changes in people's lives in Bone Regency occurs because itself wants a change. The community wants reform (Yusriadi, 2018a).

CONCLUSION

"Songkok Recca" according to history, emerged during the war between Bone Regency and Tator Regency in 1683. The Regency of Bone troops at that time used "Songkok Recca" as a sign to differentiate

from troops from the Regency of Tator. During the reign of Andi Mappanyukki (the 31st King of Bone), "Songkok Recca" was made with a gold fringe which showed the wearer's social stratification. Slowly until now, anyone has the right to wear the hat. Even some districts in Sulawesi produce it so that it can say, that "Songkok Recca" which is also commonly referred to as "Songkok to Bone" which is the result of creativity, taste, and intention of the Bone Regency people received appreciation from both the Sulawesi and Indonesian society in general. In Bone Regency "Songkok Recca" is produced in the District of Awangpone. In this area, there are communities from generation to generation providing for their families as a result of the process of swinging the fronds of lontar leaves called "Songkok Recca."

During the Bugis and Makassar kingdoms, the golden thread that coiled on "Songkok Recca" had meaning, the higher the golden circle, the sign the higher the nobility of the wearer. At that time some rules apply to users of the "Recca Songkok," namely high nobles or who are domiciled as kings and also for the king's children who are considered blue-blooded, may use the hat made entirely of pure gold. Along with the development of the community who no longer see differences in social stratification, these rules are no

longer valid, and all levels of society may use them. This "Songkok Recca" is still special because it shows the wearer's charisma. The privilege will see if the hat is above the head of people or important and famous figures, officials, descendants of nobility, rich people, and the like.

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