



# Rate' Singing: Religious humming as a marker of cultural identity in Makassar's life cycle rituals



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## ABSTRACT

This research on traditional arts related to religion or belief aims to uncover the life cycle flow of the Makassarese people through *Rate's* singing. The specific objectives of this research are to answer the following questions: (1) What is the function of *Rate'* singing? (2) Why is *Rate's* singing currently rarely performed in Makassar ethnic communities? (3) How can the regeneration of *Rate's* singing be achieved? This ethnographic qualitative research employs various data collection methods, including observation, interviews, and document studies. The research was conducted in Makassar and Gowa cities. The results indicate the following: (1) The function of *Rate'* in the Makassarese community is primarily as a medium for prayer, an invitation for good fortune, a rejection of bad luck, a confirmation of customary procedures, and a means of ethical education for the next generation. *Rate'* singing in sacred Makassarese activities aims to bring people closer to God; (2) The period of turmoil in Sulawesi, starting with the arrival of Japan and followed by the struggle for Indonesian independence, influenced the continuity of traditional art in South Sulawesi, particularly Makassarese art. After the security in South Sulawesi gradually recovered, the community began to focus on improving their welfare, viewing cultural arts, especially traditional ceremonies, as wasteful and non-materially beneficial; (3) *Rate'* singing faced near extinction as the nobility, or *karaeng* descendants, began to lose their traditional culture. The remaining *Pa'Rate'* are few and elderly, with no successors to inherit their knowledge. As a form of literature, the traditional way of conveying *Rate'* is known only to older generations. The transmission of *ma'Rate's* skills is conducted within the Parate family itself.

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## 1. Introduction

*Rate'*, the focus of this research, is one of the cultural expressions of traditional vocal music in the Makassarese tradition. *Rate'* is a religious song that accompanies nearly all aspects of the life rituals of the Makassarese people. These include rituals related to the life cycle, as well as those connected to life aspirations and times of crisis, such as the Prophet's birthday, childbirth, marriage, moving into a new house, and other ritual activities. The tradition of the community illustrates that during the time of the kingdom and the introduction of Islam in the kingdom of Gowa, the arts flourished. During this period, the Makassarese began to use *Parada* (gold paint) to beautify their works, manufacture their own cannons and launchers, carve boats, and engage in other artistic activities. The King of Gowa, Karaeng ri Patingaloang, is said to have been not only a great statesman who mastered various international languages but also an artist adept at carving, skilled in dancing *Sere Maluku*, and possessing a high artistic taste. *Rate'* was originally part of the traditional vocal music art used in the propagation of Islam, and the Makassarese made it a tradition on the Makassar peninsula. *Rate'* then became a symbol of royal and community identity. This is reinforced by myths about the origins of the ritual, which describe

the presence of Tu Manurunga ri Tamalate, who was appointed king of Gowa. It is also said that the inauguration of King Gowa I, and subsequent kings of Gowa, used the art of *Rate'* as part of their ceremonial rites [1].

Relevant to previous research conducted by Wahidah and Djafri *Ma'rate* customs have never been separated from the combination of culture and Islamic law. *Ma'rate* an Islamic perspective has three elements of value, namely; (1) Moral value (in the *Ma'rate* custom the host is obliged to glorify guests such as providing food); (2) Cultural value (*Ma'rate* custom is no longer in accordance with its implementation as it was in the beginning, and this change is seen from the equipment that must be provided, where *Ma'rate* custom is now only an effort to preserve tradition); and (3) Worship value (in the *Ma'rate* custom there are activities to pray for the bride and groom and humans in general) [2], [3]. As Islam became the religion of the kings of Makassar in the 17th century [4], *Rate'*, which was always performed in connection with sacred ceremonies, became an integral part of these ceremonies. As *Rate'* became embedded in the cyclical activities of the Makassarese community, it took on an additional function as entertainment, continuing to dominate Makassarese ritual activities. The role of *Rate'* as a medium of public education was gradually taken over by *tarekat* teachers in various Sufism teachings that developed in South Sulawesi, particularly in the Makassar area. As a result, *Rate'* also evolved into a religious song within the tradition of the Makassarese Islamic community, which accepted syncretism as a reality. This transformation of *Rate'* can be understood through Schechner's theory of the seven functions of performance, which includes: (1) to entertain, (2) to make things beautiful, (3) to mark or change identity, (4) to develop community, (5) to heal, (6) to teach, invite, and convince, and (7) to connect with the sacred and frightening creatures [5].

Nowadays, *Rate'* is rarely sung in the Makassarese community. This situation may result in *Rate'* gradually becoming foreign to the Makassarese ethnic community, especially in South Sulawesi. Furthermore, there are only a few *Rate'* performers left, and they lack successors to inherit the tradition. To save this art from extinction, swift and precise regeneration actions are needed. This effort is a race against time because if delayed, Indonesian culture will lose yet another song to the passage of time. The importance of understanding the function of *Rate'*, its decline, and how to regenerate it is crucial in addressing the challenges facing *Rate'* performance. *Rate'* serves as an essential medium for the education and development of Makassarese society. Through *Rate'*, functions, skills, and knowledge can be passed down from one generation to another. Regeneration that supports art education, especially the use of *Rate'*, will help enrich education, increase creativity, and build a cultured society. Collaboration between the government and the community in regenerating *Rate'* can foster a society with firmly held principles and values. These factors make this research important, particularly considering that the meaning and function of *Rate'* in Makassarese society are vital for the spirit of life and hope for the new generation of Makassarese people. This background justifies the need to research the *Rate'* humming tradition and find ways to regenerate and revitalize it. In general, this *Rate'* study aims to find methods for its revitalization. The specific objectives of the study are to answer the following questions: (1) What is the function of *Rate'* humming? (2) Why is *Rate'* humming now rarely chanted in Makassar ethnic communities? (3) How can the form of regeneration for *Rate'* revitalization be achieved? This research is expected to be useful for policymakers, academics, artists, cultural practitioners, teachers, and students to work collectively to address these issues, ensuring there is no overlap or alienation in promoting culture, particularly *Rate'* performances.

## 2. Method

The approach used in this research is an interdisciplinary one, incorporating several scientific disciplines, namely ethnomusicology, performance studies, and arts education. The discipline of ethnomusicology is employed to analyze the function of contemporary *Rate'* performances. The discipline of performance studies is used to examine the decline in *Rate'* performances, and the discipline of arts education is utilized to explore how to regenerate interest and participation in *Rate'* performances within the community [6]–[8]. The use of

qualitative research methods in this study focuses on exploring intra-aesthetic and extra-aesthetic properties related to the issues at hand. Intra-aesthetic data pertains to the functional aspects of *Rate'* performances, while extra-aesthetic data addresses the sustainability issues of *Rate'* performances and strategies for societal regeneration through *Rate'* performances. Data collection in this research involves direct observations by researchers of the realities observed in the field, particularly during *Rate'* presentation rituals, and interviews with stakeholders such as actors, artists, and enthusiasts connected to the issues under investigation. Researchers will employ participatory observation as their method of observation. In terms of performance function, *Rate'* holds a significant role in ceremonies or activities conducted by specific caste groups. Researchers will focus on how these caste groups engage in *Rate'* performances, including the rules or standards governing participation based on caste, variations in roles among performers based on caste, and the cultural meanings or symbolism embedded within *Rate'*. The research will examine how *Rate'* reflects the cultural values of Makassar society, including aspects related to caste structures, knowledge, and *Rate'* skills.

The researcher will conduct semi-structured interviews, allowing for a more open exploration of issues compared to structured interviews, thereby eliciting opinions and ideas more freely from the interviewees. The interviewees will include actors involved with nobles, religious leaders, teachers, cultural figures, and civil society to discuss issues concerning the function, discontinuity, and regeneration of *Rate'* performances. Specifically, the nobles involved in the interviews are KJ, KL, and KC, who are traditional leaders in the Makassar Tribal Community. The scheduling of interviews will be arranged according to the availability and convenience of each noble, considering their dual roles as traditional leaders and civil servants. Ethical considerations during the interview process will be upheld, including obtaining official research permits and adhering to behavioral protocols. For instance, obtaining an official research permit is crucial as an initial step to gain permission from nobles, following a semi-formal procedure involving registration through their assistants and subsequent approval by the nobles. Behavioral aspects during interviews, such as seating arrangements, questioning methods, and face-to-face interactions, will also adhere to specific cultural norms and expectations. Additionally, interviews with Bugis drum artist *Arajang*, concerning the function of Bugis drum beat patterns in caste order, namely AH, WW, AK, DB, and DS, were conducted informally through mutual agreement. Communication methods included contacting via telephone or messaging applications (e.g., WhatsApp), with final agreement on interview times left to the discretion of the interviewees, considering their daily commitments and geographical constraints.

To obtain videos or photos, researchers access digital archives that may contain collections of *Rate'* performance videos. Museums, digital libraries, and cultural institutions such as the Gowa Regency Library and Archives Service, Gowa Regency Culture Service, Balla Lompoa Gowa, and South Sulawesi Provincial Museum offer valuable resources that provide insights into caste orders. Researchers also utilize online platforms like YouTube, as well as social media platforms such as Instagram, Facebook, and other websites, which serve as sources of *Rate'* performance videos. Additionally, a collection of videos and photos is gathered through direct interviews with artists or communities involved in *Rate'* performances, offering live documentation that provides contextual and in-depth information. This research employs source triangulation and validation techniques to ensure data validity. This includes examining data obtained from various sources and techniques, describing, categorizing, and analyzing them to draw conclusions. The technique involves several steps: (1) comparing observational data regarding *Rate'* performance functions; (2) comparing informant perspectives obtained through data collection, including the thoughts of nobles and religious leaders on the current unsustainable state and regeneration strategies for *Ma'Rate'*; (3) comparing informant statements during the research period and over time; (4) comparing different perspectives and responses among individuals; and (5) comparing interview results with informants. In the data analysis section, researchers will follow six steps for analyzing and interpreting qualitative data: preparing and organizing data, exploring and coding the database, describing findings and identifying themes, presenting and reporting findings, interpreting the significance of findings, and validating accuracy.

### 3. Results and Discussion

#### 3.1. Form *Rate'*

*Rate'*, as a religious song, takes the form of vocal music performed either as a cappella vocals by individuals or as a group of men of varying ages. It serves as a guiding principle that imparts ethical and moral teachings to the people of Makassar who support it. *Rate'* carries profound meanings and shapes the character of the Makassarese people, instilling strength and resilience in their lives. During *Rate'* performances, the *tunrung pabballe sumanga* drum and various musical instruments such as *buttons*, *parappasa*, and *ana baccing* accompany the chanting. *Rate'* poems are typically memorized by elderly *pa'Rate'*, but many *Rate'* compositions have also been written in *Barzanji* books using Arabic script. Fig. 1 is the *Rate'* of recitation at the Maulid event in Teamate Hamlet, Gowa Regency.



Fig. 1. *Rate'* recitation in Maulid event in Teamate Hamlet, Gowa Regency

The verses of *Rate'* are recited in both standing and sitting positions within a designated space. During chanting, performers synchronize their vocalizations to maintain a continuous and prolonged sound, facilitated by the rapid syllabic pace of the local dialect. Additionally, the melodies are often repetitive. *Rate'* titles typically derive from the initial verse sound, such as *Rate' Saraka*, *Alhamdu*, *Taallamaleng*, among others. Many verses in *Rate'* are unfamiliar upon initial reading or hearing, especially to younger generations. This unfamiliarity stems from the use of Arabic mixed with the Makassar dialect, which is infrequently spoken or heard. Moreover, the metaphors employed in *Rate'* convey double meanings that carry messages and prayers for life's salvation. *Rate'* conveys a message urging humanity to maintain noble aspirations by seeking higher ideals. Following the influence of Islam in Makassar society, additional meaningful words were incorporated into *Rate'*, enhancing its sacredness. Expressions of *Salawat* further elevate the religious significance and content of *Rate'*.

#### 3.2. The Role of *Rate'* in Makassarese Society

The presence of *Rate'* in Makassarese society is inseparable from the traditional ceremonies and institutions known as *pangadakkang* among the Makassarese people. From the moment a person is born into the world, takes their first breath outside their mother's womb, and announces their presence with cries, they are considered a newcomer to *pangadakkang*. Even before birth, when they were still united with their mother in the womb, they were already recognized within *pangadakkang* as a distinct entity. As the child grows, they are nurtured within *pangadakkang*, becoming a part of it and assuming responsibilities within it. They protect and foster *pangadakkang*, influencing their attitudes, behaviors, and actions within society and culture. *Pangadakkang* provides them with a framework to perceive, understand, and claim ownership of their world, compelling them to behave and act accordingly toward themselves and everything outside of themselves. *Pangadakkang* constitutes their world [9]. *AkRate'* marks the beginning of a series of events during the first day of a Makassarese ceremony. It is typically led by a *pakRate'*, who is often an *Anrong Guru* or traditional leader. The ceremony takes place indoors, usually in the family room or living area, in the presence of *jakjakang*, a series of offerings comprising rice, bananas, candles, incense, coconuts, sugar, betel

nuts, cakes, and other items. These offerings mirror those used in *pamuntuli Anrong Guru* ceremonies. During the chanting of *Rate'*, the leader burns incense and scatters roasted rice towards the attendees and the person being prayed for. Participants are attired in traditional Makassarese attire or formal clothing, seated in a row or circle around the *pakRate'*.

The presence of *Rate'* in sacred activities aims to foster a closer connection to God. According to the Makassarese people, the functions of *Rate'* primarily include: (1) Prayer for salvation; (2) Invoking fortune and warding off misfortune; (3) Confirming customs or traditional practices within the Makassar community; and (4) Serving as a medium for ethical education and the transmission of positive norms to the next generation [10]–[12]. *AkRate'* marks the commencement of a series of events during the initial day of a Makassarese ceremony. Typically led by a *pakRate'*, who is often an *Anrong Guru* or traditional leader, *Rate'* unfolds indoors in the family room or living area. It occurs in the presence of *jakjakang*, a collection of offerings that includes rice, several bunches of bananas, candles, incense, coconuts, sugar, betel nuts, cakes, and other items [13]. These ingredients mirror those employed in *pamuntuli Anrong Guru* rituals [14]. While chanting *Rate'*, the leader burns incense and scatters roasted rice toward those present and the individual being prayed for. They are attired in traditional Makassarese clothing or neat attire, seated in a row or circle around the *pakRate'*. The presence of *Rate'* in sacred activities aims to deepen people's spiritual connection with God. According to the Makassarese perspective, the functions of *Rate'* include (1) Prayer for salvation; (2) Invocation of fortune and protection from misfortune; (3) Confirmation of Makassar community customs or traditional procedures; and (4) Transmission of ethical values and positive norms to the next generation. Considering the functions of *Rate'*, it is evident that nearly all ceremonies related to the life cycle and celebrations among the Makassarese people incorporate the humming of *Rate'*. These ceremonies encompass *Attompolok* (blessing ceremony for a newborn), *Assunna'* and *Akkattang* (circumcision ceremonies), *Appiasori Baju* (coming-of-age ceremony for girls), *Abbu'bu'* (bride-to-be haircut ceremony), *Appassili* (cleansing ceremony), *Accera Ase* (rice ceremony), and *Pakkusiang* (smallpox healing ceremony). Each ritual type features distinct *Rate'* poems, yet they fundamentally convey prayers for longevity, safety, pleasure, and peace in the individual's future life.

### 3.3. Current *Rate'* Conditions

In the early stages of Islam's influence, the people of Gowa and Tallok engaged in a dance known as *Sere* or *Jaga*. Despite the evolution of *Sere Jaga* into *Rate'*, which also denotes a spectacle, its role in Makassarese ceremonies such as *palappasa nasara* (vow release) has persisted. *Rate'* continues to be performed in ceremonies aimed at averting *garring pua* (infectious disease outbreaks) and *pakrepatambak* (threat of famine). Historical records in *lontarak* document pestilence outbreaks in the kingdom of Gowa in 1636 and 1665 [15]. At that time, a grand ceremony was held to bathe and parade the *Kalompoang* around, which included sacred dances. Regarding the *palappasa nasara*, there is always an *appanai* or *appanaung* ceremony known as *appabattu* (conveying intentions). Before, during, and after the *appabattu* ceremony, *Rate'* is always performed. These practices continue to this day, whether conducted discreetly or openly. The Islamization of the people of Tallo and Gowa cannot be considered entirely successful. Islamic values have not fully taken root and permeated their thoughts and actions. Many elements of Makassar's indigenous beliefs still influence daily life. Beneath the superficial layer of Islam, animism and dynamism persist, with beliefs in *posik tana* (the center of the land), *paratiwi* (the earth = motherland), and *manurung* (people or objects descending from the sky) [16], *Mount Bawakaraeng*, *kalompoang*, *saukang*, *datok*, *poppo parakang*, and *kabbala* (invulnerability) continue to be revered. Muslim concepts such as miraculous, occult, amulet, *naas*, *ramal*, *karama* (sacred), and *jenek sapara* (*Mansi* in the month of *Safar*) are employed to enrich the ancient mysticism of the Makassarese. Islam is reinterpreted to reveal the earlier indigenous religion [17]. They worship in accordance with Islam, but on the other hand, they still visit sacred places, drink *ballok* (hamar), and perform *appabattu* (prayer) [18].

The kings adopted Islamic names by affixing the title Sultan to their names. In every prayer or Friday prayer, the preacher prays for the safety of the king and the kingdom. Thus, Islamic factors in the life of the community became a guideline in addition to other aspects of *pangngadakkang*, namely *adak*, *talks*, *rapang*, and *wari*. In this regard, all the attributes of

*pangngadakkang* are still in place, alongside the development of Islamic ways of worship. Certain parts of the *pangngadakkang* attributes derive from past beliefs, where religion and empowerment were integral parts of social reality. For example, the worship of or sacrifice to *kalompoang*, *Datok* (ancestors), *gaukang*, and so on. Also, royal ceremonies or gatherings in the fields for harvesting remind us of the ancient practices of worshipping gods or ancestral spirits. The dances performed in the kingdoms originated from pre-Islamic worship or beliefs. However, with the early spread of Islam, *Rate'* became a medium for teaching morality and virtue. This was not opposed by the social concepts of the community, which viewed it as a pillar of Islam. In general, the attributes of *pangngadakkang* coexisted peacefully with the behaviors brought about by Islam, as two aspects of culture coexisted within the organization of the kingdom.

Such dualism is viewed unfavorably by pure Islam. For instance, Muhammadiyah was founded to eradicate heresies, superstitions, and polytheism that were widespread in society and were perceived to diminish the light of Islam [19]. In the 1940s and 1950s, the Darul Islam/Indonesian Islamic Army (D.I./T.I.I.) rebellion aimed to eliminate and prohibit all practices considered polytheistic among Muslims [20]. Nearly all ceremonial artifacts, *lontaraq* manuscripts, and ceremonial figures such as *Anrong Guru*, *bissu*, and *pinati* were exterminated. Many ritual items were either burned or discarded into the ocean by Kahar Muzakar's followers. Following the G30S/PKI rebellion in 1965, an initiative known as '*Operation Tobak*' arose to eradicate all forms, including performing arts, that did not align with their ideology. This radical movement compelled all practitioners of ceremonies deemed polytheistic by Islam to renounce their practices. Sacred sites and *Saukang* were demolished or closed down [21], [22]. Those who defied these measures were accused of being Communists or affiliated with the banned Indonesian Communist Party (P.K.I.), which led to their being freely targeted by mobs [23]. The unrest in Sulawesi since Indonesia's declaration of independence has significantly influenced the continuity of artistic traditions in South Sulawesi, particularly in Makassarese art.

The dissolution of the kingdom of Gowa as the center of government and cultural hub of the Makassarese people has left Makassarese art and culture adrift [24], akin to '*garring tannijampang*' (an ignored pain). The collapse of the Makassarese kingdoms led to the demise of these realms, thereby extinguishing the survival of Makassar's performing arts. Historically, dance in South Sulawesi largely flourished under the patronage of these kingdoms, nurtured by the ruling royal families. Various aspects of community life, once bound by local customs and norms, also underwent significant changes, with few daring to uphold these arts as cultural heritage for fear of being labeled feudal and perpetuating feudalism, a primary challenge during Indonesia's struggle for independence. Consequently, any art associated with kingdoms or empires was deemed necessary to eliminate. Similarly, performing arts nurtured by royal families were also suppressed. As a result, Makassar's performing arts nearly faced extinction, and those that survived did so in a lamentable, fragmented state. The role of the Makassarese kingdoms as the center of Makassarese art development was then taken over by *Anrong Guru* outside the kingdom. The growth of the art has since become a folk art whose development is largely determined by the creativity and popularity as well as the skills of the *Anrongguru*. Since then *Rate'* has rarely been performed in the kingdom. The *Rate'* performers are the *Anrongguru's* own children or family.

The period of turmoil in Sulawesi contributed to changes in the continuity of artistic traditions in South Sulawesi, especially the arts of Makassar. The security chaos began with the arrival of the Japanese, followed by the struggle for independence of the Republic of Indonesia with the 'nationalism movement'. This was followed by various rebellious events such as the attempt to create a puppet state of the Republic of Indonesia Union (RIS), the attempt to form the East Indonesia State (NIT), the People's Struggle of the Universe (PERMESTA), the rebellion of DI/TII and Kahar Muzakar (Kamuz), *Operation Tobak* (repentance), and finally the eruption of the September 30th Movement (G30S/PKI) in 1965; and so on [25]. All these events caused many kingdoms to be destroyed or destroyed and royal heirlooms destroyed. The life of the feudal class underwent drastic changes during a period of social shift. The situation described above exemplifies one of the shocks influencing societal and cultural change in the Bugis and Makassar regions. *Rate'*, originally belonging to the royal court, later flourished among the rural

population, becoming a cultural heritage of the people to this day [26]. After security in South Sulawesi was restored, people began to organize themselves to improve their welfare. The view of cultural arts, especially traditional ceremonies, was that they were wasteful and did not produce the material results needed at the time. Nobles or freemen were reluctant to allow their children to dance at Independence Day parties or at their schools. Performing arts was considered a lowly and despicable occupation, therefore it could only be done by the *ata* (slaves).

In recent times, *Rate'* has faced near-extinction as it has begun to lose its traditional role. Nobles and descendants of *karaengs* no longer conduct traditional life cycle ceremonies in their original form but have simplified them, aligning with Islamic teachings, particularly those of the Muhammadiyah group, which do not require the presence of *Rate'* in ceremonies. During an interview at his home, a *Rate'* performer named Daeng Lenteng mentioned that adherents of Muhammadiyah beliefs seldom invite *paRate'* as it conflicts with Islamic cultural norms, though it is not explicitly prohibited. The past few decades have witnessed profound changes in local cultural traditions. Globalization, as a predominant cultural force, has eroded communal consensus through accompanying market mechanisms. Consequently, traditional ceremonies no longer adhere strictly to customary norms, diminishing the place of *Rate'* performances in events such as circumcisions, marriages, *Abbu'bu'*, *nipassilili*, and others. Today, Makassar people adopt more practical and modern approaches to ceremonies, such as circumcisions, where a child may no longer undergo traditional rites but instead receive surgical circumcision by a qualified doctor, followed by a banquet for invited guests. Despite facing stiff competition from modern entertainment, *Rate'* has persisted in many Makassar villages. Although no longer as widely practiced, *Rate'* continues to thrive in some rural Makassar communities. Its enduring presence underscores that *Rate'* serves a function beyond mere entertainment for the people of Makassar, particularly in Takalar and Gowa.

### 3.4. Rate Generations

The practice of humming *Rate'* has declined, making it increasingly unfamiliar to the Makassar ethnic community, particularly among the millennial generation in South Sulawesi. Today in Makassar, few *Pa'Rate'* (*Rate'* singers) remain. The current *Rate'* performers are elderly, and within *pesantrens* (Islamic boarding schools), children usually only encounter *Rate'* during *Salawat* performances led by the *ustad* or mosque imam. There are no successors who can carry on the tradition of *Rate'* singing. As a traditional vocal art with Islamic undertones, *Rate'* is transmitted through memorization by elder singers. The transmission of *maRate'* skills typically occurs within the *paRate'* family. Prospective *paRate'* interested in learning usually observe during ceremonies. If accepted by a senior teacher, they begin learning by mimicking pronunciation and melody. Practice sessions are irregular, requiring many repetitions before participation in ritual events is allowed. *PaRate'* candidates must not only master *Rate'* poetry but also understand its function and technique. Additionally, they must be proficient in *pangadakkang* and Quranic recitation, foundational for reading the *Barzanji*. Fig. 2 illustrates the basic notation of a *Rate'* song. Cavalli and Feldman integrate the process of inheritance with elements of cultural transmission, which in arts education is defined as the transfer of knowledge, skills, and moral values from one culture to another. According to Cavalli and Feldman, inheritance can be classified into three types [27], [28]; (1) vertical transmission, also known as vertical inheritance, is an inheritance system that occurs through genetic mechanisms. Cultural values, skills, beliefs, and motivations are all inherited in this context of inheritance. The inheritance process is biological; (2) horizontal transmission, or horizontal inheritance, is an inheritance process that occurs through peers (own friends) in daily interactions from childhood to adulthood; (3) oblique transmission, or oblique inheritance, is an inheritance process that occurs when a person studies at formal or non-formal educational institutions. This kind of learning process can occur in one's own culture or in other cultures. Daeng Tika, one of the *Rate'* practitioners who is now old. According to him, in the past, it was rare for children to learn *Rate'* because they were shy. Daeng Tika gives an example of himself, that "... I also did not dare to perform as a *paRate'*, although since I was not married I was often taught by my parents. But only when I was older did I dare to perform." In line with this opinion, the son of Daeng Tika, who is one of the *paRate'* who is still active today, stated that: "... maybe I

will learn and will be the successor of my father, but later... because ... at the moment I am still shy, after all there is still my father." Seeing the method of transforming *Rate'* knowledge from generation to generation as mentioned above, raises the concern that it will become extinct. Especially considering the age of the performers, there are even *paRate'* who, although still alive, are no longer able to perform *Rate'* because they are tired or not strong and their voice is no longer clear. Such a thing was experienced by *paRate'*.

**BISAHARENG**

moderato

bi sa nga ha re eng eng ham be nge he enge han ka a nga ea aha ba n ga na nga hana

12  
nga angala a nga aha la ae ahallha pa nga ayya ay ya ha nga pa jangahe ba nga

23  
adara nga ahae ba nge ja nga hata nga ala he bang a hay a nga ajala ahae ah alla aha

34  
nga ha na ahar ra hay ya tabe eng ele a nga ta wa nge ahae

41  
no ngon sa ra ka ngahaw ma ngatawe ba

Fig. 2. Bisahareng Song

#### 4. Conclusion

The existence of *Rate'* as a religious song cannot be separated from belief and religion, so that in the life cycle of the people of Makassar it remains a necessity even though it has been eroded by the progress of thought in some people who consider it contrary to religion islamic and sharia guidance. The conclusion of this research is (1) The function of *Rate'* in the view of the people of Makassar is basically as; As a place of prayer; An invitation for good fortune and a rejection of bad luck or an antidote to misfortune; Ratification of a custom or customary procedure of the Makassar community; As a medium for ethical education or understanding positive norms for the next generation. The presence of *Rate'* in sacred Makassar community activities aims to bring people closer to God; (2) The period of turmoil in Sulawesi also influenced changes in the continuity of traditional art in South Sulawesi, especially Makassar art. The security chaos began with the arrival of Japan, followed by the struggle for independence for the Republic of Indonesia with the 'nationalist movement'. After security in South Sulawesi gradually recovered, the community began to organize themselves to improve their welfare. Cultural arts, especially traditional ceremonies, are seen as wasteful and do not provide the necessary material results; (3) *Rate'* has experienced a period of near extinction, because the nobles or *karaeng* descendants began to lose their traditional culture. The remaining *Pa'Rate'* can be



counted on the fingers of one hand. They are old. They also have no successors who can inherit their Values. Values' as a type of literature, the way it is conveyed is only memorized by older people. The *ma'Rate'* ability transformation system is carried out through the transmission of knowledge among the *parate'* family itself. The implication of this research is as an initial reference for cases that occur in *rate* presentations to be developed in further research. The weakness in this research is related to the theoretical analysis which is not in depth so it is only descriptive. Limitation of sources, openness of sources to researchers in the data collection process is one of the obstacles in this research. Suggestions for further research are to look for rate-related phenomena in various areas of the Makassar tribe apart from Gowa district.

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