



Existence of Values of *Pakkio Bunting* in Micro-Structure in A Review of Van Dijk's critical Discourse Analysis

Muhammad Ali^{1*}, Fien Pongpalilu², Ince Nasrullah³

^{1,2,3}Universitas Muslim Maros, Indonesia

ali9293991960@gmail.com, fien@umma.ac.id, incenasrullah@umma.ac.id

Alamat: Turikale, Kec. Turikale, Kabupaten Maros, Sulawesi Selatan 90512

Author correspondence: ali9293991960@gmail.com*

Abstract: The type of research is descriptive-qualitative that describing how existence of values of *Pakkio Bunting* in oral literature of Makassar. The instrument of research is researcher as key instrument. Researchers try to interpret carefully through experience as native speakers. Data analysis technique is conducted through 3 (three) cycles namely data collection, data reduction, and drawing conclusions and verification. Van Dijk's theory as an analytical tool with grand theory of hermeneutics as an analytical tool or interpreter. Based on the results of the analysis found several values, this relates to the values of (1) happiness, (2) togetherness, (3) feelings, (4) ideals and expectations, (5) prayer, (6) degree of parents, (7) respect, (8) responsibility, (9) obedience to parents, (10) humility, (11) loyalty, (12) advice, and (13) politeness. All values in the poem describe the existence of Makassar people in local and universal life. The research provides invaluable benefits for Indonesian and Regional Language and Literature teachers in developing learning materials in class, especially in learning appreciation of poetry and prose of local culture in each region or country.

Keywords: *Pakkio Bunting*, Value, Van Dijk

1. INTRODUCTION

In oral literature of Makassar, various types of poetry are known including *Pakkio Bunting*. *Pakkio Bunting* is a series of poetic lines used in the reception of the bride and groom. The bride and groom will not climb the stairs or enter the house before this process is performed. *Pakkio Bunting*, there are short and long according to the needs of those who have a party or celebration. *Pakkio Bunting* is carried out by *Anrong Bunting* or entrusted by the family. When sung, it is usually accompanied by a sprinkling of rice for the bride and groom. *Pakkio Bunting* is not accompanied by the strains of a musical instrument, but in the process, *Anrong Bunting* pronounces it in a beautiful rhythm with interesting movements and expressions. Usually when *Anrong Bunting* chant his poetry beautifully and passionately, the audience suddenly screamed hysterical as a result of *Anrong Bunting*'s ability or those who say it hypnotize listeners. *Pakkio Bunting* only exists in the marriage tradition of Makassar and not exist in Buginese, even though both have the same culture, namely *sirinapacce*, or in Buginese language it is called *sirinapesse*.

Pakkio Bunting uses beautiful word choices, some of which are used in the form of poetry and there are several words that are rarely used by native speakers, therefore in understanding their meaning requires in-depth interpretation by looking at the symbols used. According to Fananie (2000:100) explained that *Pakkio Bunting* is a poem that uses

word choices that are rarely used in Makassar language. These words contain high aesthetic value by using *cliche* language and symbols that are full of meaning. The diction chosen is a diction that is able to express *Pakkio Bunting's* expression. Therefore, the accuracy of the choice of words is not only how the meaning is contained, but the ability to convey certain messages without ignoring the value of the beauty of a poem.

PakkioBunting not only entertains the listeners, but many local wisdom values that can be taken. These values are not only addressed to the bride and groom but also to the listeners. For those who are already married, it can be used as material for self-introspection in living a household life.

The values or advice contained in it are how to take responsibility in the household, loyalty to a partner, live simply, and not be arrogant. Thus, the reception of the bride and groom accompanied by *PakkioBunting* can add to the excitement and there is value to be taken for those who are listening.

In the rapidly developing world, it is undeniable that it has influenced our young generation a lot, they are more inclined towards modern entertainment, and have also shifted local wisdom values which are full of meaning in navigating this life.

If our nation culture is able to be preserved in the midst of life, surely our nation will grow and develop according to the demands of the times, without abandoning the values that we have so far upheld as a nation of God and civilized. As stated by Pelly (1992:213) that the ability to respond to challenges and at the same time take advantage of the positive elements of foreign culture is very much determined by the appreciation and mastery of the fundamental norms and values of the nation itself.

Overcoming the negative impacts as stated above, the concept and direction of cultural development should still be based on past cultural values. Kesting in Rapi Tang (1994:285) argues that if our future is not illuminated by our own past, then that future will be threatened with double-danger. The double-danger meant is the possibility of loss of ancestral cultural values which are a legacy that is very valuable, while another danger is the possibility of the emergence of a new culture that is contrary to the values of the nation's personality.

In regional literature, in general, they almost have the same characteristics, namely that there are many values that teach humanity to always live in an adhered value system, therefore it is necessary to preserve it. In preserving it, efforts from the community and the government are needed to jointly preserve it.

Seeing geographical conditions and cultural diversity as well as its forms, oral literature is the richest cultural repertoire with values and is very widely distributed and cannot be detected with certainty. Observing its existence, that tradition, its supporters are getting less and less due to the development of an increasingly globalized world and has crushed the local wisdom norms that we have so far upheld as a cultured nation.

At present, the existence of *Pakkio Bunting* (scripts) has begun to be marginalized because the number of people who used to be *Pakkio Bunting* (people who do it) is decreasing, so it is increasingly difficult for people who have a celebration to get them. At a time when it is difficult to get *Pakkio Bunting*, policy makers, especially in the education sector are promoting local wisdom lessons in schools, so that now our children are able to become *PakkioBunting*, replacing a generation that is almost extinct, even elementary school children are able to become *Pakkio Bunting* when there is a party or celebration in the community. This is something to be thankful for, local wisdom that was almost extinct can revive which appears more alluring and interesting because those who chant are cute and aggressive little children wearing traditional clothes and able to hypnotize the listeners.

Observing the existence of *Pakkio Bunting* with a new look sung by a group of young people or children with an aggressive style, the writer wants to see the existence of *Pakkio Bunting's* values in the microstructure in Van Dijk's critical discourse analysis review by using hermeneutics as an analytical tool or interpreter.

Hermeneutics is one of the most popular methods of interpreting human science today. Therefore, the theory of hermeneutics as a tool to understand and interpret the essence of *Pakkio Bunting* from an ethnic perspective is very important.

Observing the origin of the word hermeneutics and expert's opinions, in general it can be interpreted that hermeneutics is the process of changing something from a situation of unknowing to knowing, it means that hermeneutics is related to the world of understanding, while understanding itself is the process of interpretation. Palmer (1963:3) and Hidayat (1996:12-14) argue that hermeneutics is a method of criticism that seeks to interpret the meaning of a text in depth from a particular language that reflects certain cultural patterns as well. The above statement indicates the importance of the cultural or emic aspect in hermeneutical theory.

2. METHOD

The research is a type of qualitative-descriptive. Paradigmatically, this research is devoted to the existence of values of *Pakkio Bunting* in *Makassar* oral literature. In addition, this research is based on several methodological principles of qualitative research. Some of the underlying reasons are (1) data sources and data are naturalistic, (2) researchers as key instruments that function as interpreters who are seen as capable hermeneutically, (3) the presentation or discussion of data is descriptive-interpretative in nature, (4) data analysis is carried out in an interactive-inductive, (5) the existence of values is main concern. Interpretation or in-depth understanding of the nature of the benefits of Makassar oral literature is based on the emic perspective of Makassar people.

The data of research are Makassar oral poetry, namely *Pakkio Bunting* which has been documented and recorded directly by the researcher (in the form of words, lines, arrays, sentences). Data sources of research were books containing oral poetry that had been translated by previous researchers and data recorded directly by researchers from *Pakkio Bunting* and recorded portraits. Data sourced from *Pakkio Bunting* contains oral literature, which includes creative process of *Pakkio Bunting*, vision, mission, and conception adopted by *Pakkio Bunting* and background of socio-cultural, religion, beliefs, and outlook on life.

The validity of data was (1) checked by reading diligently and studying intensively research data sources to gain an adequate understanding of the meaning, (2) checked by means of adequacy of references in the form of library materials and documents on Makassar culture and literature, (3) checked by means of diligent observation of various symptoms related to the problem and research data, (4) checked by checking colleagues and experts and cultural observers who have knowledge and expertise in Makassar culture and literature.

3. RESULTS AND DISCUSSION

Makassar oral poetry such as *Pakkio Bunting* was created by trying to choose the right diction to convey information in the form of Makassar people's life values and hypnotize the listener, so that suddenly the listener or audience screams hysterical because carried away with chanting *Pakkio Bunting*.

a. Values related to happiness

<i>Iyadendeiyadende</i>	iyadendeiyadende(expression of happiness)
Niatojengmiantumae	the bride really has come

<i>Bunting salloakutayang</i>	the bride I have been waiting for
<i>Salloakuminasai</i>	I have long dreamed of

In this first stanza, the mother-in-law and family welcome son-in-law and relatives with a joyful heart as an expression of love in knitting family relationships. If pay close attention line by line, the first and second lines are *sampiran* while the third and fourth lines are content, namely the bride who has been longing for her/his arrival. This expression implies that parents-in-law and relatives receive joy over the addition of family members.

b. Values related to togetherness

<i>Ni lema-lema pole</i>	bring with joy
<i>Ribijapammakanna</i>	all family members
<i>Pammanakanglanrianrong</i>	family from mother
<i>Bijabatturimanggena</i>	family from father

The first and second lines are *sampiran*, while the third and fourth lines are contents, namely the bride and groom are brought by the mother's family and the father's family. The value of togetherness that can be interpreted is the existence of good cooperation between the family from the mother's family and the father's family.

c. Values related to feelings

<i>Pamaibajinubattu</i>	you come with a happy feeling
<i>Bajitodongnubattui</i>	who was waiting was also happy

The two lines above are all content, which conveys the meaning of denotation with pleasure (happy feeling). This is very closely related to the value of honesty, namely conveying feelings as they are, namely with a sincere heart accepting the bride and groom as a new family in the household.

d. Values related to ideals and expectations

<i>Iya mine salloanimnasai</i>	this is what I've been waiting for
<i>Kuminasaiko sungguh daeng bunting</i>	I hope you are happy
<i>Kutinjakikimatekne</i>	I hope you are prosperous
<i>Manna tangkennupucuknumarappongase</i> your stalk, all your shoots bear fruit	

The first and second lines are hopes for Allah SWT with the goal of happiness in building a household. The third and fourth lines expect that later in building a household in *sakinah, mawaddah, warahma* that in the end all children, grandchildren and all their descendants will be happy in this world and the hereafter.

e. Values related to prayer

<i>Labbubannangri Jawa</i>	long thread from Java
<i>Labbuangngangunuruknu</i>	longer your life
<i>Luaratamparang</i>	vast ocean
<i>Luarangngangnawa-nawannnu</i>	wider your mind

Looking at the quotation above, the first and third lines are *sampiran*, while the second and fourth lines are contents. In the second line is a prayer so that the bride and groom will have a long life in navigating the household, while in the fourth line it contains a connotative meaning which implies that later in navigating the household, the door of mind is open in building a household, all problems can be resolved properly so that family life becomes harmonious and peaceful.

f. Values related to the degree of parents

<i>Tinggi bawa karaeng</i>	the high mountain of <i>Bawakaraeng</i>
<i>Tinggi angngangmatoannu</i>	higher the degree of your father and mother-in-laws
<i>Kuallengkoannebaji</i>	I take you the good
<i>Bunga-bunga tamalate</i>	beautiful ornamental plants
<i>Tamalate cinikanna</i>	never tired of looking at it

In Sulawesi, there is a mountain called *Bawakaraeng*. This mountain is high and part of the community believes that this mountain has special features. Usually on certain days if the weather is good there are people who visit there because the scenery is beautiful. In the second line which is the content of conveying the message that to *Daeng Bunting* "bride" that the high mountain of *Bawakaraeng* is higher the degree of your father and mother in-law.

In the first line in PakkioBunting or the verse above, it is taken as a symbol of high degree, because it has several advantages, including beautiful ornamental plants, apart from the cold weather. This conveys a message to the son and daughter-in-law that they must obey, and respect to parents. The highest degree of a son and daughter-in-law must obey to his/her father and mother-in-law.

In the third, fourth and fifth lines, it gives an idea to the son and daughter-in-law that the father and mother-in-law has given the best, namely to marry a beautiful, kind-hearted girl who never gets tired of looking at her.

g. Value related to the respecting

<i>Kuassengkolania</i>	I knew you would come
<i>Nakulamunguntitekneritukakku</i>	I plant sweet bananas on my steps

Anggororipaladanku

wine in the living room

Dalimarigantiroku

pomegranate in my yard

In the first line, it indicates that the father and mother-in-law already know that the son and daughter-in-law will come. The second, third and fourth lines indicate that they have prepared everything to welcome their son and daughter-in-law. Relatives have gathered with beautiful clothes and smiles, some are waiting on the stairs like a wooden fence, some are in the living room and some are in the yard. They came with various types of food and fruit to be enjoyed together at the wedding.

h. Values related to responsibility

Ikautompasallang daeng bunting later you the bride

Nampa lampariballakku then I left my house

Nakujolipakkebbuku I close my door

Nakugulungtapprekku I roll my mat

Katantuannalammantangpuli sure I will stay

Riballaknabainea at the bride's house

The line of poetry above describes all the contents, namely the statement of responsibility as a husband towards his wife. They have left the single, no longer dependent on parents. All the memories of youth have been closed, no more love for others. They have convinced him that everything related to love and affection in his youth has been left behind, nothing but his wife. They have taken on the responsibility of navigating the household in *sakinah*, *mawaddah* and *warahmah*.

i. Values related to obedience to parents

Iaji daeng kusallololo I've been a long time as girl

Kurunrung baju baine I wear women's clothing

Tamammoneapunnateaierona will not be violated if not his will

Tungnganakanku my parents

The verse above, in the first and second lines is *sampiran*, while the third and fourth lines are content. In the first and second lines are *sampiran* that describing they are pure women, no one has ever touched them. They maintain a good name for themselves and their families. In the third and fourth lines, the content is an open statement, with a denotative meaning which states that they are women who are very obedient to their parents, will not disobey their orders and obey all their orders. Thus, giving a message to oneself that obedience to parents is a form of obedience to husbands when carrying out a household ark.

j. Values related to self-esteem

<i>Apa kicinirinakke daeng</i>	what do you see in me
<i>Nakkelekleng, nakkekodo-kodi</i>	I am black, I am ugly
<i>Cadditodongsimbolengku</i>	and also my bun is is small

Consider to the verses above, everything is a content. Only in the third line use connotative meaning. In the first and second lines are statements of the opposite meaning with the intention of demeaning. In the third line describes her condition that is not able to dress up like other women. She is a simple, graceful and dignified woman.

k. Values related to loyalty

<i>Nakana daeng bunting buranea</i>	he said the groom
<i>Manna lekleng mana kodi-kodicaddisimbolennu</i>	though black, ugly, small bun
<i>Tittimatanku</i>	won't glance at anyone else
<i>Kalabbusangpaccinikku</i>	this is the last one

In the second line, everything has a denotative meaning, which really states that the bride and groom express loyalty to their partner. The third line is a statement that they will not fall in love with anyone, and the fourth line is a statement that this is my last choice as my life partner in navigating the household ark.

l. Values related to advice

<i>Nakana daeng bunting bainea</i>	she said the bride
<i>Punnakammaantukananta</i>	if so your statement
<i>Sikatutuimaki tope</i>	we love each other
<i>Ki sisassa mole</i>	caring each other
<i>Katenamoparekannamaloloa</i>	for not getting young again

The four lines in the verses above describe the advice for navigating the household in the future. They must be open, cherish, and trust each other. Caring for each other with love, caring for feelings and mutual respect for each other, so that happiness is created in the household and there is no term to be young again.

m. Values related to politeness

Bunting ta bunting naik anseng maki mae Brides and not bride please enter the house

In this last part, *Pakkio Bunting* ends his poem by inviting the bride and her family to enter the bride's house. The value of politeness described here is that a guest who adheres to customs will not enter the house before the host invites him. Usually the bride are accompanied by *erang-erang* a sign of the customary that apply according to the social strata they have.

Pakkio Bunting is one of Makassar's oral literature in the form of poetry, some of which consist of one line, two lines, three lines, four lines, five lines, and six lines in one array, namely the first and second lines are *sampiran* and the third and fourth is content. There are also *sampiran* on the first and third lines, content on the second and fourth lines, and all lines are contents. Judging from its appearance, it looks like free poetry, but if it is read, it looks like a line.

4. CONCLUSION

Based on the results of the analysis found several values, this relates to the values of (1) happiness, (2) togetherness, (3) feelings, (4) ideals and expectations, (5) prayer, (6) degree of parents, (7) respect, (8) responsibility, (9) obedience to parents, (10) humility, (11) loyalty, (12) advice, and (13) politeness. All values in the poem describe the existence of Makassar people in local and universal life. The research provides invaluable benefits for Indonesian and Regional Language and Literature teachers in developing learning materials in class, especially in learning appreciation of poetry and prose of local culture in each region or country.

BIBLIOGRAPHY

- Abdullah, H. (1985). *Manusia Bugis Makassar*. Jakarta: Inti Dayu Press.
- Agustian Ary Ginanjar. (2007). *ESQ for teens 2*. Jakarta: PT Arga Publishing.
- Eriyanto. (2001). *Analisis wacana: Pengantar analisis teks media*. Yogyakarta: LKi.
- Fairclough, N. (1995). *Critical discourse analysis: The critical study of language*. New York: Longman Publishing.
- Fananie, Z. (2000). *Telaah sastra*. Surakarta: Muhammadiyah University Press.
- Fronidizi, R. (2001). *Pengantar filsafat nilai* (C. A. Wijaya, Trans.). Yogyakarta: Pustaka Pelajar. (Original work published 1963)
- Gadamer, H. G. (2004). *Kebenaran dan metode: Pengantar filsafat hermeneutika* (A. Sahidah, Trans.). Yogyakarta: Pustaka Pelajar. (Original work published 1975)
- Hakim, C. (2006). *Kitab kelong Makassar*. Gowa: Glora Pustaka Indonesia.
- Keraf, G. (2007). *Diksi dan gaya bahasa*. Jakarta: PT Gramedia Pustaka Utama.
- Leech, G. (1981). *Semantics: The study of meaning* (2nd ed.). Middlesex, England: Penguin Books Ltd.

- Mulyana, R. (2004). *Pendidikan nilai*. Bandung: CV Alfabeta.
- Nappu, S., Sahabuddin, S., & Nasruddin. (1997). *Sangka rupa kelong Mangkasarak*. Jakarta: Bagian Proyek Pengembangan Buku Sastra Indonesia dan Daerah.
- Palmer, R. E. (2003). *Hermeneutika* (M. Hery & D. Muhammad, Trans.). Yogyakarta: Pustaka Pelajar. (Original work published 1963)
- Pelly, U. (1992). Demokrasi dalam kehidupan budaya. In E. S. Effendi, S. Syafri Sairin, & A. M. Dahlan (Eds.), *Membangun martabat manusia: Peranan ilmu-ilmu sosial dalam pembangunan* (pp. 207-216). Yogyakarta: Gadjah Mada University Press.
- Pudentia. (1998). *Metodologi kajian tradisi lisan*. Jakarta: Yayasan Obor Indonesia.
- Rahman, N. (2006). *Cinta laut dan kekuasaan dalam epos La Galigo*. Makassar: La Galigo Press.
- Rahman, N. (2012). *Suara-suara dalam lokalitas*. Makassar: La Galigo Press.
- Rapi Tang, M. (1994). *Tolok rumpakna bone: Sebuah telaah filologis sastra Bugis klasik*. Jurnal Pendidikan dan Keguruan IKIP UP, 2(3), 285-291.
- Ricoeur, P. (2006). *Hermeneutika ilmu sosial* (M. Syukri, Trans.). Yogyakarta: Kreasi Wacana. (Original work published 1969)
- Van Dijk, T. A. (1998). *News as discourse*. Hillsdale, NJ: Lawrence Erlbaum Associates.