

Cultural Values of Makassarese in Kelong Tupakbiring: A Anthropology Linguistic Study

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Abstract: The aim of this study is to describe the cultural values contained in Kelong (song/poem) Tupakbiring of Makassar peoples. This study was performed through literature studies because most of Makassar Kelong texts had been documented both in books or proceedings. This study was conducted in February-June 2015. The data were collected through carefully texts reading accompanied by writing technique. These data were analyzed using semiotic and hermeneutic concepts. The results show that behind the Kelong (poem) Tupakbiring of Makassar peoples there are cultural values such as work ethic, firmness, solidarity, honesty, and ethic/morality/politeness.

Key words: Kelong, cultural values, Makassar ethnic, perform, technique, solidarity

INTRODUCTION

In Makassar language, Kelong could be equated both with poem and song. It suited to poem because Kelong has particular pattern and meaning and it also suited to song because expressed in particular situation by sung and usually accompanied by gambus or kecapi instruments. Thus, Kelong is a kind of linguistic form which has particular pattern, expressed by sung and accompanied by gambus or kecapi and contains some particular meanings.

Based on its user's geographic or location in Makassar community, Kelong is divided into two groups: Kelong tupakbiring (coastal poem) which also known as Kelong patorani (fishermen's poem) and Kelong tulembang (highland poem) which also known as Kelong pamarri (farmer's poem) or Kelong pakoko (cultivator's poem). This research has focused only on Kelong Tupakbiring or the coastal poem. This kind of poem is called as Kelong tupakbiring because it contains ideas, feelings and experiences of the fishermen which expressed through dictions about boat parts such as sombalak (sail), bise (paddle), guling (boat wheel), balango (anchor), biseang (boat), rowang (deck), ranrang (ropes) and dictions about marines environment such as tamparang (sea), bombang (wave), anging bannyang (strong winds), gosse (algae), alluruk (tides) and kassi (sands).

There are several studies which have been conducted by scholar and Makassar literature researchers includes Nappu (1986), Djirong (1988), Nasaruddin (1993) and

Hakim (1996). In his book entitled "Makassarche Chrestomathie" Matthes recorded 141 Makassar Kelong. Those Kelong was written in lontarak script or the Makassar script and not transliterated yet both to Latin script or translated to Indonesian language. Hence, Kelong recorded by Matthes were very difficult to read and even harder to understand those meanings.

Research by Arief which titled "Kelong Salah Satu Pencerninan Kepribadian Masyarakat Makassar" (Kelong as a reflection of Makassar people's personalities) describes the forms and developments of ethnical pattern in Kelong. Moreover, Kelong is described as one of media which reflects the characters and personalities of Makassar peoples. These characters and personalities are stated, among others in the views on the importance of hard work and consensus in solving certain problems.

Nappu's studies, "Kelong dalam Sastra Makassar" (Kelong in Makassar Literature) and "Sangkarupa Kelong Mangkasarak" (Various Makassar Kelong) could be said only up to Latin script transliteration and its translation to Indonesian language.

In his book "Taman Sastra Makassar", Basang describes several kinds of Kelong based on: ages, includes Kelong anak-anak (children), Kelong tau lolo (girls) and tau rangka (boys), Kelong tau toa (elders); occupations includes Kelong padolangan (sailing) or usually known as Kelong tupakbiring (coastal), Kelong pamarri (farmers) which also known as Kelong tulembang (inland/highland). Furthermore, there were other kinds of Makassar poems such as doangan (praying), pakkiok

bunting (calling the groom), dondo (persuading) and aru (oath). Nasaruddin's research which titled "Nilai Religi dalam Kelong Makassar" (Religious values in Makassar Kelong) has focused its analysis on religion values, specifically, Islam religion. Meanwhile, Hakim's research "Kelong dan Fungsinya dalam Masyarakat" (Kelong and its function in community) has focused on Kelong function analysis as a media for entertainment and education.

Based on the results of several studies mentioned before, we can conclude that there is no study which comprehensively discusses the cultural values contained in Kelong tupakbiring, particularly through certain approaches. This study is aim to describes cultural values which contained in Makassar Kelong tupakbiring from Cultural Linguistic (Anthropological Linguistic) perspective.

CULTURAL LINGUISTIC (ANTHROPOLOGICAL LINGUISTIC)

There are several terminologies related to study on the relationships between language and culture such as anthropological linguistics (Foley, 1997); linguistic anthropology (Alessandro, 1997); ethnolinguistic (Hymes, 1985); linguistik kultural (Suharno, 1996) and linguistik budaya (Riana, 2003). In general, those terminologies share a common basic (Crystal, 1992; Alessandro, 2001). The difference is only on emphasized and point of view.

The basic and guidance for this study is culture that reflected in language. That means language that become the object of this study contains community's culture. Riana (2003) suggested the scope of cultural linguistic study are to analyzed intrinsic relationships between language and culture and languages are considered as cultural phenomena to give a focus on the function of language and languages are considered as cultural institution, its study has correlated with the terms "language in culture" or "language and culture" which means there are some meanings behind the languages, cultural linguistic studies include all universal aspects (seven aspects) of culture and the nature of the study tend to be qualitative which lead to the adjustment of process and its results.

CULTURAL VALUES CONTAINED IN MAKASSAR KELONG TUPAKBIRING

Before we turn to cultural values contained in Kelong it is good to explain what value is. It could be said that values is anything which related to good or bad. In this

respects, Pepper (Djajasudarma, 1997) stated that, the boundaries of values referred to its interest, liking, choice, task, duty, religion, needs, security, desire, reluctance, attraction, feeling and orientation of selection. Value system including the cultural values which applied in a community is become a directive or guidance for each of its member to act and behave as well as being the standard to assess and examine the act and behaviour of individual and groups. Thus, value system could be said as a standard norm in community's life. Moreover, Djajasudarma (1997) suggests that value system is very strong, permeated and rooted in community's soul and hard to replaced and/or changed in short time. In respects with the explanation before, Sumarmo states as follow:

The philosophy of Indonesian includes their cultural values were contained behind the proverbs, traditional houses, custom ceremonies, old myths, various decorative traditional clothes they wear, the forms of the dances, the music they played, behind their weapons and their system of social rules

From the citation above, we know that language which communicated through proverbs is a medium to express cultural meanings in which the values are contained. In this respect, Dundes and Arewa states that, proverbs or poems are parts of cultural system communication. Thus, it can be said that languages are reflections of a culture. Therefore, through languages (Kelong) we could trace cultural practices in a community, such as Makassar community.

From data analysis there are several cultural values, namely, work ethic, firmness, solidarity, honesty and moral/ethic. These cultural values are described as follow.

Work ethic value: In essential, human beings are always tried to meet their needs for survive. In order to do that, the human has to work hard. The next Kelong is contains meaning which reflects work motivation as one of cultural practices and at least, reflecting the reality as pointed out by Alessandro (1997) and Foley (1997).

Kubilang batunna bombang
Kutete urakna jeknek
Kupakboyai
Tallasak empo ri lino
Translation: I count the number of waves
I climb the water veins
I make it a place for me to search for
A life above the Earth

Structurally, this Kelong comprises four lines. The first and second lines are made by “kubilang batunna bombang” which means “I count the number of waves” and “kutete urakna jeknek” which means “I climb the water veins”. Actually, the third and fourth lines form one sentence, that is, “kupakboyai tallasak empo ri lino” which means “I make it a place for me to search for a life above the earth”. Thus, structurally this Kelong only comprised of three simple sentences. Meanwhile, proclitic “ku” is referred to fishermen.

Denotatively, this Kelong describes marine conditions which spread widely, the rhythms of blared waves and rolling tides in front of the fishermen like a footbridge which full with obstacles and risks. The fishermen, however, still have to pass through it in order to make their living on earth.

Connotatively, the Kelong reflects the work motivation among fishermen. This work motivation are revealed in first and second line which says kubilang batunna bombang and kutete urakna jeknek that has a meaning whatever its obstacles and risks, we should work hard, never stand idle to maintain a proper live as long as we lived on earth.

This work motivation is also found in a proverb which says “Bajikanngangi mate ceraka na mate cipuruka” which means “it is better to die with bleed than died caused by starving”. Denotatively, the proverb implied two events which are died with bleed and died caused by starving. One will choose to do his work even his hand is bleeding than living but starved.

Connotatively, the proverb could generate a negative connotative meaning that rather than died by starving a man will choose to steal even there is a probability to become bleeding caused by mass beaten who caught him. The proverb is not contains such meaning, instead it positively reflects the cultural value which always motivates to work hard although the hand is bleeding in order not to died starved. In other words, the phrase “mate cerak” reveals a process (activities) that is work hard until the hand is bleeding. Through a hard work, we could gain a result and in turn could avoid a death caused by starving condition.

Firmness value: One of principal values in Makassar culture is firmness which in Makassar language is called tokdi puli. This phrase could means not easily oscillated by conditions, firm in attitude, responsive before challenges, dare to defend and guard the truth or consistent to consensus. Another phrase which has similar meaning with tokdo puli is tantang ri kontu tojeng or istiqamah in religious language (Hakim, 1996). This cultural value could be found in Kelong such as follow.

Kuntungku laklasak tembang
Jappo lure sikaranjeng
Kupattunrangi
Lesseka sigigi jangka
Translation: It is better to be shreds like sardines
Crumbled as anchovies
I swear/abstinence
Not to shifted even for a comb teeth

From its pattern, it seems that this Kelong comprised of four lines. In structure, however, it is only comprises two simple sentences: “kuntungku laklasak tembang, jappo lure sikaranjeng” which means “for me, it is better to be shreds like sardines, crumbled as a basket of anchovies” and “kupattunrangi lesseka sigigi jangka” which means “I swear that I will not to be shifted even for a centimetre”.

Denotatively, possessive enclitic “ku” (second persons) at verb kuntung ‘better’ (has a meaning as an obligatory choice) is referred to fishermen. “Laklasak tembang” phrase which means ‘shreds like sardines’ and “jappo lure sikaranjeng” which means “crumbled as a basket of anchovies” depicts a body or physical conditions which not intact anymore or crumbled. Thus, the proverbs in first and second line are semantic parallelism (emphasized to meaning). Next, at the third line there is kupattunrangi or ‘I swear’. This expression represents an oath or vow said by fishermen. In the fourth line, there is lesseka sigigi jangka or ‘not to be shifted even for a centimetre’. This expression describes a position or distance of comb teeth which only several decimetre (or very tight). So, the Kelong denotatively describes the statement of fishermen community that they refer to be crumbled or shreds like sardines and swear not to be shifted even for a little.

Next, connotatively, the Kelong contains meaning of assertiveness, firm in stands whatever that have been said or vowed would never be denied whatever it takes as long as related to truth. Thus, the Kelong reflects firmness value in defend and guard the principle of truth.

Solidarity value: Solidarity is social integrity which based on occupational interdependency, equalities and even on complementary differences. Social integrity can be interpreted as solidarity, togetherness and contingency to face the joy or sorrow. Solidarity value could be found in next Kelong and phrases.

Sirik paccia ri katte
Rapangi sekre biseang
Ia gulingna
Ia todong sombalakna

Translation: Shame and sore on us
Just like a boat
It is its wheel
It is also its sail

Structurally, the Kelong actually comprised of three simple sentences which are sirik paccea ri katte, rapangi sekre biseang 'shame and sore on us, just like a boat'; ia gulingna 'it is its wheel' and ia todong sombalakna 'it is also its sail'.

Denotatively, the words sirik or 'human dignity' and pace or 'sore, mercy, solidarity' and ri katte or 'on us' (in our human souls) phrase is a unity which embedded in human souls. Like a boat, wheel and sails inseparable. If wheel and sail are not in harmony, the boat prow will be undirected and surely the destination will never be reached. Thus, the Kelong describes that shame or pride (human dignity), mercy and solidarity is a unity of feelings in human, inseparable, just as the wheel and sail on a boat.

Connotatively, the Kelong contains solidarity culture meaning. In Makassar culture, there is principle of life which known as "sirik na pacce" or "pride and solidarity". If these humanity values are no more exist in one man souls, thus in his or her life hedonistic principle (individualistic character) will prevail. Surely, there are no mercy, togetherness, solidarity and contingency in someone's soul if "sirik na pacce" value is not found in his or herself. Therefore, the Kelong reflects solidarity culture amongst fishermen community, especially who lives along Galesong Coast, Takalar Regency, South Sulawesi. It is this culture value which always motivated every member of society to maintain togetherness and hospitality.

Solidarity value could also found in proverb "akbulu sibatang; accera sitongka-tongka" which means 'become a bar of bamboo has blood as one tube'. Denotatively, this proverb describes the nature of bamboo which constituted of several segments. Those segments were united to be one unity which allows the bamboo to stand and robust. The blood is comprised of red and white blood. These two kinds of blood are flowed in one tube which is the vein.

Connotatively, the proverb reflects unity value just like segments of bamboo which united and become robust. If the bamboo is divided into separate parts, then it can't stand up straight and robust. Similarly, the unity of red blood and white blood in the vein allows critical nutrition to be delivered throughout the body, especially brains. If these bloods are not united in one vein, then the disease such as anaemia will appears.

Honesty value: The word honest in Indonesian language has a same meaning with lambusuk in Makassar language. In various contexts, lambusuk could also be interpreted as 'sincere, correct and good'. The honesty is one of fundamental base to constitute human relationships. Without it, there will never be a good relationship between humans in social life. One of criterion to assess any good/bad or civilized in a person is the level of honest in his or herself. This honesty could appear when someone fulfils his or her duty/jobs.

Honesty value reflects in Kelong
Nakke teak ri papekang
Ri pajala tembang-tembang
Kekkek bajunna
Rasa doang koccikangna
Translation: I don't like the anglers
The crawlers of sardines
Those clothes is torn
And its pocket smells like shrimps

Structurally, the Kelong comprised of sentences "nakke teak ri papekang, ri pajala tembang-tembang" (I don't like the anglers, the crawlers of anchovies) and "kekkek bajunna, rasa doang koccikangna" (Those clothes is torn, its pocket is rancid). Thus, structurally, the second line ri pajala tembang-tembang is a semantic parallelism with first line is ri papekang which meant as accentuation. Similarly, the fourth line rasa doang koccikangna is semantically paralleled to the third line kekkek bajunna which meant as accentuation.

Denotatively, the Kelong describes fishermen's situation who struggled in the middle of the sea, both as papekang or 'angler' (that is fishermen who uses hook to catch fishes) or penjala or 'crawler' (who use fishnet). The fishermen's pocket is rancid because it used to hold shrimps for fish lure. The clothes is torn since it is used every day and exposed to strong wind during his activities on the sea. This condition has inspired a woman in fishermen community to states her rejection to a man who brought before her by her parents.

Connotatively, the Kelong reflects the honesty value which is, stating what it is to be honest. What was spoken is similar with what her felt. A Makassar person always holds the principle of the harmony of words and act.

This honesty value is also could be found in proverb "singkammai bulunna na tingkokona" which mean 'the feather is the same as the crow'. Denotatively, this proverb describes a physical condition of a rooster (which in Makassar languages called as jangang pallaki). Every day we see rooster with its beautiful feathers and hear its loud crow in the morning. Connotatively, this proverb

reflects the harmony of words and acts. Behaviour or act that is, activities which can be seen or appeared is analogue to rooster's feathers. What is spoken analogue to tingkoko or crow. Hence, this proverb contains honesty meaning the harmony of words with behaviour or act.

Ethic/morality/politeness values: Ethic is a philosophy or law to distinguish what is good or bad in human behaviour and moral is the measurement for the good/bad which related to self control, believes and the discipline of acts. Moreover, Poedjosodarmo states that politeness contained in language could reflect the levels of civilization of a nation and the dignity of a person. This kind of cultural values can be understood through next Kelong.

Manna bolu punna boknok
Balanak tena sissikna
Manna mairo
Punna mantangja ri ballak
Translation: A milkfish but decayed
A mullet but has no scales
Although, it is anchovy
But it stays at home

Structurally, this Kelong comprised of compound sentences "manna bolu punna boknok, balanak tena sissikna" which means "a milkfish but decayed, a mullet but has no scales" and "manna mairo, punna mantangja ri ballak" which means "although, it is anchovy but it stays at home".

Denotatively, the Kelong described a woman/girl who has white skin (like a milkfish), lanky (like a mullet) but already lost her virginity. This condition is a result of her promiscuity life. The next sentence describes a scraggy little girl (like an anchovy) always taking care of herself by not engaged to promiscuity life or always stays at her house.

Connotatively, this Kelong reflects ethic and morality value which says that a girl should taking care herself and not engaged to promiscuity life. If she follows the bad kind of life, there is a potency of forbidden behaviour, both by religion or customs. Therefore, this Kelong contains a moral message, especially for girls to take care herself and her dignity.

Such ethic/morality/politeness value is also could be found in a proverb "paempoi panggaukangnu siagang ampe-ampenu ri adaka siagang ri saraka" which has meaning 'put your behaviour and moral on customs and syariat'. Structurally, this proverb can be described as follow. The word paempoi is formed from pa-i konfix which

attached to empo (put), the words panggaukangnu is formed from pa-ang konfix which attached to gauk (behaviour) and get an possessive enclitic for second person nu (same as mu in Indonesian language or you in English), the word ampe-ampenu has a basic word ampe or 'moral' with repetition and then get an enclitic nu; ri adaka phrase formed by ri preposition (same as di or pada in Indonesian language or at in English) and adak or 'customs' plus a article which has a role as determinant/boundary and ri saraka which formed by preposition ri and word sarak or "syariat" (rules based on religion) plus a article (as determinant).

Denotatively, the proverb states that behaviour and moral should always be based on customs shared in community and syariat which believed by its followers. In general, Makassar peoples are moslem and still strongly hold their cultural system.

Connotatively, the proverb reflects ethic/morality/politeness value, that is, always behave and have a moral in according to custom and Islam syariat. This moral value has become a guideline for each member of community to maintain the social relationship or interaction in everyday life.

This moral/ethic/politeness values are very emphasized by Makassar peoples, so that, there are many Kelong which reflects those values. The parents usually advise their children through Kelong or others kind of linguistic. Beside Kelong which have been mentioned above, there is another Kelong which contains advice or moral message.

Tutukik maklepelepa
I rate bonto
Tallangkik sallang
Na nasakkok alimbukbuk
Translation: Beware when you are in a boat
Upon land
You will sink
And choked by dust

Structurally, this Kelong comprised of "tutukik maklepelepa i rate bonto" which means 'beware when you are in a boat upon land' and "tallangkik sallang na nasakkok alimbukbuk" which means "will sink and choked by dust" sentences. The word tutukik is formed from basic word tutu or "careful/beware" and an enclitic kik (a respectful form which referred to second person), maklepelepa is formed from basic word lepelepa or "boat" and prefix mak (same as prefix ber in Indonesian language or to do in English), preposition phrase i rate bonto is formed from preposition i (which is same as preposition di in Indonesian language or at in English) followed by word

rate or “upon” and bonto or “land”. Next, word tallangkik has a basic word tallang or ‘sink’ and kik, the word sallang or ‘later’ is monomorphemic, dependent clause na nasakkok alimbukbuk is formed from conjunction na or and prefix na (which is same with prefix ter in Indonesian language) and basic word sakkok or ‘choke word alimbukbuk or ‘dust’ is monomorphemic word. Denotatively, the Kelong suggests an activity to drive a boat upon land. There is still a probability to sink or fall and choked by dust.

Connotatively, the Kelong reflects a moral message. The parents, especially in fishermen communities, usually advise their children that whatever the children do which symbolized with verb maklepalepa or ‘drive a boat’ in any place which symbolized with preposition phrase i rate bonto or ‘upon land’ if they are not to be aware in doing that, then bad things could happened which symbolized with word tallang or ‘sink’, nasakkok or ‘choked’ and alimbukbuk or ‘dust’.

CONCLUSION

From the explanations before, there are several conclusions as follows. In expresses the world inside them (their feelings and ideas) and the world around them or their environment, fishermen communities always choose words which be based on marines environment. That is why their Kelong is known as Kelong tupakbiring (the song of fishermen). The structure of Kelong tupakbiring in general is comprised of simple and complex compound sentences. Researchers in Makassar literature, however have formulated the pattern of Kelong, that is, each verse comprised of four lines, each line contains one or two words. Principal cultural values which reflected in Kelong tupakbiring are work ethic, firmness, solidarity, honesty and ethic/morality.

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