

## LITERATURE AS A MEDIUM OF BARGAINING IN LIFE ETHNOPRAGMATIC INSIGHT

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### **ABSTRACT**

*Literature as a creative work can have a bargaining value in life. Pa' Sinrili as a literary work is classified as oral literature, folklore. Pa' Sirinli' here is the title of the folklore. Daeng Toa is the name of a character in the folktale, entitled Pa' Sinrili'. Folklor is an oral story told by the storyteller to the listener (orally). With this model, folklore can be widely spread in the community. However, nowadays folklor has been published or digitized so that it can be preserved. This paper aims to describe the values of local wisdom in the Pa' Sinrili' story with an ethnopragmatic approach. Ethnopragmatics is a perspective that can be used to understand folklore in the frame of ethnic insight. Ethnicity is the core of understanding the pragmatics of literature or folklore.*

*Keywords: Daeng Toa, Pa' Sinrili, and Ethnopragmatics*

### 1. Introduction

Muliadi (2019:581) states that folklore is a story told by the storyteller based on his experiences or based on his imagination after looking at the problems of life and life. The problems of life and life are created by the storyteller with figurative language that is light and relaxed so that the listener feels entertained and easy to understand. With this style, the listener can easily spread the story to family, friends and other people.

Folklore was born and grew in the community in ancient times. Folklore is anonymous. This means that the storyteller or author is unknown and or not mentioned because the story he tells is considered a common property. The spread is through the oral storyteller or by word of mouth. However, today's folklore has begun to be written down so that it can be preserved or documented. Folklore is also a literary work (oral literature). Folklore as a literary work certainly has a form and structure of language - a product of sign engineering, positioned as a secondary existence, which is born from writers / storytellers (Muliadi, 2014: 1). This understanding is based on the process of the birth of literary works, the idea has existed before the sign, so that the form and structure of language as a secondary existence cannot be separated from the speaker, namely the writer/writer/storyteller. As a consequence, the existence of literature (folklor), both oral and written, is not because of its own will, but because of the will and expectations of the writer / writer / storyteller. In the context of the realization or existence of the folklor, the speaker and / or the storyteller of the folklor is positioned and acts as a creator, called a writer, or writer / storyteller. The process that the poet follows when realizing or giving birth to the folklore is understood as a creative

process or a process of metamorphosing his will and expectations. This is known because the existence of will and hope in the idea space or inner space of the poet cannot be called folkloric if it has not been told or written down in typical language.

The hopes and desires that exist and manifest in the poet's idea space or inner space occur as a result of the reciprocal relationship between space and time of excess and inanity. This is understood because ideas exist after the poet's sensory function touches and interprets another signal of existence, namely context. Without context, ideas in inner space never exist because context always precedes the existence of the poet. In this reciprocal event, space and time beyond are natural and socio-cultural phenomena that are deliberately interpreted and placed in the space of experience and knowledge, in the empirical realm of the poet. On the other hand, time and space are hopes and desires that are deliberately constructed in the poet's idea space to be realized in the form and structure of the novel, as a novel.

Therefore, the existence of folkloric forms and structures is a symbiosis as well as a metamorphosis of the poet's experience, knowledge and recognition of the existence of space and time that he has traced towards his hopes and desires. In that context, time and space precede the poet's wishes and hopes, such as the story of Pa' Sinrili'.

Pa' Sinrili' as a folktale carries a story about the bargaining of the story character Pa' Sinrili' named Daeng Toa with the Dutch colonial government during colonization. Daeng Toa has a profession as a professional Pa' Sinrili', who is agile and good at playing sinrili, while the Dutch government was represented by the Dutch Governor who was assigned to Makassar at that time. The story of Pa' Sinrili' with the character Daeng Toa carries the value of local wisdom, namely magetteng (constancy or loyalty) to the nation and ammacangeng (intelligence). Because of Daeng Toa's firmness or loyalty and intelligence in diplomacy with the colonial party, the prisoners, including the Commander of the Kingdom of Gowa, were also released by the Dutch Governor. Tomagetteng and Tomacca can present a peaceful pattern of life in society, which is interesting to be presented in a scientific meeting. Both of these will be described using an ethnoprismatic approach.

Ethnoprismatics is a perspective of understanding folklore (literature) in the frame of ethnic insight. Ethnicity is central to understanding the pragmatics of literature or folklore (Endraswara, 2018: 8). Pa' Sinrili' as a South Sulawesi folktale is very appropriate to be recuperated (raised in value) with an ethnoprismatic approach. Ethnoprismatics seeks to examine literary works by prioritizing the concept of cultural territoriality. In this regard, Meyer (Endraswara, 2018: 10) states that an understanding of literary pragmatics is related to the context of use, the natural environment, and sociocultural reality. This means that ethnoprismatics is an applied form of literary pragmatics.

## II. The Storyteller's Poetics

Oral literature or folklore, also known as folklore, is a story whose author is unknown. The story of Pa Sinrili" spreads (orally), from mouth to mouth and it is not known who the

first storyteller was. Folklor is a story that is anonymous. That is, the storyteller is not known who first told it because there is an assumption that the story told is a shared story so that no one wants to admit that the story is my story. It can be understood that the poet/storyteller in ancient times did not want to emphasize his name and is very different from the poet/storyteller today who always emphasizes his name in his work.

Folklore as folklore contains local wisdom values, which are very useful for the life of the current generation. According to Saleh (in <http://www.indonesiastudents.com/pengertian-folklore-menurut-para-ahli-dan-contohnya>), folklore is a dimension of the past that can be used as the best learning media to step and or organize the future. Meanwhile, Iriansyah (in <http://www.indonesiastudents.com/understanding-folklore-according-to-experts-and-examples>) sees it in terms of the function of folklore that folklore has positive functions and or values that are useful for child development, so that it can help cognitive development, such as; language and thinking, and socio-emotional children.

Thus, folklore has positive benefits to be worked on because it can introduce past values or local wisdom into present life, which has begun to be abandoned. Pa' Sinrili" as oral literature is unknown when and where it occurred. It is understood as a story originating from the land of Makassar because of the language it uses, then reconstructed and or translated into Indonesian by Irwan and made into an anthology in the book Nurani Rakyat Folklore (Mappangara, 2003).

Makassar is one of the four tribes that inhabit the South Sulawesi peninsula. The four tribes are Bugis, Makassar, Mandar and Tanah Toraja (Tator). The Bugis are the largest tribe, both in terms of population and the area they occupy, followed by the Makassarese, Mandarese and Tatorese. In many writings, the Bugis-Makassar tribes are often written together because they are considered the closest and most influential in South Sulawesi. However, since October 5, 2004 based on Law No. 26 of 2004, the Mandar tribe is in the area of West Sulawesi as a division of South Sulawesi Province.

### III. The Role of Poets in Society and Culture

Literature as a creative work is an expression of human thoughts and feelings, both oral and written (Sudikin, 2003: 2). Literature is not a simple object, but a complex and complicated object (Wellek and Warren, 1995: 27). In terms of its medium of expression, literature belongs to another part of culture, namely language. In this position, language is the main medium of cultural inheritance, especially about values (Spradley, 1997: 11). Kluckhohn (in Louse, 1987: 84) states that culture without language is unthinkable. Language is a very important cultural component, which affects human acceptance, feelings, and tendency to act in response to the surrounding world (Liliweri, 2003: 151).

The development and or dynamics of literary works are related to the supporting society. Literature cannot be separated from society. Authors or writers are an integral part

of society (Pradopo, 2005: 122, Teeuw, 1984: 228-230). Therefore, literary works contain cultural aspects even though they are produced by an author (Ratna, 2004: 329).

In this understanding, it is known that literary works cannot be separated from society (Hasan, 1990:58, Ratna, 2004:18). Therefore, understanding literary works is impossible without knowledge of the socio-culture behind the creation of these literary works (Pradotokusumo, 2005: 60). Thus, literary works are created to be enjoyed, understood, and utilized by society (Damono, 1979:1). Such an understanding directs that there is an attachment between writers, literature, and society with all its socio-cultural dynamics (Pradotokusumo, 2005:78). In this position, the relationship between literature and its author may be as a means of projection of oneself or one's group, or perhaps as a fulfillment of personal instincts (Hutomo, 1993: 9, Ratna, 2004: 56).

When a writer/storyteller creates his/her work, he/she has recognized his/her audience first (Budiman, 1985:84). This illustrates the strong interaction between authors and society. The author is the inheritor of a collective culture and cannot escape from shared symbolism (Kuntowijoyo, 1999: 138-139). This can be justified if literature has two characters, namely universal and local at the same time (Darma, 2004: 69). Literature is universal because it speaks of love and happiness as the right of every human being. Folklor (oral literature) is local because it is based on local characteristics and time.

#### IV. Representation of Bargaining in Literature

Literature as a creative work always represents the value of bargaining because its birth is based on the results of the author's contemplation after he struggles with the world of reality and his inner world. This is in line with Pradopo's (2005:254) statement that a poet cannot be separated from the socio-cultural influences of his society, as manifested in the characters presented, the social system, customs, community views, art, and cultural objects revealed in his work. Literature, both oral and written, offers options for its audience. Literature accommodates the past, present, and imagines the future and this is its strength and appeal. Pa' Sirinli' as a literary work is believed to offer values that can be transmitted in millennial life, such as the value of loyalty and intelligence.

Ratna (2005:612) states that literature as representation is an attempt to reconstruct and display various facts and thoughts in the form of language. Therefore, as a representation of facts and thoughts in the form of language, virtual literature (folklore) is not the same as the facts and thoughts it represents. This is understood because the representation of folklore cannot be separated from the perception of its creator (poet). Therefore, it is fitting that folklore is a mirror, a shadow, a picture of reality. In this frame, folklor is seen as a description that symbolizes reality (Teeuw, 1984: 220). Therefore, literary works (novels or folklore) reflect their society and are inevitably prepared by the state of society and the forces of their time (Abrams, 1981: 178).

Literature as a representation of facts and thoughts teaches humans to know themselves, other humans, other creatures, the universe, and God (Amir, 1990: 58). In this understanding, literature (folklore) questions and or presents life in relation to the psyche, thoughts, and feelings formed by the surrounding environment (Jassin, 1977: 12). In the course of life literature and humans have built a typical world of literature that is contemplatively religious, imaginative, divine, peaceful, full of wisdom, full of examples and so on (Saryono, 2009: 12).

## V. Results and Discussion

In the Pa' Sinrili' folktale, several character values were found, namely: magetteng (loyalty), and amaccangeng (cleverness). Both character values are described one by one, below.

### 1) Loyalty

Loyalty in Bugis language is called magetteng. Magetteng is defined as a person who remains steadfast, unwavering no matter what other people persuade him. For example, someone who is loyal to his best friend, his tribe, and his nation, he will not betray him. In fact, he will even treat them as a form of loyalty. In the Pa'Sinrili' story there are words, groups of words, and or sentences that represent the meaning of loyalty. This can be seen in the following words, groups of words, or sentences.

...I am still curious about you [Daeng Toa], why all my pets [the Governor] become restless hearing the rhythm of.... Daeng Toa swiftly answered sinrili' Tuan.

Yes sinrili' the Governor understood. "I want to see you play the instrument again. Is it true that it is because of your instrument that my pet is not calm," asked the Governor without needing an answer.

Daeng Toa did not waste the opportunity with one request, "I am willing to play my sinrili' as long as Tuan wants to release all the prisoners".

In the short conversation excerpt above, there are the words/group of words "I am willing to play my sinrili' as long as Tuan is willing to release all the prisoners". The word I is a first-person singular pronoun that refers to Daeng Toa. Daeng Toa is a skilled sinrili' artist. He was so good at playing sinrili' that he was asked by the Dutch Governor to play it again. The governor was curious whether it was true that the rhythm of sinrili' music caused his pet birds to chirp or crow simultaneously.

Daeng Toa heard Mr. Governor's request, as it were. He immediately agreed on one condition that all the captives be released. The Lord Governor also agreed to release all the prisoners if it was true that the rhythm of sinrili'mu music caused my pet birds to chirp or crow. However, on the contrary, all prisoners who have been released will be put back into prison if my pet birds do not chirp or crow to the rhythm of your sinrili'mu.

In the context of the dialogue between Daeng Toa and the Governor, the meaning of bargaining in literature is expressed, namely "I am willing to play my *sinrili*' as long as Tuan wants to release all the prisoners". This sentence clearly shows the meaning of bargaining even though there is no word bargaining in the diction used, but the meaning very clearly refers to bargaining. The word origin is synonymous with the function of the words *if* and *if* in Indonesian diction. The words *if* and *if* are conjunctions that express a condition for doing something and if it is fulfilled then it is done, such as ... *if* Tuan wants to release all the prisoners.

Daeng Toa as Pa'*Sirinli*' utilizes his expertise to help his friends, tribe, and nation from colonial detention. This kind of character is expected in the life of society and nation. We are treated to a commendable character of a Pa'*Sirinli*', who economically lives a very simple and even deprived life, as illustrated: "...In his reok hut, he sleeps on a mat. Daeng Toa only eats white rice with salt. When there is sustenance, dried fish is his special meal".

Daeng Toa's economically deprived life did not discourage him from pursuing his profession as Pa'*sinrili*' and from his perseverance, he was able to help his people who were imprisoned by the colonial government. His heart felt very happy and joyful because with his profession he was able to free his people from Dutch colonial prisoners. Whatever profession one is engaged in and how bitter and bitter life is if there is a sincere and holy intention in a person, there is only a way to be able to benefit those who need it.

Daeng Toa's sincere intention or nature in this story is in accordance with the teachings in Bugis-Makassar local wisdom, namely *pesse* and also in Islamic religious teachings. *Pesse* is a feeling of compassion or pity for the conditions experienced by a person or group and Hamid (2003: xii) states that *pesse* is the heart's desire to see someone or fellow citizens who experience suffering or inner pressure due to the actions of others and the like. In the Qur'an it is stated that people who intend to be sincere in doing something for the sake of Allah will get a reward, as in (Al-Insan: 8-12) 8) And they give food they like to the poor, orphans and captives, 9) Indeed we give food to you only for the sake of expecting the pleasure of Allah, we do not expect a return and thanks from you, 10) Indeed, we fear (the punishment) of God on the day when people are sour-faced again full of trouble, 11) So Allah protects them from the distress of that day and gives them joy and joy. 12) And He will reward them with Paradise and silk garments for their patience. So, people who act sincerely and patiently, Allah SWT, protects and rewards paradise and silk clothes in time / in the hereafter.

## 2. Kepandaian

Cleverness in the Bugis-Makassar language is called *amaccengeng/caraddekang*. *Kepandaian* comes from the word *pandai*. Clever means quick to learn and understand something; able to adjust to the customs in the village environment. Thus, cleverness can be interpreted as quickly accepting or understanding the lessons it receives; quickly adjusting to developments that occur in the community. In Pa' *Sinrili*'s story, a suitable concept of

intelligence is one that can quickly adjust to developments that occur in society in order to be able to keep up with the dynamics that develop. Our lives should not be static, but should be dynamic so that we can provide the widest possible benefit or as much as possible because the real life is a life that can provide as much benefit as possible to the community or to the nation and state. This is in accordance with the hadith of the Prophet Muhammad Saw., which means that the most beloved man by Allah is the man who benefits others.

In the context of the Pa' Sinrili" story, Daeng Toa is a character who can be included as a clever character, as expressed or implied as follows:

Ma'Sinrili' was Daeng Toa's profession to earn a living. Daeng Toa was so good at playing sinrili' at that time, chickens that were not ready to crow suddenly crowed after hearing the rhythm of sinrili' that he played. And the sound of chickens crowing at that time was an encouragement of life and resistance.

Daeng Toa's skill and prowess reached the ears of the Dutch Governor assigned to Makassar at that time. "Hey Pa' Sinrili' I want to see you play your sinrili' fast," the Governor ordered a little scolding.

Spontaneously Daeng Toa played his instrument. And what happened, the atmosphere in the pavilion instantly became lively with the rhythmic strains of sinrili' played by Daeng Toa. The Governor's pet birds flew here and there, snakes hissed, goldfish jumped up and down, parrots said 'Good...good...!' All the Governor's pets seemed to be praising what he had heard.

Daeng Toa's skill in playing the sinrili' instrument made him known to the Dutch Governor and the people in the governor's palace at the time. His skill amazed those who heard him and even the Governor's pet birds in the palace loved him. His skills were put to good use in helping the freedom fighters from the Dutch colonizers, such as his statement or request to the Governor that he would compete with a violinist from the Netherlands if all his prisoners and commanders were released from the colonizers, such as ... "I am willing to play my sinrili', as long as Tuan is willing to release all the prisoners". His request was accepted by the Dutch Governor, who was in charge of Makassar, if he won the match and he and the other captives and commanders would remain imprisoned if he lost the match. The Governor said the following:

...Mr. Toa, you can take the prisoner home. But I'm still curious, you can take your commander home, as long as you can beat my violinist. And if you lose, then you and all the captives must return to prison.

In the Pa' Sinrili story, Daeng Toa managed to win the match. The match offered by the Governor was that whoever managed to make the rooster crow in the afternoon because of the sound of his music (sinrili' music or violin music), then he was the winner. After the Governor stated that, Daeng Toa proposed that what if the final victory was determined by the victory of the soap chicken. The governor accepted Daeng Toa's proposal, so the match

began immediately. The violinist who was brought in from the Netherlands succeeded in making the chicken crow and other pet birds in the palace also chirped, although previously it had made the audience tense and even more so the Governor's face looked very tense because for several minutes the violinist swiped his violin but the chicken did not crow, while Pa' Sinrili did not play *sinrili'nya* long the chicken had started to crow and other birds also chirped.

Since both the *sinrili'* player and the violinist had succeeded in making the cock crow and the birds chirp, the game continued with the deciding game, the *sabum ayam*. The *pa' sinrili'* rooster and the *pebiola* rooster are each removed from their cages to be pitted. Next, the two roosters pitted their strength in front of the Governor and the audience, including the prisoners allowed to watch. The spectators of the prisoners were praying that the *pa' sinrili* rooster would win so that they could be released from prison, in accordance with Daeng Toa's proposal to the Governor before the match began and the proposal was accepted by the Governor, ... you (Daeng Toa) can take home all the prisoners and also your commander if you win the match.

In the rooster fight match, *pa' sinrili'* rooster managed to knock down *pebiola's* rooster. Due to the victory of the rooster *pa' sinrili* (Daeng Toa), all prisoners of war were released from prison, including the commander. Daeng Toa's heart was very happy because he managed to free his people (freedom fighters) from the Dutch colonial prison in Makassar at that time.

Daeng Toa's success was inseparable from his intelligence in reading the moments offered to him by the Governor. His intelligence was very useful because it was used to free the prisoners of his people from the Dutch colonialists. His intelligence corresponds to the principle of helping in Bugis-Makassar society, namely *rebbah/leu si patokkong, mali si parappe, malilu sipakainge* (if you fall, lift each other up, if you are carried away, hold each other, if you forget, remind each other). This character value should be maintained and maintained and passed down from generation to generation to the next generation because it is believed to bring benefits in social interactions and also in accordance with the religious values embraced by the people of South Sulawesi, as in Surah Al-Maidah, verse 2 (Help each other in doing good and piety. And do not help each other in sin and enmity).

## VI. Conclusion

The folktale entitled Pa' Sinrili is one of the stories that is very appropriate to be studied during the five zero points (5.0) because this folktale carries values that are very relevant to life. The very relevant life values in question are the values of *assigettengeng* (loyalty) and *amaccangeng* (intelligence). In the 5.0 era, *assigettengeng* (loyalty) and *amaccangeng* (intelligence) are still very much needed for a more meaningful and more useful life for fellow humans.



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