

THE STRUCTURE OF *TULEMBANG* AND *TUPAKBIRING* MANTRAS IN THE LIFE OF MAKASSAR ETHNIC

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ABSTRACT

Mantra is the oldest form of literature in Indonesia which still survives until now and is still used by traditional communities. Makassar Traditional Societies use mantra according to their needs. Mantra for planting rice or mantra for cultivation is called *Tulembang* mantra, while mantra for fishing is called *Tupakbiring* mantra. The mantra is in the form of expressions or words can bring magic power. The power aims to provide strength for human in performing various activities. The forms can be praises to something to be considered as sacred such as gods, spirits, animals, or God usually uttered by *sanro* (shaman) and *pinati* (one who has magic power to perform something).

The mantra tends to be free in terms of syllables, lines, and rhymes. The unity of the mantra text is more dominated by irregular rhyme and alteration. The functions are theological, religious, social, and cultural as a means of communication with the creator and as a respect to human beings. The meaning contains acknowledgement, hope, sanctity of self and heart, serenity, and inner satisfaction.

Keywords: Text Structure, text function, the meaning of text, inheritance strategy, mantra

1. Background

One form of culture found in South Sulawesi is mantra. Mantra is used in rituals before planting rice and fishing carried out by the traditional community of Makassar. Mantra is the oldest form of literature in Indonesia as an aspect of the old culture that still survive until now, even still used by traditional communities. Makassar traditional community uses a mantra in accordance with its objectives. Mantra for planting rice is called *Tulembang*, while the mantra for fishing is called *Tupakbiring*.

The endangered form of culture is mantra of the Makassar ethnic society. Mantra is a form of speech or words that can bring magic powers. The power aims to provide strength for humans in performing various activities. It takes the form of praise towards the occult or who are considered to be sacred as gods, spirits, animals or God, usually spoken by the *shaman* and the handler.

The importance of the study of mantra in the traditional literature is due to the relationship between mantra and society. Mantra is created by the community. It can not exist if there is no heir society. Similarly, what happened in traditional societies that cling to the customs, they can not be separated from the life of mantra. Belief in supernatural powers always encourage them to realize that strength into tangible form to meet their needs. In the life of a traditional society of Makassar, mantra is used in a variety of customs, ie when the rice planting ritual (*Tulembang*) and ritual of fishing season (*Tupakbiring*). Mantra is composed of two kinds and can not be separated from the community within a society, the community living in the plains and communities living in coastal areas. People who live in mountainous areas are called *Tulembang* or *Turaya* while people who live on the beach called *Tupakbiring* (Maknun, 2006; 1-2).

Mantra is a poem that contains words or phrases that have supernatural powers. Magical power generated by the mantra comes from the game sounds contained in the words used, although the meaning of the words is unknown (Ratnawaty, 2002: 21). The bonding of rhythm and to the mantra has become the basis for accountability to include a mantra in

the form of poetry and at the same time can be the basis to consider that poetry is older than prose. Mantra is a form of literature that has a regular language and rhythm; a tuneful poetry is called melodious; as if like a chorus that has melody (Pradopo, 1995: 45). In terms of structure or forms and language, a poetry consists of beautiful words, diction, evoking a deep meaning to be able to achieve the solid purpose, rhyme and rhythm, giving rise to religious atmosphere. This is an aesthetic characteristic that is owned by a mantra.

The mantras of Tulembang and Tupakbiring can be used as a literary text, because it uses language as a medium and has a system of signs that have meaning. Ratna (2006: 97) says that by means of signs, the process of human life becomes more efficient. With the mediation of signs, people can communicate with each other, even with other beings outside himself. Therefore, mantras of *Tulembang* and *Tupakbiring* as a kind of long poems are very interesting to study from the perspective of semiotics.

In addition, the reason for choosing *Tulembang* and *Tupakbiring* mantras is due to their uniqueness in the life of the Makassar society that are Muslim in majority, but they still use mantras. This suggests that mantra has not only a uniqueness and richness in the use of archaic words / ancient rarely used in everyday conversation, but also the meaning of the words of the mantra represent things that exist in people's lives of Makassar ethnics. In addition, each mantra of *Tulembang* and *Tupakbiring* includes natural and supernatural things and customs and cultural aspects. This study shows the importance of documenting the cultural richness including mantras that are used by Makassar ethnics.

2. Theoretical Framework

2.1 Text structure of Mantra

Aminudin (2004: 136) says that the structure of the poem is a poem forming elements that can be observed visually. The elements include: sounds, words lines, stanzas, and typography. This statement actually refers to the understanding that the form of mantra is the same with poetry as a mantra is one genre of poetry (Harun, 1989: 442). A mantra as a

form of old literary works has the wording element of poetry, full of meaning, ambiguity, and has a norm. In mantra, there is also a deviation of grammar, phonology, semantics, or the elements of rhyme or repetition of sounds, rhythms, and dimensions. Mantra also has: (1) the style of language used; (2) diction or lexical choice; and (3) a rhyme (Nurhayati, 2013).

2.2 Text function of Mantra.

In understanding the function of tradition, the theory developed by Bascom is used ([http // www.jstor.org / stable / 536 411 / accessed: 20/07/2011](http://www.jstor.org/stable/536411)). According to him, there are four functions of oral literature, namely: (1) as a form of entertainment; (2) as a validation to cultural institutions; (3) as a means of children education; (4) as a means of coercion and controls that the norms of society have always been adhered by its collective members

2.3 Poetic function

Jakobson (1971: 43) as a pioneer of the poetic function has an explicit theory in structural approach. To him, the poetic function heaped on the language of literary works has become a main focus of attention of literary critics Besides, poetry as a literary work in terms of language use is part of linguistics. In another sense, the poetic function directs all efforts and attention of study on the elements.

In order to study the poetic language, Jakobson uses the concepts of polarity and equivalence. The concept of polarity is taken from Saussure's theory of syntagmatic and associative relations (paradigmatic). This concept shows the binary opposition of metaphor and metonymy. Metaphor is paradigmatic, whereas metonymy is syntagmatic. Both processes underlie the formation of the language signs on the basis of selection and combination. On that basis, the poetic function provides definitions as a function to utilize the selection and combination of improving equivalence (Kridalaksana, 2005: 49).

3. Discussion

3.1 Text structure of *Tulembang Mantra*

Kau jekne Nabbi Hillere Nabbinnu
Tulungngak na nunngammaseang
Na nupappalak doangngangak ri Allah Taalah (1)

“O Prophet Khaidir, please give mercy of love, so that Allah blessed my prayers”

Pasibuntullangak dallekku
Sarea buku magassing
Amboyai dallek hallalakku
Ritompokna linoa (2)

“Give me sustenance and good health , lawful luck in this world”

Barakka Lailaha Illallah
Barakka Anna Muhammadarrasulullah (3)
“May all be the blessing of Allah subhanawataala”

a) Opening

Kau jekne Nabbi Hillere Nabbinnu
Tulungngak na nunngammaseang
Na nupappala doangngangak ri Allah Taalah (1)

‘Water, Prophet Khaidir is your Prophet
Help me to grow pity from you
In order for you to pray for me to AllahTaalah’

The above lines are listed as an opening in the Mantra *AppasukiPakjeko* 'mounting of plow'. The opening consist of three lines that contain a request for permission. The first line consists of four words, the second line consists of three words. The third again has four words. The three lines become the opening line because it is still in a series between the lines. From the structure of the text, the sentence above is considered as an opening because

as stated by Hartarta (2009) that the above text contains elements of greeting as a form of recognition, subject, subdued, and the protection of Allah.

Components of the first line starts with *Kau jekne Nabbi Hillere Nabbinnu* 'water, Prophet Khaidir is your Prophet'. This line contains an element of suggestion, which indicates that the Prophet Khaidir that guards the water. The mantra is followed by sentences *Tulungngak na nunngammaseang* 'Help me to grow pity from you' stating a purpose, which is begging to the Prophet Khaidir to pray to God that the wishes will be granted. The third sentence is the emphasis of the mantra opening, namely *Na nuppappalak doangnganga ri Allah Taalah* 'that you pray for me to Allah Taalah'. That is, the Prophet Khaidir helped pray to God so that God will grant what is desired.

In terms of language, in addition to being a component of greeting, the mantra opening contains the name element of targets, intentions, goals, and use of repetition. The repetition of word *nabbi* that make up a rhythm (sound) shows an element of magical powers. In addition, the opening mantra is closed by using the word *ri Allah Taalah*, which means God. It shows that the reader of mantra believes that the request can not be separated from the role of the Almighty (Allah).

Structurally, the opening section is pronounced to provide the desired suggestion that the quest can be granted without ignoring the role of God through the elect (the Prophet Khaidir) who is considered as the natural guardian. Linguistically, the opening of mantra uses repetition of words that reinforce or give credence to the mantra being spoken. In addition, the opening mantra uses words of imagery that can cause strange and magical atmosphere, such as the use of a special name, the Prophet Khaidir. The name of the Prophet can create magical effect. The use of the name of the Prophet also has a meaning as a person who is believed to be able to provide aid to the reader of mantra.

b) Body of mantra

Pasibuntullangak dallekku

Sarea buku magassing

Amboyai dallek hallalakku
Ritompokna linoa (2)

‘direct me to my sustenance
Give me good health
In looking for my sustenance
on the earth’

The main part or body of mantra entitled *AppasukiPakjeko* 'installation of plow ' consists of four lines structure of "1, 2; 1, 2, 3; 1, 2, 3; 1, 2 ". The first and second line consists of two words and three words, while the third and fourth lines are reversed into three and two words. From the structure of the text, the first and second lines show the imperative sentences. This is evidenced by enclitic "ku".The syllable "ku" is attached to the words *dallekku* dan *dallek hallalakku*as the first person possessive used as a command and repeated on the third sentence to add a magical element in the mantra. The third lines show the purpose of the mantra reader. Besides the goal, the body part of mantra is loaded with expectations component, namely the expectation that Prophet Khaidir prayed for salvation given by Allah and obtain legal sustenance. Each mantra contains component of suggestions bearing elements of mythology (Hartarta, 2009). This is evidence in then use of *Pasibuntullangak dallekku* “ direct me to my sustenance’ and *Sarea buku magassing* ‘Give me good health’.

c) Closing

Barakka Lailaha Illallah
Barakka Anna Muhammadarrasulullah (3)

‘Barakka Lailaha Illallah.
Barakka Anna Muhammadarrasulullah’

The closing in the mantra of *AppasukiPakjeko* 'mounting of plow' only consists of two lines, the expression of the closing prayer. The mantra is adopted from the Muslim community prayer as the last two lines are the Arabic language, not the language of Makassar. The two lines still use word repetition of the word *Barakka*, to add to the magical

power of the mantra. This shows that all the efforts made by the mantra reader are left entirely to the power of Allah. The word *Lailaha Illallah* means that there is no God but Allah and Muhammad the word *Muhammadarrasulullah* means the Prophet Muhammad *Sallallahu Alaihi Wasallam*

I/the farmer as the main character in *AppasukiPakjeko* appeals to the Prophet Khaidir to be prayed. The Prophet Khaidir as a fictional characters appeals to Allah to facilitate the provision of I/the farmer. Similarly, the Prophet Khaidir pray that I/farmer will be given good health in their activities in the fields looking for fortune.

1) Mantra *Aklesero Ase* ('descending the seed')

The Mantra of *Aklesero Ase* 'descending the seed' is read by the traditional farmers of Makassar ethnics when planting. The mantra can be described structurally as follows.

Oh yacking
Napanaungko Nabbi
Napatimboko malaekak
Malaekak patanna pakrasangang
Awalli patanna buluk
Naalleko Nabbi
Natambaiko malaekak
Barakka Lailaha Illallah
Barakka Anna Muhammadarrasulullah

"My rice paddy descended by the Prophets and grown by the Angels. The angel who has the village, the guardian who has a mountain. My rice paddy is blessed by the Prophet and grown by the Angels. May be blessed by Allah." Farmers pray *yacking*/rice that with the help of prophets, angels and guardians will enrich and accelerate the growth of rice seedlings.

a) Opening

Oh yacking
Napanaungko Nabbi
Napatimboko malaekak (1)
 'Oh rice
 You are descended by the Prophet
 You are grown by the Angesl'

Structurally, the mantra text above consists of three lines. The three consist of two words. The Opening mantra is preceded by the word greeting to rice: *Oh yaccing*, the word "yaccing" in traditional farming communities of Makassar community is interpreted as rice. The word "rice" is used as a marker to start planting. The opening of this mantra also uses *nonsense*, that is an interjection "Oh", This lexical term has no meaning, but there is an emphasis in this mantra and hope in the form of address. As with previous mantras, the opening mantra *Aklesero Ase* 'descending seed' uses archaic words as a form that creates a magical atmosphere. There are names *yaccing* 'rice', *Nabbi* 'prophet', and *malaekak* 'angels'. From the point of language, this mantra uses repetition of enclitic "ko" that is attached to the word *napanangko* and *napatimboko* as the second person that means you.

b) Body of mantra

The body of mantra *AkseleroAse*'descending seed' consists of four lines, as in the following lines.

Malaekak patanna pakrasangang
Awalli patanna buluk
Naalleko Nabbi
Natambaiko malaekak (2)

'Angel who has the hometown
 Guardian who has a mountain
 You are taken by the Prophet
 Added by the Angels'

The body of the above mantra has a set number of different words consisting of three words, the first line and the second, third and fourth line consist of two words. The total number of words is dominated by the repetition of the word *Nabbi* and *malaekak*. Repetition of the word is due to a sound consideration in order to create a magical atmosphere of the mantra. This is because in the tradition of oral literature, especially mantra, the emphasis is on sound. If there is a lot of repetition, it will strengthen the magical atmosphere. The reason

for repetition is due to the emphasis of the opening lines before. If it is associated with the intersentential relationship, the body of mantra represents lines of presenting the mind of the mantra readers. The relationship of lines between the opening and the body is causal. The opening presents elements of the origin and the body of mantra as an explanation of the opening, so the line of the body of mantra is a statement line.

In addition, the body of mantra contains components or elements of suggestion, goal, target names, visualization and symbols. The language style of this mantra is parallelism, ie, lines which have the same purpose series from the start to finish.

c) Closing

Closing of the mantra *Aksehero Ase* 'descending the seed' is equal to the closing of mantra *AppasukiPakjeko* 'mounting plow', which only consists of two lines which express the prayer. The mantra is in Arabic. This line is used to add to the magical power of the mantra. This can be seen in the following text.

Barakka Lailaha Illallah
Barakka Anna Muhammadarrasulullah (3)

‘Barakka Lailaha Illallah.
Barakka Anna Muhammadarrasulullah’

3.2 Text Structuer of Mantra *Tupakbiring*

Mantra Tupabbiring for the Makassar ethnic communities, especially traditional fishing communities, according to Maknun (2012), is the mantra of safety and hope. The mantra pronunciation goal is to avoid distress and obtain abundant sustenance. *Mantra Tupakbiring* is done gradually starting up the boat to sail in the sea. Here are some major matras *Tupakbiring* often spoken by the the fishermen

1) Mantra *Pappalakku* (my request)

Mantra *Pappalakku* (myrequest) is a mantra used by traditional fishing communities of Makassar ethnics to start up the boat. Structurally, the text is divided into three parts, namely: the opening, the body, and closing. Here are the details of the part.

a) Opening

Oh yamming palakkangak
Na nupabatuangak
Dallekk hallalakku battu ri Allah Taalah (1)

"O Allah I beseech Thee, give me lawful sustenance that Thou blessed."

The opening Mantra consists of three lines with words that vary from each line. The opening is preceded by the word *yamming* and terminated by *Allah Taalah*. The mention of *yamming* is a public belief to suggest themselves (the shadow of mantra reader). The word *Dallek* 'sustenance' is the desired expectations. The word *AllahTa'ala* is a form of submission that all the power is in the hands of God Almighty. This mantra structurally bears the name component of mantra to start, using the name *yamming*. Other components are the intention and suggestion

b) Body of Mantra

The body of mantra *Pappalakku* 'my request' consists of eight sentences preceded by imperative line with the word *Oh*. The word *Oh* or interjection has no meaning but in the mantra it adds the magical atmosphere of the reader. This is evidence in the following texts.

Oh yamming pabattuangma
Na nupakangngimma tippa-tippa dallekku
Kunyik-kunyik - eja-eja - tekne-tekne, minnyak-minnyak
Na kutippa todong angkarannuangi angkatekneangi
O yamming kiokkangngak dallekku
I raya - I lau - I timborok - I wara - I rate - I rawa
Na kualle kupantama ri "Ha" lompoku
Ri gaddonna Allah Taalah (2)

“Ya Allah please come and give me sustenance, whether it can be seen, you have given , or have already been there, in order that I feel the sustenance. Ya Allah I pray for my sustenance, if it is located in the east, west, south, north, above up to the bottom, please come to me. I pray from the bottom of my heart, as deep as my longing for you Ya Allah.”

Structurally, the body of this mantra uses symbols such as: lines *kunyik-kunyik - eja-eja – tekne-tekne, minnyak-minnyak*. The lines indicate a symbol of flying fish eggs. This kind of fish is found in the region of Makassar and believed to have a high value as a commodity. Structurally, the body of mantra uses sound repetition such as :*yamming*, and *Allah Taalah*

c) Closing

The closing of mantra *Pappalakku* ‘my request’ consists of two sentences as shown in the following text.

Tenapa ri Allah Taalah
Natena todong rinakke (3)

‘If it is not found in Allah Taalah
Neither found in me ’

The above Mantra is called as the closing of mantra *Pappalakku* ‘my request’ for it is considered as the last of this mantra. It is written *natenapa* and *na tena* with the word *ri* (*ri Allah...*) and *ri nakke*. Structurally they use similar words in terms of sound. The two lines function to emphasize the previous lines that all requests are man propose but God disposes.

2) Mantra *Dallekku* (my sustenance)

Mantra *Dallekku* (my sustenance) is a mantra during the process of going to sea. This mantra is pronounced as the previous mantras, consisting of hope and pray for good luck and easy sustenance. The mantra consists of ten lines divided into two continuous

lines named compound sentences that are visible in the forms of two clauses such as *esappi tamparanga*, *Na esak todong dallekku*, *Taenapa rammang ri langika*, *Na taena todong dallekku*. It can be seen in the following complete text.

Oh yamming (1) esappi tamparanga
Na esak todong dallekku
Taenapa rammang ri langika
Na taena todong dallekku
Labbusukpi bintoengnga
Na labbusuk todong dallekku ri Allah Taalah
Tumbangpi bobokaraeng
Na tumbang todong dallekku
Runtungpi lompobattang
Na runtung todong dallekku (2) Battu ri Allah Taalah (3)

“Ya Allah don’t You make the sea dry for it will also turn my sustenance dry. If there is no cloud in the sky, there is no luck for me either. If there is no star in the sky, my sustenance is finished. If the mount Bawakaraeng falls, my sustenance is falling too”

a) Opening

The opening of mantra *Dallekku* ‘my sustenance’ is preceded by *oh yamming*. It is an expression of encouragement of the mantra reader. Actually this mantra is without opening unlike the previous mantras. It is seen from its structure that it has the same line arrangement up to the end of the mantra. However, the opening is *Oh yamming* since the following lines do not use this expression anymore.

b) The body of mantra

The body of mantra *Dallekku* ‘my sustenance’ consists of ten lines within the same arrangement. This mantra also consists of continuous lines up to the end. This is apparent in the following texts

... esappi tamparanga
Na esak todong dallekku
Taenapa rammang ri langika

Na taena todong dallekku
Labbusukpi bintoengnga
Na labbusuk todong dallekku ri Allah Taalah
Tumbangpi bobokaraeng
Na tumbang todong dallekku
Runtungpi lompobattang
Na runtung todong dallekku Battu ri Allah Taalah
'... nanti kering laut

'My sustenance will also dry
When there is no cloud in the sky
There is no luck either for me
When no more stars in the sky
My sustenance finished too from Allah Taalah
When Mount Bawakaraeng falls
My luck will also fall
When the mount Lompobattang falls
Then my sustenance will vanish from Allah Taalah'

The body of mantra above uses an analogy as a symbol of mounts Bawakaraeng and Lompobattang. It means that wherever the fishermen go to the sea good luck will be upon them provided they mentioned the name of those two mountains.

c) Closing

Actually, mantra *Dallekku* 'my sustenance' is without closing if it is seen from the whole text of mantra. But if it is closely studied the closing lies on the word *Allah Taalah*. This word symbolizes the sustenance giving substance and there is no human power on the sustenance but Allah.

4. Conclusion

It could be concluded that the narrative composition of mantra *Tulembang* is dominated by component of opening expressions, target name, suggestion, and visualization and symbols. The use of language is more dominated by analogy (metaphor) with

mythological and religious touches. The composition only has a single aim to be a form of request and resignation to the Almighty God. The *Tupakbiring* mantras narratively do not all have opening and closing phrases in terms of Moslem. The power of mantras lies in the content load (meaning). The frequent component appearances are almost the same as the mantra *Tulembang*, including target names, suggestion, and visualization, and symbols. But the emphasis in this mantra is on the components of target name and aims. The use of language is more metaphorical (analogical) with a mythological touch.

The findings on *Tulembang* dan *Tupakbiring* are: *firstly*, mantra *Tulembang* and mantra *Tupakbiring* have its own structure. Mantra *Tulembang* is different from mantra *Tupakbiring*. Mantra *Tulembang* has its own text structure consisting of opening phrases with the lines *basmallah* and *assalamualaikum*. The body of mantra more takes the form of request of luck, sustenance and free from danger. The closing uses praises to Allah and the prophet of Muhammad.

Mantra *Tupakbiring* is more loose in term of the structure of the text. The opening is more preceded by the utterance of pseudonym of the mantra reader. The body of mantra more lies emphasis on praying for safety and driving away of evil things. The structure never changes from one generation to generation. The structure of the two texts have text memorizing variations, and rhyme pattern.

Secondly, the reading of the mantra is always opened by the opening phrase as a tribute to God and appreciation to addressor. The tribute is accompanied by the humble expression proves that the traditional farming and fishing communities of Makassar uphold the attitude of tolerance and respect for others.

Thirdly, in *Tulembang* dan *Tupakbiring* mantras there are a lot of sound and formulaic repetitions. The formula found are those become the uniqueness that appear on sentences. Sentential formula are found in the use of pseudonym of the mantra reader.

Fourth, the *Tulembang* and *Tupakbiring* mantras up till now have function for the owner society and still survive. Both mantras have theological, religious, social, and

cultural functions. These functions are reflected on the texts that always encourage human beings to always keep and preserve nature. In addition, an appeal to always be modest becomes the representation of social control. Besides, the second function of mantra serves as a means of communication to the Creator, as a form of inner satisfaction to the addressor and addressee of mantra.

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