



Local Authority of Bugis Oral Literary “*Caritana Andi Sessu*” and its Enforcement in the Perspective of Character Education

AUTHORS INFO

Rudi Karma
Universitas Sembilanbelas November Kolaka
rudikarma87@gmail.com
+6282314147727

Muhlis
FKIP Universitas Puangrimaggalatung
muhlishaly@gmail.com
+6285201304191

ARTICLE INFO

o-ISSN: 2548-222X
p-ISSN: 2548-7418
Vol. 4, No. 2, December 2019
<http://dx.doi.org/10.31327/jilel.v4i2.1128>

© 2019 JILEL All rights reserved

Abstract

Literary learning is a series of learning that integrated with the teaching of Indonesian and it was taught at all educational levels. The common problem is the lack of learning materials related to literature in the form of stories which are the local wisdom of local students, especially in Wajo Regency. Whereas the existence of these folklore in the community has always existed which incarnated into various forms of oral literature such as Folk song. This study is a qualitative research with data that is the focus of research is the classic Bugis story (literature) contained in the singing of the Buginese people's Pakkacapi. The objective and urgency of the research in this study is the existence of Pakkacapi which has very rarely made the existence of a classic Bugis story contained in it also endangered. Data collection techniques used are interview and documentation techniques as well as data analysis techniques by doing repeated readings that focus full attention on the elements that provide an overview of the local wisdom of the Bugis community contained in the text. The results of this study are (1) Bugis song “*Ceritana Andi Sessu*” contains forms of local wisdom in it even though there is an implied directly depicted and some are not directly described. (2) The elements of local wisdom basically have accommodated and become part of the values of character education (3) The values of local wisdom in the story of Andi Sessu are in accordance with or relevant to the values of religious character education, honest, loving the motherland, responsible, democratic, nationalism, respect for achievement, and social care. (4). The application of “*Andi Sessu's* story” as a literary learning material in schools can only be applied at the Middle School and Senior High School levels with the assistance of teachers at the Junior High School level.

Keywords: pakkacapi, Andi Sessu, local wisdom, character education

A. Introduction

The literary world is an inseparable part of the learning system, particularly Indonesian language learning. Hutomo (1997: 39) indicates that humanities or philology is a decode of human thoughts and emotions, both oral and written (printed) by using magnificent language according to the context. Literary have always been got their own portion in teaching that starts

from elementary school, junior high school, up to senior high school level. However, a reality encountered in the field in teaching philology, especially written literary in the form of stories, is the lack of learning material. For example, in the current era of the 2000s, sometimes in the field, they still switch over with the Sitti Nurbaya story and stories of his generation were taught at the high school level, so what about junior high schools and elementary schools. At these levels only occasionally take fables or folklore that has been interspersed like Maling Kundang or Sangkuriang.

It is adequately meaning, but when teachers are encountered with the conditions to tell or take literary teaching material which incidentally is philology that was born from a particular area, particularly the area where they teach, then the teacher must be confused to fulfill and carry out the learning because it is not all regions raise a story about their surface which is only owned by individuals who are in verbal form. That condition is also well-grounded especially in Wajo Regency, South Sulawesi Province. When students are asked about legends or folklore, surely the answer is stories that are only adapted from other regions, most of the stories that have penetrated earlier, this is indeed likely to occur if seen in the field, even there are no written literary stories whose sources are local wisdom. Not to mention if seen the erosion of the era in this era with the development of technology makes young people tend to follow the development of technology and only a small part is struggling in the cultural shutter, especially classical literature, where the existence of literature is becoming obsolete.

Ventilating about oral literary in the Bugis tribe is indeed quite a lot, but what is the same as in general other oral philology is only located and circulating in the community orally or by word of mouth verbally. Oral literature itself has sometimes been transformed in maintaining its extensions during society as a form of adaptation to the continuity of its existence from the past. For example, many classic folktales are now found in the form of songs as they are known as "Pakkacapi". Pakkacapi itself is a folklore contained in a typical Bugis song accompanied by a traditional musical instrument called "Kacapi" whose existence is also very rare.

B. Literature Review

1. Literature Learning Problems

Literary learning is essentially integrated with the teaching of Indonesian Language which taught at all educational levels and it includes in all of those aspects. According to Artika (2015) in teaching / literary experience, students' skills are coached, such as (1) listening fairy tales, (2) watching theater/skits, (3) reading short stories, (4) reading poetry, (5) doing monologues, (6) playing dramas, (7) doing teamwork working on drama shows, (8) producing works literature.

The literary learning in our education world is still low if it is compared with language learning. This is proved by Alwasilah (in Ferdinandus: 2014) conducted in 2008 showing the presentation of literacy teaching in schools only reached 26%. Furthermore, Ferdinandus (2014) stated that it was certainly based on several factors, among others (1) Not all language teachers like literature because literary learning is only theoretical. (2) Lack of literary books. (3) Low reading culture. (4) The low appreciation of the government and society for philology activists. (5) Students are not directed to like literature. (6) The teaching of literary is not contextual.

With this research at least able to answer the second problem related to the lack of literary reading sources and the sixth problem is the teaching of water-funded literature is still based on the material in textbooks. The teacher does not go too far to explore the potential possessed by the environment around students. For example, Indonesian textbooks, especially for literary material, are always dominated by stories or literature with Javanese nuances. Yet we know that each region has the potential to be more direct in directing children towards the target of character building. Not only that, but even this will facilitate the teacher in facilitating learning because more or less students already know him from home.

2. Oral literature as literary

According to Hutomo, (1991: 1) Oral literature is literary that cover the expression of citizens' literature and culture that is transmitted from generation to generation orally or by word of mouth. Oral literature itself has noble values in society, especially in the culture that exists in society. In Wikipedia (2018) Indonesian Literature encyclopedia, oral literature is the result of old literature that is delivered orally generally delivered with a drum, both with musical accompaniment (fiddle, harp, etc.).

Ordinary oral literature is also known as literary. Based on the nature of its spread oral literature or oral literature is spread by word of mouth, but here it is necessary to distinguish

between oral literature and folklore. The definition of folklore as a whole is part of a collective culture, which is spread and passed down through generations. Among collectives of any kind, traditionally in different versions, both in oral form and examples accompanied by gestures or reminder assistive devices (Dundes in Rafiek, 2010: 50). Folklore is only a part of the culture, which is spread in general through speech or oral. That is why some call it an oral tradition. Though folklore is wider in scope when compared to oral traditions. Brunvand in Rafiek (2010: 52) divides the folklore into three big groups based on their type, namely:

Oral folklore is a folklore whose form is purely oral. The forms (genres) included in this oral folklore include folk language, traditional expressions, traditional questions, folk poetry, and folk songs.

Partial oral folklore is folklore whose form is a mixture of oral and non-oral elements. Folk beliefs, for example, which modern people often call superstition itself over oral statements coupled with gestures that are considered to have magical meanings, are also folk games, folk theater, folk dance, customs, ceremonies, folk parties.

Non-verbal folklore is a form of folklore that is not verbal, even though the way of making it is taught orally. This large group can be divided into two subgroups, those that are material such as folk architecture, crafts, clothing and those that are not material such as traditional gestures, signaling sounds, and folk music.

In general, oral literature or literary is only a small part of folklore, oral tradition only includes folklore, riddles, proverbs, and folk songs.

1. Pakkacapi as Bugis classical literary

His writings, Pahebong (Kompasiana: 2015) write that etymologically, Pakacaping is defined as a harp player derived from two syllables namely pa means 'player' and the word Kacaping means 'the instrument'. However, the originally said that Pakacaping traditional music is a lute instrument game that is usually played by one or more people in pairs while akkelong (singing) utilizing the precepts or the Balinese Bali (reciprocating song poetry).

In playing his kecapk Pakkacapi tells stories that revolve from the lives of people handed down from generation to generation so that in the Pakkacapi song, it can illustrate the local wisdom of the Bugis community. From the previous explanation, it is stated that folk songs are oral literature which are parts of oral folklore.

2. Local wisdom in the Bugis community

According to Said (2007) in his writings stated that there are some local wisdoms of the Bugis who have a strong position in the Bugis literature, namely (1) innate good heart (Ati mapaccing), (2) the concept of good governance (Good governance), (3) democracy (Amaradekangeng), (4) law enforcement (5) achievement motivation (Reso), (6) social solidarity (Assimellereng), and (7) propriety (Mappasitinaja) 5. Value of character education In character education there are at least 18 values in the nation's character education created or compiled by National Education starting in 2011. Character education in question is character (1) religious, (2) honest, (3) tolerance, (4) discipline, (5)) hard work, (6) creative, (7) independent, (8) democratic, (9) curiosity, (10) national spirit, (11) homeland love, (12) respect for achievement, (13) friendship / communicative, (14) peace-loving, (15) fond of reading, (16) caring for the environment, (17) caring socially, and (18) responsibility.

C. Methodology

1. Type of Research

Based on the data and data sources of the problem being studied, this research is categorized as qualitative research. Qualitative research defines that qualitative research is research that produces descriptive data in the form of written or oral words from people and observed behavior (Bogdan in Moleong 2008: 3).

2. Data and Data Sources

The data that will be examined in this research is the classic Bugis story (literature) contained in the singing of the Buginese people Pakkacapi. While the source of the data is one of the community activists who sang the people (pa'pakkacapi) who are still pursuing these activities even though they are limited to free time.

3. Data collection techniques to collect data from data sources in this study used data collection techniques such as:

a. Interview technique

The interview technique was conducted to dig up data and information about experience from data sources, creative processes, story acquisition processes, and other things that are considered necessary and relevant in this study.

b. Documentation Technique

The documentation technique in this study is that the recording process consists of two types, namely (1) audiovisual recording and (2) image recording or photo. Audiovisual recording is recording done by taking pictures and sound at the same time or recording done in the form of video. The video was taken both at the interview and the recording when Pakkacapi played the glass. In taking this picture must be considered the process of taking pictures and audio so that the images and sounds obtained can be clear and sterile from external interference that can obscure the recording of data. While the recording of images in the form of photographs is only taking pictures as supporting data in the conduct of the interview process and photos when playing kacapi.

4. Data Analysis

Techniques data that has been collected and transformed into oral literature and its translations will then be analyzed. In this analysis, the researcher looks at the relevance of the literary work to the world of education by using an analysis of the local wisdom of the Bugis community and the educational value in the work. The method used here is to read over and over all texts carefully by focusing full attention on the elements that can provide a reflection or picture of the local wisdom of the Bugis community and the educational values contained in the text. The results of this analysis will be examined elements of the suitability of the results of research on its application for use in learning in education.

D. Findings and Discussion

1. Local Wisdom of the Buginese Community

Local wisdom is the values and norms that adjust in a society that believed the truth and be a reference in daily actions and behavior. In other words, local wisdom is the ability to respond and empower the potential of noble values of local culture. Behavior that is general attitude and prevails in society at large, hereditary, will develop into values that are held firm, hereinafter referred to as culture. A story raised in pakkacapi is a story whose existence has been long and developed long ago only by word of mouth media. This is because pakkacapi, if seen from its existence in the Bugis community, takes on the role of a media for releasing fatigue when the community has been carrying out their daily activities or used as a means of entertainment when there are celebrations such as the "menre bola baru" (thanksgiving for new homes), Menre' tojang (aqiqah), appabbotingen (penganting) or in thanksgiving for community harvests. The story raised and delivered in Pakkacapi is sometimes not far from the story of events that have occurred in the past in the area so that the story is accepted with the community because of the historical ties of the story being told and this makes one of the factors why the story of Bugis singing can hand down from generation to generation (although its existence is now beginning to be displaced).

With the Pakkacapi singing material that is lifted from the story of community, life makes local wisdom that exists in the community can be reflected and helped carry in it. As follows the following will be discussed in the discussion of local wisdom contained in the song Bugis "Caritana Andi Sessu" which is described as follows:

a. Congenital Good Heart (Ati Mapaccing)

Congenital good heart or in bugis language called *ati mapaccing* or *nia madeceng* (good intentions), *nawa-nawa madeceng* (good intentions or thoughts). In its development a good innate heart is equated with sincere deeds, actions that reflect good heart, cleanliness of the heart or wishful thinking and good prejudice.

In the classical song of kacapi bugis "Andi Sessu" it is illustrated how the origin of the storytelling begins with the lack of a good innate or mapaccing attitude by Lacimanggong characters. Lacimanggong's attitude that does not have a good innate heart which in bugis language is said to be a *nawa-nawa masala*. *Nawa-nawa masala*, which is a prejudiced attitude by Lacimanggong, occurred after he received incitement from his brother Laola, this can be seen in the following data:

"...Hai La Cimanggong, apa engkau tidak merasa malu. Dulu kau berpangkat Satu kemudian diturunkan kembali menjadi pangkat Tiga. Bagaimana kalau kita melarikan Senjata dan masuk ke daerah perkotaan ..."

From the statement above, it can be seen that this is where the beginning of the problem occurred after the Lacimanggong conversation with his Lalola brother, Lacimanggong became incited and without thinking, the Lacimanggong figure had been prejudiced by the demotion he experienced. The lack of a kind-hearted character from Lacimanggong led him to decide to betray by escaping weapons and turning to another party.

This event provides a lesson that a decision taken without a good innate attitude causes us to assume or have prejudices about what is experienced. With the existence of prejudiced attitudes that influence and underlie us in making decisions can make us wrong in making decisions we do not know the extent to which decisions will affect us and others as in this story how the decision to turn by Lacimanggong brings death to his wife Imakka and triggered a battle between Andi Sessu's troops and Usman Balo's troops.

In this story, another narration reflects how we should apply a good innate heart. This is seen from Lacimanggong's wife, Imakka who was visited by a messenger from Andi Sessu in the middle of the night and asked to open the door at midnight, which in that incident, Imakka without thinking and with good judgment immediately opened the door, this can be seen in the quote following data:

"... Berangkatlah mereka pada jam lima sore menuju Kalola dan mereka sampai di kalola pada jam satu malam dan langsung menaiki rumah mertua La Cimanggong lalu meminta untuk segera dibukakan pintu. Istri La Cimanggong, Imakka lalu berkata "siapakah gerangan orang yang meminta dibukakan pintu pada tengah malam begini", dan menjawablah Andi Cinta "saya Andi Cinta, buka cepat pintumu". Imakka kemudian mencari korek untuk menyalakan lenteranya lalu keluar membuka pintunya. ..."

From the data quotation above it is seen that a person is not necessarily applying good default innate attitude with good prejudice without being based on consideration. Imakka who gets a guest in the middle of the night only immediately opens the door without doing any good and bad judgment and thought, even though it is later discovered that the person turns out to be coming in the middle of the night with the aim of capturing which ends with the murder of Imakka's wife Lacimanggong.

b. The Concept of Good Governance

The concept of good governance in Bugis leadership describes four things that must be owned by a leader such as maccai na malempu, warani na magegetteng (smart and honest, as well as courageous and firm stand). From the Bugis philosophy, it is said that the characteristics of a leader must be intelligent, honest, brave and firm. One of the traits contained in this story is warani na magegetteng or brave and firm stand which can be seen in full from the following quote: "*...Berkatalah Usemang Balo "janganlah engkau menangis, wajar kau jadika ini aib, wajar kalau kau dibela pasukan tentara tiga kompi". Usemang Balopun mengambil tasnya lalu mengirim surat ke segala penjuru, dikirimkanlah surat kepada Andi Oddang di pare-pare. ..."*

In this quote, it is seen that Usemang Balo as the leader of the troops is sensitive to what is experienced by his troops and then later with courage and decisive decision to carry out attacks on Andi Sessu's troops. The same attitude can also be seen from the attitude of Andi Sessu who from the beginning survived and dared to face the attacks of Usman's troops Balo, despite feeling pressured and had been reminded by his troops to run as in the following quote:

"... penjaga itupun berlari menghadap kepada Andi Sessu dan berkata "lebih baik tuan jika kita lari saja karena saya lihat begitu banyak tentara di sekitaran daerah Pelleng-pellengnge". Andi Sessu pun menjawab "untuk apa kita lari, mereka adalah manusia biasa yang jadi tentara sedangkan kita juga manusia, mereka menggunakan senjata sedangkan kita juga memilikinya, mereka memiliki peluru sedangkan kita juga memiliki peluru, walaupun senjata dan peluru sudah habis kita bisa melawan dengan tangan kosong ...".

In addition to the 4 leaders' attitudes above, it turns out that in this story there is an attitude that must be possessed by a leader, that is willing to sacrifice and prioritize the safety of the members they lead. This can be seen from the attitude of Andi Sessu who ordered his troops to run to save themselves and leave them alone in the face of enemy attacks. This can be seen from the following quote:

"... Diapun menoleh ke pasukannya dan berkata "wahai kalian semua pasukanku, ambillah semua senjata untuk kau bawa lari bersama nasibmu ...".

c. Democracy (Amaradekangeng)

Democracy or in Bugis language is called amaradekangeng and is defined as a concept in making decisions always prioritizes or listens to what is the voice of the people. This is also coupled with the attitude of trying to always open space for the people to submit their suggestions for criticism and opinions related to the running of the government. In Andi Sessu's story, there is no explicit form of democracy that illustrates how the role of the people in influencing the running of government.

Different conditions in this story give a small picture of how democracy (amaradekangeng) is not working as it should. In this story, Andi Sessu is told as the leader to capture the wife of

Lacimanggong, Imakka and execute Imakka to death without allowing him to defend himself, even though the death sentence imposed is not a mistake and has nothing to do with him.

d. Law enforcement

In this story data that illustrates law enforcement can be seen in the quote following:
"...Pada suatu ketika Andi Sessu tertunduk sambil termenung mengingat Berennya dan berkatalah ia "ternyata berenku betul telah dibawa lari oleh La Cimanggong, dia hanya berjanji pergi selama tiga hari namun dia telah pergi selama seminggu". Iapun memanggil Ajudannya "wahai kau Andi Cinta, panggilkan satu pasukanmu untuk berangkat menyusul La Cimanggong di rumah mertuanya di Kalola. Dia hanya berjanji pergi tiga malam tapi ia telah pergi selama satu minggu lamanya membawa lari berenku, kalau La Cimanggong tidak kau temukan maka tangkap istrinya, kalau istrinya tidak ada maka mertuanya yang kau ikat menuju Welek e pengganti berenku". ..."

In the quote above it is seen that Andi Sessu who felt betrayed by Lacimanggong ordered his troops to catch Capacimanggong to be tried, even in his order it was said that when Lacimanggong was not found his wife or parents-in-law were to be arrested and tried. This happened because Andi Sessu had felt humiliated by the betrayal of Lacimanggong and needed (ri pakasiri) a firm attitude to maintain his self-esteem (siri).

The above excerpt at least has given a picture of how law enforcement exists in a Bugis society that is very adherent and based on Siri culture (shame or dignity), it is said that a person would rather die than live in shame. With the concept of siri, this is then used as a guideline in enforcing existing laws, for the Bugis community when someone has disobeyed or violated existing rules is considered as an embarrassing disgrace for the community or in the Bugis language mappakasiri '-siri. With the same basic principles, a leader will try his best to decide on a case, because when the leader does not try someone guilty, he will feel masiri '(ashamed) to himself, the community, ancestors and to the god dewaata sewa e (the one supreme GOD).

e. Achievement Motivation (Reso)

Achievement motivation in this story can be seen from the obedience of the troops towards the leader and always try to carry out the tasks given as best as possible, this is illustrated in one of the following quotations:

"... Iapun memanggil Ajudannya "wahai kau Andi Cinta, panggilkan satu pasukanmu untuk berangkat menyusul La Cimanggong di rumah mertuanya di Kalola. Dia hanya berjanji pergi tiga malam tapi ia telah pergi selama satu minggu lamanya membawa lari berenku, kalau La Cimanggong tidak kau temukan maka tangkap istrinya, kalau istrinya tidak ada maka mertuanya yang kau ikat menuju Welek e pengganti berenku". Andi Cinta pun memanggil satu pasukannya bernama La Haddade untuk berangkat. ..."

Another data:

"...Datanglah kemudian pasukan dari Massaude sebanyak tiga kompi dan berkata "manakah orang yang aka ditembak itu?, biar cepat selesai tugas ini. ..."

From the data above is seen as a form of achievement motivation to show their performance as good subordinates, they only carry out orders without questioning why or what is the basis of an order given and regardless of good and bad or right or wrong the tasks they carry out.

f. Social Solidarity (Assimellereng)

The form of social sexiness in this story is seen in the following quote:

"...Andi Sessupun meletuskan senjatanya sekali dan hal tersebut direspon oleh La Cimanggong bersaudara dengan berada pada garis paling depan yang juga meletuskan senjatanya sekali. Merekapun berlari maju melewati dua petak sawah sambil meletuskan senjata kedua kalinya dan merenggut tiga nyawa musuhnya. ..."

From this quote, see how Laola still accompanies Lacimanggong in front of the battle which is a form of social solidarity in the form of unity between one family member and another family member. This can be seen in Laola by remaining loyal to accompany and not letting his brother Lacimanggong fight alone despite his own life at stake. The reverse is that attitude does not reflect social solidarity can be seen from the following quote:

"... Ternyata betul yang dikatakan orang-orang, bahwa suatu ketika seseorang tidak akan memiliki belas kasihan, apakah kalian tidak mengingat jasa-jasaku dahulu ketika dilakukan penghadangan di daerah tancung porai, kedua mata saya memerah karena asap waktu memasakkan kalian, apakah kalian tidak menghargai jasa-jasaku". ..."

Judging from the quote, the forces assigned to execute Imakka do not have social solidarity or have the heart to feel that they do not feel what Imakka suffered, even though Imakka has also contributed to the troops when carrying out deterrence.

g. Decency (mappasitinaja)

Decency or in Bugis language proposed by mappasitinaja is a concept how to treat someone properly and humanize the humans. In this story, only excerpts are very appropriate or mappasitinaja as follows:

"...Penembakpun kembali menembak punggung tembus ke bagian leher Imakka, namun Imakka belum mati. Melihat hal tersebut para penembak mulai kehilangan kesabaran dan menembaki kembali Imakka pada bagian kakinya. Jatuhlah Imakka kedalam lubang makam itu, dikuburlah Imakka meski ia masih dalam kondisi masih bergerak..."

The data above tells how Imakka was executed many times but not dead until he had to be buried while still moving or buried alive. The execution that tends to torture even to bury the living is certainly not the proper treatment for someone who executes the death sentence despite how guilty someone is, especially in this story told by Imakka is innocent and only bears the guilt of her husband Lacimanggong.

2. The relevance of the Bugis Pakkacapi song "Caritana Andi Sessu" in the Education Perspective

Nowadays, the Literary learning system at the level of Elementary School (SD), Junior High School (SMP) and High School (SMA) have been integrated with Indonesian language learning. The existence of Literary learning, not only gets a small portion, but also takes a significant role in the sense of how to carry out the educational process for students. This is certainly inseparable from one of the literary functions that directly leads to the active function, namely the role of literature as a function or benefit of directing and educating in addition to other functions which indirectly contribute to the educational process of students. As one form of literature, oral literary is also commonly known as oral literature. Oral literature which is only a small part of fochlor and especially related to people's singing as in pakkacapi bugis is included in oral folklore. In its manifestation as a form of literary part, of course the Song of Pakkacapi Bugis also has values that are very laden with learning in them. As discussed in the previous discussion that the story contained forms of local wisdom values contained in the Song of Bugis Pakkacapi especially in the story "Ceritana Andi Sessu". Seeing the relevance of Ceritana Andi Sessu's Pakkacapi song in its application as literary learning material is certainly relevant. With the value of local wisdom, the Bugis community in it if seen from the development of education based on character education, these two things are in line. The local wisdom values of the Bugis community consist of (1) good innate heart (Ati mapaccing), (2) the concept of good governance, (3) democracy (Amaradekangeng), (4) law enforcement (5) achievement motivation (Reso), (6) social solidarity (Assimellereng), and (7) decency (Mappasitinaja).

a) Congenital good heart (Ati mapaccing) which in this story can be seen in the form of laughter madeceng which is a small part of a good innate heart and provides teaching as to where we are in applying the attitude of laughter madeceng (good prejudice) in life. In addition, readers are also taught how when someone does not have a good innate heart, especially good prejudice, namely the attitude of laughter masala (bad prejudice).

Congenital good heart or ati mappaccing is a form of the process of purifying the heart and how to straighten the intention towards better. Efforts or righteous intentions in the effort to create a pure heart surely lead to how to always draw closer to the creator by carrying out His commands and leaving His prohibitions. From this process, it can be seen that good congenital ATI or in Bugis language is said ATAP mapaccing is in accordance with character education, namely religious character and honest character.

b) The concept of good governance contained in this story is reflected in a brave and resolute attitude or in bugis language it is said warani na magetteng. The wararan na magetteng attitude is part of the bugis leadership characteristics found in the philosophy of the maccai na malempu bugis, wararan na magetteng (smart and honest, as well as brave and resolute stance). In addition to the brave and resolute attitude or warrants na magetteng above, there is also the attitude of self-sacrifice. The brave, resolute and self-sacrificing attitude contained in this story illustrates how a leader should be in running a government that puts aside personal interests. Thus the concept of good governance, especially how the attitude of the leader in running the government should be in line with the formation of the national spirit of love, and responsible character.

- c) Democracy (Amaradekangeng) is a form of democracy or amaradekangeng seen in this story with how decisions should always prioritize or listen to the voice of the people. The attitude of democracy in the local wisdom of the Bugis people is in accordance with the concepts of democratic character, patriotism and national spirit
 - d) Law enforcement contained in this story is a form of law enforcement based on a culture of siri or shame culture which is inherent and becomes the identity of one's self-esteem. The concepts of siri (shame) and ripakasiri (humiliation) for a person are things that are strongly held and maintained even though sometimes life is at stake. The concept of siri in law enforcement or how to carry out and uphold the law is in accordance with the attitude of the character of the spirit of nationalism and the attitude of love in the country.
 - e) Achievement of motivation (Reso) in this story illustrates how achievement motivation from subordinates is always obedient to the leader. This obedience is in line with the attitude of the character values achievement which is the attitude and actions that encourage someone to move forward and the attitude of the character of hard work. f. Social solidarity (Assimellereng) reflected in this story is the attitude of unity among family members and a quick sense of the pain of others. The attitude of loyalty of social herd or assimellereng is in accordance with the attitudes of social care character education. g. Decency (Mappasitinaja) contained in this story is how to treat someone properly or treat someone according to someone's rights. This is in accordance with the attitude of democratic characters.
- For the application of Ceritana and Sessu's story specifically as literary learning material in school, it does not necessarily fit at all levels, because in this story there is a story that contains elements of violence which of course is needed teacher's assistance and wisdom in applying it in student learning. In general, it is not suitable to be applied at the elementary school level (SD), and the active role of mentoring and guidance by teachers is needed in its application at the junior high school level as well as in senior high schools.

E. Conclusion

1. Conclusions

- a. Pakkacapi is a form of oral literary which is a small part of fochlor oral.
- b. The Bugis song "Ceritana Andi Sessu" contains forms of local wisdom in it even though there is implied directly depicted and there is illustrated in the form of application that violates the form of local wisdom.
- c. The elements of local wisdom have basically accommodated and become part of the values of character education which are the target aspects of the achievement of deep development education process.
- d. The values of local wisdom in the story of Andi Sessu are appropriate or relevant to the values of religious character education, honesty, love for the motherland, responsible, democratic, national spirit, respect for achievement, and social care.
- e. The application of "Andi Sessu's story" as a literary learning material in schools can only be applied at the Middle School and Senior High School levels with the assistance of teachers at the Peertama Middle School level.

2. Suggestions

Research related to oral literature, especially stories in the song of kacapi bugis should be done more because with the development of technology, its existence is increasingly eroded. Of course, with this condition, there will be an extinction, which is only present in a handful of groups that are still involved in this Pakisacapi bugis activity.

F. References

- Artika, I.W. (2015). Teori dalam Pengajaran Sastra. *Jurnal Prasi Fakultas Bahasa dan Seni Undiksha*, Vol. 10(2), Januari-Juni 2015.
- Ferdinandus. (2014). *Sastra dalam Pendidikan Kita (Fenomena Pengajaran Sastra di Sekolah Dasar*. Online: <http://ferdinandus-dy.blogspot.com/2014/12/bahasa-dan-sastra.html> (diakses 16 Agustus 2018)
- Hutomo, S.S. (1991). *Mutiara yang Terlupakan: Pengantar Studi Sastra Lisan*. Surabaya: HISKI Jawa Timur.
- Hutomo, S.S. (1997). *Cerita Kenprung Sarahwulan di Tuban*. Jakarta: Pusat Pembinaan dan Pengembangan Bahasa.
- Moleong, L.J. (2008). *Metodologi Penelitian Kualitatif*. Bandung: Remaja Rosda karya.

Pahebong, Dita. *Kecapi dalam Perkembangannya*. Online:
https://www.kompasiana.com/dita_pahebong/54f347aa745513792b6c6eb4/kecapi-dalam-perkembangannya (diakses tanggal 16 Agustus 2018).

Rafiek, M. (2010). *Teori Sastra: Kajian Teori dan Praktik*. Bandung: Refika Aditama.