

Doangang of Makassar: Albert Lord's Perspective in Oral Structure

Nursalam*, Nurindah Purnama Sari
State University of Malang,
State University of Makassar
Indonesia

*Corresponding Author: nursalam291290@gmail.com

Abstract

This study aims to describe the aspect of doangang Makassar through the analysis theory of Albert Lord. Doangang means an old poem in the form of spell and it is not bound by rhyme but still has a rhythm and it is oral in specific period of time. There are four kinds of doangang reviewed in this article, they are Doangang when wearing face powder, wearing perfume, for supernatural power, and seeking sustenance. The method used in this study is structural method through textual analysis approach. Based on the method, it is found some formula as oral structure which is exist in Doangang. Those formulas are tautotes repetition, syntactic parallelism, concatenation, anaphora repetition, and epiphora repetition.

Keywords: Doangang, Makassar, perspective, and oral structure

Introduction

Doangang is a representation of Makassar's oral literature that reflects the identity of its social community. As an oral cultural product, Doangang cannot be separated from the tradition and social life of the people of Makassar. Therefore, Doangang has become a medium of spiritual communication in the form of spell and it is oral in the process of certain ritual and it is believed to give blessings to its users (Basang, 2006: 15). As an oral cultural product, Doangang still grows in the community through the process of transmission or inheritance from generation to generation (Nelson, 2004). The transmission process is the main way in supporting the sustainability of Doangang in the life of Makassar people to date that has been in the literacy era.

The literacy era basically is the era of modern society that has been supported by technology and written media. This is match with the opinion of Ong (2013: 15), he stated that the literacy era is also called as the era of secondary oral that is characterized by the use of technology such as radio, television, and other electronic devices and rely on writing and printing technology. This era also supports the sustainability and the existence of oral literature of Doangang Makassar through articles or textbooks of Doangang. However, the existence of Doangang as an oral literature cannot be separated from the inheritance process that is still conventional. This is in line with the opinions of Sulistyorini and Andalas (2017: 11), they stated that oral literature will undergo a hereditary process through certain utterances and actions so it creates a certain pattern that can ensure the continuity of that literature or oral tradition. This reality becomes a real challenge for the people of Makassar as the owner of Doangang to be able to maintain the Doangang in the era of literacy of Makassar today.

As an oral literature of Makassar, doangang has become a symbol of religious value that always reminds the human beings to their creator. In addition, the values of wisdom that is in it can be a social control and expectation media of society in living their dynamics

life. This is in line with the opinion of Lord (1986) who said that oral traditions like doangang in society can be the point of view of the reality in the past and the desire to be achieved in the future. Therefore, doangang is considered by some people of Makassar as 'sacred' things that can protect them from various of wickedness that can threat them. However, this belief is slowly changing along with community lifestyle and idealism. This has been explained by Sedyawati (1998: 7) who said that the change of a cultural value is not separated by the practical and pragmatic demands of the human. In line with that opinion, Astika and Yasa (2014: 4) give an addition that technological advances and foreign cultural determination have contributed to the changing of cultural values of society conventionally. Therefore, society must be able to maintain the cultural values in literature or oral tradition in this modern era. This is important because the lifestyle and globalization have a strong influence to the change, development, resilience, and fate of the products of local cultural (Sutarto, 2007: 1).

The idealism of doangang Makassars as an oral product is related to the process of composition (its creation). This has been explained by Finnegan (1979: 17) that as an oral literature of Makassar, doangang contextually contains three important components, they are composition, transmission, and presentation. Therefore, the composition process is inseparable with the aspect of the formula that is contained in it. The aspect of the formula is an eloquence theory proposed by Albert Lord that refers to the aspect of structural and meaning as a form of oral representative. It has been described by Lord (1971: 5) that the oral concept does not only interpret as an oral presentation but also as a composition of oral literature during it is oral or presented. Therefore, this study aims to analyze textually the doangang Makassar through oral perspective that has explained by Albert Lord by using his theoretical formula.

Research Methodology

This study uses structural methods through textual analysis techniques. Data sources of this study are doangang textbooks while the data is in the form of quotations or text of doangang. The theory of analysis is the theoretical formula from Albert Lord. Lord (1971: 35-36) says that oral poetry such as spell has a certain structure consisting of phrases, clauses, and certain construct of sentences called formulas. Saputra (2010: 164) also stated that the formula is a typical language style used in conveying a main idea in oral poetry. In line with that, Teeuw (1994: 15) said that the formula is an assembling style that can be identified through the process of its morphology and syntax. Therefore, it can be concluded that the formula is a certain language style that can be marked in an oral literary text as a syntactic process of a sentence.

The process of data analysis of this study uses theory of Miles & Huberman (1992: 16-18) which divides into three stages, they are reduction, presentation, and conclusion. The data reduction is the first step by identifying the data according to the specified formula's theory. Furthermore, the data is classified by giving meaning or interpretation based on its criteria. The data presentation is the step by presenting the data based on the result of previous identification as the data found. The final step is the conclusion by reviewing the data found as a step to check the validity of the data and verify it to conclude the overall data found.

Results and Discussion

Doangang as an old poem has a structure that distinguish it from other poetry. According to Nasruddin and Sikki (1995: 1) doangang does not have a constant form in each lines because there are doangang that has four, five, up to seven lines. In general, doangang has a certain language style or metaphorical process, so it requires an

interpretation of the meaning that is consisting on it. Doangang spelling is not too concerned with the rhythm or aesthetic process but the priority is about the supernatural powers that will be given by doangang. However, the metaphorical process is considered as part of the aesthetic function that is exist in its textual sentence as part of the aesthetic transaction process (Rosenberg, 1987). Doangang textually has a distinctive structure in each array that is considered mutually supportive and meaningful. It is called a formula that forms the idea inside doangang. Here is a sample of doangang with the identification of the formula contained in it.

Doangang when wearing Face Powder

*Bismi Allahirrahmanirrahim
Barakkakna Allah Taala
Barakkakna Nabi Yusupu
Kupasapuri rupannu
Namaccayari rupannu
Cahaya Nakbi Yusupu cahayanu*

*Nusitri riang bidadari lalang suruga
Ruambilanngammi tujuh pulo banngi
Lekbakna empo bunting
Natamamminraya tanjaknu
sikamma batang kalennu
Allah Taala pakjari maccinik
Mannggaingasengri kau
Barakkak la ilahailallah*

(Sikki and Nasruddin, 1995:2)

Doangang when wearing face powder is a spell that is commonly used by women while wearing a powder with the intention to captivate the people who saw it. This Doangang is believed to captivate a man so that he can be captivated by the utter. Based on that doangang, textually there are a number of identifiable formulas seen in the doangang array. The first formula identifies as the syntactic parallelism formula in sentences (2), (3), (4), and (5). The syntactic parallelism formula is a repetition of a word or phrase in a sentence that is parallel between one sentence and the next (Saputra, 2010: 168). The repetition meaning of the word 'barakkana' in sentence (2) and (3) contains the value of hope in order to obtain blessings from god (Allah) and Yusuf as the Prophet who has the most handsomeness and attractiveness. Then, the phrase 'ri rupannu' means 'on the face' in the sentence (4) and (5) is an emphasis on the expectation marked by the word use of the preposition 'ri'. The other meaning that tries to be conveyed in the repetition of that word and phrase is to give suggestions to the utter. That is done in order to strengthen his beliefs so the expectation he wanted can be granted in accordance with the blessings possessed by the god (Allah) and the Prophet Yusuf as intended in the content of doangang.

Another formula found in the doangang is the tautotes repetition formula. According to Saputra (2010: 167) tautotes repetition is a repetition of words or phrases that occur in the same sentence. This can be seen in the sentence or line-6 i.e. 'cahaya Nakbi Yusupu cahayanu'. The repetition of that word has changed the form by getting a suffix or pronoun 'nu'. Despite the word is changed but the repetition of the word can be interpreted that the owner of 'cahaya' is Allah Almighty that is given to the Prophet

Yusuf an interesting and handsome face. Therefore, this repetition gives emphasis on the purpose of doangang that is pronounced in order to be attractive in the people's eyes who sees this doangang utter.

Doangang when wearing Perfume

Minyak patina Makkah
Minyak pati siorokna Baitullah
Kupasapu ri rupanna i ...
Nubarakkah kamma Baitullah
Numaccaya kamma Baitullah
Tak balek-balek nabuntuluk
Tau nacinik tau
Nu.siraek ni cahaya Nakbi Yusupu
Barakkak la ilaha illallah

(Nasruddin and Sikki, 1995:3-4)

Doangang above is basically a doangang that is uttered by a person when wearing perfume to captivate the opposite sex. There is no special rhythm that marks the utterance of this poem but it is only as a medium of hope that can give a certain magical effect to the utter. Based on the doangang's array, there are a number of formulas found in it, it is syntactic parallelism formulas in sentence (1), (2), (4), and (5). The repetition of array (1) and (2) are unequal redundancy forms but does not diminish the substantial meaning conveyed i.e. 'minyak pati' is regarded as a medium of hope that can give blessings to captivate people. Furthermore, the repetition of the array (2), (4), and (5) the word 'baitullah' can be interpreted as a symbol of 'light' or blessing that is shining like the baitullah as the most interesting holy place and always visited for Muslims all over world. Therefore, the choice of the word 'baitullah' indirectly has been in line with the intention and purpose of this doangang so the person who uttered it can attract and captivate the person who saw it.

Another formula identified in this doangang is the anaphora repetition formula. According Saputra (2003: 140), anaphora repetition formula is a form of redundancy of word or phrase that appears at the beginning of the line on each sentence. The formula is marked on the array or sentence (1) and (2) i.e. on the word 'minyak'. The form of this formula basically describes explicitly the original purpose of this utterance by using the 'minyak' as a symbol of a certain medium of hope to achieve his/her desires. Furthermore, another formula that was found is the epiphora repetition formula. According to Sudjiman (1990: 28), the epiphora repetition formula is a redundancy form of word or phrase that is marked at the end of the line between sentences to the next. The formula is found in sentences (2), (4), and (5) i.e. the word 'baitullah'. This repeated word emphasizes to the person who utters it as an analogy about the blessing expected to all of the people.

Doangang for Supernatural Power

Assalamualaikum
Ikramang ri kairingku
Katibina ri kanangku
Yakmaluna ri bokoku
Matapaaluna ri dallekangku
Ilalangminne rantena nyawayaya

*Balangguna tubua
Manngapa Tani Apaya
Makgauk Tani Gaukia
Tani Laloa Bokona
Tani Polong Dallekanna
Anrong Gunmna Maksakraya
Karaenna Makkanaya
Silamaka Nammattung
Sisingkuluka Naksakra Talang
Berakak La Ilaha Illallah*

(Nasruddin and Sikki, 1995:3-4)

Doangang above is doangang which is believed by the people who often utters it as a spell that can give a certain power. Therefore, this doangang is generally used by men as a way to protect themselves from various things that can threaten them. Textually this is same as others doangang because there are a number of formulas that can be identified based on the structure that builds the sentence. The first formula is a syntactic parallelism formula in sentence (2), (3), (4), (5), (8), (9), (10), and (11).

The use of the preposition 'ri' in sentence (2), (3), (4), and (5) is considered as a form of repetition which gives emphasis to the main intention and expectation by the person who uttered this doangang. The preposition 'ri' in the doangang's array actually function as a preposition that indicates the purpose of the supernatural powers that people wants, i.e. (ri kairingku, ri kanangku, ri bokoku, ri dallekanku). The use of preposition 'ri' has become the characteristic of oral language because in written language, the preposition 'ri' may be omitted for the effectiveness of the use of sentence. Furthermore, the repetition of 'tani' in sentence (8), (9), (10), and (11) interpreted as an 'exception' word which id functioned to reinforce the intention of doangang's utter. The use of 'tani' also becomes a certain language style because the content of this sentence is not in accordance with the meaning and expectation that wants to be achieved through that sentence. Another formula identified in that doangang is anaphora repetition formula in sentence (10) and (11). This formula is marked by the use of the word 'tani' at the beginning of the array. In general, its function as the 'exception' word but the word also states the process of metaphor in oral language so there is an analogical process between the contents of the sentence and the reality that want to be achieved.

Doangang for Seeking Sustenance

*Ae...punna allo Jumaki sipak tallasakna
Allah taala nipakahaderekri atinta.
Nabi yusupu kisarakkan ampalaki dalletta ri Allah Taala
Akdallek anraik amboyai daltetta.
Punna alto sattui sipak issennaAllah Taala
Nipakahaderek ri atinna.
Jibirilik kisarakkan ampalakkangkki
Dalletta ri Allah
Akdallek timborokko amboyai dalleknu.*

(Nasruddin and Sikki, 1995:5)

Doangang above is believed by the people who utter it that can give a certain blessings to them in earning a living. Therefore, this doangang specially utters by people who want to go to work with a hope that they will be given the ease in seeking sustenance. Textually, identifiable formula in this doangang is the concatenation formula. According to Saputra (2010: 169) the concatenation formula is the form of the repetition of the last word in a sentence that is repeated at the beginning in the next sentence. That formula appears in sentence (4) and (8) i.e. the word 'dallekta'. The repetition of this word explicitly describes the purpose and hope to doangang that wants to be achieved because the word 'dallek' means sustenance.

The next formula that can be identified is the anaphora formula in the sentence (4) and (9). That sentence is marked by repeating the word 'akdallek' which means facing. Therefore, with the repetition of that word, the meaning of the sentence is not in accordance with the contents of the sentence so that it causes a different interpretation from the reality presented. This will enrich the message of this doangang's idea because the language used is abstract so that everyone can have a certain interpretation (Wenzhong and Jingyi, 2013).

Conclusion

Doangang is an oral literature that is formed like a mantra (spell) that is believed by Makassar society to give blessing when utters it. Basically, there are four kinds of doangang identified in this study, they are doangang when wearing face powder, doangang when wearing perfume, doangang for supernatural power, and doangang for seeking sustenance. As an oral literature, text of doangang has a certain language style called a formula that can be marked through the morphological process, words, phrases, and clause of its sentences. The types of formulas found in the four kinds of doangang in this study, they are the formula repetition tautotes, concatenation formula, anaphora repetition formula, syntax parallelism formula, and epiphore repetition formula.

References

- Astika, I Made and Yasa, I Nyoman. 2014. *Oral Literature: Theory and Its Application*. Yogyakarta: Graha Ilmu.
- Basang, H. Djirong. 2006. *Makassar's Literary Garden*. Makassar: CV Surya Agung.
- Finnegan, Ruth H. 1979. *Oral Poetry: Its Nature, Significance, and Social Context*. London: Cambridge University Press.
- Lord, Albert B. 1971. *The Singers of Tales*. Cambridge: Harvard University Press
- Lord, Albert B. 1986. Perspectives on Recent Work on the Oral Traditional Formula. *Journal Oral Tradition*, 1 (3) : 467-503.
- Miles, Matthew B and Huberman, A. Michael. 1992. *Qualitative Data Analysis: The Source Book About New Methods*. Tjetjep Rohendi Rohidi's Translation. 2014. Jakarta: University of Indonesia (UI-Press).
- Nelson. 2004. Oral Tradition. Article Persfektif Aborigin. (Online), Toronto On, (file:///C:/Users/Acer/Downloads/oral_tradition.en.id.pdfdiakses) on 30 September 2017.
- Ong, Walter J. 2013. *Orality and Literacy*. Bisri Efendi Translation. Yogyakarta: Gading.
- Rosenber, Bruce A. 1987. The Complexity of Oral Tradition. *Oral Journal Tradition*, 2 (1):7390.
- Saputra, Heru S.P. 2010. Formula and Expression of Formulaik: Aspect Magical Spell in Reog Show. *Journal of Atavism*, 13 (2).
- Sedyawati, Edi. 1998. Literature in, Sound, Motion, and Rupa. In Pudentia MPSS (Editor). *Methodology of Oral Traditions Review 2008*. Jakarta: Yayasan Obor Indonesia and Yayasan Association of Oral Traditions.
- Sikki and Nasruddin, 1995. *Makassar Poems*. Jakarta: Ministry of Culture Education.
- Sudjiman, Panuti. 1990. *Dictionary of Literary Terms*. Jakarta: UI Press

DOANGANG OF MAKASSAR: ALBERT LORD'S PERSPECTIVE IN ORAL

- Sulistiyorini, Dwi and Andalas, Eggy Fajar. 2017. *Oral Literature: The Study of Theory and Its Application in Research*. Malang: Madani.
- Sutarto, Ayu. 2007. *The Language of Literature and Culture in the Middle of Cultural Homogenization Process*. Paper presented in the Congress of Languages Regional of South Sulawesi. Central Depdiknas and Government of South Sulawesi Province, Makassar 22-25 July 2007.
- Teeuw, A. 1994. *Indonesia between Orality and Literacy*. Jakarta: PT Penebar Swadaya.
- Wenzhong, Zhu and s Li Jingyi. 2013. *A Pragmatic Study on the Functions of Vague Language in Commercial Advertising*. *Journal ERIC Institute of Education Science*, 6 (6).