

# Revitalizations of Community-based Oral Traditions in Gowa, South Sulawesi, Indonesia

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## Abstract

In terms of both its existence and its heritage, the literary variation of the people's language of Gowa, South Sulawesi, which is Royong, is currently in danger of extinction. The oral literature known as Royong explores several aspects of the life cycle of a person, including birth, circumcision, marriage, celebration, house-warming, and even death. Royong has a sacred or mystical scent and can only be passed on to a female offspring. However, the nobles of the Kingdom of Gowa stopped practicing this cooperation after learning about Islamic law leading to its demise. Pa'royong as a place for regeneration is also now becoming less common.

This research examines the community-based cooperation through the realm of education. It uses the perspective of literary function theory. Data collection involved observations, ethnographic interviews, literature studies and documentation.

The findings indicate that cooperative revitalization efforts can be carried out, through both curricular activities involving learning local content with noble characters and extra-curricular activities involving interest/talent groups related to local knowledge and cultural values in the society. Collective awareness to preserve cooperation is also an important factor which involves community elders and teachers of cooperation to train the younger generation. Community managers should be in one motion and one step together with the stakeholders, such as culture and tourism service, traditional elders, scholars and traditional artists. The findings can be used as reference material for industry-based digital libraries in enriching cultural understanding of each ethnic group that truly belongs to Indonesia.

**Keywords:** Mutual cooperation, Oral traditions, Revitalization, Local content, Industry 4.0

## Introduction

The narrative of the beginnings of the Monarch who ruled the Kingdom of Gowa, South Sulawesi, reveals the origins of Royong, which may be traced back to the ancient history in the

1300s. 'Asking for the blessing of a newborn child' in the traditional *aktopolok* ceremony, circumcision, marriage, *nipasori baju*, or the wearing of traditional clothing known as *bodo* clothes for girls, celebration, house-warming, pilgrimage, and even death are all topics covered in this genre of oral literature. Indeed, in Makassar's traditional ceremonial rites, vocal music is performed as Royong (Solihing, 2004).

According to Manyambeang cited in Solihing (2004), following the Galigo period, a legend "pertiwi" underwent the "seven periods" of *pitu pariameng*. Bayo was the first King of Gowa. At the wedding, cooperation was again sung by Putri Tamalate's ladies in waiting. Royong was also sung again when the child of Putri Tamalate and Karaeng Bayo, whose name was Karaeng Tumasalangga Baraya was born. However, it is believed that after that, the maids returned to the sky. Based on these events, Royong emerged in the Gowa Regency along with the descent of Tumanurung from heaven to earth. After that, the Royong tradition is carried out in every traditional ceremony, especially in the human life cycle.

The presence of Royong in activities that are sacred aims to bring people closer to God. According to Sulkarnaen (2010), people of Makassar consider that working together is a prayer for safety, pleasure, prosperity and peace. Royong contains prayer verses for safety or a history of figures. Some of the functions of cooperation involve inviting sustenance, repelling misfortune or preventing disaster, validating a custom, and a medium for instilling character or understanding positive norms for future generations (Latief, 2009). There are several titles of cooperation, including "Cui" which is sung during *akikah*, "Lolo Bayo" which is sung at the moment of circumcision, "Padjappa Daeng" which is sung at weddings, and others. These poems are recited in a melodious way, like someone humming. Sometimes a syllable is sung with a very long intonation; sometimes it is very short.

Royong is also sung in the old Makassar language, where most of the vocabulary is archaic or is rarely used anymore, and the meanings even tend not to be understood by most speakers of Makassar today. This tradition is also believed to be one of the legacies rooted in the pre-Islamic times.

Nevertheless, Royong is a literary variety spoken by the people of Gowa, South Sulawesi, which is currently in an endangered state. The decline in Royong was partly caused by the nobility of the Kingdom of Gowa no longer holding full Royong after coming into contact with the teachings of the Islamic law. In addition, as a space for regeneration, the presence of *pa'royong* is also increasingly scarce. It is believed that Royong has a sacred or mystical scent and can only be passed on to the female offspring. Basang (2005) argues that sometimes Royong is sung by a mother, a nanny, and can also be sung by teachers to their students so that they are always under God's protection.

Royong is divided into two types. First, special Royong sung for the show. The Royong chant is accompanied by the beat of the *ganrang* 'drum', *pui-pui* 'Makassarese flute', and the main ingredient of *rendang* is made of iron in the shape of an arrow. Second is sacred cooperation. This second type can only be chanted at a specific place, time and conditions.

The value of cooperation is based on three main foundations, namely ontological, epistemological, and axiological. Ontologically, Royong in Makassar society is an oral literary work which is presented in the form of singing. Epistemologically, the disclosure of oral literature is always carried out with creativity and has aesthetic, symbolic and metaphorical functions. The literary form of the folklore was initially passed down orally from one generation to the other and then developed into various forms such as poetry, lyrical prose, singing, and so on (Ikram, 1997). Axiologically, the dissemination and inheritance of oral literature is usually done through an oral tradition of words or by an example accompanied by gestures and reminder aids from one generation to the next. Thus, in its development, oral literature has become a result of traditional culture.

Apart from being sacred, it turns out that cooperation is also considered capable of changing the character of the students because the value of cooperation focuses on building character and inculcating moral and religious elements for the students, especially teaching about educational values. The educational value found are relevant to the local content subjects

in schools. This is what underlies how important it is to explore cooperation in the society associated with education.

Therefore, this research examines the mutual cooperation known as "Cui Nilakborok" and the values contained in the cooperation poem.

According to previous research, Royong oral literature is being threatened both in terms of its existence and inheritance. In fact, pa'royong is decreasing from generation to generation and its scope of use is limited. Therefore, it is necessary to revitalize cooperation both through curricular activities (learning local content) with noble character and extracurricular activities (forming interest/talent groups) related to local knowledge and cultural values that exist in the society.

In this context, this research poses the following question.

How to actualize community-based cooperation through the realm of education?

Indeed, it thus examines ways of actualizing community-based cooperation through the realm of education. It specifically discusses the results of community-based mutual cooperation revitalization in Gowa, South Sulawesi. Cooperation revitalization efforts are carried out through curricular activities (learning local content) with noble character and extra-curriculars (forming interest/talent groups) related to local knowledge and cultural values that live in the society.

Its aim is to understand Royong and its relevance and significance in the contemporary society of Indonesia.

Its objectives are:

1. To produce library material to provide information to the younger generation,
2. To enable people to understand the value and meaning of each royong poem
3. To support regional literary works are preserved and developed by the next generation.

## **Theoretical Basis**

The perspective of literary function theory is applied in this work. It is commonly assumed that regional literature is what is published in regional languages. However, according to Zaidan in Aulia (2017), regional literature is a literary genre composed of works in regional languages that have global themes.

Regional writing holds a significant place in society. This is due to the fact that local literature can serve as a tool for teaching students about society and culture. It is obvious that literature and culture are inextricably linked. Oral literature is the more popular term for local literature. Oral literature is mostly disseminated orally. According to Endraswara (2013), oral literature is a work spread by the word of mouth from generation to generation.

Oral literature also has several functions. According to Bascom in Sudikan (2001), the function of literature, especially folklore literature (stories, fairy tales, or folklore) is as: (a) a form of entertainment, (b) cultural validation, (c) ritual justification and customs, (d) educational tools, and (e) disciplinary enforcement of community norms. These functions can be described as follows.

### **1. Entertainment**

One of the poet's goals in writing poetry or rhymes is to give favors and be useful. Something that gives pleasure means something that can provide entertainment, fun, reassuring, and soothing a hard heart. Something useful is something that can provide benefits, uses, and wisdom. The function of literature is "enjoyment and wisdom", that is, enjoyment in the literary sense gives pleasant entertainment, and wisdom in the literary sense gives something or value that is useful for life.

### **2. Cultural Endorsement**

Stories in literary works can also legitimize existing culture.

### 3. Student Education Tools

Works of art or literature also function to educate children (Hutomo in Mariana, 2005). That is, by learning through works of art and literature, such as fairy tales, oral plays, poetry, and cooperative poetry, students can learn ethics, morals, and religion without feeling patronized by abstract teachings. However, there is a real picture of the characters or actors in the story including their behavior, both bad and bad.

### 4. Teaching or Interpretation

According to Edgar Alan Poe in Mariana (2005), knowledge of the students will increase by enjoying works of art and literature. Through messages conveyed in literary work, students can learn to understand the value of goodness in life. In addition, students can add insight into religious teachings because good works of art or literature usually contain philosophical values. Through these philosophical values, students can interpret the meaning of human life and its surroundings as well as the truth expressed by the author. The function of literature as a teaching or interpretation is a literary work capable of teaching subjective awareness or religious teachings that students can emulate.

Sulkarnaen (2010) says that the change that has taken place is a social-political change in cooperation, namely political chanting and socio-cultural changes in cooperation, from rituals to performing arts. He shows that several factors influence the change in tradition, such as the abolition of the royal system, and the process of modernization and globalization. Some of these factors influence the existence of traditional arts and performers, including Royong and pa'royong. In addition, he also discusses the process of inheritance of the mutual cooperation tradition, which is a family-based inheritance. There is no effective inheritance method, including formally through educational institutions, which has an impact on the 'deposit' and the number of pa'royong.

Mulyati (2017) says that mutual cooperation is full of meanings and teachings of life that describe the identity of a society and become a vehicle for disseminating information that covers various aspects of people's lives. The character of a child is formed in a family. The family is the first and foremost basis in various processes of social interactions experienced by individuals throughout their lives. Royong is regional literature. As regional literature which contains high artistic meaning, Royong is a complement to people's lives. It is the pride of the region to enrich national culture. Children are born like a blank slate and it is the parents who write the most and fill in the blank slate.

Latif et al. (2018) point out that Royong is full of meaning as a vehicle for the disseminating of information covering various aspects of community life and the character of children which is formed in a family.

## Research Methodology

This research used a qualitative approach. According to Meleong (2021) qualitative approach encompasses methods that aim to understand a phenomenon in a natural social context by prioritizing a process of in-depth communication interaction between researchers and the phenomenon being studied (Batubara et al., 2023; Ngongo et al., 2022). This approach is directed at the background and the individual is viewed as a 'whole'. According to Koentjaraningrat, 2000, descriptive research aims to accurately describe the nature of an individual, condition, symptom or group of certain relationships between a symptom and other symptoms in society (Purba et al., 2022; Hulu et al., 2023).

The data for this research come from poetry expressed verbally in the Makassar society. Thus, it is gathered from informants. Research was carried out in the Gowa Regency, South Sulawesi. The main instrument is the researcher himself. Qualitative data is generated in terms of interviews, observations and documentation.

The source of the data is Makassar oral literature revealed in the Makassar language, especially regarding regional Royong literature used in Makassar language-speaking areas. The data collection techniques employed are as follows.

**a. Direct observations**

Observations involved direct observations of the object of research to take a close look at the activities that are being continued and to record systematic research on the symptoms or phenomena being studied (Usman, et al, 1996; Niswa et al., 2023). As Margono (2017) has suggested, this research looked at certain moments and the observer determined what is needed and what is not needed.

**b. Interview (interview)**

The interviews aim to collect information about human life in a society and their stance is a main assistant of the observation method (Koentjraningrat, 2000; Resmi et al., 2023). This research employed interviews of the members of the community especially those who are involved in Royong.

**c. Documentation.**

This research observed the activities in the community and documented them, using verbal descriptions. These involved situations when Royong was practiced in the community. As Ahmadin (2013) and Hanif et al. (2023) show, not all conditions and events or certain events are recorded sensorily and all of them are able to be stored in the memory of every person or group of people. The research employed this principle.

**Research Findings and Discussion****1. The Existence of Royong in Gowa Regency**

According to field research, in the Gowa Regency, it is difficult to find the number of Royong maestros because there are very few of them and there is no written Royong script. A pa'royong cannot carelessly accept a request to cooperate, let alone allow a speech-based literature to be written. The invited Pa'royong will evaluate the appropriateness or inappropriateness of the person who invited him. In addition, the maestro Royong cannot speak Indonesian. They can only speak fine Makassarese. According to Basang in Solihing (2004), poetry contains meanings that cannot be found in everyday language, but if one looks closely, the meaning contains a prayer for life safety. People of Makassar believe that humming together can provide happiness in life in the future, such as for newlyweds. Chanting Royong is believed to generate supernatural powers to help achieve certain goals.

Respondents say that in general, Makassarese people think that Royong oral literature is something "sacred". Thus, it cannot be given or transmitted to the community. Even though the Royong utterances are sung by the same pa'royong, at different times, it often results in different words or utterances or wordings. Royong is a speech literature that is sung, but does not have a fixed notation, dynamics, and tempo when singing it. If this oral literature is not immediately documented and transmitted to the younger generation, it will soon disappear from the South Sulawesi Province, especially Gowa Regency.

Field research reveals that, as a tradition that is present during ritual ceremonies, staging Royong is full of sacredness. Various rules must be obeyed in the performance, starting from the preparation stage to the place and time of the performance. Staging Royong will run well, if all the provisions and rules are implemented and fulfilled properly. If the implementation of Royong is not in line with customary customs, for example offerings are incomplete, usually unwanted things can occur, such as being possessed.

Each Royong performance begins with a traditional procession ceremony. In this traditional procession, requirements vary, including: Leko Sikabba 'one bunch of betel leaf with lime', Tai Bani or two red candles, money in accordance with the sincerity of the person carrying out the celebration, Padupang 'a place for coals', incense, four liters of rice, sugar red, intact coconut, white cloth, tobacco, and cigarettes. If one of the conditions is not fulfilled, the pa'royong will not recite it. If it is still read without complete conditions, those who have a celebration will experience something undesirable, such as being possessed.

## 2. Constraints of Cooperation Conservation in Gowa Regency

Currently, Royong oral literature is almost extinct. The initial cause was that the nobles of the kingdom of Gowa no longer carried out the traditional life cycle ceremonies, but carried them out simply and followed the teachings of Islamic law. Thus, the presence of Royong as a medium for prayer requests is no longer needed. Gradually, Royong literature is rarely spoken about anymore. This is what causes the reduction in the number of pa'royong. Most of the remaining pa'royongs are already old.

Ratang whom we interviewed, is a Royong singer, or commonly called pa'royong in Makassar language. He inherited the skills of mutual cooperation from his two grandmothers and from the lineage of his father and mother, who were also pa'royong. Not only in Gowa Regency, Ratang often fulfills requests for maroyong to a number of other areas in South Sulawesi. Makassar residents who live in Kalimantan and Southeast Sulawesi often invite Ratang to join hands when holding a celebration. This indicates that there are very few pa'royong left. Even though the demand for Royong is not as much as it used to be, Ratang feels that the demand for Royong is still high.

Another cause of its demise, according to the interviews, is the small number of paryong, which is the very narrow space for regeneration. Pa'royong is generally introverted and holds the belief that this skill can only be passed on to female descendants in their own bloodline. If by chance, the pa'royong does not have female offspring or is not interested in studying it, the baton of cooperation regeneration can also be cut off. This is certainly a problem for the continuity of cooperation.

This is what Ratang is facing now as he says. He has not been blessed with children. On the other hand, Ratang is of the view that this culture must be preserved and continued so that it will not be lost to the times. Therefore, when the Language Development and Development Agency, the Ministry of Education and Culture worked together with the South Sulawesi Language Center to hold a collaborative revitalization program at the Denassa Green House, Ratang expressed his willingness to become a teacher.

Ratang trains and teaches the science of cooperation to 15 young women who are interested in pursuing this skill in a workshop in the form of a three-day literature workshop. He opened himself up to the younger generation who came to gain knowledge from him. He was also the main informant when a number of oral literary titles cooperated and were documented in writing. He says that he did this for the sake of preserving oral literature for the next generation.

## 3. Collaborative Inheritance Efforts in the Field of Education in Gowa Regency

Inheritance of a tradition is influenced by both internal factors and external factors. Internal factors are related to the method of inheritance from the people who own the tradition. How do people who have the expertise to work together pass on and teach the younger generation. A person can become a pa'royong if he has a pa'royong's mother's lineage. The appointment as pa'royong takes place magically and is the will of the ancestral spirits. Likewise with the cooperation texts that they memorized, he also admitted that they received them from the unseen. The text is not recited at any time and place; they even maintain the secrecy and sacredness of the text. A person who is chosen to be pa'royong will experience a trance or illness for several days. This does not occur only when the chosen one had already performed the ritual, as a sign of agreeing to become pa'royong.

Equipment that has been passed down must also be maintained properly. External factors relate to the existence of assistance or intervention from the outsiders. Assistance or intervention can come from the local government, such as through a policy by creating a local content policy curriculum. Cooperation revitalization efforts can be carried out, both through curricular activities (learning local content) with noble character and extracurricular activities (forming interest/talent groups) related to local knowledge and cultural values that exist in a community-based society. Other interventions, include things such as giving incentives to the traditional art performers to teach anyone who is interested.

#### 4. Community-Based Cooperation Revitalization Efforts through Extracurricular Activities

According to the field research, community-based collaborative revitalization efforts at the Denassa Green House organized by the Language Development Agency in collaboration with the South Sulawesi Provincial Language Center is an example of carrying out similar activities in schools. It shows that extracurricular activities (forming interest/talent groups) related to local knowledge and cultural values that exist in the society can be carried out in the form of literary workshops. Technically, this community-based literary revitalization is an attempt to revitalize a literary work within its supporting community in an area or part of the community where the work was once 'alive', but then suffered a decline or degradation. In addition, the community-based revitalization can be in the form of modifying an environment or literary community for new uses, such as in the realm of education.

Field research reveals that the revitalization of community-based literature makes the literature present in the community to survive and then its supporters increase. For this purpose, revitalization of literature is not only an attempt to expand the literary system of the community that supports that literature, but also creates a new realm for its use by new types of supporters. Some of the obstacles found during the literary workshop activities can be used as an evaluation if one is going to carry out similar activities at school in the future. Some of these obstacles are language mastery, pa'royong background, and dialect. There is no standard Royong notation. In fact, Royong is a speech literature that is sung, but does not have a fixed notation, dynamics, and tempo when singing it. This creates its own difficulties during training. These difficulties can be overcome by creating a joint display format led by a main partner.

This is to equalize the notation, dynamics, and tempo when speaking together. These obstacles can also be overcome together with the support and patience of the team and resource persons. Mastery of the maestro Royong language is indeed an obstacle in itself. The background and dialect of pa'royong is also greatly influenced by the implementation of the activities. For example, as an oral literature that does not yet have a written form, during revitalization workshop activities, speech changes often occur. Even though the Royong utterances are sung by the same pa'royong at different times, it often results in different words or utterances. This creates "desperation" for the Royong participants, who are generally the younger generation because they are often blamed by the maestro Royong for improper "memorized" Royong scripts.

A strategic step that needs to be considered in the implementation of Community-based Literature Revitalization is to revive oral literature based on traditional arts so that it can attract the attention of the students. This can be done by making creative and innovative efforts from oral literature itself, starting from the elements of the story (literary) and by the cultivation of its creations. If oral literature is in the form of performing arts, efforts should be made to improve the quality of the performers, music directors, and the dance directors (choreographers), as well as the technology for the performances, such as the stage layout, lighting, sound systems, and the management of the performances.

Often, Community-based Literary Revitalization activities are held at schools or places designated by the literary community carrying out the revitalization. The place can be in the form of a studio or public facility that is agreed upon by the community.

Community recommendations for the implementation of revitalization are as follows.

- (a) Choose 15 pa'royong participants.
- (b) The pa'royong participants must meet the criteria of being teenagers and have a great interest in the preservation of Royong.
- (c) Involve five traditional 'drum' music players to accompany the cooperative training.
- (d) During the activity, the participants of the pa'royong will be monitored and evaluated.

In the implementation of revitalization, following activities are carried out. to determine the best pa'royong according to the Royong standard to be displayed during the evaluation activity and the Festival of Community-Based Literature Revitalization: Royong

- (a) Participants and resource persons discuss the cooperation script used to train the participants. Scripts are focused on the ease of memorization and notation as well as the beauty of cooperation as a performing art.
- (b) Revitalization participants memorize and recite one of the texts under the guidance of the speakers. This training also involves musical accompaniment. Training is always interspersed with discussions in accordance with the conditions that occur in the field.
- (c) Participants carry out audio-visual recording of the revitalization implementation and record activities during revitalization for evaluation. For example, the royong script that has been recorded during practice can be changed according to the memories of the par'royong at that time. This proves that speech literature can indeed change.

It is observed that apart from practicing maroyong, they are also trained to look like real pa'royong. At the time of practice, they are used to the following: using a sarong, sitting like pa'royong, and sitting on the floor with their right leg bent. The fostered pa'royong prepare themselves for the festival. Community-based literary revitalization festival activities: the Royong aims to socialize and appreciate the literary work that is almost extinct, namely cooperation among the stakeholders, literary activists, teachers, and the community of the South Sulawesi Province.

### **5. Community-based Cooperation Revitalization Efforts through Curricular Activities (Local Content)**

The role of formal educational institutions is expected to be a candradimuka crater in fostering mutual cooperation heirs. School institutions should have complete learning resources, such as learning resources in the form of equipment and cooperative teaching staff. One of the cooperative texts that can be relevant to the local content lessons is the poem "Cui Nilakborok".

#### **Poetry Royong "Cui Nilakborok"**

*Manngagang ri Gowa tanga. Numalo ri mae tall. Nu masengka ri Bissei. Gia Butta ni kabussangia. Na nitayomi ri sombayya. Ni kiok ri panritayya. Tulusuk mammy mantamak. Ri Gowa ri snouts. Na manaik ri paladang. Paladang tu nisombayya. Jajang mantamak child. Gr pbel Anak mannge groan pakballe. I Balo nakilolona. Ilenna rolls battanna. Ka sikutumo nu mera. Teamo makes eyes. Na mateknemo pakmaik.*

*Cui ilakborok dendek. Manrikkbak sikayu-wood. Mene situntung-tuntunga. Ri passimbangenna Mecca. Ri panngallakkang Arafah. Ri butta ni singaria. Manngagang ri olo Sapa. Numalo ri Marawa. Ala menai makkiok. Ala kenna mappasengka. Tulusukmami mantamak. Attawapak ri Kabbayya. Hajji ri Baitullayya. Nikiokmi ri seheya. Nitayomi ri pakkhihiya. Kurru mae sumangaknu. Son of battu ri teknea. I just love it. Na pappokoki pakballe. I Balo nakilolona. Na sikontumo numeru. Teamo makes eyes. (Source: Master catalog of South Sulawesi Archipelago Manuscripts)*

#### **Translated into:**

“Cui comes fast. Fly your land. Desire rolls from the stomach. Holding his war spear. Accompanying in Central Gowa. Passing in Mae High. Then stop at Bissei. Hot ground. Greeted by the king. Called by smart people. Jump right in. In Gowa and at the top of the hill. Couch up to the verandah. Home of respected people. The child enters the row. Rows of king's houses. Child carrying medicine. The striped one is still young. Desire that rolls from the stomach. Why are you all sad. Don't have tears in your eyes”.



“Oh the Birds that are going to the West. Fly alone. Came with hope then perched. Among Mecca. Among Arafah. In the illuminated land. Accompanying on Safa. Passing in Marwah Ouch perched calling. Invite to stop. Jump right in. Performing tawaf at the Kaaba. The Hajj at Baitullah was summoned by the Sheikh welcomed by Fikhi sukma come here. The child born of Happiness. I give you a prayer. Then I bestow blessings and become a source of medicine. Young Belang. The desire from deep inside his stomach. Everyone is sad. Don't have tears in your eyes. So that you are happy.”

The Royong text "Cui Nilakborok" is an oral literature that is very old and also uses the Makassar language. Apart from that, "Cui Nilakborok" also uses symbols a lot to represent the meaning to be revealed. Based on the background of the birth year of mutual cooperation "Cui Nilakborok", it is estimated that this text appeared at the time of Sheikh Yusuf when he wanted to spread Islam and wanted to study in the holy land of Mecca

Pakballe's word "medicine" has many influences on other texts. After reading the cooperation text "Cui Nilakborok", the meaning or meaning of the word pakballe was found. The word pakballe "medicine" implies a role model or a good example as in the following quote from the Royong poem "Cui Nilakborok". Na pappokoi pakballe 'becomes a source of medicine'. The point of the Royong poem is that the child who is born will not become a real medicine, but the child will become a role model, a good example in the society. The choice of the word "drug" to represent the word "something useful" was certainly not born.

The background to the Royong poem "Cui Nilakborok" can be understood from the following excerpt from the poem contained in the mutual cooperation "Cui Nilakborok". Tulusukmami mantamak attawapak ri Kakbayya 'goes straight to the Kaaba'. The Royong poem is hypogrammed with previous texts, such as the Sinrlit text Tuanta Salamaka which tells about Sheikh Yusuf's journey to study and spread Islam. Children who sing together are of course wanted by both the parents so that their child's character, attitude, temperament, and abilities resemble Sheikh Yusuf. They want at least his child to be present in the society to become a role model or a good example. The theme contained in the Royong text "Cui Nilakborok" is hope, while the message conveyed by the Royong poem is to be a useful human being in the society. It is indeed to 'be present as a role model and family pride'.

In fact, the entire text is influenced by Islamic religious teachings so that diction or word choice cannot be separated from the inculcation of Islamic values. However, it is undeniable that some Royong texts are still influenced by the ancient texts. It can be said that Royong is generally patterned with eight syllables in each line. This is evidenced by the pattern found in each text or poem Royong. However, there are also some texts that are a bit inconsistent following the pattern. This is due to the age of mutual cooperation which causes the text to be irregular.

Furthermore, from the point of view of presenting the literary work, it is sung and there is mutual assistance which, when sung, use auxiliary musical instruments, such as an arrow made of iron as the main material, the wasp of the ganrang 'drum', pui-pui 'Makassarese flute' and there is also cooperation, who do not use musical instruments in their presentation. Metrum or tone is determined at the time of presentation. This is because oral literary works, especially Makassar oral literary works, have received elements of improvisation from the singer or presenter. However, this does not reduce the value contained in the poem alone. The aesthetic aspect is only to give rhythm to the text so that it sounds beautiful and attractive.

## 6. Meaning of Poetry Royong "Cui Nilakborok"

The meaning of the Royong poem "Cui Nilakborok" is the sacred hope of a mother for her child. The Royong text describes the happiness of a mother because her child is born into this world. However, the mother also hopes that her newborn child will benefit the fellow human beings so that they become role models. Hopefully, the child born is able to bring happiness to others who are often sad. The meaning of the Royong text "Cui Nilakborok" is to

make people not sad in facing this mortal life. Therefore, the mother really hopes that her son will become a good example in the future. This is based on Cui's meaning that Cui is a type of small "bird". Cui is symbolized for a newborn child. Newborn birds are expected to survive and be able to fly on their own, seeking goodness even if it is far away. Cui must be able to change his own life to get happiness in the afterlife that God approves of.

Royong "Cui Nilakborok" has been influenced by books related to Islam. This is what causes the contents of the Royong to tell a lot about people who travel to study religion. The contents of the "Cui Nilakborok" Royong are in line with the opinion (Luxemburg, 1992) that literature can be seen as a social phenomenon. This is because literature was written in a certain period of time which is directly related to the norms and customs of that era and literary authors are from a society or place themselves as members of that society. Superiority and the strength of the 'verbal' in oral literature is able to provide benefits for those who recite and those who listen to it. This is what makes Royong considered sacred because it is rare to find texts that write these rhymes. Oral words support the idea that all verbal communication is in line with Saussure's opinion in Ong (2013): writing has uses, disadvantages, and dangers at the same time. However, writing is a complement to spoken speech, not as a modifier of verbalization.

### **7. The Relevance of the Value of Syair Royong to Local Content Subjects**

Values found in poetry provides students with an understanding that Makassar oral literature, especially cooperation, has values that are very closely related to personal or individual life and its creation. Values are closely related to goodness and kindness and are more attached to human behavior. Indeed, values refer more to people's attitudes towards something good (Ari Jarkosa in Suwondo, 1994). Value is the quality of something that is beneficial to human life both physically and spiritually. In human life, judging is used as the basis, reason, and motivation in behaving whether we realize it or not (Kaelan, 2014).

The link between the values contained in the Royong poetry and the values contained in local content textbooks in schools illustrates that oral literature, especially Royong, needs to be preserved because it has a lot of value content. Rahmanto (1988) states that literature is taught in schools with the aim of forming language skills, increasing knowledge, developing creativity, and supporting character formation. Teaching literature to students have many benefits. Nurgiyantoro (2016) suggests that there are many things that can be obtained from students of literature, including the development of their personalities in the learning process.

Values found in this study are in line with the material contained in the local content textbooks. These values are undeniably relevant to local subjects. Following is the relevance of the value of Royong poetry to local subjects. They are found in the Royong text contained in the text "Cui Nilakborok" as follows.

#### **The Serious Value of 'Atojeng Tojeng'**

The value of attojeng tojeng or the value of sincerity is a personal value. Two types of attojeng tojeng values were found in Royong, namely attojeng tojeng akkareso, hereinafter referred to as profane sincerity and attojeng tojeng manyomba, referred to as transcendental sincerity.

The value of attojeng tojeng akkareso or profane sincerity is worldly sincerity, while the value of attojeng tojeng manyomba or transcendental sincerity is spiritual sincerity. Profane sincerity and transcendental sincerity are related to personal actions to realize social values and religious values.

The value of attojeng tojeng can be implemented in various lines of life. For example, the rampant crime cases that are happening right now are due to a lack of supervision from parents. Parents are not attojeng tojeng in educating children and thus children feel ignored and vent their frustration on others in the form of crime.

The value of attojeng tojeng is not only being serious in working, but also being serious in worshiping God. When they want to commit injustice, these students are aware that there is a God who witnesses what they are doing at any time. Thus, the value of attojeng tojeng is not only to be tenacious and earnest in work, but also to be attojeng tojeng manyomba "to truly

worship” God the Creator. The meaning of *attojeng tojeng manyomba*, that is, in carrying out God’s commands, do not just have the opportunity, but must prioritize. Today’s era is reversed, namely prioritizing the world rather than the hereafter.

### **Value of Effort Strength and Prayer to God ‘Aknganro ri Batarayya’.**

Asking God for prayer proves that people have no power and effort but expect love from God. This value teaches students that human beings are powerless without any help from God. Therefore, submitting all matters to the Creator and by offering prayers to the Prophet Muhammad is a complement in all matters, as the following excerpt from the following *royong* poem.

*Kurru mae sumangaknu, son of battu ri teknea,  
kutimbarangngiko doangang, kurappoiko barakkak, na pappokoki  
pakballe (Cui Nilakborok royong text).*

#### **Translation**

Soul, come here to a child born of happiness, I will give you a prayer and become a source of medicine.

### **The Value of Faith, Piety, and Obedience to God 'Tappak ri Karaenga'**

The value of faith, devotion, and obedience to God Almighty 'Tappak ri Karaenga' is found in the *royong* text of "Cui Nilakborok" below.

*Cui ilakbrok dendek, manrikkak sikayu-timber mene situntung-  
tutunga, ri passimbangenna makkah, ri panggalakknag arafah, ri butta ni  
singarria Text royong Cui Nilakborok).*

#### **Translation**

The bird from the west flies alone. Coming with hope, will travel to Mecca and Arafah which are holy places.

The three values contained in the cooperation text are related. Therefore, they can be included in local content textbooks at schools. It turns out that there are very few teaching materials for cooperation, while the values found in the cooperation text can be relevant to the local content teaching materials. The content of *Royong* values as a whole contains the goodness and benefits that can be applied in everyday life. Therefore, *Royong* oral literature should be aligned with other literature contained in textbooks or textbooks at schools. This *Royong* oral literature is closely related to the local content curriculum which contains character education values.

### **Conclusion**

Following are a few inferences that can be made from the study of community-based oral traditions. They relate to the collaborative revival of the people of Gowa, South Sulawesi:

In terms of both its existence and its heritage, the literary variation of the Gowa, South Sulawesi, people's language, which includes *Royong*, is currently in danger of extinction. The fact that the nobles of the Kingdom of Gowa stopped practicing this cooperation completely after learning about Islamic law was a contributing factor in its collapse. It should be noted that *Royong* may only be passed on to female children and has a sacred or supernatural aroma. based on the preliminary reading and second reading (retroactive/hermeneutic) of the *Royong* poem "Cui Nilakborok", this paper presented the values contained in the *Royong* poem. The values found are the value of sincerity, the value of the strength of the petition to God, and the value of faith, piety, and obedience to God. The three values found in the *Royong* poem are very relevant to the local content subjects.

Inheritance of a tradition however, is influenced by internal factors and external factors.

Internal factors are related to the method of inheritance from the people who own the tradition. External factors are related to the existence of assistance or intervention from the outsiders. Assistance or intervention can come from the local government, such as through a policy by creating a local content policy curriculum. Cooperation revitalization efforts can be carried out, both through curricular activities (learning local content) with noble character and extracurricular activities (forming interest/talent groups) related to local knowledge and cultural values that exist in a community.

Collective awareness to preserve cooperation is also an important factor. This requires involving community elders and teachers of cooperation to train the younger generation. Community managers should be in one motion and one step together with stakeholders, such as the culture and tourism service, traditional elders, scholars and traditional artists. Findings of this study can also be used as reference material for industry-based digital libraries in enriching cultural understanding in each ethnic group which truly belongs to all Indonesians.

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