

**MAKASSAR ORAL POETRY VOCABULARY FOR HUMAN CATEGORY:
A STUDY OF MICROSTRUCTURE IN VANDIJK CRITICAL
DISCOURSE ANALYSIS**

Muhammad Ali

Email : ali9293991960@gmail.com

Moslem University of Maros

ABSTRACT

This research is descriptive-qualitative which aims to describe how the vocabulary of Makassar oral poetry in Human category. The researcher is key instrument in this research. Researchers try to interpret carefully through experience as a native speaker. The data analysis technique was carried out through 3 (three) cycles, namely data collection, data reduction, and drawing conclusions and verification. Theory of VanDijk is a theoretical framework and hermeneutics as grand theory and analytical knife. Based on the results of the analysis, it shows that there are several vocabularies that are included in Human category, namely everything related to (1) the human body, (2) human physical activities, (3) human intellectual activity, (4) human nature or character. All vocabularies "human" in the poem describe the existence of Makassar people in their local and universal lives. The four human categories contained several messages, namely love for God, love for parents, the struggle of a mother, implement God's commands and avoid his prohibitions, not giving up easily, being loyal to lovers, simple, views of life, manners, tolerance, humility, and so on. This research provides very important benefits for Indonesian and Local Language and Literature teachers in developing their learning materials in the classroom, especially in learning the appreciation of poetry and prose of local culture in each region or country.

Key words: *vocabulary, human category.*

INTRODUCTION

Vocabulary is one of the most important things in creating a poem, such as Makassar oral poetry. This is important because the words chosen must represent the substance or intent that the poet wants to convey. Besides that, these words must also be understood by the wider community, so that usually poets choose words that are appropriate to their environment, both micro and macro environments that cover the whole nature.

If analogized with the category of space for human perception in Haley's model that popularized by Wahab (1986, 1989, 1998) is in line with the human ecological system which includes nine main elements, namely *being, cosmos, energy, substance, terrestrial, object, living, animate, and human*. According to Wahab (1998), between the noun categories of human perception space and the predictions of each category there must be a match, because the grouping of vocabulary in Makassar oral poetry refers to the space of human perception proposed by Haley. Therefore, in this research, the categories of *human* or the lowest level are discussed successively, namely everything related to (1) the human body, (2) human physical activities, (3) human intellectual activity, and (4) the human nature of character. All vocabularies *human* in the poem describe the existence of Makassar people in their lives which are local or universal. All vocabulary identified in the category *human* will be showed

in full in the form of the original text of Makassar oral poetry, the reader is easy to understand the poem, then the text of the poem is translated and placed in the column in stanzas.

This is in line with the informational function, which is a language function that aims to reveal the subject matter (Leech, 1981) or commonly referred to as the function of conveying a message or mandate to someone (Kinneavy in Chaer, 2003; 33).

This function is considered a very important function in communication because it relates to the problems of human life, especially Makassar tribe. Leech emphasized that the use of informational language, the conceptual side is very important because it is considered a central factor in language communication. Conceptual meaning is often referred to as the true meaning or denotative meaning or meaning that contains knowledge or things that are logical or open or the meaning is what it is in the text what appears about what is meant. It is understood that there are many conversations in society that can be seen through the perspective of social status, gender, type of work, domicile, and political activities of the community.

If considers closely to the storyline, there are many things that we can learn from, and one of them is to provide information for mankind, especially for the people of Makassar, that Makassar people have long known the existence of God (Supreme Creator). This can be seen in the choice of diction as conveyed in the advice of *Paknassai sahadaknu sekreji Allahataala Nabi Muhammad suro tamatappakna* which means “*Declare your creed, Allah is one and Prophet Muhammad is a trusted apostle.*” This shows that the Makassar people are humans who have long known the existence of God. This order must be maintained and preserved as a characteristic of ethnic groups for the benefit of future generations.

Technological developments are increasingly rapid, as if we are out of the order of life which is very concerning, whether this nation or generation has been torn apart by a new life that has eliminated the norms of life that have been recognized by religious and cultured nations. Various upheavals that can be shown through social media such as hoaxes that is difficult to account for, beheadings, and brutal murders. As well as, the political elites who bring each other down to achieve certain goals. That is very concerning. It is true what some people say that some of our generations have returned to the life of a primitive nation that no longer obeys the order of life that has been instilled by our ancestors with a great order of values.

Part of this structure, namely the vocabulary of Makassar oral poetry for the *human* category is expected to be able to make an important contribution in living this life, in society, nation and state, especially in fostering and developing a generation with moral values in building this beloved country.

This kind of vocabulary can be found through various cultural products in ethnic groups in Indonesia or other nations that still exist. Cultural products like this should be nurtured, maintained, and developed to reorganize the values that have been considered to have been

erased by the times due to the development of the times that are starting to be inconsistent with the eastern customs of the Indonesian nation.

These cultural products can be found in oral literary works, such as oral poetry from various ethnic groups in Indonesia, both oral poetry and oral prose or known as folk songs. The Indonesian nation as a great nation, one of the greatest literary works of our nation is a literary work which is considered the longest in the world beyond Mahabharata literature from India, is a cultural product of the Indonesian ethnic group, namely the literary work of *La Galigo*. This literary work is a collective product of the Bugis-Makassar culture.

In this research analysis, the researcher formulates how the vocabulary of Makassar oral poetry in *human* category aims to provide information to mankind, especially native speakers or students (Makassar ethnic group). Its study is the vocabulary of *human* category which is closely related to the structure stated by *Van Dijk* as analytical framework with Hermeneutics as Grand Theory and analytical knife.

Literary works like this exist in almost every ethnic group in Indonesia, even in a country although not that long. This is something really amazing. In this literary work, we can find various great benefits, so it is very effective as a teaching material in schools ranging from elementary, junior high, high school, even to college. Likewise with other folk songs such as *Kaili's* folk songs (Gazali, 2009), Bugis's folk songs (Akmal 2009) *Kelong* in Hermeneutics perspective (Ali 2009), Javanese folk songs and others.

METHOD

This research is descriptive qualitative. Paradigmatically, this research is emphasized to the vocabulary of Makassar oral poetry in *human* category. Type of research is suitable to be used based on several methodological principles of qualitative research on the vocabulary of Makassar oral literature poetry. Some of the underlying reasons are (1) data sources and data are naturalistic, (2) researchers as a key instrument function as interpreters who are hermeneutic considered capable, (3) presentation or discussion of data is *descriptive-interpretative*, (4) data analysis is carried out interactively and inductively, (5) the vocabulary of *human* category is main concern. Interpretation or deep understanding of the nature of the benefits of Makassar oral literature based on the ethnic perspective of the Makassar people.

The data of this research is Makassar oral poetry which has been documented and recorded directly by the researcher (such as words, lines, array and sentence). Sources of research data are books containing oral poetry that has been translated by previous researchers and data from direct recordings of researchers from *pakelong* (singers) as well as portrait notes taken. Data sourced from *pakelong* (singer) contains oral literature, which includes the creative process of *pakelong* (singer), vision, mission, and conceptions adopted by *pakelong* (singer) and socio-cultural background, religion, belief, and view of life of *pakelong* (singer).

Data validity (1) checked by reading diligently and intensively studying research data sources to get an adequate understanding of the meaning, (2) data validity is checked with adequacy

of references such as library materials and documents on Makassar culture and literature, (3) data validity examined by diligently observing various symptoms related to the problem and research data, (4) data validity was checked through checking with colleagues and experts as well as humanists who have knowledge and expertise about Makassar culture and literature.

FINDINGS AND DISCUSSION

Makassar oral poetry was created by trying to choose the right vocabulary to convey information that is beneficial to listeners or readers. Vocabulary included in this *human* category is everything related to (1) the human body, (2) human physical activities, (3) human intellectual activity, (4) human nature or character. All vocabulary of *human* category in poetry describes the existence of Makassar people in life that is local or universal.

Vocabulary *Human* Related To The Human Body

Vocabulary related to the human body is a common vocabulary known by humans. The use of this vocabulary in everyday life affects the mindset of humans in describing the existence of human nature itself so that this vocabulary is very widely used in oral poetry and covers almost all elements of the human body. The words are as follows: (1) *barangbang* 'chest' (2) *jeknek mata* 'tears', (3) *kale* 'body', (4) *mata* 'eyes' (5) *parru* 'intestines', (6) *cerak* 'blood' (7) *symbolic* 'bun', (8) *bukkuleng* 'skin', (9) *bangkeng* 'leg', (10) *bulu* 'fur', (11) *battang* 'stomach', (12) *ateng* 'heart' (13) *bone lalang* 'heart', (14) *tooth* 'tooth' (15) *karemeng* 'finger', (16) *bawa* 'mouth', (17) *jeknek mata* 'tears'. All vocabulary in oral poetry can be seen in each stanza in the following table:

No.	Poetry Text	Translation
1.	<i>Pangku tikring jammeng</i> <i>Awanga ri palikannu</i> <i>Nanu patanjeng</i> <i>Misangku ri barangbannu</i>	When I die later Bury me in the knot of your sheath Then lean My tombstone on your chest
2.	<i>Pakrisi tonjako paleng</i> <i>Kamma tojengko inakke</i> <i>Natuju tonji</i> <i>Jeknek mata paklungannu</i>	Sad you too Like me too Got it too Your pillow tears
3.	<i>Kade taliung buloa</i>	If only bamboo were not insulated

	<i>Kupantamaji kalengku</i> <i>Bajipi lino</i> <i>Nakussulu massalerang</i>	I put my body Then the world is safe I just came out
4.	<i>Kuntui jarung bulaeng</i> <i>Taktodo ri bolotingku</i> <i>Jalling matannu</i> <i>Kakkalak tabbiolanu</i>	Like a golden needle Pierced in my heart Glance your eyes Your passing laugh
5	<i>Iapa kujarra solle</i> <i>Lange-lange ri cerak</i> <i>Tassampe tompi</i> <i>Parrukku ri simbolengnu</i>	Later I will be deterred from adventuring If swimming in blood Later blocked My intestine on your bun
6.	<i>Cinna anjo siangingang</i> <i>Si angingang ri buloa</i> <i>Kaoa kebok</i> <i>Inakke tarring bukkuleng</i>	I want to be side by side with him Windy bamboo Because she is white I'm black sweet (skin)
	<i>Bajikia maloloa</i> <i>Empo makkale-kalea</i> <i>Longgang bangkenna</i> <i>Mallabbaki samboritta</i>	Nice bachelor Living alone Free to walk (foot) Visiting friends
8.	<i>Ia ngasengminjo mange</i> <i>Lanrammuk bulu-bulungku</i> <i>Lonna kuruntutuk</i> <i>Ammakku kunawa-nawa</i>	That's all Stand up my feathers If can Remember my mother
9.	<i>Nampai ilalang battang</i> <i>Nakkimbolong kama cerak</i> <i>Na katutuo</i>	Since I'm in the stomach Conceived like blood Cared for

	<i>Sanggengku ajjari tau</i>	From child to adult
10.	<i>Punna kutaba kuitung</i> <i>Kuruntuk kunawa-nawa</i> <i>Jappo atengku</i> <i>Ancuru bone lalangku</i>	If I can remember Think and remember Break my heart And all my heart too
11.	<i>Nakkilo-kilo asseng</i> Gigi lapisik bulaeng <i>Kammaki asseng</i> <i>Tuna suro mangngurangi</i>	We get luminosity Gold plated teeth Apparently We were told to be aware
12.	<i>Manna anjo narua tallu</i> <i>Cincinga ri karemengku</i> <i>Si pappa tonji</i> <i>Kutakja kupappuppurang</i>	Even if there are two or three The ring on my finger Just one I will keep it for life
13	<i>Beru sammeki daengku</i> <i>Beru nakapuk bawana</i> <i>Anjo sumpaeng</i> <i>Kontu jarang pangngisina</i>	Silent new sibling Just about to close his mouth But earlier Like a neighing horse

Expression of Misangku *ri Barangban nu* ‘my tombstone in your **chest**’ in the first stanza (1) of the poem above implies that their statement is a statement of the deepest sense of loyalty to their loved ones. For the second stanza (2) the expression *Jeknek mata paklungannu* ‘the **tears of** your pillow’ implies that it is difficult or happy to be shared together. Furthermore, in the third stanza (3) the expression of *kalengku* ‘my **body**’ means how embarrassed they would both be if they didn’t get married because their family and friends already knew about it. In the fourth stanza (4) the expression *jallingmatannu* ‘glance your **eyes**’ which means the glance of your eyes has made them fall in love very deeply which is always overshadowed by his smile. In the fifth stanza (5) *Lange-lange ri cerak* ‘swim in **blood**’ and *Parrukku ri Simboleng nu Intestine on your bun*’ these two expressions are expressions that are difficult to separate from each other which means they fight to the end, even though his intestines were torn apart in order to maintain his sincere love. In the sixth stanza (6) the expression *Inakke tarringbukkuleng* ‘sweet black **skin**’ shows the meaning that they sit side by side together because there is harmony, namely black and white, the white will shine on the black.

In the seventh stanza (7) in the expression *longgangbangkengna* 'leg' means that when a young man they are free to go where they want to go because there is nothing in the way. In the eighth stanza (8) the expression *Lanrammuk bulu-bulungku* 'feathers' implies that if he reminisces about his parents who have been died for a long time, his heart will be crushed. Next in the ninth stanza (9) the expression of *Nampai ilalang battang* 'since I was in the stomach' implies that how great is the struggle of a mother who has nurtured from the child to adult. Next, the tenth stanza (10) the expression of *Jappo atengku* 'break my heart' and the expression *Ancuru bone lalangku* 'shatter the contents of my heart' implies that if he contemplates, remembers the past when his parents were still around, his heart breaks and his heart beats. Next in the eleventh stanza (11) the expression *Gigi lapisik bulaeng* 'Golden plated teeth' implies that the wealth and wealth that we have is basically a trial, therefore people need to be aware. In the twelfth stanza (12) the expression *Cincinga ri karemengku* 'The ring on my finger' implies that even though two or three in my heart only one will be mine for life, and finally the thirteenth stanza (13) the expression *Beru nakapuk bawana* 'Just about to close his mouth' implies that now he doesn't talk much, he used to be like a neighing horse that could be heard everywhere.

Starting from the first stanza (1) to the sixth tells about the expression of love, while the seventh stanza (7) to the thirteenth (13) contains the freedom of a young man, the expression of love for parents and overflowing love for the lover.

Vocabulary *Human Related To Human Physical Activities*

The vocabulary of this group is both positive and negative. Positive because it is widely used in things that are teaching or advice, as well as negative ones are used in satirical things against human behavior that is not commendable. As a means of social control in society, *kelong* uses a variety of human activities that are often found in society. This method was chosen to facilitate understanding and make people aware of the meaning of *kelong*. This vocabulary is very much found in *kelong*. The vocabulary in question is: (1) *lakkelong* 'singing', *tabek* 'excuse' *pammopporangmamak* 'forgive me', (2) *kupasulukmi* 'I sing it out', *kukarang* 'compile' *nakupadongkok* 'put it down', (3) *nubongong* 'hooded' (4) *tinro* 'sleeps', (5) *lampa* 'goes', *erang* 'brings', *mantangak* 'leave', (6) *sijalling* 'looks at' (7) *nasolongi* 'flowing' (8) *mingkaboyaki* 'looking for', (9) *kucinik* 'I saw', (10) *nipadongkok* 'put', (11) *makkana* 'tell', *kanannu* 'speech' *rupa gauk* 'behavior', (12) *tunjarrekia* 'to hold', (13) *nituntutk* 'claimed', (14) *mannuntutk* 'to study', *nukutaknang* 'to ask' (15) *nalopuko* 'anaesthetized', (16) *nagoda* 'teasing', (17) *lammantang* 'go away' *nallili* 'no choose', (18) *nacinik* 'to see' *tutanggngallea* 'to accept', (19) *mappajjaria* 'to creates', *nisomba* 'worshipped', (20) *nilaku-laku* 'to be practiced', (21) *pabajiki* 'to correct', *pakalangnying* 'to clean', *tumaggaukang* 'to do', *tutulilia* 'to avoid', (23), *groaning* 'to implement', (25) *nakkareso* 'to worship', (26) *manyorong* 'to convey', *assambayang* 'to pray' (27) *tannang* 'put', (28) *nitontong* 'pay attention' (29) *nanggaukang* 'to carry out' (30) *mappakrua* 'duplicate', (31) *gaukang* 'doing', (32) *antamak* 'go into', (33) *tobakko* 'repent', (34)

paknassai ‘declare’, (35) *kutaknang* ‘to ask’. The harmony of the vocabulary can be seen in the following:

No.	Poetry Text	Translation
1.	<i>Tabekpammopporang mamak</i> <i>lakkelongi atanta</i> <i>Kelong panrita</i> <i>Poro ikambe ngaseng</i>	Excuse, forgive me I will sing Scholar’s poetry For all of us
2.	<i>Kupasulukmi anne</i> <i>Kelong lebbaka kukarang</i> <i>Nakupadongkok</i> <i>Rikarattasa malannying</i>	I will sing this The poems that I have compiled will put On white paper
3.	<i>Bajik-bajikang mami</i> <i>Punna nuturuk cinnaku</i> <i>Narapangku</i> <i>Nubongong pangngakkalingku</i>	Will be better If you follow my will And my example Hooded my ridicule
4.	<i>Bakuna nia cinnaku</i> <i>Tinro jangan-jangan mama</i> <i>Atenna mami</i> <i>Bannngia kukatinroi</i>	Since my intention My sleep like a bird Only the heart Night as pillow
5.	<i>Punna lampa erang tonjak</i> <i>Mantangak sallang kurokong</i> <i>Niajjakonjo</i> <i>Natappokaaraja kalengku</i>	If you go take me Soon I will be skinny While you’re still there My body is still skinny
6.	<i>Manna mataja sijalling</i> <i>Pakmaik sitiyo bella</i> <i>Kukana tonja</i> <i>Kapoleangmi nakkukku</i>	Even if it’s just a glance The heart is far away I say too Cure my longing

7.	<i>Nakku tonjakonjo kau</i> <i>Kamma tonjoo inakke</i> Nasolongi tonji <i>Jeknek mata paklungannu</i>	Do you miss too Like myself Flowing too Your pillow tears
8.	<i>Takodiai kasiakna</i> Mingkaboyaiseng biasa <i>Ri samboriknu</i> <i>Punna nakkemo taena</i>	It's not bad taste But I'm looking for a habit In your family If I'm gone
9.	<i>Punna kucinik taua</i> <i>Dinging-dinging nywaku</i> <i>Punna kucinik</i> <i>Natena nassambayang</i>	If I see people I'm so sad If I see They are not praying
10.	<i>Sambayang-bayang antu nierang</i> Nipadongkok ritimbangang <i>Punna taena</i> <i>Sangnging sassak lalang mami</i>	Prayer is supplies Put on the scales If there's no All regrets
11.	<i>Ikau tonji makkana</i> <i>Ummaka anne ri nabbia</i> <i>Nutasituruk</i> Kannannu rupa gauknu	You yourself said Have worshiped the prophet But you haven't adjusted Your words and actions
12.	<i>Iaji kukana ata</i> <i>Tutantanga sambayang</i> <i>Tunjarrekia</i> <i>Sahadatna Allah taala</i>	What I said servant People who don't negligent pray People who hold fast The two creeds
13.	<i>Baji memamangi nituntutuk</i> <i>Kananna tupanritayya</i>	Ok now we claimed Scholar's teachings

	<i>Seppami lino</i> <i>Ambanimi lamatea</i>	The world is small The end is near
14.	<i>Kapasek numallakkamma</i> <i>Mannuntuk ri panritayya</i> <i>Nanukutaknang</i> <i>Rurunganna lamatea</i>	Why are you afraid Studying with scholars And you ask Supplies for the hereafter
15.	<i>Punna tena sambayangnu</i> <i>Nalopuko antu iblisi</i> <i>Punna erokna</i> <i>Gaukna nuturukiang</i>	If you don't pray You will be anaesthetized by the devil If his will You follow his behavior
16.	<i>Punna tena sambayangnu</i> <i>Nagodaku antu iblisi</i> <i>Kanarakaya</i> <i>Nakullei kaboneang</i>	If you don't pray The devil will teasing you Because hell He wants to contain
17.	<i>Kamaeak anjo lammantang</i> <i>Kutena lopu iblisi</i> <i>Taena bedeng</i> <i>Nallilili napallak</i>	Where will I avoid So that I'm not anaesthetized by the devil Because he said Don't choose love and be cruel
18.	<i>Sassalalangjintu sallang</i> <i>Tunagoya iblisi</i> <i>Punna nacinik</i> <i>Tutangngallea pangngajari</i>	Will regret later People who are tempted by the devil If he sees People who don't accept advice
19.	<i>Karaeng mappajjaria</i> <i>Nisomba tojeng-tojeng</i> <i>Tena rapanna</i> <i>Tena sampakjuluna</i>	God is the creator Worshiped truly Nothing compares to it He is the one

20.	<i>Pakabajik junnutta</i> <i>Pakalangnying satinjatta</i> <i>Iapi antu</i> <i>Namatangkasa tubuta</i>	Correct <i>junubbath</i> Clean when you pee With that The body becomes holy
21.	<i>Majaija tumanggaukang</i> <i>Passuroang tojeng-tojeng</i> <i>Iaji assa</i> <i>Tutallia pappisangka</i>	Many do Order earnestly Only the hard one People who do not avoid the prohibition
22.	<i>Taenapa antu mabajik</i> <i>Bateta angngerang sareak</i> <i>Punna teai</i> <i>Junnu satinja pokokna</i>	It's not said well yet How do we implement the Shari'a If not <i>Junuban</i> pee as the principal
23.	<i>Janji memangi ikambe</i> <i>Ummakna Nabi Muhamma</i> <i>Iaji anjo</i> <i>Nakkareso risekrea</i>	It's a promise Umma of the Prophet Muhammad While he Worshipping the Almighty
24.	<i>Nyawaia i pappijappu</i> <i>Mandallekang karaengta</i> <i>Mannyorong kana</i> <i>Rilebbta assambayang</i>	Our soul is concentrate Facing our Lord Conveying a prayer When finished praying
25.	<i>Lambusuk baji gulinta</i> <i>Tannang bajik pidomanta</i> <i>Kananta tompa</i> <i>Gurunta jadi pidomang</i>	Straighten the steering wheel well Put down our guidelines Just a hint Our teacher is our guide
26.	<i>Anjo kidongok kamma</i> <i>Tangukang passuroang</i>	Why are we so stupid Not carrying out orders

	<i>Nabbia anjo</i> <i>Nanggaukang passuroang</i>	While the prophet Carry out orders
27.	<i>Ikatte cucunna adang</i> <i>Teaki mappakruai</i> <i>Appaksekreko</i> <i>Nuatama risurga</i>	We are the grandchildren of the prophet Adam Let's not combine Embrace God So that you go to heaven
28.	<i>Tutuki rikamna-kana</i> <i>Tutuko ripanggaukang</i> <i>Naiki gaukang</i> <i>Passuroang Allah Taala</i>	Keeping the speech Be careful to act Then we do it God's command
29.	<i>Ikatte tusungua</i> <i>Pakajai sambayanta</i> <i>Nanu antamak</i> <i>Ri tampak lakbirik-Na</i>	We are happy people Pray more Until you enter In a glorious place
30	<i>Aule cucunna adang</i> <i>Tobakko sitojeng-tojeng</i> <i>Nanipammopporang</i> <i>Sikamma dosa-dosanu</i>	O grandson of Prophet Adam Repent for real To be forgiven All your sins
31.	<i>Paknassai sahadaknu</i> <i>Sekreji Allah Taala</i> <i>Nabi Muhamma</i> <i>Suro tamatappakna</i>	Doing your creed Allah is One Prophet Muhammad Trusted apostle
32.	<i>Tupanrita sengkasakik</i> <i>Nia erok kukutaknang</i> <i>Apa sabakna</i> <i>Kinassuro assambayang</i>	People I hope stop I want to ask What's the reason We must pray

Vocabulary *human* related to human physical activities, starting from the first stanza (1) to the eighth (8) as opening words before singing or poetry as an expression of courtesy to listeners. The choice of words used is deliberately chosen carefully so that the listeners concentrate on listening to *pakelong* or singer or who brings poetry about the messages that will be conveyed to the listeners. In Van Dijk's critical discourse analysis, it is called the initial view structure.

In the next part is ninth stanza (9) to the thirty-second (32) which is the part of the content that is conveyed to the listener. These contents all convey messages to listeners about religion, especially recognizing the existence of a Creator. This is in more detail conveying messages about carrying out the five daily prayers, weighing good deeds, speech and behavior, taking the creed, seeking knowledge, about the Day of Judgment, studying with scholars and asking about the hereafter, the devil tempting humans, avoiding the temptations of the devil, people who do not accept advice, Allah the Creator deserves to be worshiped, carry out Allah's commands and stay away from his prohibitions, *junub* bath, carry out orders seriously, worship Allah, conveying pray, teachers become guides, prophets become examples, do not duplicate, watch your speech and be careful in acting, enter Allah's heaven, repent, strengthen the creed, and why do we pray. If this is considered in detail, it includes the intermediate structure of Van Dijk's critical discourse analysis.

Vocabulary *Human* Related To Intellectual Activities

Intellectual vocabulary groups are all words related to human thought activities or related to intelligence and cognition. In other words, the words come from the human mind in responding to a problem that occurs. These words are also found in *poetry*. These words can be seen in tables such as (1) *mangngukurangi* 'aware', (2) *naasenna* 'he knows', (3) *panggassennu* 'your knowledge' (4) *sassaklalang* 'regret', (6) *erok kuasseng* 'want to know', (6) *naukrangi* 'remembering' (7) *kuruntut kunawa-nawa* 'I think and remember', (8) *panrannuangku* 'my hopes' (9) *guru mammaca* 'teacher reading'.

The vocabulary can be seen in the poetry in the following table:

No.	Poetry Text	Translation
1.	<i>Nakilo-kilo assengng</i> <i>Gigi lapisik bulae</i> <i>Kammaki aseng</i> <i>Tunasuro mangngukurangi</i>	We are touched luminosity Gold plated teeth Apparently We were to be aware
2.	<i>Sambayang-bayang dosanu</i>	Less sin

	<i>Tumajarreka imanna</i> <i>Ri naassenna</i> <i>Nasaomba kasekreanna</i>	People with strong faith Because he knows Worship His oneness
3.	<i>Punna kamma pangngassenu</i> <i>Pijappunu rikalennu</i> <i>Anteikamma</i> <i>Unjukna pakkusiannu</i>	If so, your knowledge Believe in yourself How about Your form of worship
4.	<i>Sassaklalinga memang tungguna</i> <i>Tena memang nariolo</i> <i>Ri boko tonji</i> <i>Mappakloanang tungguna</i>	Regret is later Never in front But then Tempting is troubling
5.	<i>Tungguna riminalangku</i> <i>Kasarengku lakucinik</i> <i>Erok kuasseng</i> <i>Pakmai kujarrekia</i>	I hold on to hope Because fate wants to see I want to know Be strong, that my suppose
6.	<i>Mempongasengmi jajareng</i> <i>Aktekne-tekne pakmai</i> <i>Nganre mangnginung</i> <i>Tena sekre naukrangi</i>	Sit in a row Have fun together Eat and drink Nothing to think about
7.	<i>Punna kutaba kuitung</i> <i>Kuruntk kunawa-nawa</i> <i>Jappo atengku</i> <i>Ancuruk bone kambungku</i>	If I touch the memory I think and remember Broke my heart Break my heart too
8.	<i>Tappumi pangrannuanku</i> <i>Pikkirannu</i> <i>rocak tommo</i> <i>Nana tontongko</i>	I have lost hope The mind is gone You are watched

	<i>Tallasak tasilolongang</i>	Life is unstoppable
9.	<i>Guru tonji punna ballok</i> <i>Santari punna palese</i> <i>Mamaca tonji</i> <i>Punna niak juku langga</i>	The teacher is also wine Be diligent too if jar Read too If there is smoked fish

In the first stanza (1) of the above poem, *Tunasuro mangngkrangi* ‘we were to be aware’ implies that people who are being given sustenance and happiness are basically trials from Allah SWT. Therefore, they must be aware of making the best use of the sustenance and happiness that God has given them. Furthermore, in the second stanza (2), namely the expression *Ri naassenna* ‘he knows’ conveys the message that people who have strong faith will have fewer sins because they avoid and stay away from what is forbidden by the Creator or Allah SWT. Likewise in the third stanza (3) *Punna kamma pangngassennu* ‘if so your knowledge’ tells that people know the existence of God, how form or how to worship him. In the fourth stanza (4) *Sassaklalang a indeed waits* ‘Regret is later’ meaning we don’t need to procrastinate because, because time will not repeat itself, therefore use the best time as long as you can. In the fifth stanza (5) *Erokkusseng* ‘I want to know’ implies that one should have a strong stand, do not be capricious and be firm. Furthermore, in the sixth stanza (6) *Tena sekrena ukrangi* ‘nothing to think about’ this expression implies that if we have fun, then remember Allah who provides sustenance. In the seventh stanza (7) *Kuruntuk kunawanawa* ‘I think and remember’ it means if I remember and imagine everything, then my heart is broken. In the eighth stanza (8) *Tappumi pangrannuanku* ‘I have lost hope’ means he has given up hope seeing all his behavior. Finally the ninth stanza (9) *Guru tonji punna ballok* is a satire to someone who likes to drink palm wine, which is also a joke but very touching expression for people who like to drink palm wine and get drunk. Of the nine stanzas above, there are themes of pleasure, pain, religion, hope and regret.

Vocabulary Human Related to Human Nature and Character

Kelong uses a lot of words related to human nature or behavior. These words are deliberately chosen to describe human traits, both good qualities and less commendable traits. These words include: (1) mallewai ‘respecting’, (2) somberok ‘friendly’ (3) tuna ‘self-low’ (4) pakmai masagalaya ‘worried’, (5) pangngai ‘love’, (6) maling ‘compassionate’, (7) tanakalanreang ‘not bored’, (8) pallak panrannuang ‘desperate’, (9) ranggasela ‘hesitating’, (10) makajalak ‘expensive’, (11) sareak ‘habit’ (12) labba ‘disappointed’, (13) sirik ‘embarrassed’, (14) nakusero ‘surrendered’, (15) sukkuruk ‘thankful’.

These expressions can be seen in each stanza in the following table:

No.	Kelong Text	Translation
1.	<i>Ranggaselakumi inakke</i> <i>Kumallewai</i> pakmaik <i>Pindu cikali</i> <i>Naempoi ranggasela</i>	Because I suspect then I'm respecting Even if disappointed I'm still happy
2.	<i>Punna nurampea tuna</i> <i>Dinging-dinging pakmaikku</i> <i>Inakke anak</i> <i>Silassukang kamase</i>	If I'm insulted that I self-low Sad my feelings I am a child Born with love
3.	<i>Teajak ningai rujak</i> <i>Nilembangan ballo alling</i> <i>Bambang ladaya</i> <i>Pakmaik masagalaya</i>	I don't want to be liked like fruit salad Sour palm wine Chili spicy A heart that has no consistency
4.	<i>Ammakku anrong kalengku</i> <i>Anrong tumanglasukkanku</i> <i>Pakrimpunganna</i> <i>Pangngai</i> tamattappukku	My mother my biological mother The mother who gave birth Hanging place Faithful that will not break
5.	<i>Sombalaknaminjo mae</i> <i>Oloanna biseanna</i> <i>Isallo lampa</i> <i>Isallo tammaling-maling</i>	The screen has appeared The path of the boat has been seen The long gone It's long but has no feelings
6.	<i>Tassuluka ribangnyanna</i> <i>Ri sarrona bausukna</i> <i>Kale ningai</i> <i>Nyawa tanakalanreang</i>	I won't go out when it's hot When the current is strong Body like A soul that never gets bored
7.	<i>Tingkerek tea sayuk</i>	Tingker doesn't want to be sad

	<i>Lekokna tasalasa</i> <i>Batangkalenna</i> <i>Tea pallak panrannuang</i>	The leaves don;t want to be disappointed Her torso Don't want to despair
8.	<i>Saribbatangi tojeng</i> <i>Iaji kulle majarerrek</i> <i>Pindu cikali</i> <i>Naempo ranggasela</i>	Siblings Only he can be trusted One time cousin Still doubt
9.	<i>Siri pacce rikatte</i> <i>Punna rapang belo-belo</i> <i>Sikamma cinik</i> <i>Singkamma mammuji ngaseng</i>	Shame it hurts for us If it is considered decoration All who see Everyone praises
10.	<i>Bori bella manna bella</i> <i>Manna sekre pakrasangang</i> <i>Tabaji antu</i> <i>Nakusero kana tommo</i>	Neighboring countries even though far Cross the sea, climb the hill Your kindness I give it up for love
11.	<i>Mangnyekreangma ri ia</i> <i>Sukkuru ri kakosanna</i> <i>Lanri kalenna</i> <i>Najjari taksere-serea</i>	I leave it to him Grateful for the power Because of His creation So occur what happens

The first stanzas (1) and (3) have the same meaning even though the diction used is different. *Kumallewai pakmaik* then I'm **respecting**' and *Pakmaik masagalaya* 'heart that has no consistency.' The meaning contained in it is a sense of doubt or uncertainty. In the second stanza (2) *Punna nurampeatuna* 'If I'm insulted that I **self-low**,' it means that if he is mentioned about himself then his heart is sad because he was born with half love. Then the fourth stanza (4) *Pangngai tamattappukku* **Faithful** that will not break' this expression expresses someone who really loves the mother who gave birth to him, love that never breaks for all time. In the fifth stanza (5) *Isallo tammaling* 'It's long but **has no feelings**.' In this stanza, it is the opposite of the expression in the fourth stanza, which tells about people who never remember their parents, go far without any news. The sixth (6) and seventh (7) stanzas

have the same meaning Nyawa *tanakalanreang* 'A soul that never **gets bored**', *Tea pallak panrannuang* 'Don't want **to despair**' implies that he will not back down until his goal is achieved. Furthermore, the eighth stanza (8) *Naemporranggasela* 'Still **doubt**,' has the meaning that only brothers can be trusted, besides that cousins cannot be trusted. The ninth stanza (9) *Siri pacce rikatte* '**Shame it** hurts for us' implies that the *siri* and *pacce* that we have are guidelines for life in living life and life in this world, like a beautiful jewelry in the world, beautiful in the hereafter. In the tenth stanza (10) *Nakusero kana tommo* '**I give it up** for love' informs us that if we really love a country far away, it will not be an obstacle. The last stanza is the eleventh stanza, *Sukkuru ri kakosanna* '**Grateful** for the power' implies that God is the creator of the universe and its contents.

From the eleven poems above with certain expressions, there are several messages conveyed to us human beings including, love for both parents, simple nature, firm stance, not easily

CONCLUSION

The stanzas of oral poetry above are a small part of the many stanza of poetry that exist and are found by researchers. The vocabulary of the *human* category above refers to Van Dijk's Critical discourse framework as an analytical framework using a hermeneutic approach as an interpretive tool. The wealth of cultural products that we have scattered throughout the archipelago is an inexhaustible source of teaching materials if we want to use them.