

**PASINRLIKAS A SINTAS EXISTENCE
SYNRILLICMAKASSAR**

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Abstract

This research aims to study pasinrilik as a survivor of the existence of sinrilik Makassar. The method used in this research is library research with the stages of using literature, reading combined with in-depth analysis to reach the formulation of ideas.

The results of this writing analysis can be concluded that sinrilik is a type of oral literature that has undergone a process of overwriting. This type of literature is spoken using a rhythmic tone of voice. In certain performances, sinrilik's narrative is accompanied by a musical instrument called kesok-kesok. While pasinrilik refers to people who say sinrilik. The existence of pasinrilik can be traced in history, first introduced by the 10th King of Gowa led by I Manriagau Daeng Bonto Lakiung Tunipallangga Ulaweng (1510-1546).

The essence of being a pasinrilik survivor has an important position, namely the position of pasinrilik as; (1) messenger; (2) become an instrument of customs; (3) become a storyteller; (4) Makassar language preservers; (5) as an artist; and (6) as a writer. To be a pasinrilik, you have to master narration and cyrillic recitation, it is very important to know the substance of the storyline and recitation related to how to tell it. There are several postnatal survival challenges, including; (1) pasinrilik at an advanced age and the interest of the younger generation is small; (2) urbanization of the younger generation; (3) local government policies; (4) literacy; and (5) millennial culture shock.

Keywords: Pasinrilik, Survivability, Synrilik Existence

A. INTRODUCTION

Literary works are aesthetic masterpieces that are closely related to human culture. The aesthetic elements in literary works are used by humans to gain knowledge, entertainment, politeness, as well as advice about the noble character and norms of social life. Literary works are then positioned as a mirror that reflects human life as well as a critique that directs humans to an idealized pattern of life. From this, it can be understood that literary works can be an indicator of cultural existence as well as a measure of the development of the achievements of a social entity that makes literature one of the important instruments of social institutions.

One type of literary work that is used as a social institution is oral literature. Almost all ethnic groups in Indonesia have an oral literary heritage which functions as an educational tool and limited social control within the intra-ethnic sphere. This type of oral literature varies

greatly in the form of spells, rhymes, poetry and prose. These forms of oral literature are then known by certain names according to their respective regional languages.

Oral literature is part of regional literature, because it originates from local communities in every region in Indonesia. The position of regional literature is very important, for example Tuloli (2000) explains four important things related to the position of regional literature, as follows. First, regional literature is a creation of society in the past, or in other words this creation preceded the existence of modern Indonesian literature today. Second, regional literature is included as an aspect of Indonesian culture, so it needs to be explored or studied to enrich national culture. Third, regional literature cannot be separated or is very attached to the soul, spirituality, belief systems and customs of society. In general, regional literature is used to convey noble values for the younger generation. Fourth,

The position of regional literature shows the essential function of oral literature which has played a role for a long time as a cultural system of Indonesian society. This position also reflects the important functions of oral literature as stated by several experts. Danandjaja (Suantoko, 2016) argues that oral literature generally has a function as education for members of the community who own it. Oral literature also functions as a thickener for feelings of collective solidarity and becomes a tool that allows its owners to act against people who deviate. In addition, oral literature also functions as an instrument of criticism against injustice.

The strategic position and function of oral literature is in fact not in line with the current reality which shows that oral literature has lost its owner. Oral literature is shifting towards extinction because it is no longer in demand as something of value even though it holds many irreplaceable values. This is what drives various defense efforts so that research is carried out, identification and bookkeeping of oral literary legacies which are then translated into written literary form.

The Makassar ethnic in South Sulawesi has an oral literary heritage. Oral literature contains moral values that are always relevant to the times that can be accepted as a mental vaccine supplement and millennial human character while at the same time functioning as controllers of the social system. In fact, in the midst of the erosion of its sustainable space, oral literature continues to ferment its authentic humanistic values so that they are always ready to be used. One type of oral literature in the archipelago is *sinrilik*, the cultural heritage of the Makassar ethnic group in South Sulawesi.

This oral literature is a poetic utterance by the *pasinrilik* which is performed according to the rhythm of a musical instrument called *kesok-kesok*. Currently, *synrlic* conservation has been carried out through research and documentation of speech texts to prevent extinction. All these efforts seem to only save the *Sinrilik* text and ignore one of the important elements of this *Sinrilik* oral literature, namely the *pasinrilik* element or "*Cinrilik* speakers". The existence of *Sinrilik* speakers as a key instrument of oral literature continues to exist, because *Sinrilik* will be difficult to understand as a speech art activity without the presence of a *pasinrilik*. Thus, *pasinrilik* becomes an important *synth* that is interrelated like the existence of a language with its speakers. *Sinrilik* Makassar also consists of several forms

of stories, namely Sinrilik Syekh Yusuf/Tuanta Salama, Sinrilik Datu Museng & Maipa Deapati, Sinrilik Kappalak Tallubatua, Sinrilik Jamila Dg. Makkanang, Sinrilik I Lomok Dg Takontu, and Sinrilik Bosi Timurung.

The sinrilik that has been mentioned is in the form of prose which is commonly told or conveyed by means of singing using musical instruments, on other occasions it can also be performed without musical instruments. Sinrilik as a literary work refers to the text, while the person who tells it in a performance is called pasinrilik. Sinrilik is a form of oral literary work, while pasinrilik is a person who tells it. The maintenance of synrilik is actually not only carried out in the aspect of transferring the verbal vehicle to the written vehicle, but also must reach the rejuvenation of pasinrilik generations.

B. METHOD

This research aims to study pasinrilik as a survivor of the existence of sinrilik Makassar. The method used in this research is library research with the stages of using literature, reading combined with in-depth analysis to reach the formulation of ideas. Judging from the aspect of its nature, this research is descriptive in nature by applying the steps proposed by Kuhltau (2022), including; (1) formulate a research title, (2) explore materials and information, (3) determine the research focus, (4) collect data sources, (5) prepare data presentation, and (6) prepare reports.

C. RESEARCH RESULTS

1. The Essence of Being a Pasinrilik Survivor

Based on the results of the interviews, it can be formulated that the essence of being a pasinrilik is as follows.

First. Pasinrilik as messenger. This can be seen from the pasinrilik during the 10th reign of the Kingdom of Gowa, pasinrilik was involved as a messenger from the king to the people.

Second. Pasinrilik as an instrument of customs. The existence of a pasinrilik is a manifestation of Makassar's ethnic customs at the time which were historically institutionalized into the royal system. Thus, the preservation of Makassar customs must actually guarantee the continuity of the pasinrilik generation.

Third. Pasinrilik is a storyteller. Apart from their duties of conveying news in the past, currently pasinrilik are narrators of stories of heroic struggles as well as narrators who convey traditional elders' advice and religious messages.

Fourth, Pasinrilik is a preserver of the Makassar language. This existence is considered to be a challenge in itself for the young generation of Makassar language speakers, because ethically sinrilik stories must be told using Makassar language to maintain their originality. Even so, nowadays sinrilik performances performed by a pasinrilik are sometimes performed bilingually, using Makassar language combined with Indonesian, and sometimes even using the local dialect of Makassar Malay.

Fifth. Pasinrilik as an artist because he must have the ability to tell stories accompanied by certain musical instruments (song-kesok) so that it requires proficiency in music and in the art of speaking.

Sixth, Pasinrilik is a writer. This can be observed in terms of the activities and stories that are told which are completely related to the Sinrilik oral literature. Pasinrilik is the only individual who guarantees the preservation of this Sinrilik way of telling into the future. In other words, if pasinrilik is no longer in demand, aka extinct, then an important part of sinrilik is lost. That is, sinrilik loses its authentic sound so that in the future, perhaps, it is only enjoyed as ordinary reading material as well as reading other prose genres.

2. Mastery of Narrative and Synrillic Recitation

Being a pasinrilik is not an easy job. Pursuing this, in the eyes of the writer, cannot be separated from two fundamental things, namely one must master sinrilik narration and recitation if one wants to become a pasinrilik. In terms of mastering sinrilik narratives, a pasinrilik needs to have knowledge of the types and narratives contained in sinrilik. For example, in the traditional Pakesok-Kesok Sinrilik show, they generally present the Sinrilik Kapallak Tallumbatua which contains a narrative about the greatness of the king and the kingdom of Gowa. There are also narratives about heroism and teachings about morals and customs. Pasinrilik must understand that this sinrilik extends the bond of passibijang or kinship. Sinrilik Kapallak Tallumbatua also features the figures of Sultan Hasanuddin and Karaeng Tu Nisombayya and also Andi Patunru or Arung Palakka to legitimize power. The story in this sinrilik is entirely heroism and resistance which must also be conveyed with appropriate recitations and must be in tune with the accompaniment of kesok-kesok.

Mastery of the narration in sinrilik that will be conveyed is also done by memorizing it. Therefore, a pasinrilik must have a strong memory supported by creativity in improvising narration, language, and pitch of voice to be able to present the substance of the story more realistically. All of this can be accompanied by facial expressions to highlight the emotion as someone tells a story to give more effect to the atmosphere of the listener. There is an ethical standard that cannot be forgotten that in telling a story, a pasinrilik must also control every sentence spoken so that it does not become biased in the sense of offending certain races or identities. Pasinrilik only conveys the contents of the story, there is no good or bad justification because all judgments are in the position of the listener who of course has the autonomy of his own judgment. From this, it must be understood that pasinrilik is in charge of being a storyteller, not as a judge of a story he is telling.

Basic understanding apart from mastery of narration and recitation must also be supported by general sinrlic knowledge. Based on the way of performance, sinrilik is divided into two types, namely Pakesok-Kesok Sinrilik and Timurung Bosi Sinrilik.

3. Pasinrilik Survival Challenge

The analysis shows the identification of several fundamental challenges related to postnatal survival, as follows.

First, pasinrilik at an advanced age and the small number of interested young people. The first and most basic challenge is the age of the pasinrilik figures who are already in the old age phase plus the declining interest of the generation of Makassarese speakers to learn sinrilik is a worrying fact. There have been transmission efforts made by several pasinrilik leaders, but they have not yielded maximum results to increase those interested in studying sinrilik to become pasinrilik. This lack of interest is reflected in the following narrative by pasinrilik Syarifuddin Daeng Tutu.

"The challenge of a pasinrili' is to memorize classical texts, as well as being able to play keso-keso. Many people can play keso-keso, but can't sing a script. People who can sing the script are not able to play keso-keso. Those who try to learn always stop halfway. Only traditional art researchers are diligent, but they don't learn to speak sinrili' and play keso-keso."

(Interview excerpt, Syarifuddin Daeng Tutu in <https://dedipanigoro.blogspot.com>, 2015)

Second, urbanization of the younger generation. The dynamics of urbanization show the tendency of young people from ethnic Makassar to shift into urban culture so as to obtain entertainment that is considered more representative of their time and has a high prestige value that adds value to their lifestyle and social status.

Third, local government policy. The existence of pasinrilik has not been considered an important element in maintaining culture on the basis of Makassar's ethnic community. This can be measured in the aspect of the absence of policies that provide special attention and space for the actualization of pasinrilic figures in South Sulawesi.

Fourth, literacy. The Makassar ethnic group is very lucky to have their own language and script. The younger generation who suffer from a shift in the first language (B1) of the Makassar language will find it very difficult to recognize the reading and writing of the Makassar script, making it difficult for them to learn sinrilik to become pasinrilik. This can be seen in the following two excerpts from the interview results.

"In performing sinrilik, you really need language skills and improvisation in local languages, that's why sinrilik is very difficult to learn, especially since sinrilik is Makassar culture."

*(Excerpt from Interview, Abdul Latieg Daeng Palago
MBS-APZ Production youtube channel, 2021)*

Fifth, millennial culture shock. This challenge shows the accumulation of millennial youth who are more immersed in the flow of tiktok exploitation than listening to the values

contained in a pasinrilik song. Children in our time are constantly pursuing viral popularity in cyberspace, making them far from the ideal values embodied in Makassar culture.

D. DISCUSSION

1. Synrilik and Pashinrlie Terminology

Sinrilik can simply be understood as one of the oral literature that can be found in the Makassar ethnic environment. This oral literature was originally a verbal story which was later documented in the context of conservation. There are several opinions that can represent the meaning of the term sinrilik, for example Parawansa, et al (1992) explain that sinrilik can be interpreted as a poetically composed story that is more accurately said to be sung by an expert. The process of dinyanyakina uses musical instruments *kese-ketok* or lyrical prose.

The following opinion can be quoted from what was put forward by Arief and Hakim (1993) that sinrilik is a literary work in the form of lyrical prose or a form of rhythmic prose. This type of prose can be sung well because it is accompanied by musical instruments or told without musical instruments. A shorter explanation of this term was put forward by Cense (Arief and Hakim, 1993) suggesting that sinrilik is a short and lyrical poem as well as a long one and is epic in nature.

In the author's conception, sinrilik can be defined as oral literature which is characterized by rhythmic utterances both limited to the tone of voice and using the rhythm of a musical instrument called *kesok-kesok*. Thus, someone who finds a sinrilik story text and then reads it is actually also a sinrilik activity that only involves the person who reads it with the text he is reading. On the other hand, a sinrilic text that is read in an event or performance is also a sinrilic activity, so it can be performed monologue by maintaining the vowel character "e" in starting a story or inserting it between story changes. Sinrilik is also a rhythmic utterance that is completely tied to the musical instruments used which requires mastery, skill,

Furthermore, the term "pasinrilik" in the Makassar language refers to people who tell sinrilik stories. People who say sinrilik have storytelling skills and the ability to play fiddle or *kesok-kesok* musical instruments. Sekilah if examined, the bond between pasinrilik and sinrilik is almost the same as the position of the *dalang* in Javanese wayang who has special expertise in demonstrating wayang.

The existence of pasinrilik can be traced deep into the history of the Kingdom of Gowa. This was revealed in an interview session conducted by the Bugis-Makassar Cultural Foundation with one of the Pasinrilik, Haeruddin Daeng Nassa' (in MBS-APZ Production, 2021) suggests that at first it was only used in the Kingdom of Gowa, during the reign of the 10th King of Gowa led by I Manriagau Daeng Bonto Lakiung Tunipallangga Ulaweng (1510-1546). This king was the first to introduce sinrilik at the palace of the Kingdom of Gowa, because every time there was a traditional activity, even when the king wanted to convey a message to officials and his people, Pasinrilik was summoned to convey the message to the public. Along with the times, sinrilik can be performed anytime and anywhere.

2. The Essence of Being a Pasinrilik Survivor

Cyrrilicis a Makassar ethnic literary work in the form of a song which is substantially an oral literature. This rhythmic oral literature is described by Basang (1997) as a work that expresses the ups and downs of Makassar people in living and facing various challenges in life. On the other hand, it also tells the story of struggle heroism and heroism. Therefore, it can be accompanied by fiddle and some do not use musical instruments.

Matthes is a figure who has special attention to Sinrilik oral literature so he makes efforts to transliterate it into Dutch. One of them is transliterating the sinrlic Datu Museng and Maipa Deapati which were previously told as folklore from the 17th century and developed until 1860. The results of the transliteration carried out by Matthes were later published in a work entitled *Makassaarsche Chrestomathie* or an anthology of Makassar stories entitled *Datoe Moese'ng*. This sinrilik type then underwent many compositions, you could say through a process of transition from folklore to romance by V. R Baso in 1967. Then in 1975 it was adapted into a drama script by the Tambora Theater Study group.

What was done to Datu Museng's sinrilik shows efforts to maintain oral literature. This process seems to ignore the most basic important element in this sinrilik, namely the human who utters it, in Makassar terms it is called Pasinrilik. In the early days of writing sinrilik from the speech tradition to its written form, the informants who were the source of the sinrilik stories could have been said to be pasinrilik, it's just that they only mastered storytelling. Then there is the pasinrilik *seninam* which presents sinrilik stories using special musical instruments which are generally called *kesok-kesok* or swiped instruments.

Based on the explanation and the results of the interview, it can be formulated that the essence of being a pasinrilik is as follows.

First. Pasinrilik as messenger. This can be seen from the pasinrilik during the 10th reign of the Kingdom of Gowa, pasinrilik was involved as a messenger from the king to the people.

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3. Mastery of Narrative and Synrilic Recitation

Sinrilik has a very important meaning for Makassar's cultural identity. Likewise, the existence of Pasinrilik can represent all elements of Makassar culture. If a pasinrilik exists, of course he brings sinrilik in his memory and mind. Thus, Pasinrilik can be said to be a running big data owned by the Makassar ethnic. It's just that Sinrilik conservation has not yet seriously emphasized the fate and existence of Pasinrilik who carry out this noble task of speakers of oral literature.

Being a pasinrilik is not an easy job. Pursuing this, in the eyes of the writer, cannot be separated from two fundamental things, namely one must master sinrilik narration and recitation if one wants to become a pasinrilik. In terms of mastering sinrilik narratives, a pasinrilik needs to have knowledge of the types and narratives contained in sinrilik. For example, in the traditional Pakesok-Kesok Sinrilik show, they generally present the Sinrilik Kapallak Tallumbatua which contains a narrative about the greatness of the king and the kingdom of Gowa. There are also narratives about heroism and teachings about morals and customs. Pasinrilik must understand that this sinrilik extends the bond of passibijang or kinship. Sinrilik Kapallak Tallumbatua also features the figures of Sultan Hasanuddin and Karaeng Tu Nisombayya and also Andi Patunru or Arung Palakka to legitimize power. The story in this sinrilik is entirely heroism and resistance which must also be conveyed with appropriate recitations and must be in tune with the accompaniment of kesok-kesok.

Mastery of the narration in sinrilik that will be conveyed is also done by memorizing it. Therefore, a pasinrilik must have a strong memory supported by creativity in improvising narration, language, and pitch of voice to be able to present the substance of the story more realistically. All of this can be accompanied by facial expressions to highlight the emotion as someone tells a story to give more effect to the atmosphere of the listener. There is an ethical standard that cannot be forgotten that in telling a story, a pasinrilik must also control every sentence spoken so that it does not become biased in the sense of offending certain races or identities. Pasinrilik only conveys the contents of the story, there is no good or bad justification because all judgments are in the position of the listener who of course has the autonomy of his own judgment. From this, it must be understood that pasinrilik is in charge of being a storyteller, not as a judge of a story he is telling.

Basic understanding apart from mastery of narration and recitation must also be supported by general sinrilic knowledge. Based on the way of performance, sinrilik is divided into two types, namely Pakesok-Kesok Sinrilik and Timurung Bosi Sinrilik.

First, Sinrilik Pakesok-Kesok is performed using the Kesok-Kesok musical instrument or commonly known as the fiddle. This type of sinrilic presents stories of heroism from historical figures. The main characteristic of this sinrilik is the strains of the kesok kesok sound which accompany the pasinrilik (the narrator as well as the kesok player) building harmony between the tone of the story and the accompaniment of the kesok kesok rhythm. Basang (1997) explains that this sinrilik depicts struggle and makes the element of heroism the core of the story. The process is accompanied by a fiddle so it is called pakesok-kesok or tukan swipe fiddle. Furthermore, for this type of Sinrilik performance, it can be seen in the Pasinrilik Abdul Latief Daeng Palago show, the Sulawesi Earth Mythology youtube channel. An example of a sinrilik kesok-kesok speech record as quoted by Panigoro (2015),

"Tunisombaya ri Gowa, Nisomba tojemmak ri Gowa, high tojeng empoku, tenamo somba i rateangku, tenatong karaeng sangkammangku ri Gowa. Inakkemi napaklaklangi karaeng bate-batea, ingka sakrepi kuboya. Bajikmak nuboyang ngaseng Bate Salapanna Gowa. Boyammak Daenta Galarang Bonto, boyantommak Paccelleka Boriksallo, na nuboyangak Sudiang, boyantongak pole Samata Sidang Manngasa."

(This is the beginning of talking about Karaeng Tunisombaya, the King who is the Supreme Lord in Gowa. He said, it is true that I have been lordship in Gowa, my position is very high. There is no king who is lord over me. And there is no king who equals my position in Gowa I am the shelter for Karaeng bate-batea (subordinate kings). I am also the shelter for Bate Salapanna Gowa (Gowa council of kings), Daenta Gallarang Bonto, Paccellekang Borissallo, Karaeng Sudiang, Samata, and Manngasa).

[as told by Abdul Latief Daeng Palagu while swiping the keso-keso strings, a traditional South Sulawesi stringed instrument)

Second, Sinrilik Bosi Timurung. This type of sinrilic is more dominant in describing stories about someone's grief, caused by many things such as misfortune, heartbreak left by a lover, or death. Basang (1997) explains that the Sinrilic Bosi Timurung is usually sung in a quiet place without the use of musical instruments. Usually the people who are called to read it are also limited to just two people using a sad tone of voice. In the procession, people build houses to release their vows, they also usually use the Bosi Timurung sinrilik. If observed carefully, the Sinrilik Bosi Timurung contains very deep and lyrical advice, the author will present the following excerpts.

"Battupi sallang pamallokinna matea. Ala nisaremako pakrisik talomo-lomo, bussang taklalo-lalo, nakke-kalennu mamoo."

Translation: When death comes to pick you up. Then you will be given incomparable pain, such hardships, and no one to accompany you.

The data quote emphasizes the aspect of death as something that is not negotiable. Thus, Sinrilik Bosi Timurung tends to present short stories that are advisory in nature, which do not highlight aspects of heroism but instead emphasize the inner aspects of Makassar humans who must accept and interpret death as something absolute and certain that cannot be negotiated or postponed. Other quotes can be seen as follows.

"Nisuro Payak Ngasemmi Sallang Sikuntu Gauk Kodina Sidang Gauk Tamatappakna Nampami Nakana Ilalang Ri Pakmaikna, Okaraeng Panrakjakaeng Matejak Paleng Ri Gauk Tamatappakku."

Translation: Once every bad and high deed will be rewarded, then he said to himself; Oh God woe to me to die in my denial."

Sinrilik Bosi Timurung can be understood as the actualization of spoken literature which reflects on everything. The characteristics of the text reflect the wisdom of the ancestors which is full of meaning so that its messages have long since merged into the Makassar human cultural system. Based on the explanation of the two types of sinrilik, an understanding is obtained that sinrilik pakesok-kesok is a type of performance sinrilik that requires special skills such as mastery of narrative and story recitation which must be supported by skill in playing musical instruments that are harmonized with the tone of speech in telling heroism- and heroism-based sinrilik. Meanwhile, Sinrilik Bosi Timurung is more of a narrative story that contains advice and reflections about sadness, separation and death.

4. Pasinrilik Survival Challenge

Pasinrilik as the survivor of Makassar's sinrilik existence is currently in a serious shift, if it can be described poetically, it is already in a catastrophic phase. This can be seen as a disaster because it has pushed one of the cultural elements of Makassar to be eroded, then it has the potential to disappear because it is no longer in demand by the people who own it. Sinrilic conservation through written transfers has been carried out a lot, so that it would feel incomplete that the elements of performing arts using the missing images from contemporary stage performances would be incomplete. The analysis shows the identification of several fundamental challenges related to postnatal survival, as follows.

First, pasinrilik at an advanced age and the small number of interested young people. The first and most basic challenge is the age of the pasinrilik figures who are already in the old age phase plus the declining interest of the generation of Makassarese speakers to learn sinrilik is a worrying fact. There have been transmission efforts made by several pasinrilik leaders, but they have not yielded maximum results to increase those interested in studying sinrilik to become pasinrilik. This lack of interest is reflected in the following narrative by pasinrilik Syarifuddin Daeng Tutu.

”The challenge of a pasinrili' is to memorize classical texts, as well as being able to play keso-keso. Many people can play keso-keso, but can't sing a script. People who can sing the script are not able to play keso-keso. Those who try to learn always stop halfway. Only traditional art researchers are diligent, but they don't learn to speak sinrili' and play keso-keso.”

(Interview excerpt, Syarifuddin Daeng Tutu in <https://dedipanigoro.blogspot.com>, 2015)

Second, urbanization of the younger generation. The dynamics of urbanization show the tendency of young people from ethnic Makassar to shift into urban culture so as to obtain entertainment that is considered more representative of their time and has a high prestige value that adds value to their lifestyle and social status.

Third, local government policy. The existence of pasinrilik has not been considered an important element in maintaining culture on the basis of Makassar's ethnic community. This can be measured in the aspect of the absence of policies that provide special attention and space for the actualization of pasinrilik figures in South Sulawesi.

Fourth, literacy. The Makassar ethnic group is very lucky to have their own language and script. The younger generation who suffer from a shift in the first language (B1) of the Makassar language will find it very difficult to recognize the reading and writing of the Makassar script, making it difficult for them to learn sinrilik to become pasinrilik. This can be seen in the following two excerpts from the interview results.

"In performing sinrilik, you really need language skills and improvisation in local languages, that's why sinrilik is very difficult to learn, especially since sinrilik is Makassar culture."

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Fifth, millennial culture shock. This challenge shows the accumulation of millennial youth who are more immersed in the flow of tiktok exploitation than listening to the values contained in a pasinrilik song. Children in our time are constantly pursuing viral popularity in cyberspace, making them far from the ideal values embodied in Makassar culture.

In line with some of the challenges above, Sedyawati (Bahrudin, et al, 2017) explained that the potential for cultural change to occur in traditional societies is due to what she calls the attraction of foreign cultures or new values. Several other factors that drive the shift of the local culture of an ethnic group are the development of communication technology and are driven by the desire to change. In addition, there is also the factor of the lack of cultural outreach to the younger generation so that the younger generation is more drawn to new values that are in contrast. In line with some of these driving factors, he formulated suggestions for the need to strengthen the cultural knowledge base in adolescents so that cultural preservation can work.

E. CONCLUSION

Based on the explanation that has been described, several conclusions can be formulated as follows.

Sinrilik is a type of oral literature that has undergone a process of being transferred to writing. This type of literature is spoken using a rhythmic tone of voice. In certain performances, sinrilik's narrative is accompanied by a musical instrument called kesok-kesok. While pasinrilik refers to people who have decreased sinrilik. The existence of pasinrilik can be traced in history, first introduced by the 10th King of Gowa led by I Manriagau Daeng Bonto Lakiung Tunipallangga Ulaweng (1510-1546).

The essence of being a pasinrilik has an important position, namely the position of pasinrilik as; (1) messenger; (2) become an instrument of customs; (3) become a storyteller; (4) Makassar language preservers; (5) as an artist; and (6) as a writer. To be a pasinrilik, you have to master narration and cyrillic recitation, it is very important to know the substance of the storyline and recitation related to how to tell it. There are several postnatal survival challenges, including; (1) pasinrilik at an advanced age and the interest of the younger generation is small; (2) urbanization of the younger generation; (3) local government policies; (4) literacy; and (5) millennial culture shock.

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