

## A VAN DIJK APPROACH TO BUGINESE FOLKLORE “Tau Sakbarak E” (Socio-Cultural and Linguistic Aspects)

Muhammad Syukri<sup>1</sup>, Fatimah Hidayahni Amin<sup>2</sup>, St.Rahmaniah Bahrun<sup>3</sup>, Heriyanti<sup>4</sup>

<sup>1</sup> State Islamic University of Alauddin Makassar, Sultan Alauddin Street No.63, Romangpolong, Kec. Somba Opu, Kab. Gowa, South Sulawesi, Indonesia

<sup>2</sup> State University of Makassar, South Sulawesi, Indonesia

<sup>3</sup> Islamic Institute of Muhammadiyah Sinjai, Sultan Hasanuddin Street No. 20 Balangnipa, Sinjai, South Sulawesi, Indonesia

<sup>4</sup> Muhammadiyah University of Sorong, Indonesia

Email: [syukri.burhan@gmail.com](mailto:syukri.burhan@gmail.com), [fatimah.hidayahni@unm.ac.id](mailto:fatimah.hidayahni@unm.ac.id), [stahmaniahbahrun@gmail.com](mailto:stahmaniahbahrun@gmail.com), [heriyanti7@gmail.com](mailto:heriyanti7@gmail.com). Tlp: 0852-5548-9112, Tlp: 085299807577, Tlp: 085255365464, Tlp, 082399127457

### Abstract

The purpose of this research is to explore aspects of discourse analysis through Van Dijk's approach to folklore. This folklore contains many educational values, ethics, norms as well as socio-cultural aspects. For the analysis of discourse on folklore, the Van Dijk model, which emphasizes elements of critical discourse, was used (Critical Discourse Analysis). This research is library research by using the naturalistic approach with Van Dijk model analysis. The result of this research was the aspects analyzed of macrostructure and microstructure. The macro structure is thematic and schematic. The element analyzed the essence of the theme of the discourse. That is morality (admirable nature) or “good morality”. In the micro structure analyzed aspects of semantic, syntax, stylistic, and rhetoric. In semantic aspect analyzed conceptual meaning, connotative meaning, social meaning, affective meaning, reflective meaning, collocative meaning and thematic meaning.

**Keywords:** Folklore, Buginese Folklore, Van Dijk's Model, and Discourse.

### Abstrak

Penelitian ini bertujuan untuk menggali aspek analisis wacana melalui pendekatan cerita rakyat Van Dijk. Cerita rakyat ini banyak mengandung nilai pendidikan, etika, norma serta aspek sosial budaya. Untuk analisis wacana cerita rakyat digunakan model Van Dijk yang menekankan pada unsur wacana kritis (Critical Discourse Analysis). Penelitian ini merupakan penelitian kepustakaan dengan menggunakan pendekatan naturalistik dengan model analisis Van Dijk. Hasil dari penelitian ini adalah aspek-aspek yang dianalisis yaitu macrostructure dan microstructure. Struktur makro bersifat tematik dan skematis. Unsur tersebut menganalisis esensi tema wacana. Itulah moralitas (sifat terpuji) atau “moralitas yang baik”. Pada struktur mikro dianalisis aspek semantik, sintaksis, stilistik, dan retorika. Pada aspek semantik dianalisis makna konseptual, makna konotatif, makna sosial, makna afektif, makna reflektif, makna kolokatif dan makna tematik.

**Kata Kunci:** Cerita Rakyat, Budaya Bugis, Model Van Dijk, dan Wacana.

### 1. Introduction

Folklore is a story that is basically conveyed orally. The story characters or events that are disclosed are considered to have happened in the past or are creations or recordings that are merely driven by the desire to convey a certain message or mandate, or are an attempt by members of the public to provide or obtain entertainment or as solace (Saleh, Yusuf, dan Kadir 2022). Folklore is a shared wealth that was born on the urge to communicate with each other. According to Sampe in

(Saleh dkk. 2022) In folk literature or oral literature, various linguistic creativity are revealed to realize the values that exist in society. Oral literature or folklore in Indonesia can be in the form of fairy tales, saga, epics, myths, and so on.

In Bugis folklore, there are many meanings that are written conceptually, this is a form of conveying to readers about the culture and character of the Bugis people, so it is necessary to do an in-depth study so that Bugis folklore is truly understood. Understanding of Buginese folklore will have a strong influence on the formation of attitudes and character of the Bugis people themselves.

The term discourse is used by many groups ranging from language studies, psychology, politics, communication, literature, and so on. Discourse as a branch of linguistics has several concepts and definitions. Discourse is a series of words or a series of speech acts that express something in an orderly, systematic manner, in a coherent whole formed by segmental elements in the largest discourse (Darma 2009:3), (Anon t.t., 2021), (Baryadi 2015). Furthermore, The term discourse analysis is a general term used in many disciplines and in various meanings (Syukri, Nur, dan Karunia 2020:436). news discourse is one of the main subjects of critical discourse analysis (Zhou dan Qin 2020). Critical discourse Analysis (CDA) is an approach applied to a wide range of discourses to investigate the relation among discourse, ideology and power in sociocultural contexts. People can find out the opinions implied by the author and understand the real situation of the events described in the discourse with critical discourse analysis. In addition, it is useful for audiences to build critical awareness of news discourse and improve their ability to critically analyze news discourse. Based on the discussion of the concept of news discourse and critical discourse analysis, the theoretical basis, and steps of critical discourse analysis, this paper describes the method of critical analysis of news discourse. The author also puts forward things that need to be considered to improve the ability of news discourse analysis. First, the macro structure. This is the global / general meaning of the text and can be seen by looking at the themes covered in the story. Second, the superstructure. This is a text framework for text, a discourse structure related to how parts of text are arranged throughout the story. Third, the fine structure. The meaning of discourse can be observed from a small portion of the text, which consists of words, phrases, sentences, clauses, paraphrases, and images (Teun A van Dijk 2008)

From the view above, the discourse reinforces to the reader about the information from the context presented. In this regard, Discourse analysis is a study that examines or analyzes language used naturally, both in written and oral form (Musyafa'ah 2017:204)). The use of natural language means the use of language as in everyday communication. In information theory, language is considered a tool that can convey an object through conversation, speech, and speech. discourse can be packaged with various intentions by the speaker to the interlocutor (Payuyasa 2017, p.14–24). Speakers, both oral and written, have the freedom to convey various forms of opinions, opinions, or thoughts through discourse. So, through informational discourse connected to the reader, we find a variety of information and messages sent by the author in general and in particular. In other words, discourse media implies the author's intentions through systematic and systematic exposure and writing (Leitch and Palmer 2010) (Arbain 2016), (Yusdianti 2020), and (Humaira 2018). This research aimed to explore aspects of discourse analysis through Van Dijk's approach to folklore because this folklore contains many educational values, ethics, norms as well as socio-cultural aspect which can be used as an example for readers and the general public. This approach is expected to provide an overview and knowledge of the elements of discourse that can be studied from the legendary folklore and become the cultural heritage of the people of South Sulawesi.

## 2. Method

The aim of this research is to explore aspects of discourse analysis through Van Dijk's approach to folklore about "Tau Sabbara 'e". This folklore embodies educational values, ethics, norms as well as many socio-cultural elements. The data of this research is a narrative text that comes from a folklore "Tau Sabbarak E" (The Patient One), this is one of Buginese' famous story. It includes many moral values and advice for navigating life. The method used is library research with a naturalistic approach based on the original story and the source of the script. The data analysis method was carried out descriptively through Van Dijk's critical discourse analysis approach theory. Van Dijk's critical discourse analysis considers texts composed of multiple structures / levels that support each other. He divided it into three levels.

## 3. Results and Discussion

### 3.1 Macro Structure

The folklore chosen for critical discourse analysis using Van Dijk's discourse structure is *Tau Sakbarak*.

#### 3.1.1 Thematic

The core theme of this discourse is morality (commendable nature) "good morals" by showing the patient nature of a man that is called *La Sabbarak*.

Patience is one of the very good qualities in terms of religion and culture, in Buginese culture this trait is based on steadfastness and sincerity in accepting all circumstances and life situations that are sometimes sad for those who experience it. Whereas in the view of the Islamic religion, this patient trait is a noble trait is rare person to possess, where this trait is a willingness, and submission, and resignation in accepting the reality of life that has been outlined by God Almighty. However, patience will bring the love of Allah and will surely be rewarded with goodness.

This theme is very interesting if it is brought to the cultural values of the Bugis people, where this folklore described the existence of a character who can be a follower, role model, and example that represents the cultural community of the Bugis society in general.

The figure of La Sakbarak as a person who is always be patient, can be seen when his mother-in-law always considers him as a person who does not provide a good life for his wife and family so that he always be underestimated. His mother-in-law's treatment did not make him angry and he remained respectful to his mother-in-law, even he always ignored it as in the sentence:

"Engka siwettu engkani. Sakbarak mellempa aga-aga pole ri darek e Mabelamopi pole ri bola e engkani bainena I Mani lari no duppai wi sibawa riapalessona lempana. Aga nakkedana Indokna "Maja lakdek uita kedona I Mani mappakua ro. Lakeppa daemmu papappoleang lakkainna de engka naduppai wi. Manessa maega topa aga-aga napoleang. denawedding ripakkua padatta ripancaji; Idik muto pieloi nausiala. Promise him tona usukkuruk i ri Puang Allah Taala."

"suatu ketika La Sakbarak datang sambil memikul barang hasil kebunnya. Turunlah istrinya menyongsong dan menurunkan pikulannya. Melihat hal itu, mertuanya sangat marah kepada I Mani sambil berkata: "tidak baik sekali penglihatan saya, kelakuan I Mani demikian itu, sedangkan kakakmu yang suaminya selalu membawa oleh-oleh banyak, tidak pernah Ia menjemput suami seperti itu. Apalagi celana dalam pun tak kuasa ia mengadakannya, " berkata I Mani, "sadarlah, Ibu! Tidak pantas menghina sesama kita. Bukankah atas kehendak ibu juga saya bersuamikan dia. Itu pulalah saya syukuri dihadapan Allah subhanawataala".

"Once La Sakbarak came carrying his garden items. His wife came down to meet him and lowered his shoulder. Seeing this, his father-in-law was very angry with I Mani, saying: "My eyesight

is not very good, I Mani's behavior is like that, while your brother, whose husband always brings many gifts, has never picked up his husband like that. Moreover, he can't even hold his underwear," said I Mani, "be aware, Mother! It is not appropriate to insult each other. Was it not by the will of my mother that I married him? That is why I am grateful in front of Allah of Al-Mighty".

Thus he was treated badly by his mother-in-law, but one good thing is that his wife always respects and respects him as a husband. So that at one time in return for his patient nature, he found an event that would change the atmosphere like that next. As in the excerpt of the event is:

"Engka seddi wenni na you don't know naengkalinga molli i ri tengabenni e makkeda, "Otokko Sakbarak, tunui wi palita e!" I want La Sakbarak deaf engka mollii, aga naotok tongenna natunui Lampunna. Naitani sekdi e to matoa tudang ri gauk engkana tangek e tattutuk. Natterrukna La Sakbarak mala i songkokna nalao tudang ri sekdena to matoa e. Makkeda i to matoa e, "O Sakbarak, maitta weganno tu mbok sakbarak, , sakbarakeng i anrasa rasang e ri lino.

"Pada suatu malam, La Sakbarak mendengar suara orang yang memanggil, " Bangunlah wahai sakbarak! Nyalakan pelita. " oleh karena suara panggilan itu tak henti-hentinya, maka bangunlah La Sakbarak dan dinyalakannya lampu. Dilihatnya ada seorang tua yang sedang duduk, sedangkan pintu dalam keadaan tertutup. La Sakbarak pun pergi mengambil dan mengenakan kopiah, lalu duduk disamping orang tua itu. Berkata orang tua itu " Hai Sakbarak sudah terlalu lama engkau bersabar menanggung penderitaan di dunia".

One night, La Sakbarak heard the voice of someone calling, "Wake up, O sakbarak! Turn on the lamp. "Because the sound of the call did not stop, La Sakbarak got up and turned on the light. He saw an old man sitting, while the door was closed. La Sakbarak went to get and put on a skullcap, then sat next to the old man. The old man said, "O Sakbarak, you have endured the sufferings of the world for too long.

This event opened the way for La Sakbarak's situation to change from poverty and humiliation to happiness

### 3.1.2 Schematic

Based on the arrangement of *Tau Sakbarak's* story, it is packaged starting from the introduction, the content of the problem, and it started by introduction, solution, and ends at the end of the story. In the introduction, the position of La Sakbarak in his family described, as a son-in-law who lives with his in-laws, then the problem that always hits *La Sakbarak* was the treatment of his mother-in-law who always compares his rich son-in-law with his poor self, but always responds with patience and does not ignore the insult to him. Therefore, the solution gives *La Sakbarak* a clue to meet a mysterious old man and bring somewhere a treasure that can change the situation more than before, giving his family his very dramatic.

The author's delivery technique in the story is communicative enough so that the reader can easily understand what is meant. The form of the relationship was directly felt in the story between the authors (addresser) and the reader (address). In addition, it also brings the reader to a dramatic and moving atmosphere. The order of story delivery in this manuscript can be seen as follows:

1. In a village, there is an old man who has two daughters. The eldest was named *I Muna*, the youngest was named *I Mani*. *I Muna* is married to a merchant named *La Muhammak*, *I Mani* is married to a poor man named *La Sabbarak*.
2. Every time he brings something from the garden, he scolds his wife not to treat her husband as if he welcomed him, as it is worthless to his in-laws.
3. One night an old man came and said to him, "You have been patient in suffering for too long". The old man said: "Then go up to the top of the mountain.

4. He gets a variety of gems, there are diamonds, and emeralds. And he said to himself, "This is what the old man meant." La Sabbarak took the gem and put it in a sack, then filled the pockets of his pants and shirt.
5. When the corn is old enough, he picks it and peels it and dried it, then puts it in a sack and takes the gem that he kept earlier.
6. Said *La Sabbarak* "I am the owner of this shop now".
7. In the evening, *La Manmak* arrives and "tell the leader that there are customers from the country of Bugis." Worker go told *La Sabbarak* that he had a customer from Bugis.
8. *La Sabbarak* went to meet his friend at the port. There, said *La Sabbarak* "Hey friend, take a good look! I am *La Sabbarak*." Said his friend "what job have you got, so that you are brave".
9. Said the king: "Very well, *sabbarak*! In short, it's true that you are in another country."
10. As for *La Sabbarak's* wife, she couldn't stop crying because until late at night her husband had not arrived. Not long after, *La Sabbarak* arrived at his house. He was greeted by his wife. He handed over the souvenirs to take home.
11. *La sabbarak* with his wife went to the palace to pay the price of the king's house. He also made a certificate stating that he gave the four-plot house to his in-laws as a source of income.

### 3.2 Superstructure

#### 3.2.1 Semantics

- a. Setting
- b. Detail
- c. Intent (explicit/implicit)
- d. Presupposition (presupposition)

##### 3.2.1.1 Conceptual Meaning

**Table 1 : The conceptual meanings that can be drawn from the story of *La Sabbarak***

Paragraph	Conceptual Meanings	Literal Meaning
1	Merchant	Job
2	Insulting	Degrading the dignity of others
3	Comes	Between humans and other humans
4	Suffering	Hardships in life
	Sister	People who are younger than us
5	Light	Radiance from a place
6	Day	In the morning until the morning again
7	Leaving	Leaving somewhere
8	Clothes	Are something worn to cover our bodies
9	Palace	The official residence of the king
10	King	Supreme ruler of a kingdom
11	My servant	To humble myself
12	Happy	Feeling happy
13	Wood	A tree with a hard trunk
14	Wife	Spouse of a husband
15	Mother-in-law	Mother of our wife

##### 3.2.1.2 Connotative Meaning

The connotative meaning of the sentence "my eyesight is not very good, I Mani's behavior is like that, while your brother whose husband always brings many gifts, he never picks up his husband like that". That the mother-in-law is not happy with the treatment of her son who really appreciates her husband every time he comes home from work.

### 3.2.1.3 Social meaning

The social meaning of *La Sabbarak* in the context of Bugis society is a person who is always strong and remains tolerant when facing an unpleasant treatment or situation in his life as in the following expression:

"*maitta wegganno tu mbo sabbarak, sabbarakeng I anrasa-rasang ri lino*"  
(*Sudah terlalu lama engkau sabar menanggung penderitaan di dunia*).  
"You have patiently endured the sufferings of the world for too long."

### 3.2.1.14 Affective meaning

For some linguists it means some collection of emotive or the impact of words that appear on the reader, listener. This is related to personal feelings or attitudes towards the listener.

When one night in a deep sleep *La Sabbarak* heard the voice of someone calling, with the following quote:

"Get up, *Sabbarak*! Turn on the lamp. "Because the sound of the call did not stop, *La Sabbarak* woke up and turned on the light."

### 3.2.1.5 Reflective Meaning

Reflect also means to give evidence of the character or quality of something. The reflective meaning of the story of *La Sabbarak* is for example the word sister is associated with the wife and the word palace is associated with the king.

### 3.2.1.6 Collocative Meaning

Some words such as the garden, cultivating, corn, old enough, picked, skinned, sacked, bagged, dried. These lexemes all refer to and relate to farming or agricultural activities, whereas if we use the words diamond, gem, emerald, it refers to the types of valuable and valuable items obtained from nature. Furthermore, if the words Singapore, *Bugis*, the meaning relates to a place or a big city and an ethnic group on the island of Sulawesi.

### 3.2.1.7 Thematic Meaning

Thematic meaning is the meaning that is communicated in a way where the message is arranged on the basis of the order of stress or in other words.

"After the ship arrived in Singapore, *La Sabbarak's* corn was unloaded, assisted by the ship's sailors.

The sequence of events can be broken down into:

1. After the ship arrived in Singapore
2. Bring down the corn *La Sabbarak*
3. Assisted by the sailors of the ship.

The setting for this incident is in Bugis land, although it is not stated in Bugis land exactly. Then the name of the palace in this story calls *ri bolana DatuE (di rumah Raja)(King's house) "bola"(rumah) (house)* not "*salassa*" which most of the palaces of the Bugis kings call it "*salassa*".

Then the setting of another event that follows this story is in the State of Singapore as a place that is always visited by the Bugis for trading. Here's an overview of the time and place:

**Table 2. The Event Aspects of Time**

Background Scene	Buginese Quotations	Indonesia Quotations
<i>Kampong (kampung)</i> hometown	<i>“Ri sekdi kampong engka sekdi to matoa nappunnai dua anak makkunrai”</i>	<i>Pada suatu kampung ada seorang tua mempunyai dua anak perempuan</i> (In a village there was an old man who had two daughters)
<i>bolana datue (rumah raja)</i> King’s house	<i>“Na ia La Sakbarak matternu i lao ri bolana Datu e”</i>	<i>Adapun La Sabbarak langsung pergi ke Istana raja.</i> (As for La Sabbarak, he went straight to the king's palace.)
<i>Coppokna bulu e (puncak gunung)</i> Top of the mountain	<i>“Atteruko menrek ri coppokna buluk e”</i>	<i>Naiklah ke puncak gunung</i> (Climb to the top of the mountain)
<i>singapura (Negara Singapur)</i> Singapore	<i>“Lettuki kappalake ri Sanggapura napanokni warellena riduang ri anak kappalak e</i>	<i>Setelah kapal itu tiba di Singapura, diturunkanlah jagung La Sabbarak, dibantu oleh kelasi kapal.</i> (After the ship arrived in Singapore, La Sabbarak's corn was unloaded, assisted by the ship's sailors.)
<i>Pelabuhan e (di pelabuhan)</i> at the harbour	<i>“Aga najoppa malai silaonna ri palabuhan e”</i>	<i>La Sabbarak pergi menemui temannya di pelabuhan</i> (La Sabbarak went to meet his friend at the port)

Furthermore, the time setting as in the text *“Engkana na engka seddi wenni”* (*Pada suatu malam*) (“One night”) is used one night when *La Sabbarak* meets an old man who comes to him and tells him that you have been patient in the sufferings of this worldly life. We can see the detailed timeline;

**Table 3. The Event Aspects Place**

Background Scene	Buginese Quotations	Indonesia Quotations
<i>Engkana na engka siwettu (Pada suatu waktu)</i> At a time	<i>“Engkana na engka siwettu engkani.Sakbarak mellempa aga-aga pole ri darek e Mabelamopi pole ri bola e engkani baina I Mani lari no duppai wi sibawa riapalessona lempana”</i>	<i>Pada suatu ketika La Sabbarak datang sambil memikul barang hasil kebunnya.Turunlah istrinya ke tanah menyongsong dan menurunkan pikuannya.</i> (At one point <i>La Sabbarak</i> came carrying his garden items. His wife came down to the ground to meet him and lowered his shoulder.)

<i>Engkana na engka seddi wenni (Pada suatu malam) One night</i>	<i>“Engkana na engka seddi wenni na engka tau naengkalinga molli i ri tengabenni e makkeda, "Otokko Sakbarak, tunui wi palita e!"</i>	<i>Pada suatu malam, La sabbarak mendengar suara orang yang memanggil "bagunlah hai Sabbarak! Nyalakan pelita. (One night, La Sabbarak heard the voice of someone calling out, "Get up, O Sabbarak! Turn on the lamp.)</i>
<i>Lettu I kappalak e (sampailah kapal) come ship</i>	<i>“Lettuk i kappalak e ri Sanggapura napanokni warellena riduang ri anak kappalak e. Na ia onnang e La Muhammak de najampangi wi La Sakbarak”</i>	<i>Setelah kapal itu sampai ke singapura, diturunkanlah jagung La Sabbarak, dibantu oleh kelasi kapal itu. (After the ship reached Singapore, La Sabbarak's corn was unloaded, assisted by the ship's sailors.)</i>
<i>Sisenna wenni (setelah malam hari) after night</i>	<i>“Sisenna wennini engkani La Muhammak joppa-joppa ri tokona La Sakbarak”</i>	<i>Pada malam harinya datanglah La Muhammad, melihat-lihat ke toko-toko La Sabbarak itu. (In the evening, La Muhammad came to look around at the shops of La Sabbarak.)</i>
<i>Naia lettukna mattana ugi ( Ketika sampai di tanah Bugis) When he arrived in Bugis land</i>	<i>“Na ia lattukna mattana Ugi,menrekni La Muhammak sibawa maega waramparang napoleang i bainena”</i>	<i>Ketika sampai di tanah Bugis, naiklah La Muhammad membawa barang-barang untuk istrinya. (When he arrived in Bugis land, La Muhammad went up carrying things for his wife.)</i>

Details of events that can be stated in referring to the story of *La Sabbarak* are:

The naming of *La Sabbarak* which means a patient person consists of two words, namely *La* and *Sabbarak*. *La* means people while *sabbarak* means patient. Because most people are Bugis, for people who are meant by the mention of *La* or meaning *Si*, for example, *Salim*, it refers to a person named *Salim*. While the social background can be seen in the story of *La Sabbarak* which described how this figure always maintains a good relationship with his leader after leaving the country by coming to report himself, even though his life has drastically changed 100 degrees. Example quote:

*“Na ia La Sakbarak matterru i lao ri bolana Datu e. De natterru ri bolana bainena. Makkutana i parondana Datu e, "Aga parellu, Sakbarak?" Kakkeda i La Sakbarak, "Maelokak mallapuruk ri cappa ajena Datu e, makkeda e engkani lisu atanna Datu e pole mita i kamponna tau e."*

*(“Adapun La Sabbarak, langsung pergi ke Istana, sebelum pulang ke rumah isterinya. Bertanya penjaga istana, “ Apa perlumu, Sabbarak?”Jawab La Sabbarak, “ Saya hendak menyampaikan kepada raja bahwa hambanya telah pulang dari perjalanan melihat-melihat negeri orang”.)*

"As for *La Sabbarak*, he went straight to the Palace, before returning to his wife's house. Asked the palace guard, "What do you need, *Sabbarak*?" replied *La Sabbarak*, "I want to convey to the king that his servant has returned from a trip to see the land of the people".

In addition, the detail element can also be seen in paragraph 5 where *La Sabbarak* wants to look for a wide stone which was said by an old man he met last night that “after meeting he stepped on a stone until it opened...etc. in detail described how *La Sabbarak* followed the message of the old man who finally found something very valuable.

In paragraph (8) “after the ship arrived in Singapore, the *La Sabbarak* corn was unloaded ..... and so on. described how the process of *La Sabbarak*'s journey to Singapore until he said "tomorrow all correspondence should be completed"....etc.

### 3.2.2 Syntax

Syntax, the arrangement of words in sentences, clauses, and phrases, and the study of the formation of sentences and the relationship of their component parts.

#### 3.2.2 .1 Cohesion

The elements of cohesion in the *Tau-Sabalak* discourse can be divided into two areas: grammatical cohesion and lexical cohesion. Grammatical cohesion includes pronouns, substitutions, and conjunctions. Meanwhile, lexical cohesion includes equivalence, repetition, antonym, synonym, hyponym, and collocation. (Teun A van Dijk 2008), (Wodak 2002), (Paulston, Kiesling, dan Rangel 2012).

- (1) Grammatical Cohesion; i.e. using some cohesive means in it such as pronouns (pronominals)

**Table 4. Cohesion Form in the Text**

Self Pronoun	Indonesia Quotations	Paragraph
Saya (I)	<i>“Tidak baik sekali pada penglihatan saya kelakuan I mani demikian itu.”</i> (“It's not very good in my eyes to act like that.”)	Paragraph 2 (2 times) Paragraph 6 (1 time) Paragraph 23 (1 time) Paragraph 25 (1 time)
Engkau (you)	<i>Sudah terlalu lama engkau bersabar menanggung penderitaan di dunia.</i> (You have been patient with suffering in the world for too long.)	Paragraph 4 (3 times) Paragraph 10 (1 time) Paragraph 11 (2 times) Paragraph 13 (1 time)
Kamu (you)	<i>Memang kamu jugalah yang empunya.</i> (You are the one who owns it.)	Paragraph 7 (1 time)
Kau (you)	<i>Akan kau buat apa jagung itu?.</i> (What are you going to do with it?.)	Paragraph 6 (1 time)
Dia (he)	<i>Ia pun mengambil pakaian yang paling baik dan satu lagi untuk temannya.</i> (He also took the best clothes and one for his friend.)	Paragraph 11(2 times) Paragraph 17 (1 time) Paragraph 18 (2 times) Paragraph 19 (1 time) Paragraph 25 (1 time)
Kita (we)	<i>Sebaiknya kita angkut saja jagung ini</i> (We'd better just transport this corn)	Paragraph 12 (1 time)

Mereka (they)	<i>Sesampai di sana, dikumpulkannya para pekerja toko itu dan disampaikan bahwa gaji mereka pada bulan itu akan dibayar semua.</i> (Once there, he gathered the shop workers and was told that all their salaries for that month would be paid.)	Paragraph 14(1 time) Paragraph 23 (1 time) Paragraph 25 (1 time)
Kami (we)	<i>Untuk sementara kami hanya membersihkan dan mengatur toko.</i> (For the time being we are just cleaning and organizing the shop.)	Paragraph 16(1 time)

Then we can see the pronominal instructions as in the table below:

Table 4. Demonstrative Pronominal of the Text

Demonstrative Pronominal	Indonesia Quotations	Paragraph
Ini (this, here)	<i>Kedatangan saya ini hendak meminta, kiranya jagung itu dapat saya ambil.</i> (I came here to ask if I could take the corn.)	Paragraph 7 (1 time) Paragraph 12 (1 time) Paragraph 16 (1 time)
Itu (that)	<i>“Tidak baik sekali pada penglihatan saya kelakuan I mani demikian itu.”</i> (“It’s not very good in my eyes to act like that.”)	Paragraph 3 (1 time) Paragraph 4 (1 time) Paragraph 7 (1 time)

In addition to the pronouns themselves and instructions, there are also pronouns belonging to the owner or enclitics as follows:

Table 6. Enclitic or Possessive Pronominal

Possessive Pronominal (Enclitic)	Indonesia Quotations	Paragraph
Nya (her)	<i>Turunlah isterinya dari rumah menyongsong dan menurunkan pikulan.</i> (His wife met him from home and bowed his shoulders. )	Paragraph 2 (2 times) Paragraph 7 (1 time) Paragraph 10 (1 time) Paragraph 25 (1 time)
Nya (his)	<i>Sedangkan kakak yang suaminya selalu membawa oleh-oleh banyak.</i> (Meanwhile, my sister always brings a lot of gifts to her husband. )	Paragraph 2 (1 time)

The questioner pronoun is also used in the story of *Tau Sabbarak'e* as shown in the following table:

Table 7. Questioner Pronoun of the Text

Questioner	Indonesia Quotations
Apakah (Did)	<i>Apakah engkau sudah mendapat pekerjaan? (Did you get a job?)</i>
Apa (what)	<i>Apa perlumu, sabbarak? (What do you need, sabbarak?)</i>
Mengapa (why)	<i>Mengapa engkau tanyakan juga, bukankah ia tak mampu memberimu makan?( Why are you asking, can't he feed you?)</i>

Connecting pronouns in the story of *Tau Sabbarae* mean something like:

**Table 8. Connecting pronouns**

No	Indonesia Quotations	Paragraph
1.	<i>Engkau jangan lari atau takut jika ada barang yang aneh tampak olehmu (You won't run away or be scared when you see something strange)</i>	Paragraph 4 (2 times) Paragraph 7 (1 time)
2.	<i>Sesampai di sana cari toke yang empunya toko. (So look for the talk that owns the store. )</i>	Paragraph 11 (1 time)

Furthermore, indefinite pronouns are pronouns that do not refer to certain people or things. For example;

**Table 9. Indefinite pronouns**

Indefinite Pronominal	Paragraph
<i>Suatu ketika La Sabbarak datang sambil memikul barang hasil kebunnya. (If La Sabbarak brings gardening supplies.)</i>	Paragraph 2 (1 time) Paragraph 10 (1 time)

Grammatical cohesion also includes substitution, namely the process or result of replacing language elements with other elements in larger units to obtain distinguishing elements or to explain a certain structure. As follows;

**Table 10. Substitution**

Substitution	Indonesia Quotations	Paragraph
<i>demikianlah (that's all)</i>	<i>Demikianlah laku I Mani setiap suaminya datang dari kebun. (That's all, how I Mani acts every time her husband comes from the garden.)</i>	Paragraph 3 (1 time) Paragraph 9 (1 time)

Another part of grammatical cohesion found in *Tau Sabbarake's* discourse is conjunctions, namely particles that are used to combine words with words, phrases with phrases, clauses with clauses, paragraphs with paragraphs. As :

**Table 11. Conjunctions**

Conjunction	Indonesia Quotations	Paragraph
1. <i>Konjungsi</i>	<i>Tetapi La Sabbarak tidak menghiraukan</i>	Paragraph 3 (1

<p><i>adversative</i> "Tetapi" (adversative conjunction) <b>but</b></p>	<p><i>apa yang dikatakan mertuanya itu.</i> (but <i>La Sabbarak</i> did not heed what his mother-in-law said</p>	<p>time)</p>
<p>2. <i>Konjungsi klausal</i> <i>Karena</i> (clause conjunction) <b>as, because of</b></p>	<p><i>Oleh karena</i> suara panggilan itu tidak henti-hentinya, maka bangunlah <i>La Sabbarak</i>. (As the sound of the call did not stop, then <i>La Sabbarak</i> woke up.)</p>	<p>Paragraph 4 (1 time)</p>
<p>3. <i>Konjungsi koordinatif</i> <i>Dan</i> (coordinative conjunction) <b>and</b></p>	<p><i>Pada malam harinya ia kenakan kopiah dan bajunya.</i> (At night he wore a skull and crossbones.)</p>	<p>Paragraph 6 (1 time)</p>
<p>4. <i>Konjungsi subodinatif</i> <i>Jika, bahwa</i> (Subordinative conjunction) <b>If, that</b></p>	<p>1. <i>Engkau jangan lari atau takut jika ada barang yang aneh tampak olehmu</i> (if you see something strange, do not run or be afraid). 2. <i>Saya hendak menyampaikan kepada raja bahwa hambanya telah pulang dari perjalanan melihat-lihat negeri orang.</i> (I would like to inform the King that his servant has returned to visit the land of the people.)</p>	<p>Paragraph 4 (1 time) Paragraph 20 (1 time)</p>
<p>5. <i>Konjungsi temporal</i> <i>Setelah</i> (Temporary conjunction) <b>after</b></p>	<p><i>Setelah</i> kapal itu sampai di <i>Singapura</i>, diturunkanlah jagung <i>La Sabbarak</i>. (After the ship arrived in Singapore, <i>La Sabbarak</i> corn landing took place.)</p>	<p>Paragraph 11 (1 time)</p>

### 3.2.2 .2 Coherence

Coherence is the fine-tuning of the reality of ideas, facts, and ideas into a logical thread so that the messages contained are easier to understand.(Teun A van Dijk 2008), (Bulcaen 2000), (Gouveia 2003), and (Hidalgo Tenorio 2011).

(1) Addition, for example;

"After all that was done he was taken home. His skulls and clother were put on at night."

(2) A series. Series of events with the word after it, then for example:

"After that, the salary will be increased."

"Then a banana tree was planted over the hill."

(3) Repetition. Repetititon is the repetition of linguistic units such as sounds, letter, words or parts of a sentences. For example:

(a) Epizeuksis is repetition in a row. eg:

"When the corn was very old, I picked it up, peeled it, dried it, put it ina sack, and took the gems I had left behind."

(b) Tautotes are several times in construction, for example:

"When the ship departed, *La Sabarak* was accompanied by his wife and daughter-in-law. On the ship, he was just sitting on the goods he had. At that time, he was on the ship. Discovered by the sailors and asked to bring only food, so every time he eats, food is brought to his place."

- (c) Anaphora repetition in the form of words, the first phrase in each line. For example :  
The old man said, "Oh *Sabbarak*, you have endured the sufferings of this world for too long. When you finish the morning prayer, go to your garden and go up to the top of the mountain. There is a wide rock. Step on it until the rock opens. You should not run or be afraid if you see something strange.

Other elements that can strengthen the discourse on *Tau Sabbarake* include:

- Emphasis is a means that can increase the coherence of discourse, for example:

"*La Sabarak* said, 'Check the jewels first,' and took the jewels and counted 50 seeds. He showed them to the train and said, 'Are they all the same? If it's the same, take it!'" "The Chinese said, " Well, take all my business in three parcels, "*La Sabbarak* said. I own this business now. "

### 3.2.3 Stylistic

The selection of words used can be seen from the current text as follows:

1. Noun
2. Verb
3. Adjectives
4. Number word
5. Conjunctions
6. Exclamation point
7. Preposition
8. Pronouns
9. The article
10. Adverb

### 3.2.4 Rhetoric

That includes forms in the form of exposure, structural tactics, and imaging:

Exposure in the form of:

1. Hyperbole, for example:

"It is not very good in my eyes to act like that."

2. Litotes language style, for example:

"*La Sabarak* went straight to the palace before returning to his wife's house. The palace guard asked:" What do you need, *Sabarak*? His servants of the people The king returned from a journey to see the land. "

- a. Structural preparation, for example the use of repetition, climax, and others. For example :

"When *La Muhammak* left, *La Sabbarak* came in place. He called the ship's agent and asked him to record his name for the next day's departure ..... and then. He returned to the land of Bugis the next day. He fell asleep on a ship ..... etc.

- b. Imaging; imaging of sight, hearing, or movement.

- a) Visual imagery, for example:

"You should cook lunch. I can't close my eyes anymore." "Look closely, I'm *La Sabarak*."

- b) Hearing images, for example:

"They were excited about the announcement, so they also expressed their willingness to clean up the store while it wasn't open."

c) Image of movement (kinesthetic), for example:

"For *La Sabarak*, go straight to the palace of the king and then return to your wife's house."

The data analysis method was carried out descriptively through Van Dijk's critical discourse analysis approach theory".

#### 4. Conclusion

The areas analyzed through Van Dijk's approach were macrostructure and microstructure. The macro structure is thematic and schematic. The element analyzed the essence of the theme of the discourse. That is morality (admirable nature) or "good morality".

In the micro structure analyzed aspects of semantic, syntax, stylistic, and rethoric. In semantic aspect analyzed conceptual meaning, connotative meaning, social meaning, affective meaning, reflective meaning, collocative meaning and thematic meaning. In syntax aspect analyzed cohesion and coherence

This approach is expected to provide an overview and knowledge of the elements of discourse that can be studied from the legendary folklore and become the cultural heritage of the people of South Sulawesi.

#### Reference

- Anon. t.t. "DAFTAR PUSTAKA - etd. & middot; PDF file Sobur, Alex. 2001. Analisis Teks Media: Suatu Pengantar untuk Analisis Wacana, Analisis Semiotik, dan Analisis Framing. Bandung: PT. Remaja - [PDF Document]." *vdokumen.com*. Diambil 26 Juni 2022 (<https://vdokumen.com/daftar-pustaka-etd-sobur-alex-2001-analisis-teks-media-suatu-pengantar.html>).
- Arbain, Arbain. 2016. "Critical Discourse Analysis of Eminem's 'Love the Way You Lie Part II.'" *Script Journal: Journal of Linguistic and English Teaching* 1(1):1. doi: 10.24903/sj.v1i1.19.
- Bulcaen, Jan Blommaert Chris. 2000. "Critical Discourse Analysis." *Ghent University Departement* 04:22.
- Darma, Yoce Aliah. 2009. *Analisis wacana kritis*. Cet. 1. Bandung: Yrama Widya bekerja sama dengan Jurusan Pendidikan Bahasa dan Sastra Indonesia (FPBS UPI).
- Gouveia, Carlos A. M. 2003. "Critical Discourse Analysis and the Development of the New Science." *Palgrave Macmillan* 2.
- Hidalgo Tenorio, Encarnacion. 2011. "Critical Discourse Analysis, An Overview." *Nordic Journal of English Studies* 10(1):183. doi: 10.35360/njes.247.
- Humaira, Hera Wahdah. 2018. "Analisis Wacana Kritis (Awk) Model Teun A. Van Dijk Pada Pemberitaan Surat Kabar Republika." 2:9.
- Leitch, Shirley, dan Ian Palmer. 2010. "Analysing Texts in Context: Current Practices and New Protocols for Critical Discourse Analysis in Organization Studies: Analysing Texts in Context." *Journal of Management Studies* 47(6):1194–1212. doi: 10.1111/j.1467-6486.2009.00884.x.
- Musyafa'ah, Nurul. 2017. "Analisis Wacana Kritis Model Teun A. Van Dijk 'Siswa Berprestasi Jadi Pembunuh.'" 4 No 2:9.

- Paulston, Christina Bratt, Scott F. Kiesling, dan Elizabeth S. Rangel. 2012. "The Handbook of Intercultural Discourse and Communication." 553.
- Payuyasa, I. Nyoman. 2017. "Analisis Wacana Kritis Model Van Dijk Dalam Program Acara Mata Najwa di Metro TV." 5:11.
- Prapto Baryadi. 2015. "Analisis wacana." dalam *Universitas Sana Darma*.
- Saleh, Firman, Rudy Yusuf, dan Burhan Kadir. 2022. "Students' Capabilities in Determining the Theme of Bugis Folklore Texts with Intrinsic Elements Approach." *La Ogi: English Language Journal* 8(2).
- Syukri, Muhammad, Muh. Azhar Nur, dan Karina Alifiana Karunia. 2020. "Analysis of Law Discourse Through Van Dijk Model Approach." dalam *Proceedings of the 1st Borobudur International Symposium on Humanities, Economics and Social Sciences (BIS-HESS 2019)*. Magelang, Indonesia: Atlantis Press.
- Teun A van Dijk. 2008. "Discourse and Power." Diambil 24 Juni 2022 ([https://www.abebooks.co.uk/book-search/author/J-J-M-VAN-DIJK?cm\\_sp=brcr\\_-\\_bdp\\_-\\_author](https://www.abebooks.co.uk/book-search/author/J-J-M-VAN-DIJK?cm_sp=brcr_-_bdp_-_author)).
- Wodak, Ruth. 2002. "Aspects of Critical Discourse Analysis." 27.
- Yusdianti, Andi. 2020. *The Representation Victims Of Violence In Tribun Timur Online News Text: Critical Discourse Analysis. preprint*. EdArXiv. doi: 10.35542/osf.io/wfgue.
- Zhou, Ruiqi, dan Siying Qin. 2020. "A Critical Discourse Analysis of News Reports on Sino-US Trade War in The New York Times." *English Language Teaching* 13(10):85. doi: 10.5539/elt.v13n10p85.