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

Muhammad Syukri¹, Fatimah Hidayahni Amin², St.Rahmaniah Bahrun³, Heriyanti⁴

¹ State Islamic University of Alauddin Makassar, Sultan Alauddin Street No.63, Romangpolong, Kec. Somba Op, Kab. Gowa, South Sulawesi, Indonesia
² State University of Makassar, South Sulawesi, Indonesia
³ Islamic Institute of Muhammadiyah Sinjai, Sultan Hasanuddin Street No. 20 Balangnipa, Sinjai, South Sulawesi, Indonesia
⁴ Muhammadiyah University of Sorong, Indonesia

Email: syukri.burhan@gmail.com, fatimah.hidayahni@unm.ac.id, strahmaniahbahrun@gmail.com, 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.

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, and Kadir 2022). Folklore is a shared wealth that was born on the urge to communicate with each other. According to Sampe in
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 (Darmani 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 Sabbark 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 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 mellem aga-aga pole ri boli e engkani baimena I Mani lari no duppai wi sibawa riapallesona lempana. Aga nakkedana Indokna "Maja lakdek uita kedona I Mani mappakua ro. Lakeppa daemnu papappoleang lukakina 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 kuaa ia mengadakannya, “ berkata I Mani, “sadarlah, Ibu! Tidak pantas menghina sesama kita. Bukanlah atas kehadanku 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 weni na you don't know naengkalinga moll i ri tengabenni e makkeda, "Otokko Sakbarak, tunui wi palita e!" I want La Sakbarak deaf engka mollii, aga naotok tongenna natumi Lampunna. Naitani sekdi e to matoa tudang ri gauk engkana tangek e tattutuk. Natterrukna La Sakbarak mala i songkorna 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 Sabbbarak went to meet his friend at the port. There, said La Sabbarak “Hey friend, take a good look! I am La Sabbbarak.” Said his friend "what job have you got, so that you are brave".

9. Said the king: "Very well, sabbbarak! In short, it's true that you are in another country."

10. As for La Sabbbarak'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 sabbbarak 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 Sabbbarak

| 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 |
| 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:

"maiita 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.”

3.2.1.4 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 |
|------------------|---------------------|----------------------|
| Kampong (kampung) hometown | “Ri sekdi kampong engka sekdi to matoa nappunnai dua anak makkunrai” | Pada suatu kampung ada seorang tua mempunyai dua anak perempuan (In a village there was an old man who had two daughters) |
| bolana datue (rumah raja) King’s house | “Na ia La Sakbarak matternu i lao ri bolana Datu e” | Adapun La Sabbarak langsung pergi ke Istana raja. (As for La Sabbarak, he went straight to the king's palace.) |
| Coppokna bulu e (puncak gunung) Top of the mountain | “Aterruko menrek ri coppokna buluk e” | Naiklah ke puncak gunung (Climb to the top of the mountain) |
| singapura (Negara Singapur) Singapore | “Lettuki kappalake ri Sanggapura napanokni warellena riduang ri anak kappalak e” | Setelah kapal itu tiba di Singapura, diturunkanlah jagung La Sabbarak, dibantu oleh kelasi kapal. (After the ship arrived in Singapore, La Sabbarak's corn was unloaded, assisted by the ship's sailors.) |
| Pelabuhang e (di pelabuhan) at the harbour | “Aga najoppa malai silaonna ri palabuhang e” | La Sabbarak pergi menemui temannya di pelabuhan (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 |
|------------------|---------------------|----------------------|
| Engkana na engka siwettu (Pada suatu waktu) At a time | “Engkana na engka siwettu engkan.Sakbarak mellempa aga-aga pole ri darek e Mabelamopi pole ri bola e engkan bainena I Mani lari no duppai wi sibawa riapalessona lempana” | Pada suatu ketika La Sabbarak datang sambil memikul barang hasil kebunnya.Turnunlah istrinya ke tanah menyongsong dan menurunkan pikuannya. (At one point La Sabbarak came carrying his garden items. His wife came down to the ground to meet him and lowered his shoulder.) |
Engkana na engka seddi wenni (Pada suatu malam) One night

“Engkana na engka seddi wenni na engka tau naengkalinga molli i ri tengabenni e makkeda, "Otokko Sakbarak, tunui wi palita e!”

Pada suatu malam, La sabbbarak 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."

Lettu i kappalak e (sampailah kapal) come ship

“Lettuk i kappalak e ri Sanggapura napanokni werelella riduang ri anak kappalak e. Na ia omang e La Muhammak de najampangi wi La Sakbarak”

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.)

Sisenna wenni (setelah malam hari) after night

“Sisenna wennini engkani La Muhammak joppa-joppa ri tokona La Sakbarak”

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.)

Naia lettuksna mattana ugi ( Ketika sampai di tanah Bugis) When he arrived in Bugis land

“Na ia lattukna mattana Ugi,menrekni La Muhammak sibawa maega waramparang napoleang i bainena”

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.)

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 Sabhaarak. 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?” Kakkedda i La Sakbarak, "Maelokak mallapuruk ri cappa ajena Datu e, makkedda e engkani lisa 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?” Kakkedda i La Sabbarak, "Maelokak mallapuruk ri cappa ajena Datu e, makkedda e engkani lisa atanna Datu e pole mita i kamponna tau e.”)

"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".

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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)

| Self Pronoun | Indonesia Quotations |Paragraph |
|--------------|----------------------|----------|
| Saya (I)     | “Tidak baik sekali pada penglihatan saya kelakuan I mani demikian itu.” (“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) | Sudah terlalu lama engkau bersabar menanggung penderitaan di dunia. (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)   | Memang kamu jugalah yang empunya. (You are the one who owns it.) | Paragraph 7 (1 time) |
| Kau (you)    | Akan kau buat apa jangung itu?. (What are you going to do with it?) | Paragraph 6 (1 time) |
| Dia (he)     | Ia pun mengambil pakaian yang paling baik dan satu lagi untuk temannya. (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)    | Sebaiknya kita angkat saja jagung ini (We'd better just transport this corn) | Paragraph 12 (1 time) |
Mereka (they) | Sesampai di sana, dikumpulkannya para pekerja toko itu dan disampaikan bahwa gaji mereka pada bulan itu akan dibayar semua. (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) | Untuk sementara kami hanya membersihkan dan mengatur toko. (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) | Kedatangan saya ini hendak meminta, kiranya jagung itu dapat saya ambil. (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) | “Tidak baik sekali pada penglihatan saya kelakuan I mani demikian itu.” (“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) | Turunlah isterinya dari rumah menyongsong dan menurunkan pikulan. (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) | Sedangkan kakak yang suaminya selalu membawa oleh-oleh banyak. (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
Connecting pronouns in the story of *Tau Sabbara* mean something like:

**Table 8. Connecting pronouns**

| No | Indonesia Quotations | Paragraph |
|----|----------------------|-----------|
| 1. | *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) | Paragraph 4 (2 times) Paragraph 7 (1 time) |
| 2. | *Sesampai di sana cari toke yang empunya toko.* (So look for the talk that owns the store.) | Paragraph 11 (1 time) |

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

**Table 9. Indefinite pronouns**

| Indonesia Pronominal | Paragraph |
|----------------------|-----------|
| *Suatu ketika La Sabbarak datang sambil memikul barang hasil kebunnya.* (If La Sabbarak brings gardening supplies.) | 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 |
|--------------|----------------------|-----------|
| *demikianlah* (that’s all) | *Demikianlah laku I Mani setiap suaminya datang dari kebun.* (That’s all, how I Mani acts every time her husband comes from the garden.) | 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. Konjungsi* | *Tetapi La Sabbarak tidak menghiraukan* | Paragraph 3 (1 time) |
| Type of Conjunction | Example | Sentence | Paragraph |
|---------------------|---------|----------|-----------|
| adversative        | Tetapi | apa yang dikatakan mertuanya itu. (but La Sabbarak did not heed what his mother-in-law said) | time) |
|                     | but     | La Sabbarak did not heed what his mother-in-law said |  |
| 2. Konjungsi klausal | Oleh karena suara panggilan itu tidak henti-hentinya, maka bangunlah La Sabbarak. (As the sound of the call did not stop, then La Sabbarak woke up.) | Paragraph 4 (1 time) |  |
| Karena (clause conjunction) as, because of | |  |  |
| 3. Konjungsi koordinatif | Pada malam harinya ia kenakan kopiah dan bajunya. (At night he wore a skull and crossbones.) | Paragraph 6 (1 time) |  |
| Dan (coordinative conjunction) and | |  |  |
| 4. Konjungsi subodinatif | 1. Engkau jangan lari atau takut jika ada barang yang aneh tampak olehmu (if you see something strange, do not run or be afraid). | Paragraph 4 (1 time) |  |
| Jika, bahwa (Subordinative conjunction) If, that | 2. Saya hendak menyampaikan kepada raja bahwa hambanya telah pulang dari perjalanan melihat-lihat negeri orang. (I would like to inform the King that his servant has returned to visit the land of the people.) | Paragraph 20 (1 time) |  |
|                      | 1. |  |  |
| 5. Konjungsi temporal | Setelah kapal itu sampai di Singapura, diturunkanlah jagung La Sabbarak. (After the ship arrived in Singapore, La Sabbarak corn landing took place.) | Paragraph 11 (1 time) |  |
| Setelah (Temporary conjunction) after | |  |  |

### 3.2.2 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. Repetition is the repetition of linguistic units such as sounds, letter, words or parts of a sentences. For example:
   (a) Epizeuxis 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 Sabarak 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 rhetorical. 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.

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