

Discourse Forming Elements Bugis Language Humor: The Study of Oral Discourse *To Liseé*

M. Dalyan Tahir^{1 *}, M. Amir Pattu², Hunaeni³, Ashima Cakka Matura⁴

^{1,2,3,4}Faculty of Humanities,

University of Hasanuddin, Makassar Indonesia

*corresponden author, Email: m.dalyan1964@gmail.com

ABSTRACT

This study aims to describe the elements that make up the *ada tongeng* 'precise words' of oral discourse *To Liseé's*. The source of the research data is the oral discourse *To Lise* which contains anecdotal elements. Data were collected through interviews, recording, and note-taking techniques. The next step is binding data translation according to the class category and free translation according to its meaning. To maintain the consistency of the translation results, computer assistance is needed with techniques *machine-aided human translation*. The data were analyzed using content analysis based on a semantic perspective. The results showed that the elements that formed oral humour discourse *To Liseé's* consisted of two, namely: (1) linguistic elements consisting of a) phonemes, b) free morphemes, c) bound morphemes, d) words, e) phrases, f) clauses, and g) sentences. (2) The non-linguistic element consists of two elements: a) logic and b) belief.

Keywords: language and non-language elements, *ada tongeng*, humor *To Liseé*

1. INTRODUCTION

The Bugis ethnic group inhabits several districts in South Sulawesi. One of them is Sidenreng Rappang (Sidrap) Regency. This district is divided into 11 sub-districts, 106 villages and kelurahan. These eleven sub-districts, one of which is Panca Lautang District which oversees 7 villages and 3 sub-districts [1]. One of the village's parts of Panca Lautang District is Village *Lise*. Village *Lise* is about seven kilometres from the sub-district capital, 20 kilometres from the district capital, and ± 222 km from the capital city of South Sulawesi Province. The administrative area of Village is *Lise* stated in the Bugis expression "*Mangkangului ri Bulué, massulappéi ri tanetéé, mattoddangi ri tapparengé*" 'At the head, there is a row of mountains, in the middle there is flat land, and at the bottom, there is a lake'. This expression, in addition to implying administrative boundaries, also describes the topography of Village *Lise*.

The name *lise* comes from the Bugis language which means 'content'. From the word *lise*, the derivative word formed *mallise* is used to express that something has content. That said, *tau matanréé* 'people in power' once said the word *mallise* 'contains', you exactly know *mallise* 'full man' to the seven brothers from the region *Lise*. that is; (1) *Macca pannennai leppi lipaé* 'religious

expert'. (2) *Macca mattuttung maccato cénga missengi lao-laona wittoéngé* 'good at reading and understanding astronomy'. (3) *Macca pakkinang onroi repoé* 'expert in home building engineering'. (4) *Macca pangoloi tau mabbokoe, nannia maccato bali ada* 'government experts'. (5) *Macca passawéi wisésaé, Iyatonaro tau magetteng ri ada pettunna* 'farm expert and honest'. (6) *Macca pabbicarai tau séngngóé* 'expert ruling crocodiles^[1] and skilled in the field of fisheries'. (7) *Macca paréwek sumangei know malasaaé, nannie tau madisengé* 'expert in the field of health, encouraging the sick and the healthy. This statement shows that the *Lise* community has always longed for intelligence, and even has skills that they can be proud of in various ways [2].

The community's tongueskills are *Lise* carried out spontaneously which is manifested in the form of *lécco-lécco ada* 'word play'. That is related to their motto *lebbi mate temmanré namaté temmappao(u)* 'better to die not eating than to die not talking'. The meaning of death in this context is dead in his mind, dead in his steps, and maybe even dead in the sense of not living. For *Lise* people, the speech in *lecco-lecco ada* 'play on words not to play with other people or just looking for funny sensations or jokes 'attractive' that cause a physical reaction to laugh, but an attempt to reveal the truth according to what they see, know and feel. Their acceptance of the term *lécco-lécco ada*, just a form of

tolerance for the outside world. According to the Lise *lécco-lécco ada* 'play on words, it is more appropriate to call it *ada tongeng* 'accuracy of words', because *ada tongeng* 'accuracy of words' is a form of honest statement that requires accurate interpretation of the core or overall structure of the language [2].

The habit of speaking like the Lise is also shared by some other Bugis community groups.^[2] If there are differences in perceptions of similar speech styles, then the difference lies in the perspective of each ethnic group. This opinion is supported by Gumperz, Scollon & Scollon, and Roberts [3]. He said that the transfer of characteristics of conversational competence between languages^[3], resulted in more serious consequences than problems of syntax or pronunciation. The hallmark of conversational competence is related to self-representation, namely, how to communicate one's self-image to the interlocutor [4]. Differences in principles of perspective and ways of communicating self-image can create the wrong impression about a person. In line with that, according to the views of other ethnic groups, that the Bugis ethnic group is an ethnic group with a "hot" character and highly respects honour. Therefore, there is a risk of "cruelty" if their honour is disturbed. On the other hand, they are also friendly and loyal friends [5]. This trait is based on their appreciation of "honour", both self-respect and the honour of others. In a situation where they are friendly, it is not impossible to appear jokes, games, and jokes that cause a physical reaction to laugh.

2. METHODOLOGY

This research relies on data collection through *field research*^[4] and literature studies as support. The data source is the oral discourse of the community's daily conversations *Lise* anecdotal. This data source is a variety of spoken language that is informal, bound by space, time, and situation. Therefore, in addition to linguistic data, the authors also look at the data environment as an extension and comparison. Thus, an informant is required with the following conditions; a) unites with the researcher and the object, b) is a microcosm of the linguistic and cultural structure, f) patient, honest, reliable, and cheerful [6]. Translating text data into Indonesian is first done utilizing literal translation according to the class category and idiomatically according to a reasonable form of the target language, both its grammatical construction and the selection of lexical elements [7]. Categorization is attempted to touch the meaning of each morpheme. After that, it is freely translated. To maintain the consistency of translation, computer assistance is needed with techniques *machine-aided human translation*. Data analysis uses "content analysis" with a semantic perspective. The content analysis places the researcher in a special position that is in direct contact with his reality, relying on the mental role of macrocosmic contemplation and the researcher's language analysis skills [21].

3. DISCOURSE of HUMOR in ADA TONGENG

3.1 Humor Theory

The theory of humour was put forward by Kaplan and Pascoe [8]; [9]). These theories can be grouped into three, namely: (a) Psychological theory group, (b) Anthropology theory group, and (c) linguistic theory group.

1) Group of psychological theories The theory of

humour in psychology consists of three main parts, namely:

a). The theory of superiority (*Superiority Theory*)

Humour is assumed to be an act of superiority. Superiority humour is often associated with laughing at others. Thomas Hobbes [8]) argues that: "*The passion of laughter is nothing else but sudden glory arising from a sudden conception if some eminency in ourselves by comparison with infirmity of other, or with our own formerly*".

The humour of superiority helps to avoid aggression, and perceived impoliteness to be accepted in society. A person can adapt and place a sense of pleasure when adapting to a society and not being a silly person (*ridicule*). The expression of superiority in humour is a control mechanism or a form of resistance.

b). The Theory of Incongruity (Incongruity Theory)

Goldstein and McGhee (in Lynch [8]) suggest that this humour occurs when there is a meeting between ideas or situations that are contradictory or contradictory so that there is a deviation from the usual provisions. Laughter comes from an awareness that something is inconsistent with the logic used in perceiving an event. Humour is present in situations when someone interprets an unusual reality. Something can be considered funny if it is illogical, or irrational, paradoxical, incoherent, erroneous, or inappropriate. "Get your audience to believe you will speak the usual (*set up*) then say otherwise (*puns or punchline*)". As in the following example: *set up*: "In my opinion, the American landing on the moon was a lie, if it is true that in the '60s they had landed there," *punchline*: "There must have been Mc-Donalds now" (Pragiwaksono, [10]).

c). Relief Theory (Relief Tension Theory)

Relief theory in humour is used to negotiate by reducing tension (*stress*) to increase the trust of both parties. In the world of health, humour can be used to reduce physical and emotional stress. With laughter, there is a movement of complex organs that can clean the breath, and increase oxygen, even thought to help fight infection. Humour can free people from the bondage of bad feelings and suffering. It can also release humans from excessive "pressure".

Sigmund Freud [11] uses relief theory in his research entitled "*Jokes and Their Relation to the Unconscious*". Freud argued that jokes were similar to dreaming, in that they allowed forbidden ideas to surface. Freud explained that relief humour has two properties. The first nature is healing, by allowing tension and energy to be released. Second, humour is a form of disguise of resistance and a form of resistance to an agreement. The joke then becomes a representation of disobedience to the authorities and liberation from pressure.

2) Anthropological theory group

Anthropology studies humour by focusing on the humour relationship (*joking relationship*). In this relationship, who is involved and how is the kinship involved where the humour occurs.

3) Language theory group

This theory explains that human behaviour and personal life have been "exposed" and recorded in a "semantic map". The deviations that occur on the map will damage the balance and will cause humour.

4. CORE FORMING ELEMENTS ADA TONGENG

Anasir is a term to refer to a single form of an element as part of a whole [12]). The relationship between the *tongs* and their elements is like the planes of a pyramid centred at the top. If these fields are likened to elements of *a story*, then they are centred on propositions that may be symbolized by language. What will be discussed below is the prominence of linguistic and non-linguistic elements as elements that play a role in the formation of the core of the *tongeng*.

4.1 Language Elements

4.1.1 Phoneme

A phoneme is a unit of sound that can distinguish the meaning of words [13]. In the linguistic system, phonemes are the smallest linguistic units that can build larger linguistic units [12]. The linguistic elements in the form of phonemes can be seen in (Text 1) below.

A teenager named *Luppek* was ordered by his father to take care of their rice fields. At that time, the rice has started to turn yellow (aging), so the water in the fields must be maintained so that there is not too much water. *Luppek* misheard when his father said *passoloki* 'stream', so he was confused about what his father ordered.

In the process of interpreting the *tongeng*, it was mentioned about the difference between the words *passoloki* 'alirkan' and *paccoloki* 'dilute'. This, indirectly explains that the *speaker* (*Luppek*) misunderstood when he heard the word *passoloki* 'alirkan' spoken by his father so that what he heard was

paccoloki 'dilute'. The implicature of *paccoloki* is 'dilute' obtained from the word *mateddek* 'hardened' in (K.3).

Text 1. Passoloki waé

- K1 tv ini ada lagi cerita tentang *luppek* dia disuru bapaknya ke sawah
/fit Ada lagi cerita tentang *Luppek*, ia disuruh ayahnya pergi ke sawah.
- K2 tv katanya loko *passoloki* waéna galunngé
/fit Kata ayahnya, pergilah kamu keringkan air di sawah.
- K3 tv engkaga waéna galunngé *mateddek*
/fit Adakah air di sawah yang padat?

The element of humor in this humorous discourse is implicative. That is, with answer *Luppek's* (K.3) *Engkaga waéna galunngé mateddek?* 'Is there water in the crowded rice fields?' Others will imagine how strange it would be if there was a rice field where the water was solid or frozen. Of course, further explanation will be asked if *Luppek* is asked to melt the water in the fields. Phonologically the words /*solok*/ 'flow' and /*colok*/ 'watered' can be contrasted by:

The word /*passoloki*/ 'stream' sounded to *Luppek*



like the word /*pačcoloki*/ 'dilute'. The meaning of the words *solok* 'flow' and *colok* 'watered' solid object that gives off or becomes a liquid' which in later developments becomes 'liquid'. The two words contrast each other on the phonemes /s/ and /ç/. The two words differ only by one phoneme in the same distribution.

4.1.2 Morpheme

A morpheme is the smallest unit in a language that has meaning and cannot be further divided into smaller units [14]. The morpheme is a second level linguistic unit. Morphemes have a single meaning concept, maybe in the form of compound words, words, and roots or affixes. According to the meaning and shape, morphemes can be divided into two types, namely free morphemes and bound morphemes [15].

4.1.2.1 Free morpheme

Free morphemes are morphemes that stand alone to function as words [16]). Free morphemes can appear independently of other morphemes. Its appearance is realized as a word unit that can stand alone as a lexeme. The free morpheme which is the humour-forming element in the *storytelling* tells the story of someone who wants to go to Benteng Village in the Pinrang Regency area. Because he didn't know the right direction, he asked an old man who was sitting around guarding the clothesline as shown in (Text 2) below.

Text 2. The road to Benteng

Table 2. Jalan ke Benteng

K.1	tv	ini ada, ini kamu orang bertanya datang berak pak!
	ft	ini, ada ini, kamu orang membawa padi bertanya.
K.2	tv	ada jalanan ke sini di sini Benteng.
	ft	Ada jalan dari sini, di sini yang ke Benteng.
K.3	tv	di sini kamu mau Benteng jalan ke sini jarkanya ... jalan belok sini sama kilo
	ft	ini kan (juga) menuju Benteng, kalau arah ini jarkanya ... kalau belok sini, satu kilometer.
K.4	tv	tapi orang di sini bawa padi sudah lewat ke sini
	ft	(Masalahnya) orang yang membawa padi tadi, sudah berada di sini.
K.5	tv	bilang pak, ini jalanan sudah ke Benteng.
	ft	Dia bertanya, pak, betul ini jalan yang ke Benteng?
K.6	tv	bilang iya betul, terus masuk ke sana!
	ft	dijajah iya, betul terus aja ke sana!
K.7	tv	terus ada jalanan ke Benteng di sini dua puluh empat kilo baru sampai di sini
	ft	hahaha
	ft	Sobannya ini juga jalan ke Benteng, tapi dua puluh empat kilometer baru sampai di sini (Benteng) Ha ha ha!
	ft	ya ampun, kenapa bertanya ini jalanan ke Benteng?
K.8	tv	Ya ampun! Dia kan bertanya, sudah jalan ke Benteng?
	ft	iya betul hahaha
K.9	tv	Betul juga, ha ha ha!
	ft	—
K.10	ft	—

When the speaker asked the way to Benteng Village, coincidentally his position was already leading to the village in question, so he got an answer from the speaker *iyé* (*true*) If illustrated, then this is the speaker's position at that time:

The description of the speaker's position above tends to be closer on the distant path. The word *iyé* (*correct*) according to the context, generally does not only mean 'not wrong', but also attaches a meaning component; 'only that'. Meanwhile, his grandfather *Lise* interpreted it *correctly* as 'nothing wrong' without any additions. Participants who hear this story will be tickled and find it funny. The funny effect is obtained when the speaker has to travel a long way (*about 24 km*) to reach the Benteng Village. While other roads are closer (*about 1 km*) around where the speaker asks. Therefore, the answer *yes* (*correct*) becomes the origin of humour. The word *true* is the essence of the *tongeng* which is a free morpheme.

4.1.2.2 Bound Morphemes

One example of linguistic elements to be discussed in this point is the morpheme {*mak-*}. The main problem here lies in the morpheme as a support morpheme {*sontik*}. Morpheme {*mak-*} never appears as a word even though it has a single meaning concept, so it is classified as a bound morpheme.

Text 3. Masontik

K.1	tv	dékpigaga passontiké ipoléi
	ft	Ketika kami tiba, juru suntik belum datang.
K.2	tv	sarekarekna tau dekena wissengngi
	ft	Berapa orang yang ada saya tidak tahu.
	tv	nigana tau nigana akkoanngé
	ft	siapa-siapa mereka, siapa-siapa saja di situ.
K.3	tv	makkada iyero ananake magatosikik idi
	ft	Seorang anak-anak menjawab, apa pula keperluan anda?
K.4	tv	makkada iyero tauwé melökkak iyak massontik
	ft	Seseorang di situ menjawab, saya mau suntik.
K.5	tv	jaji makkadalak cocoknitu sontikna palék
	ft	Mendengar itu saya menjawab: "nah cocok, suntiklah kalau begitu!"
K.6	tv	apak melökkiktu massontik iyak melökkak sontik
	ft	"Bukankah anda mau menyuntik, sedang saya mau disuntik."

Answers ... *mélokkak masontik* 'I want to inject,(K.4), and ... *isontik mélokkak mélokkak* 'I want injections' (K.6) indicated that both participants wanted

treatment. The bound morpheme {*mak-*} attached to the basic form {*sontik*} in K.4 has a different meaning from that in K.6 because of the wording factor.prefix*Mak*{-}in Bugis least has three meanings, namely active meaningful, reflective, causative active in the sense of 'make salable α (Moeliono [12]). Therefore, in certain contexts and contexts, the meaning of the morpheme {*mak-*} is open to be played with.

In K.4 *masontik* means active causative, but it is interpreted as an active form (K.6), so it seems funny because it is strange. The oddity lies in the person who is called the child. Because the person concerned is unlikely to be able to inject. This conclusion, apart from being obtained from K.6, is also supported by the participant's coordinates and world knowledge about the situation of the medical centre in the village.

4.1.2.3 Word

K.1	tv	Mengapa alasan jawabanmu begini dik?
	ft	Mengapa jawabanmu begini Dik?
K.2	tv	Itu juga betul bu!
	ft	Itu juga betul Bu!
K.3	tv	Memang tidak semua orang Lise pintar malécco-lécco ada,
	ft	Memang tidak semua orang Lise pintar malécco-lécco ada,
K.4	tv	sebab ada bayi dan orang bisu.
	ft	sebab ada bayi dan orang bisu.
K.5	tv	Dia kang tidak bisa bicara hahaha!
	ft	Mereka kan tidak bisa berbicara. Ha ha ha!

If the definition of a morpheme is limited to a single meaning concept, then the definition of a word is equipped with a derivative meaning of the concept's meaning, related to a set of planned variations of a linguistic unit above the morpheme. The original form and its derivatives are linguistic units above morphemes [12]. For example, the word *patujuik* 'direct' is found in the unit ... *tapatujuikak* ... (K.2). The full description can be seen in (Text 4) below.

Text 3. Tapatujuikak kalukué

K.1	tv	wettuna éro manré kaluku taué na engka tau lalo
	ft	Sementara orang-orang minum air kelapa, tiba-tiba ada orang lewat
	tv	madekka na menunggi kaluku
	ft	kehausan dan ingin juga minum air kelapa.
K.2	tv	nakkada éro tau laloé tapatujuikak seddi
	ft	Kata orang lewat itu, arahkan ke saya satu!
K.3	tv	nakkada éro tau makènréké tajengni iyéro
	ft	Orang yang memanjat itu menjawab, tunggulah, tetaplh di situ
K.4	tv	tau makènréké napatumpui iéro tau onnaké apak méllau
	ft	Orang yang memanjat menimpuk orang tadi karena dia minta.
K.5	tv	naakkada patujuikak seddi
	ft	Kan katanya, arahkan kemari satu.
K.6	tv	terpassa napatujui ipateppai tongeng
	ft	Maka dia arahkanlah dan tepat betul mengenyainya.

The essence of the *story* above is the speaker's request in K.2 ... *tapaujukak* 'give me one. In the core, only the element of *agreeing to* 'direct' is the cause of the humour. The speaker's request for coconut by throwing one at him is responded to by the speaker as throwing a coconut right at him. *Morphologically*

Patujuihappen, is derived from the word *tuju* 'kena', precise, direction, suitable', gets the affixes {*pak-*} 'to make it' and {-*i*} 'accusative'. If derived words *morpheme-headed* are formed with morfem, it will mean 'make so leads', meaning shortened to 'navigate'.

4.1.2.4 Phrase

The phrase is a construction of a group of words that is higher than the word, but lower than the sentence. The direct elements can function as the core (centre), attribute, marker (director), and signified (axle). The relationship between the direct elements is somewhat more tenuous (loose) than the relationship between the elements of a compound word [17].

The element of the phrase which is the forming element of the *ada tongeng* departs from the conversation of the field enumerator. Incidentally at that time, several youths needed services at the village office. This opportunity was used by a field enumerator to collect data and community responses. A young man who was busy filling out a questionnaire was suddenly asked questions by the field staff as (Text 4) below.

Text 4 Not All

The crux of the conversation is an additional answer problem on a questionnaire number that reads; "Are all Lise people good at *malécco-lécco there*?" The answer is a choice of 'yes' or 'no'. Generally, Lise people choose the answer 'no'. Unlike the young man, apart from choosing the answer 'no' he was also creative by adding; ... *because there are babies and dumb people* ... (K.4).

The phrase, *not all Lise people are* labelled as the core *there is ada tongeng*, because that is where the humour and truth are contained. It is known that in the context of the question above, *all Lise people mean* are Lise people who can speak. Lexically, the phrase *all Lise people* can mean the *entire population of Lise including infants and the mute*. The question in question is not wrong if the answer is added with an implicature statement: *Lise, who is a baby or mute, cannot speak, therefore malécco-lécco can't exist*. Pointing out the gaps in the non-completion list of enumerators questions was funny for them.

4.1.2.5 Clause

A clause is a linguistic unit that is larger than a phrase, smaller than a sentence and has the potential to become a sentence. Traditionally, clauses are divided into several types which can be seen in their function in a sentence. Ramlan [18] explains that a clause is a grammatical unit consisting of a subject-predicate, whether accompanied by a subject, object, complement, and description or not. *There is a fairy tale* in the form of a clause that is taken from a speech event at a school in Lise. The incident tells the story of how a lazy student tries to save himself from being sanctioned by school rules

Text 5. Maganna namaté

Groups of words that consist of elements of a subject or predicate phrase, and have the potential to become a sentence are grouped as clauses. In the use of natural language, clauses are often found where one of the functional elements is missing. Derived from (K.2) *Iyero ananaké makuttu lo sikolaé* 'There is a child who is lazy to come to school' was asked by a teacher, then he answered (K.4) *matéi amboku* 'died my father'. That's the origin that caused the joke to happen. Thus, the utterance is defined as the essence of *there tongeng*. The question about the cause of the student's absence from school yesterday (K.3), actually cannot be answered by referring to an incident when the student's father died in the past with an indefinite time limit.

4.1.2.6. Sentence

The meaning of a sentence can be explained as a unit of words that express thoughts and feelings and have a final intonation pattern. Sentences, actually or potentially, consist of elements of subject, predicate, object, complement, and adverbial (Moeliono [12]) Sentence is a series of words or groups of words that have no relationship with other words or groups of words. outside it, and has a sovereign sound unity (Sikki [17]).

Text 5. Kalajang iyaréga panipani

- K1 tv pernah saya mengantar anak mahasiswa mencari data
fit Saya pernah mengantar seorang mahasiswa mencari data.
- K2 tv wattu kita melewati lapangan ada ananak sedang bermain layang-layang
fit Waktu kami melewati lapangan, ada anak-anak sedang bermain layang-layang
- K3 tv salah satunya mengomel karna layang-layangna tidak mau naik
fit Salah satunya mengomel karena layang-layangnya tidak mau terbang
- K4 tv tinggi tapi hanya berputar-putar
fit tinggi, tetapi hanya berputar-putar.
- K5 tv katanya kalajangsaro uwébbu magai napanik-panik jajinna
fit Katanya: "Rasanya layang-layang kubuat, mengapa baling-baling jadinya!

- K1 tv Seddi wettu mangadakanggi kerja bakti sikolaé
fit Suatu ketika sekolah mengadakan kerja bakti
- K2 tv Iyero ananaké makuttu lo sikolaé
fit Seorang anak ada yang malas datang ke sekolah
- K3 tv Bajanna itanaini ku gurunna magi na dék: mmlo wemnik?
fit Keesokannya guru bertanya: "Mengapa kamu tidak pergi (ke sekolah) kemarin?"
- K4 tv Matéi ambokku
fit Ayahku meninggal

The form of speech in (Text 5. K.5) *Kalajangsaro uwébbu magi napanik-panik jajinna*[1] 'I think I made a kite, why did the propeller turn out', spoken by a child as informed in (K.5) meet the requirements to be grouped into sentences with the following reasons:

- (a) Has a final intonation pattern; *Kalajangsaro uébbu magi panicked jajinna.* 'I think I made a kite, why did the propeller turn out!'
- (b) the sentence consists of elements, subject, predicate, object, and complement.

What should be noted in the sentence (K.5) above is the unification of the expression of thoughts and feelings, the coordinates of the participants, and the truth that causes the speech (K.5) to contain anecdotal elements. There is a difference between what is expected (*the kite*) and what becomes reality (*the propeller*) as communicated by the speaker to the addressee in (K.5). As is the case with clauses, other than sentence elements that can be deleted, not infrequently some can be moved so that they become variations of the phrase structure rules.

4.2 Non-linguistic elements

4.2.1 Logic

In front of a shop, there are several people gathered casually. Not long after that, someone came and immediately involved themselves in the group. Because it was getting dark, the shop owner turned on the light. Suddenly the newcomer asked a simple question and the shop owner answered arbitrarily as in (Text 8) below.

Teks 6. Dèk natuwo

- K.1 tv magai nawedding tuwo lampu listriké
/f/rt Mengapa lampu listrik bisa menyala?
- K.2 tv nasabak engka stronna
/f/rt Sebab ada aliran listriknya.
- K.3 tv magai palék lampu strongkinggé naweddingto tuwo nadék gaga stronna
/f/rt Mengapa juga lampu strongking bisa menyala, padahal tidak ada aliran listriknya
- K.4 tv nasabak engka kosekna
/f/rt Sebab ada kausnya.
- K.5 tv magai palék ajé nadék natuwo nengka to kosekna
/f/rt Kalau begitu, mengapa kaki tidak menyala padahal ada juga kausnya?

The logic in this study is a way of thinking that is written in the language and makes sense for the Lise people. The issue is related to mental processes that start from planning, producing, perceiving, and understanding the complexity of language with human consciousness [19]. The cohesiveness of the word *tuwo* '(me) nyala' (K.1, K.3, K.5) and the coherence of the causes of the lamp's flame (K.1 to K.5) can help lift the strength of the logical elements of this discourse. To produce K.2, and K.4 need knowledge about the causes of the flames of the two types of lamps above. Regarding K.5, it is coherent with K.2 and K.4, and cohesive with other sentences, but it becomes a dialogue breaker. The sentence contains two issues of thought that are not able to be produced as a language by speakers.

The cause of the inability to produce two issues of thought because at first one has to think of something that can make it *easy guess what to kosekna* 'the feet

have also socks' does not turn on. Furthermore, he also has to remember that *ajé* 'legs' never light up even though it is *nengka to kosekna* 'there is also a shirt'. Actually to answer K.5 at least one can hold on to the *world knowledge* that *ajé* 'legs' never light up. *Ajé's* 'leg' even though he was *confused to kosekna*- 'there is also a shirt can't turn on because it's not a type of lamp. If K.5 is answered, then the identity of this discourse as *there is a tongeng* will weaken, and K.3 becomes the point.

K.5 besides containing two logic towards solving the problem, is also located to *late tongeng* 'truth' and *wit*. *Layout to-tongeng*-an 'truth' of this discourse is the rebuttal implicatures that not only *strong* 'electric current' and *doormat* 'mantles' that cause the lights are on but also have to remember the type of object. *Ajé* 'leg' is not a kind of lamp, of course, it will not turn on even though there is a *strong* 'electric current' and *kosekna* 'shirt'. The element of humour lies in the implication that the *legs can light up because of the socks*, so the K.5 is set as the point.

4.2.2 Norm

Norms are rules and regulations that bind individuals and groups of people in society. Norms are applied as guidelines, rules, and controls for appropriate behaviour. Each society adheres to certain rules as guidelines for acceptable human behaviour [12]. Sanctions for violating norms come from oneself, namely, feelings of shame caused by the negative view of society towards the violation. One of the norms that live in Lise Village is not asking for food when visiting. On one occasion, some of people *Lise's* stopped by to visit someone's house in another village. Although they feel very hungry, but they do not dare to openly ask for food. Fortunately, one of them did not lose his mind to "breakthrough" the norm. At the right time and situation, he... *uttered the words* *saga ipaké maccorita ko to maliwaseng* 'what do you use when you are hungry' (K.11)

Text. 7 Masrik méllau anré

- K.1 tv tumanggaping manana makéhi manang
/f/rt Kita semua bingung pingin katuru.
- K.2 tv sadikna gaga wedding lu nani, sadikna gaga perbelahan buku nani
/f/rt Tidak ada lagi yang bisa dimakan, juga tidak ada perbelahan buku dimakan
- K.3 tv wani byang enak ku betawa tau byang
/f/rt Menyang makan manna sudah aku orang di rumah orang
- K.4 tv miring manana makéhi
/f/rt Hrang-hrang eh-eh-eh nengak lelak, ngapi.
- K.5 tv sadikna sadikna makéhi de alingak manana manni
/f/rt Dua juga sudah tidak mau mengabaikan mana nani, nani.
- K.6 tv sadikna! yé! ngéhi
/f/rt Itu (saya sudah) betawa, anda dan manna?
- K.7 tv tek to lao dik ku
/f/rt Kami dari Lise, kendal pingin.
- K.8 tv sapasa ... manna makéhi to lao lao
/f/rt Tidak ada apa yang enak, jadi orang Lao pingin cerita to
- K.9 tv sadikna it ku
/f/rt Javalan orang Lao, ya betaw.
- K.10 tv sadikna ... manna makéhi manngaké manna to Lao
/f/rt Javalan tau nani, wai kami ngin nengaké cerita orang Lao.
- K.11 tv sadikna makéhi jéto to Lao apa gaga manna ko to maliwaseng
/f/rt Chang Lao to betawa, begini sebenernya orang Lao, apa yang dipakai cerita kalian katuru.
- K.12 tv sadikna makéhi ko to maliwaseng
/f/rt Tidak bisa ber cerita kalau orang katuru.
- K.13 tv sadikna manni man jéto manni
/f/rt Javalan tau nani, sadikna anda ber cerita, manna dikéhi.
- K.14 tv manna manna to lao dik makéhi to manni jéto
/f/rt Manna to, manna orang Lao, tidak juga bisa cerita manna dikéhi.
- K.15 tv manna tidak langsung manni manni
/f/rt Padahal manna tidak langsung manna manna.
- K.16 tv sadikna dikéhi jéto cerita to ... dik to manna jéto
/f/rt Sebenarnya, kan tidak begini cerita katuru, itu tidak manna dikéhi.

For Lise people asking for food from strangers, is considered embarrassing. Luckily the person asked him something, so he could paraphrase *dèk naakkada to manré jolo* 'not saying we eat first' to ... *.aga ipaké maccorita ko to maliwaseng...* 'what is used to tell a story when you are hungry' (K.12). In this way, antics as the core of this *tongeng* 'accuracy of words' lies in the way they "manipulate" the situation according to the needs and prevailing norms.

4.2.3. Elements of Trust

The notion of belief referred to here tends to be an acknowledgment or belief in the truth of traditional religious systems. This system has developed from generation to generation since ancient times and the rest are still visible today. People's belief or what is often called "superstition" is a belief that Western-educated people consider simple and even stupid, not based on logic so that it cannot be scientifically justified [20]. The clause of *beressingeng* 'suddenly he sneezed' (Text 8.K.11) describes an event that occurs suddenly with the sound of a sneeze being heard. The sound of sneezing like that is interpreted as "take a little of this rice as a blessing" if someone sneezes right on the rice he wants to eat.

According to local beliefs, people who sneeze right over the rice they want to eat, then the rice can be taken a little so that those who eat it are blessed with "long life" by the almighty. This assumption is still believed to be true by some of the residents of Lise. The prominence of the content of the belief can be seen in K.1 *beressingi malai barakka* 'sneezing takes blessings', K.5 *to mala barakka ...*, 'take blessings' K.6 ... *to Malampék sungek 'longlife'*, and K.12 ... *pasoléng 'conditions'*. The full description can be seen in (Text 8) below.

Text 8. To beressingeng

K.1	tv	makkada beressingengi	ki alek olona suingé
	/ft	Diceritakan tentang orang beris di hutan di depan bekahnya.	
	tv	beressingi malai	barakka
	/ft	Makanan yang terkena beris akan diperebutkan untuk bekal.	
K.2	tv	ialai anaréna cékdék iéro	ta beressingengi
	/ft	Nasi orang yang beris itu diambil sedikit.	
K.3	tv	to malampék sungek	malampék sungek naseng
	/ft	Konon katanya supaya orang panjang umur.	
K.4	tv	padahal akko malai	eppapak eppakkak
	/ft	Padahal kalau diambil empat orang misalnya saya beresempat	
K.5	tv	manré makkaké	cappuk manré iéro taué
	/ft	makan seperti ini, akan habis nasi orang itu	
K.6	tv	tomakkala	barakka ko idék pak
	/ft	Kita ini mengambil bekal dan anda Pak!	
K.7	tv	appak naseng	to malampék sungek alhamdulillah
	/ft	Konon menurut kata orang dapat memanjangkan umur.	
K.8	tv	alhamdulillah, eh makkala	cékdék
	/ft	Alhamdulillah, eh ambil lagi sedikit.	
K.9	tv	makkalato cékdék	engka naengka nalo makkaragaji
	/ft	mengambil sedikit mereka yang bersamanya menggaraji di gunung.	
K.10	tv	To lise iéro onnangé	laosa makkaragaji kang é bokongé takcék delma
	/ft	Orang Lise tadi yang pergi menggaraji, kan bekal secukupnya saja.	
K.11	tv	periapan ibuga-bagee	namé ku alek makkaragaji
	/ft	Nasi persiapan untuk dibagikan nanti ketika menggaraji di hutan.	
K.12	tv	beressingeng menha	
	/ft	Tiba-tiba dia beris.	
K.13	tv	déppa nengka natampak	naberesingeng iala pasoléng
	/ft	Dia belum sempat menyuap, sudah beris diambil namanya sebagai syarat.	
K.14	tv	é macaik macaik	dehka lek muparelek
	/ft	Eh marah, katanya tidakkah kamu memben kesempatan saya makan?	
K.15	tv	naakkada barakka to lise	
	/ft	Alasan mereka, itu kan bekalnya orang Lise!	

The element of humour in (Text 8) stems from the utterance of K.2, *ialai nanréna cékdék...* 'take a little rice' and K.4 ... *eppapak eppakkak manré mappakkué cappuk* 'four people eat the rice and they will run out....'. The convention of *cékdék* is 'little-understood as a relatively small bite of a bite. But the rice they take is no longer small. The change from idea + a little to reality - a bit[2] because the rice was bribed by four hungry men. Moreover, based on the coordinates of the extrinsic participants, it shows more "drool" than "bribe". Thus, in the above case, no one is to blame. Someone is angry because his rice is taken is understandable (K.13), while his four friends are right because they only take a bite to get a "blessing" (K.14).

5. CONCLUSION

Oral discourse *To Lise's* does not only container the accuracy of the use of words, but *punsthère* is a *tongeng* that 'accuracy of words' is one way of stating the *truth* in speaking. *There is a tongeng* showing the ability of thepeople to *Lise* use aesthetic and humorous linguistic and non-linguistic elements in communicating. An understanding of the nature and context of the *tongeng* is needed 'word accuracy' so that the inaccuracy of interpretation between the speaker and the addressee that has occurred so far can be overcome. The community *Lise* needs to be aware that *there is a tongeng* 'accuracy of words' that contains anecdotes is not something that is "embarrassing", but is uniqueness of their linguistic system that needs to be developed. The use of the elements that make up *there is tongeng* in the form of linguistic and non-linguistic elements in speaking shows the rich culture and intelligence of the community *Lise* that should be proud of.

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