



International Journal of Humanity Studies
<http://e-journal.usd.ac.id/index.php/IJHS>
Sanata Dharma University, Yogyakarta, Indonesia

TYPES AND TRUST SYSTEMS BASED ON THE IDEOLOGY OF BUGIS COMMUNITY CULTURE ON LOCAL INTEREST VALUES IN CENNING RARA SPELLS

Muhsyanur

IAI As'adiyah Sengkang

muhsyanursyahrir85@gmail.com

*correspondence: muhsyanursyahrir85@gmail.com

DOI: 10.24071/ijhs.v4i1.2788

received 14 June 2020; accepted 25 August 2020

Abstract

This research analyzes the type and belief system based on the Bugis cultural ideology of the values of local wisdom in the *cenning rara* spells. This research is descriptive qualitative by having two sources of data, which are the spells and responses or opinions of the Bugis people about spells. This type of research data analyses the form of words, phrases, expressions, and statements, both from the contents of the spell and from the opinion of the Bugis community about spells. The design used is the ethnographic approach. Where the researcher is directly involved in the field or the Bugis community environment to obtain more accurate data. The data analysis technique used for the data collected is cultural interpretation. The results showed that there are three types and cultural ideology contexts of the Bugis community in the *cenning rara* spells, namely (1) the enchanting *cenning rara* spells that are considered effective in capturing the hearts of the opposite sex, (2) the power *cenning rara* spells which are considered as thickeners, and (3) *cenning rara* spells treatment that are considered a young preservative.

Keywords: *cenning rara* spells, cultural ideology context, Buginese ethnicity, enchantment, thickener, and medicine

Introduction

The Bugis tribe is one of the tribes in Indonesia, especially Eastern Indonesia. Based on real data in the field, the Bugis people not only spread and live in various regions within Indonesia, but also many who spread and live outside the country of Indonesia, such as in Malaysia and Singapore (Muhsyanur, 2015, p. 1). However, the Bugis ethnic community mostly resides in the South Sulawesi region. Based on statistical data, the Bugis have the most population compared to other tribes in South Sulawesi (Muhsyanur, 2015, p. 3). The Bugis tribe has many inhabitants as, it is also known for its rich cultural heritage. Like other ethnic groups, the Bugis community has a variety of relics of oral literary works. Oral literature or oral tradition has an important role as a foundation in the development of Indonesia in general. Therefore, oral traditions must be preserved by future generations. Bearing in mind the age as it is today, it has entered the age of globalization or modern times. Certainly the oral traditions left by the ancestors come to compete with modern traditions which are currently growing rapidly in line with the development of science,

technology, and art.

The existence of oral traditions in Indonesia competes with modern values offered by the outside world as a result of modernization, globalization of information, and the speed of tourism flows. The competition carries risks for the existence of oral traditions. In effect, some of the types of oral traditions in Indonesia to be lost or start to be forgotten by the community owner (Badrun, 2014, p. 3).

As part of the Indonesian oral tradition, Bugis oral literature includes values that must be empowered and strengthened because they are part of identity and identity. Therefore, preserving and introducing ancestral heritage to the generation is very important to be instilled. The values, will also be a means of developing Indonesia to compete globally and can sustain identification from foreign cultures that begin to infect, particularly life patterns of the generation itself whose effects emphasize alienation rather than Indonesian attitude (Muhsyanur, 2015, p. 9).

(Tuloli, 1991, p. 2) explains that efforts to preserve oral literature, as cultural property, need to be carried out because the change and loss of a variety of oral literature will never stop. If the oral wealth is allowed to continue and no research is carried out, the process of change and disappearance of the oral literature will continue. At the same time, the cultural wealth contained in it will also become extinct or change. It is precisely in the present and future that the contents contained in oral literature need to be explored, to be beneficial for the development of the Indonesian nation. Oral literature can be expressed in terms of its shape and contents to enrich the cultural treasures of the Indonesian people. Disclosure of oral literature in Indonesia has the advantage that, in addition to being able to show the diversity of cultural wealth, it can also lead to mutual understanding between ethnic groups through values reflection.

Muhsyanur (2015, p. 10) states that preserving cultural products, in this case oral literature, can be done in various types of activities as a form of community concern for the region. Striving to preserve oral literature is one of the efforts to support development in Indonesia in the future and to further elevate the Indonesian nation as a country that is not only rich in natural resources but also rich in cultural products owned by each region in its territory.

(Supratno (2010, p. 1) adds that regional culture as an element of national culture needs to be fostered and developed to preserve and enrich the cultural diversity of the Indonesian people. National culture arises as a result of the efforts of the whole nation of Indonesia. Concerning regional discourse, (Devung, 2004, p. 45) outlines, that there are two categories which are usually highlighted, namely: local culture and local general culture. Local culture is the culture of another ethnic group in an area. Whereas local general culture is culture in an area consisting of or originating from more than one ethnic group culture in the area.

Teeuw (1984, p. 330) says that the life of oral literature changes according to the dynamics of the owner's society. There is a portion of oral literature in Indonesia that has been lost because it was not documented. Oral literature that still exists, both those that have been saved through past and present research or those that have not been studied, survive, but some are changing. (Teeuw, 1982, p. 10) goes on to explain that in Indonesian oral literature revealed extraordinary language creativity; in it revealed how Indonesian people tried to express themselves from the past until now. For modern humans, creation still has value and function, as long as they try to usurp the meaning for themselves.

This is in line with the statement of Otiwi & Onchera (2014, p. 184) that oral literature is a tradition of a group of people consisting of a series of words expressed from mouth to ear (moving and repeating). The type of oral literature that results from community activities can be in the form of oral narratives, songs, proverbs, riddles, spells, language games, and other similar expressions.

As a cultural product, oral literature needs to be preserved. Oral literature provides living proof of ancient human life specifically the relationship between practitioners of oral traditions with the interests of stakeholders and other communities. Thus, oral literature also has value over various phenomena that occurred in the previous human period. Not only that, but even oral literature also describes matters relating to humans and their environment (Showren, 2014, p. 153).

Oral literature as one of the local products of an area has an important role. One of the important roles of oral literature is as a pillar and cultural image for the nation. Thus, it is seen that the progress of an area depends on the steps taken to maintain and preserve a cultural product. Therefore, cultural products in every region in Indonesia are enshrined. Many ways can be done to perpetuate it, namely providing recognition, understanding, and implementation in life (Sudikan, 2013, p. 1).

In the modern era and globalization at this time, it is time for the understanding and investment of knowledge about the meaning of cultural values to be borne by the next generation from an early age. This is an initial introduction before recognizing foreign cultures, especially foreign cultures, namely the culture of Westerners who have mixed with Indonesian culture. Not only that, but it has a negative influence on the wider community, especially the next generation. Indonesian traditions and culture today have or are currently competing with Western traditions and culture. If it is neglected and its existence is not considered, it will bring many negative impacts and high risks. The impact is that it will cause most of Indonesia's traditions and culture to begin to disappear, to be ignored, even to be forgotten so that Indonesia's progress will be hampered.

Oral literature was born since humans existed, that is, when humans in the past did not recognize writing as it is today. The same thing is meant by (R. Finnegan, 2012, p. 1) that the concept of oral literature was born from culture and is one thing that is foreign to most people like the contemporary period, which only knows and is stressed on literacy and written. Furthermore (R. H. Finnegan, 1978, p. 3) explains that oral literature is one of the cultural symptoms found in educated and uneducated societies. The variety is also very much and each variety has very large variations as well. The contents may be about various events that occur or the culture of the literary owner community.

Oral literature according to Taum (2011, pp. 21–22) is a group of texts distributed and handed down orally, which intrinsically contains literary tools and has an aesthetic effect concerning the moral and cultural context of a particular group of people. Identification and interpretation of oral literary discourses can be done adequately if we have had several historical-literary experiences regarding oral literature in a particular cultural environment.

Because oral literature is a legacy from the ancestors, it can be said that oral literature is part of history, even oral literature is a document that records the course of history. Not only that, oral literature is also a reflection of the activities, behaviors, and thinking patterns of the creators. Oral literature can be regarded as one of the ancient literature traditions. If traced in its origins, oral literature emerged in line with the birth of the first human in the world and appeared before humans in the past did not know the writing or written literature.

The previous statement regarding the origin and existence of oral literature, especially oral literature in Indonesia, was also confirmed by Semi (1993, p. 3), that oral literature found in Indonesian ethnic communities had long existed, even before the development of written the tradition. Oral literature in Indonesia is very diverse, both types, functions, and forms that circulate throughout the archipelago. Besides, it cannot be denied that each region or region has its oral literature. Oral literature in circulation throughout Indonesia proves that Indonesian people, in general, have extraordinary creativity. The existence of oral literature until now also proves that the Indonesian people are very concerned about it.

As a cultural heritage, most of them consider that oral literature has a high value that must be maintained and preserved. How to maintain and preserve oral literature, as described by Muhsyanur (2018, p. 21), namely (1) continuing to present it based on its function in various social activities, such as community events or traditional ceremonies, (2) presented as teaching material in language and literature learning regions (local content), and (3) provide guidance to people who still understand the oral literature for regeneration.

The process of spreading oral literature, namely from time to time or from speaker to listener and or from generation to generation. Endraswara, 2003, p. 151) states that oral literature is literature whose dissemination process is conveyed by word of mouth. This is further emphasized by Hutomo (1991, p. 1) that oral literature is literature which includes the literature of a culture that is transmitted and passed down orally (word of mouth). Sudikan (2001, p. 16), more detailed the main identifying characteristics of oral literature, namely; (1) oral distribution, (2) village style, (3) has many versions, (4) anonymous, (5) describes the cultural characteristics of the community, (6) uses a dialect, and fantasy.

Based on the previous opinion, the essence of oral literature for the community is as one of the cultural heritage or heritage. Oral literature is generally distributed because it contains local cultural wisdom values that can be used as a way of life for the community. In addition to the values of local cultural wisdom, oral literature also has a variety of functions. Therefore, oral literature must be preserved and maintained. One type of oral literature that circulates from several other oral literature is oral literature in the form of a mantra.

Historically, the mantra is the oldest genre of oral literature when compared to other oral literary genres and even exists in almost every region within the territory of Indonesia. This is in line with the affirmation of Anita et al. (2015, p. 2) that spells are found in all levels of Indonesian society that are used by every community in their respective regional languages. Based on its origin, spells are not created by certain people or groups of people. Therefore, the time and place of its appearance are uncertain, the inventor is not even clear. Thus, the mantra is born without clarity of time and creator or anonymous (no name and without creator).

The mantra in general belongs to the community. That is, the mantra is born based on the traditions of the community and of course its purpose for the community itself. Thus, it can be guessed that the appearance of the spell stems from people's trust. Through this trust, considered sacred and need to be upheld by the local community. Then spread from generation to generation or generalized. Also, the survival of mantras in the community as a connoisseur is caused by the process of certain traditions by using mantras by being tried repeatedly and finally considered to have a function that is considered beneficial.

The main introductory media used in mantras or chanting mantras is language. The interesting thing is the delivery of spells by using language unlike ordinary language. However, deliver in aesthetic language. Aesthetically speaking is conveying a mantra by trying to create a beautiful sound by presenting a style of language (stylistic). The voice with the style of language as part of the appreciation process when the mantra is revealed.

By conveying a spell using language style, the dimension of the dimension is an oral literary work of old poetry genre. Modern poetry or old poetry, the location of its power that can captivate the listener is in the arrangement of the beauty of sound accompanied by language style. Kurniadi et al. (2014, p. 2), explained that the mantra as one of the forms of oral literature, namely in the form of poetry that has diverse uses in society.

In addition to spells having the beauty of language, based on content, spells contain mystical cultural elements, contain rituals, and are considered to have magical powers. According to Rozak (2004, p. 53), spells include old poetry and every word contained in the spell contains magical powers. Mantra is usually uttered by the handler or shaman to

influence the power of the universe and animals. This is in line with the statement of Syam (2010, p. 41), that a mantra is a word or expression which has expressive, rhyming, and rhythmic elements whose contents are considered to be able to bring magical power when read by a handler.

Like other tribes in Indonesia, the Bugis also have a variety of oral literary spells. The existence of spells in the Bugis tribe is not much different from the spells that exist in other tribes. In addition to the Bugis mantra, the language of language is based on content, based on the content, the Bugis mantra also has magical powers that are believed by the Bugis community. Therefore, mantras still exist and are still preserved by the Bugis community. The type of mantra used as the main object in this study is the *cenning rara* spells. Concretely, the focus of this research is the type and system of beliefs based on the Bugis cultural ideology of the value of local wisdom in the *cenning rara* spells.

There are three spell terms used in Bugis language; 1) *read-read* which means an expression; 2) *paddoangeng* which refers to the meaning of prayer; and 3) using *massubbu* refers to hidden weapons. The term *read-read* which means expression, not just an expression like an expression in general. Thus the term *paddoangeng* which refers to the meaning of prayer, is also not just a prayer in general, and the use of terms that refer to hidden weapons, is also not ordinary hidden weapons. Mantras in the Bugis tradition are prayers or expressions that contain special rituals and contain supernatural powers. With this magical power, the Bugis people believe it to be a powerful weapon. Besides, even spells are often used as a repellent or in the Bugis language known as *pattollak balak*.

In connection with this research, the type of mantra that is used as the main object as a source of data is the *cenning rara* spells. Based on the Bugis etymology, the word *cenning rara* consists of two words, namely *cenning* and *rara*. *Cenning* means moon and “*cendra*” or “*cendrara*” which means moon or sun. The moon and sun essentially refer to something that has light. In the context of Bugis culture, the sun refers to the peak of natural beauty during the day due to the shining sunlight. The moon refers to the peak of natural beauty at night due to the charming moonlight.

Cenning rara as a mantra of Bugis ancestral heritage which is an ideal form of culture or tradition. As the use of *massubbu* (hidden weapons) from the nature of the meaning of the mantra, then *cenning rara* according to Hasnita Sari (2018, p. 1) is to have an abstract nature, which cannot be touched and seen with the eyes. The location is also stored in the memory or in the minds of the people where the culture concerned live. Because the *cenning rara* spells are abstract, the medium of introduction is only to use language which consists of words that contain magical powers.

The *cenning rara* spells for the Bugis community is very valuable because it has local wisdom values. The values of local wisdom are that are based on the mindset and behavior that becomes a habit for a community and is considered valuable in social life. Because it is considered valuable, it will always maintain its continuity in a long period of time. The process of detention was carried out from generation to generation. Thus the values of local wisdom include traditions that become habits and have cultural values. Therefore, the values of local wisdom grow and become part of the culture of the community.

Local wisdom is basic knowledge obtained from the results of life activities. This is related to the culture of a society that is accumulated and passed on. This wisdom can be abstract and concrete, but an important characteristic is that it comes from experience or truth obtained from life. Wisdom from real experience integrates body, soul, and environment. This emphasizes respecting past parents for their life experiences. Because besides that, it contains more moral values than material (Mungmachon, 2012, p. 174).

The same thing was also explained by Hastuti et al. (2013, p. 1) explaining that local wisdom is a custom that has become a tradition of the community hereditary by regional customs in various regions. So, local wisdom is a reflection of every habit carried out by

every community or community group that lasts long, even since the days of ancestors. Local wisdom has characteristics in the three dimensions of time, namely the past, present, and future. The three periods are certainly interconnected, in the sense of continuing in the process of its application, from the past, that is, since it was first carried out by the previous person. The present time, the sustainability process from before and the future to continue to be preserved and hereditary.

Sutarto (2007, p. vii), that local wisdom contained in cultural products is generally associated with at least five activities in culture. First, as a religious nation, local wisdom is related to attitudes and behaviors in communicating with the creator, God Almighty; second, related to ourselves, namely how to organize themselves and control themselves so that they can be accepted by other individuals outside ourselves; third, how to get along or communicate with the wider community because we are part of it. Here local wisdom (local wisdom) will be associated with a sense of justice, tolerance, and empathy, which boils down to how to please the feelings of others to accept us as the most important and needed part; fourth, attitudes and behaviors related to our family members and relatives. We must respect our parents, grandparents, uncles and aunts, and other relatives. Local wisdom (local wisdom) associated with the work ethic will lead us to become productive and creative human beings. Our creativity is not only helping ourselves but also helping others, if we can give something to the community, we will become a more meaningful part of society, and fifth, local wisdom related to the environment will make life safe and secure, and comfortable because the environment that we maintain and maintain will provide positive benefits to human life. The damaged environment will make our lives become damaged.

In general, Haba (2007, pp. 7–8), describes the characteristics of local wisdom along with its functions as follows: (1) as a marker of the identity of a community; (2) as an adhesive element of social cohesion; (3) as a cultural element that grows from below, exists and develops in society, not a cultural element that is forced from above; (4) serves to provide a colour of togetherness for a community; (5) can change the mindset and reciprocity of individual and group relations by putting it on a common ground; and (6) able to encourage the creation of togetherness, appreciation, and joint mechanisms to defend themselves from the possibility of interference or destruction of group solidarity as a whole and integrated community.

Method

Based on the data analyzed, this research is a descriptive qualitative study. Told qualitative descriptive because more data acquired an intangible word in the field to be described and analyzed based on objective research. The approach used in this study is ethnographic. An ethnographic approach is a process that is carried out by being directly involved in the community to obtain accurate data. There are two sources of research data, namely spell and statement and the opinion of the Bugis community against the *cenning rara* spells, while the research data is in the form of words, phrases, expressions and statements or discourses, both originating from spells and Bugis society.

Data collection techniques carried out were interview techniques and documentation. The interview technique is done by asking questions in a planned, structured, and systematic manner that is addressed to the community as a source of data relating to the focus of the research. Documentation technique is the process of collecting data obtained from books or references and various media. This documentation technique is a supplement, supplement, and support for collecting data. The collected data was analyzed using cultural interpretation techniques. Cultural interpretation techniques are interpreting and describing data based on the real conditions of Bugis people or based on traditions carried out by communities in their environment or their daily lives.

Findings and Discussion

Based on the analysis of the data relating to the *cenning rara* spells in Bugis society, then the type and system of belief are based on the cultural ideology of the Bugis community towards the values of local wisdom in the *cenning rara* spells, namely as follows.

Cenning rara Spells is Considered Effective for Captivating the Heart of the Opposite Sex

Based on the type, *cenning rara* spells were found as teasers. The belief system based on the cultural ideology of the Bugis people towards local religious values in the *cenning rara* spells of the teaser is considered effective to attract the hearts of the opposite sex. Therefore, *cenning rara* teaser spells are spells in the form of expressions or rituals that are used to attract one's attention. This kind of *cenning rara* can be used by men to attract women's hearts. Vice versa, it can be used by women to attract men's hearts. The following is one of several data types of *cenning rara* spells that are attractive in Bugis society.

*Nabikku, Nabi Muhammad
Muhammad Makkarawa
Bainene Ipatimang
Ipatimang ikarawa*

*Iyapa namanyameng nyawana yanu
Narekko is yes naita*

*Mabbarakka '
Kunfayakun*

The Meaning:

My Prophet, Prophet Muhammad
Muhammad touched
His wife Fatimah
Touched Fatimah

Actually he will feel calm ...
If I see it

Blessings
So it happened

The *cenning rara* spells teaser in the culture of Bugis society are believed to have magical powers that can captivate one's heart. If a man reads it, it can attract the desired woman's heart. And vice versa, if a woman who reads it can attract the desired heart of men. The statement "enticing the heart" means being able to get him interested and fall in love.

In addition, the *cenning rara* spells of the teaser shown will be effective if in the process of reading it in solemn circumstances. Certainly based on deep conviction. Deep conviction is proven because of the introduction as an expression by giving a picture of the Prophet Muhammad. It emphasized this enduring, enchanting way, like the way of capturing the Prophet Muhammad to his wife, Fatimah. Also, the last array on the spell *cenning rara* data as above, ending with the expression "*kunfayakaun*" taken from the Qur'an. It is an affirmation to bring people who are spell to deeper convictions by surrendering that if God wills, then be.

Cenning rara Spell of Strength Are Considered as Binders

Based on the type, *cenning rara* spells were found for strength. The belief system based on the cultural ideology of the Bugis community towards local religious values in a *cenning rara* spells is that power is considered to be able to give strength. The *cenning rara* spells of strength in the Bugis language is also called *cenning rara aseggereng* and *akebbengeng*. Kara "*aseggereng*" means bully, while "*akebbengeng*" means balancer. Both terms refer to the meaning of giving strength to the body. The body becomes resilient and has strengths such as steel and iron. The following is one of several data types of *cenning rara* spells that are powerful in Bugis society.

*Bismillah,
Fuakku terni uju' nennia tenri irita
Utiwi'Iujukku makkebessi
Ufarewe'I faimeng makkebessi
Iyya'fa nacau, narekko cauna fuakku*

The meaning:

By mentioning the name of God
God is intangible and cannot be seen
I carry a form of surviving like iron
And I bring back my form as well as iron
He will give up, if God also gives up

The *cenning rara* spells of the riot shown above is a type of *cenning rara* spells which is a force. In Bugis culture, such *cenning rara* spell are believed to have magical powers that can be annoying. Immune or annoying indicates that weapons are not capable or cannot be hurt by any weapon.

Based on the results of the interviews of researchers with one of the Bugis community leaders, that type of *cenning rara* like that was generally used by ancestors during the colonial period when the Bugis heroes wanted to confront the Dutch colonizers in Bone Bay (1859-1860). The type of spell is believed to be able to give strength or to thicken the body that is never hurt by any weapon. That is, by reading the mantra then physical or physical strength such as the strength of steel and iron. This is shown in the phrase *ujukku bessi* (my body is iron) and *iyya'fa nacau, narekko cauna my fakku* (He will give up, if God also gives up). The two expressions refer to the body as iron and will be paralyzed to surrender if my own lame God gives up.

In addition, the profound meaning contained in the expression *iyya'fa nacau, narekko cauna my fuq* (He will surrender, if God also gives up) is actually in my body my Lord. My body will never die and give up because God Himself never died and gave up. The parable taken is iron. Iron is a hard and strong metal, and can even be made for weapons.

Cenning rara Spell Treatment that is considered to Make a Person Ageless

According to its kind, found *cenning rara* spells treatment. The belief system is based on the cultural ideology of the Bugis people towards local religious values in a *cenning rara* spells treatment that it can be used as a medicine for the body or face so that it always looks young or stay young. Ageless refers to two things, which are youthful because they always look young even though they are old and young because they have a charming and attractive appearance for anyone who looks at them. The following is one of several data types of *cenning rara* incantations for the treatment of young preservatives in Bugis society.

Beddakna Fatimah uwabbeddak
Upaenre ri rupku
However, there is a hand-held sheet
Barakka laailaha illallah

The meaning:

The powder is Fatimah that I use
I wear it on my face
And glowing like a full moon
May Allah grant

The one between *cenning rara* shown above is one of the *cenning rara* spells used as a young preservative. Based on data collected from interviews, *cenning rara* spells of treatment for young preservative can be read when using the powder or when flushing the body with water in the bath. The expression that shows the youthful meaning of the data above is in an array that reads *namattappa pappada* peanut butter (and glowing like a perfect moon). In the context of the ideology the culture of the Bugis community, so if it is expressed with full sincerity, it will emit magical powers, which can be visible body, body, and face young or young. Ageless, in this case, means the physical appearance always looks charming and has a light like a perfect moon. Also, it can also be seen in the following *cenning rara* spells data.

Mekka Uwwae pole
Jenne'pole ri Suruga
Upatoppoang ri rupak
Mattappa keteng seppuloepa

The meaning:

Water from Mecca
Ablution from Heaven
I wash in my face
As bright as a full moon

The *cenning rara* spells data shown above is also one of the *cenning rara* spells used as a young preservative. Based on data collected through interview activities, the *cenning rara* spells of the treatment for easy preservatives can be read when using water to wash face. The depiction given in the *cenning rara* spells above is by reading the mantra, then the form or the physical will always look beautiful as beautiful and as bright as a full moon. The raising of the moon's name has a deeper meaning, namely that by reading the mantra, it will give magical powers. The type of supernatural power in question is physical and the body looks perfect like a moon that looks full and perfect.

Conclusion

During this time, the *cenning rara* spells that exist in Bugis society are only general, this is based on the influence of the modern environment so that things that have cultural values or have values of local wisdom seem neglected. However, based on the research carried out, three types of *cenning rara* spells were found, namely *cenning rara* spells from heart-lure, giving a strength of balding, and treatment for young preservatives. The essence

of the meaning of the word *cenning rara* spells does not only focus on the sun and the moon which means glowing which is charming. However, it also means that the light that cannot be penetrated with the meaning in is invulnerable. Besides, the meaning of luminous also refers to the meaning that it is not carried away by age and physical so that it is always charming and looks young.

References

- Anita, A., Syam, C., & Muzzammil, A. R. (n.d.). Struktur dan fungsi mantra pengobatan pada masyarakat Melayu Sambas. *Jurnal Pendidikan dan Pembelajaran*, 4(12), 1-3.
- Badrun, A. (2014). *Patu mbojo: Struktur, konsep pertunjukkan, proses peciptaan, dan fungsi*. Jakarta: Lengge.
- Devung, S. (2004). Nilai-nilai budaya Kalimantan Timur. Wawasan budaya untuk pembangunan: Menoleh kearifan lokal. Dalam Puspar (Penyunting). Yogyakarta: Pilar Politika.
- Endraswara, S. (2003). *Metodologi penelitian sastra: Model, teori dan aplikasi*. Yogyakarta: Pustaka Widyatama.
- Finnegan, R. (2012). *Oral literature in Africa*. Cambridge: Open Book Publishers.
- Finnegan, R. H. (1978). *The penguin book of oral poetry*. Lane, Allen.
- Haba, J. (2007). *Revitalisasi kearifan lokal: Studi resolusi konflik di Kalimantan Barat, Maluku, dan Poso*. Jakarta: ICIP Dan Eropean Commision.
- Hastuti, E., Julianti, D., Erlangga, D., & Oswari, T. (2013). Kearifan lokal sosial budaya masyarakat Minang pedagang rantau di Jakarta. Prosiding PESAT, 5.
- Hutomo, S. S. (1991). *Mutiara yang terlupakan: Pengantar studi sastra lisan*. Himpunan Sarjana Kesusastran Indonesia, Komisariat Jawa Timur.
- Kurniadi, B., Martono, M., & Salem, L. (n.d.). Struktur dan fungsi Mantrabelat masyarakat Melayu desa Sungai Awan Kanan kabupaten Ketapang. *Jurnal Pendidikan dan Pembelajaran*, 3(11), 1-13.
- Muhsyanur. (2018). Representasi budaya dalam nyanyian rakyat Bugis: Kajian etnopoitika. (Unpublished doctoral dissertation). Surabaya: Universitas Negeri Surabaya, Indonesia.
- Muhsyanur. (2015). Tari mappadendang sebagai ungkapan kasih sayang antarsesama masyarakat Bugis di Sulawesi Selatan. Seminar Folklor, Jabatan Kebudayaan dan Kesenian Negeri Perlis Kompleks JKKN, Kangar Perlis- Malaysia.
- Muhsyanur. (2015). Nyanyian rakyat Bugis di Sulawesi Selatan. Proposal Penelitian Disertasi. Surabaya: Universitas Negeri Surabaya, Indonesia.
- Mungmachon, M. R. (2012). Knowledge and local wisdom: Community treasure. *International Journal of Humanities and Social Science*, 2(13), 174–181.
- Otiwi, T. O., & Onchera, P. O. (2014). Use of oral literature in the teaching of English grammar in secondary school in Bondo District-Kenya. *International Research Journal*, 5(6), 183-191.
- Rozak, A. Z. (2004). *Kamus istilah sastra*. Jakarta. Balai Pustaka.
- Semi, M. A. (1993). *Metode penelitian sastra*. Bandung: Angkasa Bandung.
- Showren, T. (2014). Oral traditions: Method to adoption of construction of the history of non-literate tribes. *International Journal of Social Science and Humanity*, 4(6), 478.
- Sudikan, S. Y. (2001). *Metode penelitian sastra lisan: paradigma, pendekatan, teori, konsep, teknik penyusunan proposal, teknik pengumpulan data, teknik analisis data, dan teknik penulisan laporan*. Surabaya: Citra Wacana.
- Sudikan, S. Y. (2013). *Kearifan budaya lokal*. Sidoarjo: Damar Ilmu.

- Supratno, H. (2010). *Sosiologi seni wayang sasak lakon dewi rengganis dalam konteks perubahan masyarakat di lombok*. Surabaya: Unesa University Press.
- Sutarto, A. (2007). Bahasa sastra dan kebudayaan daerah di tengah proses homogenisasi budaya. Makalah disajikan dalam Kongres I Bahasa-Bahasa Daerah Sulawesi Selatan. Makassar.
- Syam, C. (2010). *Pengantar ke arah studi sastra daerah* (Buku Ajar). Pontianak: Universitas Tanjungpura.
- Taum, Y. Y. (2011). *Studi sastra lisan: Sejarah, teori, metode, dan pendekatan disertai contoh penerapannya*. Yogyakarta: Lamalera.
- Teeuw, A. (1982). *Khazanah sastra Indonesia: Beberapa masalah penelitian dan penyebarluasannya*. Jakarta: PT. Gramedia.
- Teeuw, A. (1984). *Sastra dan ilmu sastra: Pengantar teori sastra*. Jakarta: PT. Dunia Pustaka Jaya.
- Tuloli, N. (1991). *Tanggomo: Salah satu ragam sastra lisan Gorontalo*. Jakarta: Intermasa.