

e-Journal of Linguistics

**LANGUAGE STYLE OF *DIDEK* TEXT
IN THE ISLANDS OF SELAYAR, SOUTH SULAWESI PROVINCE**

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Abstract

This article aims to describe the language aesthetic elements of *didek*. *Didek* is an oral tradition that is presented in the form of song of unrequited-reply. One of the peculiarities of this oral tradition is the emphasis on aesthetic elements or beauty. The speakers / singers are required to always use a beautiful language while singing. Berangkat dari pandangan Roman Jakobson penulis membahas unsur estetika yang ditemukan dalam teks *didek*. Artikel ini akan berfokus pada pembahasan tentang estetika bahasa dalam teks *didek* yang mencakup penggunaan gaya bahasa berupa: diksi dan majas. Departing from the view of Roman Jakobson this article is focused on a discussion of the aesthetic language of the *didek* text including the use of language style: diction and figures of speech.

Keywords: *Language Style, Didek*

1. Introduction

Didek is one of the cultural heritage of Selayar community in South Sulawesi. *Didek* is presented in the form of song of unrequited-reply between groups of men with women. The

existence of *Didek* is part of oral tradition of Indonesian people competing with modern values offered by the outside world as a result of modernization, globalization of information (Badrun, 2014: 3). The offered modern values are difficult to avoid because it is disseminated through mass media (printed and electronic) reaching remote corners. The times and modern technology have shown their dominance in grabbing the attention and sympathy of the people, especially the younger generation. As a result, young people are no longer interested in studying *didek* and it gradually *drove* *didek* on extinction.

On the other hand, *didek* becomes a cultural product of Selayar community that contains a variety of moral teaching, life guidance and so forth. In expressing their thoughts and feelings, the performers of *didek* use beautiful and polite language as the medium. The strength of *didek* lies in the use of language elements. The use of diction, and style, and the formula becomes a distinctive feature of *didek* text.

2. Concept

2.1 *Didek*

Didek is presented in the form of unrequited *kelong* characterized by the vocabulary of *kelong* 'singing' that appears at the beginning of each speech *padidek* '*didek* players'. *Kelong* in Makassar language and *Elong* in Bugis means singing in Indonesian. The meaning of *Kelong* listed in Makassar-Indonesian Dictionary is a rhyme or a poem (1995: 197). According to Maknun (2012: 73) *Kelong* is a form of language that has a certain pattern, expressed by means intone, and contains a specific meaning.

Didek is displayed in groups, at least by four people consisting of a group of men and women. Before the play both of these groups were given signs as a rule in the play. The rules are determined by traditional leaders and simultaneously monitor / supervise each participant behavior and attitude. The fundamental rules in this show is that the song performed by each

group should be polite and courteous to set two seniors as referees in the show. Furthermore, each group must keep sight and the way they sit while singing. In addition to these rules there are rules about songs to be performed by each group. The song of each group should be no more than three lines and the reply of every song should be precise. The groups who violate the rules will be sanctioned by custom. *Didek* performance could be held at night or during the day.

2.2 Selayar Community

Selayar society is the name of Makassar ethnic community from a regency in South Sulawesi, namely, the Regency of Selayar Islands. In this paper those classified as Selayar society are the people who are still settling in Selayar islands and the people who have migrated to other areas.

3. Theoretical Framework

Poetic language is one of the central themes in the works of Roman Jakobson who appeared with functional structural view of the language. According to Roman Jakobson (1987: 71), from the point of poetic language and literature, there are six functions of language, namely: 1) emotive function, 2) referential, 3) poetic, 4) metalingual, 5) conative, and 6) the phatic. One of the six functions, i.e poetic is a function of language that necessitates the aesthetic elements. The basic framework that becomes the work reference in this article refers to the principle that *Didek* is oral tradition that highlights the aesthetic element in the delivery of the message. The use of language style is one strategy in maintaining the aesthetic elements. Analyzing the language style means analyzing the techniques of word usage, use of figure of speech either individually or in groups

Language style is a way of expressing a thought or feeling in verbal or written form, all kinds of expression used to express something with the figurative meaning (Panumbangan, 2013: 149). According to Fachruddin (1994: 49) style of language is someone's language statement who

consciously or not, intends to inspire and captivate the attention of the listeners or reader to a particular purpose or sense.

Diction is the choice and use of appropriate words to represent the thoughts and feelings to be expressed in a sentence pattern (Fachruddin, 1994: 37). The words chosen are generally associated with denotative and connotative, suggestive meanings. Keraf (2010: 24) indicates that there are three understanding of diction, namely: (1) choice of words / diction including ideas, how to form a group of words in the use of expressions and style that are appropriate to the situation; (2) word choice / diction is the ability to distinguish shades of meaning precisely and ability to find a form that corresponds to the value of the listener community groups; and (3) the appropriate choice of words is made possible by a number of vocabulary mastery of the language used.

Figure of speech is the choice of a particular word in accordance with the intent of the writer or speaker in order to obtain the aspect of beauty (Ratna, 2009: 164). Figure of speech is the use of word beyond the limits of common meaning or deviate from its literal meaning (Sudjiman, 1990: 50).

4. Discussion

4.1 Diction (Choice of Words)

Diction (word choice) influences the process of speech creation. In the oral tradition, diction undergoes a short process and can not be repeated. Diction in *didek* found meaningful denotation, connotation, the word suggestion.

In *didek*, the use of denotative or connotative words take place in a balanced manner. The frequency of use of words having the same denotative and connotative meanings. In the performance of *didek* the use of denotative and connotative words is done alternately and is not found in any performance purely using denotative or connotative words only. Here are some examples of *didek* text that use denotative words.

Didek La si pakkelongki banngini (1)

'Didek will each sing tonight'

Para bajikmamo naung labajik todong biritta erang kanangta (2)

'equally well indeed be good news also bring our words'

(We will sing didek tonight, if everything goes right all would be good news)

The text above is an example of the use of denotative words. The rows of the text as a whole imply denotation. The choice of words used has the meaning of what it is.

In contrast to the following text fragment, the words used implies connotations, the implied meaning and that meaning is found when the words are in a broader context.

Kassibalasaki kelong balasaki cinna mataku (1)

'Because of the unrequited-reply please reply my desire'

Laanda tongkang sala tannang ri baruga (2)

'So that no wrong behavior in Baruga'

(For our song has an unrequited-reply please response to my love)

Connotative meaning is found in the word *cinna mata*, if the word *cinna* stands alone the connotative meaning is desire. When the word *cinna* is joined with the word *mata* into *cinna mata* then its meaning transformed into affection or love.

In addition to the denotation and connotation, diction with suggestive words is also found in *didek*, ie words that are able to give suggestions to the audience with the power of the existing meaning. Selection and placement of such words seem as if emitting supernatural power bringing suggestive effect to the readers to be sad, thrilled, excited, or angry.

Choice of words in the following example gives specific suggestions to the audience. The word hell brings the listener as if to feel the torment while the atmosphere is described by the speaker in the following text.

Parri-parriki sambayang ri genteng longguna lino (1)

'Please hurry to pray while still in the world'

Kalompo duduk bambang apinna naraka (2)

'Do your prayer while still in the world, because the fire of hell is so hot'

The word of *naraka* 'hell' at line (2) gives suggestions to the audience a sense of the fear because hell is synonymous with torment and distress. Hell to Muslims is a comeuppance for man who during his life did away orders and prohibitions. Di samping sugesti rasa takut, kosa kata neraka juga memberi sugesti kepada pendengarnya untuk tidak melalaikan kewajibannya, seperti: shalat, berbuat baik, dan tidak menzalimi sesamanya. In addition to the suggestion of fear, the word *naraka* also gives suggestions to the audience to not neglect its obligations, such as: prayer, do good, and not oppress one another.

4.2 Figure of Speech

Figure of speech is one of the language richness. It is an expression of thoughts and feelings that pour in the form of figurative expression. The expression can be found in oral and written form. The following discussion shows the kinds of figure of speech found in *didek*.

4.2.1 Litotes

The phrases that indicate the smoothing or degradation with the intention to humble oneself are found in *didek*. This expression is found mainly in the early songs (performance) or in the opening part. This figure of speech states something that does not fit with reality. The goal is not to lie, but to humble oneself as a manifestation of appreciation and respect for others. Here are some examples of litotes found in *didek*.

Barak massipubali tokkelong tunaba
'may be replied to the lowly singers'
(please reply to the song of that despicable)

The above text is found in some performances. The word *tuna* 'despicable' is smoothing characteristic performed by the speaker. Denotatively the word *tuna* implies despicable person, the undignified low person. In fact, the speaker is not of the class as it was conceived by means of *tuna*. The presence of the word *tuna* in the opening of the song is the realization of respect for others

Similar word meaning is used interchangeably in the text opening that is *kamase* 'poor' or *to kamase* 'the poor'. Either *kamase* 'poor' or *to kamase* 'the poor' denotatively means destitute people, people who do not have any property. This fact is contrary to the reality of life of its speakers who have home furniture, even among existing speakers there are some people who have two-wheeled vehicles. The use of words such as those mentioned above serves as a medium of respect.

Manna kamase lattajang tongkang tugguruk panngamaseang

'Despite the poor will wait also compassion'

(Although poor but still expect attention)

In addition to the examples mentioned above, there are still refining by the use of *kodong* 'pity', which means helpless people, people who need pity, people need aids, and people who are in poor condition. The use of the word is found in several *didek* performances.

Ikambe kodong pakokok nisukuruk

'We feel pity, farmers remain grateful'

(We pity, though the farmers remain grateful)

4.2.2 Personification

Personification is a figure of speech which type of disclosure is done by comparing the human behavior with something that is not human. The following example is the use of personification in *didek*.

Manna bulang buru tonja bintoeng kaballe tonja (1)

'Although the moon lies, stars lie as well'

Matanna allo niak tonja taaggiling (2)

'The sun is also moved'

'Although the moon and the stars lie as well, the sun also shifts'

The use of the word *bulan* 'moon', *bintoeng* 'star', and *mata allo* 'sun' in this example, is compared to the properties owned by humans. To lie is only possessed by humans and are not owned by celestial objects such as stars, moon, and sun.

4.2.3 Pleonasm

The phrase using pleonasm is a phrase that intends to provide an affirmation by adding information on the actual statement that is already obvious. This kind of figure of speech is also found in *didek*

Kalombo dudu bambang apinna neraka
'Due to immense heat of the fire of hell'

The use of the word *bambang* 'hot', is an explanation of the nature of fire. When someone mentions the word fire, in the mind of the listener already emerges an understanding that it is hot, not cool or cold. So in the absence of any word indicating hot, the listeners already know that the fire is hot.

4.2.4 Hiperbole

Hyperbole is kind of figure of speech that tends to exaggerate or overstate the truth of reality.

Karagumba nyurrungi langik na butta
'the joy through the sky and the earth'
(Our excitement gets through the sky and earth)

The joy that is felt to penetrate heavens and the earth, is a style that is exaggerating because someone's real excitement is in the heart. It is in the heart that happiness is felt.

4.2.5 Repetition

Figure of speech or language style in the form of repetition is a style that repeats the word, group of words or phrases in order to better assert. According to Keraf (2010: 127), repetition takes the forms of repetition of sounds, syllables, words, or parts of sentences that are considered important to give the pressure in an appropriate context. The type of repetition that are found in *didek* is repetition in the form of words.

Paria baru kulamung baru kupalehek-lehek
(the newly planted Paria has just spread)

Pengulangan terjadi adalah kata *beru* 'baru'. Pengulangan kata *beru* dilakukan sebagai penegasan pada kata *paria* 'pare'. Pare yang dimaksud dalam teks ini adalah pare yang baru ditanam, dan biasanya pare yang baru ditanam sifatnya menjalar atau dijajarkan. A repetition occurs with word *beru* 'new'. The repetition of words *beru* is done as an emphasis on the word *pariah* 'pare'. The word *pare* referred to in this text is a newly planted *pare*, which has the characteristic of a plant that usually spread or creep

4.2.6 Paradox

Paradox is a figure of speech in the form of opposition. This figure of speech indicates a contrary condition but true.

Barang lakana tattolong-tolong tunaji natinggi geok
'Let them called low in position, but noble in behavior'

The contradiction in the above example is characterized by the word *tuna* 'despicable' and *tinggi geo* 'noble'. The referred position in this context is the position in the community, though just as ordinary people (not an official nor nobility), but must be still well behaved, polite and courteous.

4.2.7 Metaphor

Metafora adalah jenis majas yang membandingkan sesuatu benda dengan benda yang lainnya. The metaphor is a figure of speech that compares a type of object with other objects.

Kanara to malompoiya kujanjanngi bulu tinggiya
'For a leader is just like high mountain'

The compared objects in the example above is *to malompoiya* 'leader' with *bulu tinggi* 'high mountain'. Both of these objects are compared since both share the same properties. A leader is in the high position, resembling a high mountain.

5. Conclusions

The use of language style is not only found in written texts but also on oral works, such as the *didek*. The speakers of *didek* beyond their awareness have made use of linguistic elements in their speech. These elements become the particularities of *didek* itself.

The use of language style in *didek* indirectly makes *didek* fulfill a language function that is poetic function. The style found in *didek* includes diction and figure of speech. Diction includes the selection of denotative, connotative, and suggestive meanings. The figures of speech consist of: litotes, personification, redundancy, hyperbole, repetition, paradox, and metaphor.

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