

## **Sinrilik restoration through learning literacy/ exposition of Indonesian language education students in Makassar State University**

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### ***Abstract***

*This study Aimed to restore sinrilik through literacy learning in students of Indonesian education, majoring in language education, faculty of language and literature, State University of Makassar. The problem of this research is: "how to restore sinrilik through literacy learning in students of Indonesian education, majoring in language education, faculty of language and literature, State University of Makassar?". The purpose of this study is to provide explanations and understanding to students about Sinrilik and give a live performance on sinrilik as one of the oral tradition and introduce results sinrilik documentation in the form of text books and the videos show sinrilik to students. The research includes analysis and interpretation of data. The results of this research in the form of Excerpts of the Data contained in the educational value of literature that uses psychological approaches literature. Students' ability to restore and translate Sinrilik (Kelong Makassar) literally and liberally into Indonesian through learning literacy is inadequate and needs no presentation and disclosure of the various meanings in the context of the system of traditions or customs and conceptions of cultural contained in the three Sinrilik texts (Kelong Makassar) were Examined, can serve as the basis for human understanding and culture Kelong Makassar therefore need to function as a medium of education, especially the education of character. Similarly, the need to work as a media propagation of Islam to embed various aspects of Islam along with other religious arguments.*

**Keywords:** Restoration Sinrilik, learning literacy and kelong Makassar.

### **1. PRELIMINARY**

#### **A. Background**

Pluralism is a matter that began to fade in the country, which is why social restoration becomes important. Indonesia is actually a country that upholds pluralism and life since time immemorial. For Indonesia as the common sea people arriving from other countries, the meeting place of various cultures, religions and races. This is in line with one of the ideas nawa ideals carried by the current government as strengthen diversity and strengthen social restoration Indonesia through

strengthening the policy of education for diversity and create spaces of dialogue between residents.

Education is where development and social restoration in the form of diversity and plurality. Restoration means rediscovering the values that had faded, step back local knowledge possessed by *sinrilik* as folklore Makassar contains many character-building values that can accommodate and build Indonesia came from the village both for the development of Indonesia thorough as a form of

strengthening character towards Indonesia gold 2045.

Indonesia is an archipelago with an assortment of race, religion, culture, language, and race. Diversity was a national asset that distinguishes Indonesia with other nations in the world. Diversity is precisely what is typical of the Indonesian nation in the world. One of the nation's wealth as described previously Indonesia is their cultural diversity. Basically any area or areas in Indonesia have their respective cultures embodied in the national culture of Indonesia. The regional culture that enrich the national culture. Therefore, excavations and inventory as well as local cultural development have great significance, not only for the culture of the region itself but also in the interests of national culture. So if we associate with the idea that the literature is part of the culture (Robson, 1987: 6), then it is acceptable. Thus, regional literature is part of the regional culture that has great significance for Indonesian literature that is also part of the national culture of Indonesia. One of the legacies of the Indonesian nation is the culture of the area. Literary excavation area businesses that would not belong to accentuate the taste or regional nature, but only aims to find the basics that can contribute to the development of Indonesian literature (Parawansa et al, 1992: 1). Literature area is one of the nation's cultural wealth which contain important value, because it is through the local literary culture diverse areas can be preserved.

The existence of national culture is patterned national unity mungkin not be possible without the foundation of language and literature as a vehicle for buffer areas of national culture. Assessment Makassar literature including still very rare, especially as research objects. During this time, the attention of experts was limited to businesses penginventarisasian and documentation in the form of transliteration, transcription, and translation as is done Matthes (1985), Parawansa, et al. (1992), Judge (1992

and 1995), and Manyambeang (1998). While studies in the form of papers do Nasruddin (1998). The lack of attention and lack of research on Makassar literature that as a basis for researchers to make literature Makassar, in this case *sinrilik*, as an object of study.

Literature Makassar laden with human values and life for literature Makassar also has the properties of universality as owned by literature, the opinion has long dikemuka-kan by Horace (in Teeuw, 1988: 183) in *Ars Poetica* her that the function of literature there are two, namely *utile* (useful) and *dulce* (giving pleasure). Mangunwijaya (2003: 17) argues that the literary work is considered something of high value. Something that has value and is worth it. Furthermore, Mangunwijaya (2003: 19) adds that literature has its own role in public life.

Literature role in shaping the dear man, who honed conscience, and that makes people become more humane. Literature gives a balance in human life and fill the spaces in the person who could not be touched by any other media. Literature is more focused on the human mind and create enlightenment. In short, the literary study of human and humanitarian issues. In literature, the problems of mankind in all its complexity tilted aesthetically and dramatically. In connection with the cultivation of the scope of the problem in the literature, Unger (in Wellek and Austin Warren, 1999: 141-142) classifies the five issues that have always worked on the author. First, the problem of fate, such as the relationship between freedom and compulsion or spirit of man and nature. Second, religious issues, such as the interpretation of God's attitude toward sin and death. Thirdly, the problem of nature, such as the feeling of nature, myth and the supernatural. Fourth, the issue of human notions, such as the human relationship with death, the concept of love. Fifth, the problems of society, family, and country. Examples of some of the quotations presented

*sinrilik* story proves that text contains values of humanity. To further reveal the depth and detail of human values in *sinrilik*, we need to hold an intensive and comprehensive research.

Thus, there are several reasons that encourages and become material pertimbangan for researching this topic, namely: (a) *sinrilik* as one of the cultural heritage of the past need to be explored, protected, maintained and preserved by means of, among others, studied and assessed; (B) study of oral literature Makassar *sinrilik* still fairly minimal done and in general the research done still documentation; and (c) *sinrilik* thought to contain human values so it can serve as a vehicle for education and training in the cultural values of ethnic communities in particular and culture Makassar Indonesian people in general. Human relations referred to in the above description is to establish the position of the identity between man and man, man's relationship with his god in this case is kepercayaan espoused.

## **B. Formulation of the problem**

The focus of the problem in this research are: how to restore *sinrilik* through literacy learning in students of Indonesian education, majoring in language education, language and literature faculty of the State University of Makassar?

## **C. Research purposes**

The aim of this study was to restore *sinrilik* through literacy learning, provide explanations and understanding to students about *Sinrilik* and give a live performance on *sinrilik* as one of the oral tradition and introduce results *sinrilik* documentation in the form of text books and the videos show *sinrilik* to students.

## **2. THEORETICAL BASIS**

### **A. Definition of Culture**

Mtaking account of the culture of the past in building the culture in the future is important because, according to Lubis (1993: 105), must have been quite

a lot of value both in the traditional culture needs to be preserved and developed, such as family relationships are cordial, the pronunciation of the art high-quality, tendency to live in harmony with nature, and a variety of religious values into the society that carries various noble teachings and humanize us. In addition, as outlined Koentjaraningrat (1984: 423) that attempts appointment noble values of culture can be used for adjustment with the contemporary world civilization. In a sense, human beings who have the mentality that is able to cope with the heavy pressure in the form of problems that exist in the surrounding environment.

Concept and direction of development-oriented culture to the cultural values of the past, of course can only be possible if there is awareness of the importance of re-explore the values ancestral culture, which is still stored in the manuscripts, both of which are scattered in various places or areas in Indonesia and which is still stored in foreign countries. Assessment values of regional culture as one of the assets for the development of the national culture is very important and strategic because, as stated Pelly (1992: 208), "national culture that is built to be able to function as an instrument to accommodate the present and opened the door of the future". Therefore, already in place to promote and underline the importance about our relationship with the cultural heritage of the past in the wake culture in the future. This is by Khayyam (1999:72) referred to as a cultural transformation, namely the creation of a cultural dialogue between ethnic values with the values of the nation state. Especially now, in the judgment of Sumardjo (2002:75), the ongoing transformation of local cultures with the national culture (Indonesia) which is basically a global modern culture.

### **B. Understanding Learning Literacy**

Literacy in language learning is more emphasis on the ability of

information. The ability of information refers to some activity, gathering information, processing information, and communicating information. These three activities can not be separated from the reading and writing skills. Mastery or literacy skills can be done in various ways. At this time many schools are striving to improve the literacy skills of the students. In general, the efforts was held habituation or better known as familiarization literacy. This habituation efforts can be categorized into two forms, namely 1) the conditioning through the development or creation of literate culture, and 2) habituation through learning in the classroom through a variety of subjects. Both types/forms of these activities have the same purpose, namely to instill the habit of reading and writing in the student self.

Speaking of learning literacy, Axford (2009:9) says that one of the goals of learning literacy is to help students understand and find an effective strategy in terms of the ability to read and write, including the ability to interpret the meaning of the text which is complex in structure grammar and syntax. This goal is highly synchronous with the purpose of language learning, among other things so that students are able to read and write various forms of text. In relation to the ability to read, students should be able to understand and recognize the structure of the text, text content, and linguistic elements. In connection with writing skills, students must be able to disclose information obtained in a variety of existing text.

Furthermore, the information obtained can also be delivered orally, which means prosecuted students' ability to speak (expression), and in relation to the ability to speak the other capabilities that are demanded of the students themselves is the ability in terms of listening. It can be concluded that all four language skills can be enhanced through literacy learning that focuses on reading and writing.

### C. *Sinrilik*

Literature Makassar laden with human values and life for literature Makassar also has the properties of universality how owned by literature, the opinion has long been argued by Horace (in Teeuw, 1988:183) in *Ars Poetica* her that the function of literature there are two, namely *utile* (useful) and *dulce* (giving pleasure). Manguwijaya (2003:17) argues that the literary work is considered something of high value. Something that has value and is worth it. Furthermore, Manguwijaya (2003: 19) adds that literature has its own role in public life. Literature role in shaping the dear man, who honed conscience, and that makes people become more humane. Literature gives a balance in human life and fill the spaces in the person who could not be touched by any other media. Literature is more focused on the human mind and create enlightenment.

*Sinrilik* rhythmic prose classified in Makassar oral literature. *Sinrilik* is a story that was delivered in poetic and rhythmic and played by an expert or a storyteller called *pasinrilik*. In delivering *sinrilik*, *pasinrilik kesok-kesok* use the instrument as a retinue. *Sinrilik* an oral reading tradition in a repertoire of ethnic culture Makassar society which until now is still there, but the development is considered very slow. According Mangemba (in Baharum and Indri Lewa, 1996:21) At first *sinrilik* known as *kesok-kesok* or winch-hoist *gallang*. *Kesok-kesok* is a kind of fiddle with two strings which is swiped. The strings are usually used stringed violin, but sometimes using a wire (wired) telephone. The tool used to swiping made from horse tail feathers. Opinions on *sinrilik* forward some experts. Matthes (1985:777) in his book *Makassarsch Nederlandsch sinrilik* *Woodenboek* explain the meaning, which is "*sinrilik* bepa *sinrilika*, sort *Gedicht* be vergelijken eat van het mall. NB Wanner zulk een *sinrilik* elnvouding gelezen, gezongen meth wort, noemtmen die kakakung "(*sinrilik*

*sinrilika* in a certain form, a kind of poetry, can be likened to poetry in the Malay language. NB if *sinrilik* only be read only and should not be *sung*, then called *lalakung*).

Parawansa, et al. (1992:1-20) defines *sinrilik* as structured poetic story is told, perhaps more appropriately called *sung*/chanted by an expert and is typically accompanied by a musical instrument similar *kesok-kesok* fiddle. *Sinrilik* itself is a story structured or lyrisch poetic-prose, narrated (*sung*) by an expert (puppeteer in Javanese) and accompanied by a tool that is swiped, named *kesok-kesok* (fiddle). Cense (in and Zainuddin Arief Hakim, 1993:1) states that *sinrilik* is short and lyrical poetry or long and epic. Based on the opinion of the Cense, and Zainuddin Arief Hakim (1993:1) confirms that *sinrilik* are literary works in prose and rhymed verse or prose can be sung either with or without a musical instrument musical instruments. Basang and Salmah Djirong (1997:71) suggests the definition *sinrilik* as a kind of rhythmic language that describes the ups and downs in the face of life and the challenges of life as well as in the struggle and heroism. Therefore, if there is a suitable accompaniment sung *kesok-kesok* (fiddle) and some are not suitable accompaniment *kesok-kesok* (fiddle).

Based on various opinions regarding the *sinrilik* sense, it can be concluded that *sinrilik* is a story that is arranged in a poetic, lyrical and rhythmic as told and sung-kan an expert (*pasinrilik*). In bringing *sinrilik*, a *pasinrilik* in general use *kesok-kesok* instrument (fiddle) which digeseknya own. Fill *sinrilik* stories range from the depiction of the ups and downs in the face of the challenges of life, love, loyalty and honesty, the fight against colonialism, to the heroism of a character.

*Sinrilik* is very popular and is still alive in the midst of people who speak Makassar in South Sulawesi. According to Arief and Zainuddin Judge (1993:2), the area of use of the native

language by administrative divisions in South Sulawesi, including (1) the majority of coastal Pinrang, (2) the western district Pangkajene Islands, (3) the west and south Maros, (4) the municipality of Ujung Pandang (now Kota Makassar), (5) Gowa, (6) Jeneponto, (7) mostly Bantaeng, (8) the majority of Bulukumba, (9) Selayar District, (10) a share west and East Sinjai, and (11) borders the Southern District of Bone.

At first, *sinrilik* told orally. However, today *sinrilik* has also been documented in writing. Therefore, *sinrilik* story text can now be obtained easily, not like when it was in the form of oral storytelling. From research Parawansa, et al. (1992) has documented several *sinrilik*, of which four were regarded as *sinrilik* the most popular and is the culmination *sinrilik* in South Sulawesi, namely *Sinrilik* Kappalak Tallum Batua (SKTB), *Sinrilik* Datumuseng (SD), *Sinrilik* I Makdik Daeng Rimakka (SMDR) and *Sinrilik* I Manakkuk (SM).

#### D. Kelong

*Kelong* is one type of literature is poetry Makassar. In terms of shape *Kelong* (especially traditional *kelong*) has similarities with the poem in Indonesian literature, such as: four lines in a verse, anonymous, and have poetry and has no title. (Daeng, 2005:57).

According to the Judge (2006:5) *Kelong* Makassar is divided into two parts, namely Makassar *Kelong* tradition which comes from the original *Kelong* (anonymous) then given a message or a paraphrase by the author in the understanding of the original text. The second part, modern Makassar *Kelong* author's own work by using the rules of prosody Makassar, namely the use of syllables 8-8-5-8 in each stanza. About the shape can be compared with a form of poetry that is each consisting of four lines in one stanza (Basang 1988:22). However, there are also some differences between them:

1. *Kelong* is not concerned with rhyme, but it does not mean that in *Kelong* there is no rhyme at all.
2. It is not a requirement for *Kelong* that the first and second row is *sampiran* like rhyme.
3. In terms of sound unity contained in each row, which if investigated further the unity of sound is realized also in the unity of syntax, which are words or groups of words, the meaning of it belonging to the *Kelong* poem patterned word group word 2.2.1.2.
4. If terms of the number of syllables per line then it is patterned *Kelong* 8.8.5.8.

*Kelong* may contain a complete understanding of the meaning of one verse, but may consist of ten-thirty or a hundred stanzas. This *Kelong* including one very old works in literature Makassar. He got a special place in the depths of the soul of Makassar. All the ups and downs of life and life depicted in *kelong*. In short, the entire contents of his heart stimulant and if you want to be depicted with a sense of compassion that she bore with *kelong* as the only tool most appropriate for him.

### 3. RESEARCH METHODS

#### A. Types of research

This study is a qualitative research that studies the restoration *sinrilik* through literacy learning in students the second semester of the academic year 2017/2018.

#### B. Research methods

This research method is descriptive qualitative meaning of data were analyzed and the results of its analysis and the description form is not the form of numbers. This study aims to reveal various qualitative description of the information carefully and accurately portray the properties of matter (individual / group).

#### C. Data collection technique

This study is not limited to data collection, but rather includes the

analysis and interpretation. The results of this research in the form of excerpts of the data contained in the educational value of literature that uses psychological approaches literature.

#### D. Data analysis technique

The technique used in this study is a qualitative technique. Qualitative analysis can be classified into descriptive methods whose application is said, explain, deliver, analyze, and interpret.

### 4. RESULTS AND DISCUSSION

#### a. The general picture *Sinrilik* (*Kelong* Makassar)

*Sinrilik* a lyric prose typical Makassar usually spoken by reciting a memorized script or writing. So almost the same as 'rhapsodhy' in ancient Greece. The message is sometimes in the form of an outpouring of feelings into poetry romance or romance, lament or grief for the death of a person, or a poem about heroism, heroism, courage, history, love of nature environments, the power of God and so forth. Communicates its message can be a combination of oral and not a form of oral communication.

*Kelong* in literature are classified in a genre Makassar Makassar poetry. The shape is almost the same as the pantung in Indonesian literature, which each consist of four lines (lines) in a temple. However *Kelong* has the characteristics or specific traits, namely: a) *Kelong* bound in a tribal pattern that said first array 8 syllables, the second line eight syllables, 5 syllables third lines and fourth lines 8 syllables; b) *Kelong* be completed or contain a complete understanding with one verse, etapi may also consist of several stanzas.

*Kelong* as a people's heritage Makassar who inherited is a testament to the cultural heights of Makassar. Various noble values contained therein. *Kelong* contains a philosophy of life, moral teaching, the teaching of character, attitude and behavior is commendable, as well as the expression

of feelings. Transformation and transmitting these values through the medium of literary language in the form of *Kelong* in addition to other forms of media language

Makassar literature include: 1) Prose, 2) lyrical prose, and 3) Poetry. Prose in Makassar literature can be divided into: a. *rupama* (fairy tales), b. *pau-pau*, and c. *// po «r / o / oa» g* (history / genealogy). Makassar lyrical prose in literature there are several types, namely: a. *sinrilik*, b. *timurung* bust c. *pakeso-keso*, d. together, e. *ceu*, f. *kurru-kurru jangang*, g. *turianang*. Poetry in Makassar literature consists of: a. only, b. *paktio bunting*, c. *aru*, and d. *Kelong*.

## b. Discussion

In this chapter, described in detail the results of research on students' ability to restore *Sinrilik* (*Kelong* Makassar) through literacy learning that is a description that describes the ability of students in the restoration *Sinrilik* (*Kelong* Makassar) both translate literally, and translate freely.

### 1. Restore and translate the students' ability *Sinrilik* (*Kelong* Makassar) literally into Indonesian

In general, the ability to restore and translate literally *Kelong* into Indonesian Makassar can be said to have been inadequate. The inability of students to translate literally *Kelong* into Indonesian Makassar caused by words that are difficult to translate, students are also difficult to interpret the language of Makassar containing marker into Indonesian people.

Another aspect that affects the student's inability to restore and translate *sinrilik Kelong* into Indonesian Makassar is the number of translated words mixed with words in Makassar. Supposedly students construct sentences based on the rules of the target language properly and correctly in this case Indonesian is good and true.

Here are examples of words that are translated into Indonesian students.

*Kasi-asiji manggeku*  
miskinji ayahku  
*Talekbak tonja*  
tidak mau tonja  
*Bangkenga cinik*  
kakika liak

The third sentence above, it's almost right. Error on the third sentence above lies in diction or choice of words used in translating into Indonesian. In the first sentence errors in said cation-*asiji* translated into *miskinji*, which need to be corrected, namely the use of *ji* word is supposed to be my father was poor. While in the second sentence should be translated into well *Tonja* said. In the third sentence should be translated into view *kitat* foot. For more details can be seen in the following literal translation.

1. *Kasi-asiji*  
*manggeku*  
Only poor My father  
2. *Talekbak* *Tonja*  
Never me too

### 2. Restore and translate the students' ability *Sinrilik* (*Kelong* Makassar) freely in Indonesian

In general, the ability to translate freely can be said to be inadequate. In this case the student's inability to translate freely *Kelong* into Indonesian Makassar caused by the difficulty of stringing words to make sentences from the language diction relevant to the meaning to be delivered by the *Kelong*.

Here is an example of translating freely translated by students:

*Tuna memangi anrongku*  
*My Mother is indeed low*  
*Kasi-asiji manggeku*  
*My Father is poor*  
*Katea Tonja*  
*I also don't want to*  
*Nitunai tallasakku*  
*My life is humbled*

In the above quote *Kelong* temple, said *tuna* in the first verse and word *nitunai* the temple to four, should be distinguished. The word *tuna* in the first stanza should use a poor word for word that accompanies it is the word

"Mother" so it should not translate into low, while the mother was already good nitunai words using the word humbled.

Another aspect that affects the student's inability to translate *Kelong* into Indonesian Makassar occurred in the structure of sentences. Students do not follow the structure of Indonesian ie SPOK. *Kelong* Makassar student ought to translate into Indonesian Indonesian based structure is good and right that SPOK so that the meaning conveyed by the *Kelong* can be delivered.

## 5. CONCLUSIONS AND RECOMMENDATIONS

### 1. Conclusion

Students' ability to restore and translate *Sinrilik* (*Kelong* Makassar) literally and liberally into Indonesian through learning literacy is inadequate and needs no presentation and disclosure of the various meanings in the context of the system of traditions or customs and conceptions of cultural contained in the three texts *Sinrilik* (*Kelong* Makassar) were examined, can serve as the basis for human understanding and culture of Makassar.

### 2. Suggestion

- a. *Kelong* in Makassar society inherited from ancestors who preserved until today. *Kelong* is a literary genre of Makassar, which has its own characteristics. Only the former Makassar *Kelong* people's oral literature, which is found in this study generally had written, almost not found again circulated orally in society.
- b. Makassar *Kelong* preservation through writing has to be applicable and functional, so it needs the attention of the cultural and religious leaders menyosialisasikannya in oral form in a variety of occasions. One form of preservation orally is held literary arts festival that contain such readings *kelong* orally.
- c. *Kelong* need to function as a medium of education, especially the education of character. Similarly, the need to work as a media propagation of Islam

to embed various aspects of Islam along with other religious arguments.

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