The Bugis Culture
in Marriage Proposal Communication

(Budaya Bugis
dalam Proses Komunikasi Lamaran Pernikahan)

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Abstrak

Tujuan penelitian ini adalah mengeksplorasi tuturan proses lamaran dalam etnis Bugis. Penelitian ini merupakan penelitian kualitatif deskriptif. Data diambil dari dialog lisan masyarakat Bugis Wajo, Sulawesi Selatan dengan metode observasi partisipan dan teknik pencatatan. Data tersebut berupa proses penuturan lamaran yang direkam oleh penulis. Data dikumpulkan direkam dari informan. Kemudian, data tersebut ditranskrip. Selanjutnya, hasil transkripsi data dianalisis berdasarkan pendekatan etnografi komunikasi Dell Hymes. Hasil penelitian menunjukkan bahwa tuturan proses lamaran dilakukan secara formal, rombongan laki-laki berjumlah tujuh orang, hasilnya diterima dan dilanjutkan pada tahap prosesi pernikahan dengan *mappasiarekeng* 'mengantarkan uang mahar dan menentukan hari pernikahan,' penyampaian melalui *elong* dengan nada serius, menggunakan bahasa lisan berupa beku dengan norma yang tidak boleh disela dan yang berbicara hanya juru bicara yang ditentukan oleh pemohon, laki-laki, dan perempuan yang dilamar. Tuturan ini bergenre *madduta*.

Kata kunci: Bugis, etnografi, proses lamaran, wacana tuturan

Abstract

The aim of this study is to investigate the language used in the marriage proposal among the Bugis ethnic group. This research adopts a descriptive qualitative approach. The data was obtained through participant observation and recording techniques of oral dialogues among the Bugis Wajo community in South Sulawesi. The data is presented in the form of a narrative of the proposal process recorded by the authors. Data collection involved recording the speech of the participants, which was then transcribed. The results were analyzed using the Dell Hymes communication ethnographic approach. The findings indicate that the proposal process was conducted formally, with a group of seven men making the proposal. The proposal was accepted and proceeded to the wedding procession with *mappasiarekeng*, which involves delivering the dowry money and determining the wedding day. The proposal was delivered via

delivering the dowry money and determining the wedding day. The proposal was delivered via *elong* in a serious tone using fixed spoken language that cannot be interrupted, and only spokespersons designated by the proposer, the man and the woman being proposed to, spoke. The speech belongs to the *madduta* genre.

Keywords: Bugis, ethnography, speech discourse, marriage proposal

INTRODUCTION

Indonesia is a multi-ethnic country. Each ethnicity has a variety of cultures. Culture as a legacy from generation to generation must be maintained so that an ethnic or ethnic group continues to exist. Tribes in Indonesia include the Bugis tribe, which has a variety of unique customs, such as marriage rituals that go through various stages of the procession. One of these stages is application process. Customs like this have been ignored by the melineal generation. Even though the existence of the Bugis tribe is with cultural inheritance to the next generation. This is one of the underlying reasons for the importance of this research. In addition to this, previous researchers have examined various aspects of Bugis customs, but these researchers have not explored the application process in detail with the Dell Hymes communication ethnographic approach.

The Bugis ethnicity that spreads throughout the archipelago is very thick with its characteristics because they maintain their identity through the language they use. The most common cultural activity we encounter is weddings. At the wedding, many series are held in it such as *mammanuk-manuk* 'introduction'; *mattiro* 'a search for the presence or absence of someone who has application to the woman'; *madduta* 'application'; *mappenre doi* and *mappasiarekeng* 'deliver the dowry as well as the timing of the wedding'; *mappenre botting* 'carrying the groom to the bride for the wedding procession'; *mapparola* 'takes the bride to the groom's house.'

Many studies have been carried out on the Bugis ethnicity. Musayeddah (2013) examines the meaning in Bugis *elongkkelong*. The meaning of *elongkkelong* must be interpreted according to social and cultural situations. Manuputty (2014) examines local cultural interference in the use of the Indonesian language, especially the Bugis language. Language and culture in a broad sense are related to each other (Oktavianus, *et al.* 2019). Another research, Nuraini (2016), also examines Bajo culture, one of the ethnic groups in Bone Regency, South Sulawesi. This tribe is dominantly domiciled at sea or on the beach. Study by Uniawati (2016) examines a reflection of Bugis culture through Khrisna Pabichara's short story. This study explores the problems of the Bugis-Makassar community. The issue of *Silariang* or taking a girl away is *siri'* which can only be redeemed by death is described in this study. Such is the custom that applies in the Bugis-Makassar community. This short story is an internalization of traditions and myths in Bugis-Makassar culture. *Parakang* as a cultural product of the past, on the one hand, is seen as a mere myth, but on the other hand, it is still known in the era of modernity and is trusted by its supporting community. Mustafa (2017) examines the noble advice in *werekkada*: a reflection of the local wisdom of the Bugis community. *Warekkada* contains local wisdom about honesty.

Yusuf (2017) highlights that the conception of political culture in community groups in Belawa is the implication of an understanding of local culture which is more complex in color to the views and ways in which the community plays a role in political institutions. Usman & Kaharuddin (2022) studies the *mappasiarekeng* procession for the Bugis custom of the Ajangale community, Bone Regency with the finding that the *mappasiarekeng* procession had a

mappasiarekeng function for the Bugis community in Ajangale, namely positioning it as a strengthening stage for agreements on matters that had been decided on *mappettuada* (applications) that had been made previously, including *tanra esso* (determining the day of the contract), *dui menre'/dui balance* (spending money), *sompa* (dowry), and other matters. Study by Fitriyani (2022) reveals the positive impact of high *Uang Panai'* festive weddings, strata in society increased, and the value of popularity increased. The negative impact is the rise of eloping, unregistered marriages, spinsters, financial shortages after marriage, and subordination to women. Nuruddin & Nahar (2022) shows that the *mappacci* culture is carried out at night before holding a wedding which is carried out by the bride and groom, where this *mappacci* is to purify herself and release her virginity, the process of implementing this *mappacci* culture is through a bridal shower procession, wearing *bodo* clothes, *khatam* Alquran and the last one is *barazanji*, the equipment provided is candles, pillows, sarongs, banana leaves, jackfruit leaves, and *pacci* leaves. The values that exist in the *mappacci* culture are the value of purity, the value of kinship, and the value of honesty. Khoiri, Iswatiningsih, & Sudjalil (2022) shows that the marriage of the Bugis Bone tribe has a philosophical meaning, shared behavior, an open attitude, a wise attitude, and a critical attitude. This semiotic analysis can be used as an idea, add to the body of knowledge about signs based on their objects, and provide information in the form of cultural values of Bugis-Bone marriage. Study by Saleh, *et al.* (2022) proves that the Bugis tribe still maintains their customs and culture such as marriage so that each generation can perpetuate the identity of the Bugis tribe.

In this modern era, these peculiarities appear in the way local communities such as in the way a community group manages their knowledge and the way they deal with problems in political practice such as legitimacy, power regulation, policy-making processes, activities of leader-follower groups (*ajjoareng*). Although in the state system in Indonesia there is a political system that is more borrowed and comes from abroad, the characteristics of local culture in its orientation to political practice adjust and even enrich local cultural practices in Indonesia with cultural diversity in every corner of its territory. Based on some of the studies above, all of them have focused their studies on the Bugis ethnicity but their studies are not on the application process which is one of the series in marriage. In terms of research methods, it does not use ethnography. Therefore, this study focuses on the speech used by the Bugis ethnic when carrying out the application procession. The purpose of this study is to explore the speech of the application process in the Bugis ethnic. In the application procession, there are many interesting things to be explored, especially the use of speech between the male, applicant, and female parties, who are being application. This process takes a long time in arguing by using a unique form of speech because the language used in speaking is not the conversational language used in everyday communication. Each ethnic group has certain ways of communicating. Speakers are expected to be able to see the context and then are expected to be able to choose a suitable speech so as not to violate the norms in conversation. That harmony is identified by (Hymes 1974) as communicative competence. The Bugis ethnicity has a unique speech. This can be seen in utterances such as inviting, applying (a series of wedding events), asking for information, praying, and so on. In the application, use a special language as a means of communication. Good and polite language as a way of respecting the interlocutor when speaking (Febriadina, Sumarwati, & Sumarlam 2018).

The uniqueness of the speech should be understood by other ethnic groups to establish good communication relations between speakers or the implementation of communicative speech (Manzano 2018). To be able to communicate effectively, one must possess not only sufficient linguistic competence, sociolinguistic competence, and discourse competence but also strategic

competence. This is where the need for younger generation to have communicative intelligence. The ideal speaker must have the ability to "the tacit knowledge of the native speaker." The term the tacit knowledge is the intelligence to carry out cultural actions in a nation in line with the institutions and norms, values, and life systems of the community by the speakers. Vocabulary is a repertoire of words owned by a language. Vocabulary is used to express the speaker's intention in speech acts (Manaf 2015). Culture as an internal structure in language (Barker 2016). Language intelligence is the ability to be accepted in the heart and society through language. Communicative intelligence 'tacit knowledge' is something that the speakers have established both in terms of the symbolic tools of the language, the norms of etiquette and communicative behavior, and even the cultural norms of the interlocutor. Specialization in the Bugis ethnic environment, especially in the younger generation, needs to know the phenomenon of the speech so that when speaking it can be said to know customs or manners. The relationship between people or ethnic groups who communicate is a communicative aspect that needs attention. An ethnographic approach to communication is used in this speech. The speaking strategies used vary, among others, frankly, small talk, and speaking with a vague strategy (Juita 2016).

Ethnography of communication or ethnography of communication approach is an approach in discourse analysis based on anthropology that focuses on a holistic explanation of meaning and behavior. Schiffrin, Tannen, & Hamilton (2001) has argued that this approach in discourse analysis is based on the study of anthropology and linguistics. This theory is theory that describes the structure of speech acts. According Hymes (1974), there are a number of speech acts such as participant, context, message, method, and so on. This theory is used as a basic reference to describe the structure of the context. Hymes (1974) contribute to this field by incorporating views from Malinowski's sociology and anthropology; devotes attention to discourse as a cultural realization in acting and expressing attitudes as well as to the differentiation of the reference function and the social function of language and as a symbol identity. Identity, a symbol of a sense of togetherness, cooperation, democracy can also be seen from the symbol of the Rumah Gadang in West Sumatra (Syafwan 2016).

The theory used in this study are Hymes (1972), Renkema (2005), and Kramsch (2014). Language is a frozen variety used in rituals or ceremonies. It is called frozen because the expressions and terms used are so fixed and do not allow a single word to change. For example, the speech used by judges, prosecutors, lawyers in court rooms as well as in wedding ceremonies, marriage contracts, language application processions used in communication situations, events, and actions is very helpful in recognizing the cultural norms that underlie a person's behavior because culture was created. negotiated, and defined continuously in action among people participating in interactive situations. The reaction between two groups in two different cultural backgrounds in this case the cultural view focuses on thinking, behaving, and evaluating by members of the same discourse community (Kramsch, 2014). Hymes argues that linguistic theory should focus on the explanation of competence as knowledge of the rules of language in the abstract. Next, Hymes (1972) focuses on communicative competence. Communicative competence is the use of language which is determined by social, psychological, cultural background, and knowledge of the language. In terms of methodology, Hyme's proposes a method for determining communication events. The components of communication are summarized in abbreviated sequences of letters that make up the word "SPEAKING." There are 16 important points must be emphasized in Hymes's SPEAKING model as stated by Renkema (2005), namely: setting, scene, speaker, addressor, hearer, addresse, purpose-outcomes, purpose-goals, form, content, keys, channel, form of speech, norm of

interaction, norm of interpretation, and genres.

Communication analysis can be done by applying the concepts of these communication units as a communication taxonomy as described below. S: Setting: time, place, and other physical conditions Scene: Psychological balance in setting: setting can be changed, for example from formal to informal. P: Participants: The speaker or sender or the addressee of the speech partner Listener or addressee E: Ends: mean-output Purpose A: Act Sequences: The form and content of the message K: Keys: Conversational tone, serious or relaxed I: Instrumentalities: Written, spoken, telephone, cellphone, dialect, standard language N: Norm: Norms of interaction (interrupts): Norms of interpretation G: Genre: story, advertisement, dialogue, and so on. In general, the ethnographic approach views language, especially speech acts as the use of contextual language, which has meaning in the speech itself to serve communication functions of a social nature in the perspective of using language contextually, only in the presence of context in the form of the situation in which the language is spoken. used according to language data it is suitable for ethnographic analysis. As an ethnographic study, it examines the use of heritage language in both the private and public domains of traditional heritage religious events, in addition to discussing the implications of the processes involved in religious conversion in multi-religious families for the maintenance of heritage languages (Chiang, 2014).

In that language is meaningful in speech, the language is used and involves the speaker in the situation, and in his involvement, the speaker has meaning. Macro linguistics, namely the use of language by speakers in the context of social communication in their culture (Sumitri, 2019). In the role of language in social functions, language serves to serve the needs of its speakers to achieve communication goals. These communication goals show that language is problem solving, that is, language is used to meet certain needs and is social (Halliday, 1978) With this situation, it can be seen that there is a close relationship between the use of language in context and norms that are straightforward, established, and in accordance with the norms prevailing in society. Systemic analysis of context between format and function is an important feature of ethnographic formats. As stated (D. H. Hymes, 1972) that a sentence or a series of words in the same syntactic relationship, may mean a request, command, praise, insult, depending on the understanding that exists in society. Thus, the shape is not a reliable indicator of illocutionary power.

METHOD

This research is a descriptive qualitative study. The research method uses ethnography. The data were taken from the oral dialogue of the Bugis people in Wajo, South Sulawesi. The data collected using participant observation methods and recording techniques. The data are in the form of oral speech of the recording writer's application. The recorded data collected from the informants were transcribed.

The research steps used by researchers to find data, in the preparation as application by (Spradley, 2016), Data collection techniques in the form of interviews with informants and participant observation. Furthermore, the results of the data transcription were analyzed based on the ethnographic communication approach (D. Hymes, 1974) by focusing the analysis on: setting, scene, speaker, addressor, hearer, addresse, purpose-outcomes, purpose-goals, form, content, keys, channel, form of speech, norm of interaction, norm of interpretation, and genres. Furthermore, the data were analyzed based on Miles, *et al.* (2014, 31), namely data reduction, data presentation, and drawing conclusions.

RESULTS AND DISCUSSION

The form of speech used by Bugis people when applying is very different from the form of everyday conversation or conveying information and speech when inviting. Generally, *elong* 'Bugis poem' is an expression that is used specifically at the event of an application. *Elongkelong* must be interpreted because it has cultural and social meanings (Musayeddah, 2013). The data can be seen below.

A(a) : "*Assalamualaikum.*" 'Opening speaking'

B(b) : "*Waalaikum mussalam.*" 'Opening speaking'

B(c) : "*Enrekkimae ribola.*" 'Ride at home.' "*Tejjali tettappere.*" 'The host has no possessions.' "*Banna mase-mase.*" 'Only affection.' "*Tabe tuddakki.*" 'Sit down, please.'

A(d) : "*Iye.*" 'Yes.'

B(e) : (already sitting) "*Agatu akkattata*" 'What do you mean by coming?'

A(f) : "*Tabe engka parellukku, Iaro akkattaku akkatta madeceng mua*" 'Please, I have my intention here, Our purpose here is good intentions.'

B(g) : "*Akkatta magatu*" 'What do you mean?'

A(h) : "*Akkatta maelo mappasisumpung wija-wija, wijanna alena tomalebbitta H. Muggu sibawa wijanna Sarifuddin.*" 'I want to create family ties through marriage, namely between his son H. Muggu and his son Syarifuddin.'

A(i) : "*Iaro anatta engkanaga punna?*" 'Has your daughter been betrothed to someone else?'

B(j) : "*Iaro anakkaku detopagaga punna, welang-pelang mupa.*" 'My daughter is still not betrothed.'

B(k) : "*Magi Tamabela Linco. Dega pasa ri liputa. Balacca ri kampotta.*" 'Why go so far to find a mate. Isn't there a girl in your village who would accept your application. So you came here to find your child's soul mate.'

A(l) : "*Mega pasa rilipukku.*" 'Many girls in my village.' "*Balanca rikampokku.*" 'Who will accept my application.' "*Nyawa Kusappa*" 'The kindness I seek.'

B(m) : "*Rekkua nyawa tasappa. Engkani talolongeng. Mattunrung Mattakke.*" 'If kindness is sought. Already in front of me. Stemmed.'

A(n) : "*Iaro dui mennree sibawa dui balancana, rimunripi nari carita, engkamokkatu paimeng lisu madeceng.*" 'The dowry and spending money at the party, this messenger will come again to talk about it.'

B(o) : "*Iye, narekko makkuitu, madecenni pale utajekki lisu.*" 'Well, I'm always waiting for your return.'

B(p) : "*Madecengni, pale tapada tanunitue.*" 'Well, feel free to taste our perfunctory dish.'

A(Q) : "*Iye.*" 'Yes.'

B(r) : "*Tomassijing muatu pale uwasenggi topole pega.*" 'It turns out that the family here has a family relationship with the application family.'

A(s) : "*Engatotu anaureku mabbene to Paselloreng.*" 'There is a nephew of mine who has married someone in this village.'

B(s) : "*Iye, enggkamoiro matoannae.*" 'Yes, coincidentally his mother-in-law is here.'

C(t) : "*Iye, enggka seddi anankna.*" "Yes, she already has one child" (Some time after the informal conversation, the conversation continued with saying goodbye.)

A(u) : "*Madecenni pale, ritutuni bicarae.*" 'Okay, let's end this conversation first.' "*Maelona massimang nrewe.*" 'We excused ourselves to go home.'

A(V) : "*Narekkomakkuiro masseddisirini pale.*" 'Alright we have now kept our promise.'

B(w) : "*Iye tassimanggi aleta.*" 'Yes, say goodbye.'
A(y) : "*Assalamualaikum.*" 'Closed speaking'
B(z) : "*Waalaikummussalam.*" 'Closed speaking' (Speakers and participants shake hands and then return to their respective homes).

The speech during the application process above can be analyzed by taking into account the communicative competence and SPEAKING (Hymes 1972; Renkema 2005), such as the following. Noon prayer. The scene or setting of the formal conversation above can change due to psychological factors that affect the setting of the conversation into an informal form.

A(a) : Assalamualaikum.
B(o) : "*Iyye, narekko makkuitu madecenni pale utajekki lisu.*" 'Yes, then, fine, I'm still waiting for your arrival' is formal. Sudden informal changes to the conversation.
B(p) : "*Madecengni, pale tapada tanunitue.*" 'Okay, please you taste our dish perfunctory'
A(Q) : "*Iye.*" 'Yes'
B(r) : "*Tomassijing muatu pale uwasenggi topole pega.*" 'It turns out that there is a family relationship with the application family' to the conversation of C(t).

Participants
Participants refer to the participants of the conversation, namely the speaker (greeter) and listener or interlocutor (greeter). A and B above as participants in the conversation. Or the conversation participants are families from the application family accompanied by a spokesperson and 7 delegates from the H. Munggu family who apply. Two person speaker. One delegate of the applicant as a spokesperson and the host as a listener or the application family, plus eight listeners. Speaker is the spokesperson for the application; the adressor is the application host, the hearer is the host, and 7 members of the delegation. The participants of the conversation are the host family (the party being applied for) plus one spokesperson from the applicant's envoy and 6 applicants. Participants speak politely, respecting the interlocutor (Febriadina, Sumarwati, & Sumarlam 2018). Participants must understand the more complex local culture (Yusuf 2017). In addition, participants must have communicative competence (Hymes 1974). During the process of speaking, they must maintain social relations between participants.

Ends
Outcome refers to the outcome of the conversation and the purpose of the conversation. The result is a democracy, consensus regarding the amount of dowry. Outcome refers to the outcome of the conversation and the purpose of the conversation. The result is a democracy, consensus regarding the amount of dowry (Syafwan 2016, 106). The submission of the above application was successful with the method of delivery, namely the acceptance of the application to be continued to be discussed at the next stage. If this doesn't work, it will have a negative impact and will bring disgrace to the families of both parties because the two prospective brides (male and female if they like each other will be silariang), take the woman away. (Uniawati, 2016). This can be seen in: A(h) to B(m).

A(h) : "*Akkatta maelo mappasisumpung wija-wija, wijanna alena tomalebbitta* H. Munggu *sibawa wijanna* Sarifuddin."
A(i) : "*Iaro anatta engkanaga punna.*"
B(j) : "*Iaro anakkaku detopagaga punna, welang-pelang mupa*"
B(k) : "*Magi Tamabela Linco. Dega pasa ri liputa. Balacca ri kammpota.*" 'Why go so far to find a mate. Isn't there a girl in your place who can accept your application. You

came here to find a soul mate for your child.' However, the results of the "purpose goals" at that time could not be determined.

It will be said to be successful when a *mappasiarekeng* has been held to determine the amount of dowry and wedding expenditures as well as the timing of the wedding.

Message Form and Content

The form of the dialogue above is in the form of an application. This can be seen in the use of *elong*. In addition, in this procession all words must be honest or expert (Mustafa 2017) termed all *warekkada* must be honest. Here the important aspect is the topic and purpose of speaking (Bronvillan 2003). Speech in the form of *elong* has an indirect meaning. The speaker uses a strategy of conveying meaning by (Juita 2016) call speaking as a vague strategy. Factors outside the language are very important in understanding the meaning of speech.

> A(l) : "*Maega pasa rilipukku.*" 'Many girls in my village.' "*Balanca rikampokku*" 'Who will accept my application.' "*Nyawa Kusappa*" 'The kindness I seek,'
> B(m) : "*Rekkua nyawa tasappa. Engkani talolongeng. Mattunrung Mattakke.*" 'If goodness is sought. Already in front of me. Stemmed.'

Tone "Key"

The delivery of the speech above is seriously official or formal. The participants wore traditional clothes. Even the pronunciation stress should not change at all. Here the way of speaking for the speaker must be strategic (Manzano 2018), the cultural norms of the interlocutor must be considered.

Instrumentalitas

Means is the delivery of language forms orally. This is where communicative competence is needed (Hymes 1972). The "form of speech" is the "standard language," in this case the form is fixed, the author can say "frozen form," for example conversations A(I) and B(m).

> A(l) : "*Engka pasaa ri lipukku*" 'Many girls in my village.' "*Balanca rikammpokku*" 'Who will accept my application' "*Nyawa Kusappa*" 'The soul I seek.'
> B(m) : "*Rekkua nyawa tasappa. Engkani talolongeng. Mattunrung Mattakke.*" 'If goodness is sought. Already in front of me. Stemmed'

Norms

Norms refer to the behavior of conversation participants. In the conversation above really should not be interrupted. The only participant who speaks is the spokesperson. There are two spokespersons, namely the spokesperson for the party applying and the spokesperson for the party being applied for. If there were things to be said or decided, the two messengers whispered to the messenger friend beside him. And vice versa with the application party. The application event or the rules are carried out in the afternoon in traditional clothes. At this point morma speaks using the word 'tabe'. Here the reaction between the two groups has occurred and everyone is expected to have a positive reaction (Kramsch 2014).

Genre

The conversation genre above is solicitation. *Madduta*, application is a genre in itself. This can be seen in the form of the language used is frozen, namely in B(c): "*Enrekkimae ribola*" 'Ride at home," "*Tejjali tettappere*" 'The host has no possessions,' "*Banna mase-mase*" 'Only affection,' "*Dega pasa ri liputa*" "*Balacca ri kammpota*" 'Why go so far to find a mate' 'Isn't there a girl in your place who would like to accept your application' 'You came here to find your child's mate'

and so on until A(I) and B(m). *Elongpugi* 'Bugis poem' has many symbols in it and is meaningful when we analyze with interpretation. The meaning can be shown in the interpretation analysis as below.

'Elong 'Accanringeng 'Bugis poem as expression of love, for example:

(1) "*Watakka gellang majjekko*
    Anrena menreede
    Bali ulu bale"
    'I pulled the curved silver. Mandarin food. Fight fish head'

Elong is expressed by a man (youth) to a girl as a sign of the desire to love or coexist which will later be continued in marriage. *Watakka gellang majjekko* 'I pull the silver that bends' which in Bugis is to "fish"; *anrena merreede* 'Mandarin food'. The main food of the Mandar people is *loka* 'banana'; *bali ulu bale* 'against fish head.' The opposite of *ulubale* 'fish head' is *ikko* 'tail.' When the meaning of each *elong* 'poem Bugis's line is assembled, a sentence appears *meng+loka+ikko* or *melokariko* 'I want you' or I love you. This *elong* 'poem Bugis's shows the culture of the Bugis people who do not want to openly express when they want something. The desire is conveyed indirectly by using language full of symbols in it.

(2) "*Ela-elako risengek*
    Teggona sobbutokko
    Temmallinotokko"
    'You don't deserve to be remembered. You are not a hidden lover. Nor is it real.'

Elong is spoken to someone who never gives certainty of acceptance of love, application. People who initially will pour their affection or continue it to the ark of marriage discouraged.

(3) "*Engka pasa rilipukku*
    Balanca rikampokku
    Nyawai kusappa"
    'There is a market in my village. Shopping in my village. Kindly I'm looking for.'

Elong is pronounced at the time of application. Usually the host who has the girl to propose asks why the application is addressed to my child or niece. Then the messenger of the suitor from the male side said this *elong* 'poem Bugis's'. The meaning of this *elong* 'poem Bugis's' is that in the boy's village there are many girls who are not inferior to the girl he is going to propose to in terms of appearance or beauty. The girls are possible to be application. It's just that in terms of the girl's behavior is still questionable goodness. So, what the applicant expects is kindness, the ability to manage the household and educate children well.

(4) "*Rekkua nyawa tasappa*
    Engkani talolongeng
    Mattunrung Mattakke"
    'If goodness is sought. Already in front of me. Signed stemmed'

Elong is actually the answer to the application for *engka pasa ri lipukku, balanca rikampokku, nyawa kusappa*. Then the answer is *rekkua nyawa tasappa engkani talolongeng, mattunrung mattakke* 'If it's not beauty in question, it's just a matter of good behavior, politeness, the ability to be a good housewife, God willing, this girl (the child/girl who is application) has these criteria. Even more than the nature or character expected by the applicant.

(5) "*Bunga-bunga lise sonrong*
    Masuli masagala

Patabbakkaenggi"
'Chamber dwellers. Flowers difficult and lacking. Who can expand it.'
Elong is spoken by people or parties who have daughters who are ready to accept an application from the male side. Or a girl who is ready to be married by a virgin. This elong means that it is very difficult to accept a suitable partner or it is difficult to find applicants who meet the criteria on the woman's part. For example, the mismatch of dowries, men's occupations, the origin of male offspring and so on.

(6) "*Meloni tapaddeppe*
      Todongi tepparappi
      Pattappi tudangeng"
      'Meaning close Connecting relationship seat fittings'
Elong is expressed by the man to the woman who is application, meaning to establish a family relationship through marriage. In addition, if the man accepts his application and becomes husband and wife, his life will be perfect. Based on the description above, the application process from the point of view of ethnography of communication can be seen in the table 1 below.

Table 1. Bugis Ethnic Application Process

No.	Ethnography Communi-cations	Speech		
		Descriptions	Application Process	*Elong*
1.	Setting	Time, place and other physical conditions; can be replaced, for example from formal to informal.	Formal; traditional clothes	
2.	Participants	The speaker or sender or the addressee of the speech partner, listener, or addressee	Applicant, messenger of the groom; host of the bride and groom	
3.	End	Output-mean goals	Submission of the intent to apply, determining the amount of dowry	
4.	Act Sequence	Message form and content	Determination of the deal, not accepting applications from other men anymore	*Nyawa kusappa* 'kindness I seek'
5.	Keys	Conversational tone, serious or casual	serious or casual	*Engkani talolongeng mattunrung mattakke* 'the girl you are looking for matches the man application'
6.	Instrumen-talities	Written, spoken, telephone, cellphone, dialect, standard language	Oral, face-to-face in traditional procedures	

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7.	Norm	Norms of interaction (interrupts); Interpretation norms	*Tabe* *Mabelani riallalengi* 'distant family'
8.	Genre	Stories, advertisements, dialogues, and so on.	*Madduta* 'application,

Based on Table 1 above, it can be seen that the marriage process in the Bugis tribe, especially at the event the application process meets the study (Hymes 1972) that focuses on communicative competence. Communicative competence is the use of language which is determined by social, psychological, cultural background, and knowledge of the language. In terms of methodology, Hymes proposes a method for determining communication events. The components of communication are summarized in abbreviated sequences of letters that make up the word SPEAKING. There are any items important points that should be emphasized in Hymes's SPEAKING model as stated by Renkema (2005) like the table above. Language practice, which involves the actual use of language in a particular domain (Karlsson & Karlsson 2019). Furthermore, future ethnographic studies are needed to continue to take a broad approach (Bori 2021).

The procession of the applicants at the wedding is a reflection of the customary Bugis ethics in the marriage process facing the applicants. This reflects the philosophy of the Bugis community which says *adeqna napopuang* 'upholding customs.' This finding is according to research (Usman & Kaharuddin 2022, 426) that the function of the *mappasiarekeng* for the Bugis community in Ajangale is to position it as a stage of strengthening the agreement on matters that have been decided on the previous *mappettuada* (application), including *tanra esso* (determination of the day of the contract), *dui menre'/dui balanca* (spending money), *sompa* (dowry), and other things. Community members who do not adhere to adat will be ostracized from the Bugis ethnic group. The Bugis tribe is known as a strong and strong adherent of customs (Ipandang & Darlis 2022, 874) who practice marriages that are not in accordance with adat because of social pressure to hide shame, adherence to ancestral customs, lack of community understanding of relevant marriage law norms, and low level of public education; Fitriyani (2022, 196) revealed the negative impact of elopement, unregistered marriage, spinsters, financial shortages after marriage, and subordination to women. One of the famous Bugis philosophies that are still adhered to today, namely *getteng, lempu, ada tongeng*. All of this is implemented in the application process. This finding is in line with the research by Khoiri, Iswatiningsih, & Sudjalil (2022, 133) which shows that the marriage of the Bugis tribe has a philosophical meaning, shared behavior, an open attitude, a wise attitude, and a critical attitude. If a decision is denied by one of the parties, customary law is imposed, namely expulsion from the village or ostracized from the community. This philosophy or outlook on life is the most basic mental attitude possessed application by the Bugis.

The process of applying for Madduta is an official procession by the groom's family to the woman's house to openly convey the mandate that was initiated before during *mammanu'-manu* in choosing the right candidate for a wife. This is in accordance with the research by Usman & Kaharuddin (2022, 426) regarding the Bugis-Bone tribe that community customs such as *mappasiarekeng* for the Bugis community in Ajangale are positioned as a strengthening stage for agreements on matters that have been decided on mappettuada (applications) that have been made previously, including: *tanra esso* (determination of the day of the contract), *dui menre'/dui balance* (spending money), *sompa* (dowry), and other matters. Another function of *mappasiarekeng* is reaching consensus, creating a family atmosphere, and creating a sense of

togetherness between the families of both parties. In this activity, various parties helped voluntarily, and mutual cooperation from the initial stages of implementing the event to completion. As research (Syirwan, *et al.* 2022, 341) which finds expressive meaning in the Mappanre Temme tradition or the custom of ending the Quran (Nuruddin & Nahar 2022, 1372), one of the means of maintaining the customs of the Bugis tribe which contains values of mutual help, mutual cooperation, and patience. These findings are in line with the research by Saleh, *et al.* (2022, 227) and (Chiang 2014) which proves that the Bugis tribe still maintains their customs and culture, such as marriage so that each generation can perpetuate the identity of the Bugis tribe.

The male envoy who becomes the spokesperson in the application process is determined by not just anyone, it must be mutually agreed upon according to Bugis customs. Likewise, with the spokesperson for the proposed woman, it must be determined by custom by selecting certain people, not random people. The chosen person must understand the manners of communicating. This is in accordance with the research (Manzano 2018) that the uniqueness of these utterances must be understood by other ethnic groups to establish good communication relations between speakers or the implementation of communicative utterances. And those chosen as spokespersons were the upper class, such as the king or aristocrats, religious leaders, and community leaders or the rich. Here there is a power relation between the upper class and the lower class. This is following the theory (Manzano 2018) that the uniqueness of these utterances must be understood by other ethnic groups to establish good communication relations between speakers or the implementation of communicative utterances. And those chosen as spokespersons were the upper class, such as the king or aristocrats, religious leaders, and community leaders or the rich. Here there is a power relation between the upper class and the lower class. This is in accordance with the theory (Halliday 1978) that stated that the use of language must be in accordance with the social context.

CONCLUSION

There are several findings in this study, namely, Madduta's speech application begins with a formal speech and ends with a relaxed or informal dialogue. The clothes of the Madduta 'application' participants are the people sent in the 'application' Madduta procession, seven people wearing traditional clothes, and the host who is proposing. In the application speech, both parties, the applicant and the application party wear traditional clothes. Applications are made in frozen form. The frozen variety uses Bugis rhymes as special utterances that are used at the time of application. In the application procession, both parties use the Bugis' poem. The application process pays attention to Bugi's manners, namely not interrupting a conversation or arguing so that it is considered polite. The type of speech used in the application procession is the oral dialogue genre. The speech in the application process was carried out formally, by sending a male party, totaling seven people. If the agreement is accepted, then proceed to the stage of the wedding procession by carrying out the mappasiarekeng process or 'determining the day of the wedding and handing over the costs of the wedding party to the woman.' The delivery is done through elong or Bugis poem with a serious tone. The speech uses spoken language with the frozen variety. This speech is a genre of the application process.

The male envoy who becomes the spokesperson in the application process is determined by not just anyone, it must be mutually agreed upon according to Bugis customs. Likewise, with the spokesperson for the application woman, it must be determined by custom by selecting certain people, not random people. And those chosen as spokespersons were the upper class, such as the king or aristocrats, religious leaders, and community leaders or the rich. Here there is a

power relation between the upper class and the lower class.The procession of marriage applications is a reflection of Bugis customs in the marriage application phase. This reflects the philosophy of the Bugis community which says *adeqna napopuang* 'upholding customs.' Community members who do not adhere to tradition will be ostracized from the Bugis ethnic group. The results of this study can be used in cultural learning in schools related to the marriage process of the Bugis tribe. In addition, this research can be used by tourist guides to provide detailed explanations about the wedding procession related to the Bugis culture application phase.

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