



**CRITICIZING THE BUGIS ISLAMIC SCRIPT,  
PAU-PAU RIKADONNA I DARAMATASIA  
FROM SIRIQ NA PESSÉ PERSPECTIVE**

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**Abstract**

*Pau-Pau Rikadonna I Daramatasia* (PRID) is a very popular story and has an important position in the lives of Bugis people in South Sulawesi as well as in other region. In the script form, the story has three versions: Bone, Barru, and Pangkep. Not only being written in script form, the story is also staged in short films, picture stories, dances, and others. This article aims to understand the meaning for the Bugis' collective awareness of PRID stories. To reveal the meaning, Bone version of PRID will be used with considering the whole story. Bone's PRID is also unique because it has some additions of episodes at the beginning and at the end of the story that become the focus of this article analysis. In understanding the meaning contained in the PRID, Levi Strauss's theory of structuralism will be used by building binary opposition to the depth structure of the text. Based on the analysis conducted, the addition of episodes contained in the PRID version of Bone is closely related to the cultural value of *siriq na pesse* (honor and solidarity) which is opposing sharia values. This can be interpreted as an effort by the Bugis to reconcile the two values so that PRID is well thanked and appreciated until now as can be seen in Youtube contents.

**Keywords:** *Islamic Script, Bugis, Daramatasia, Siriq, Pessé.*

## Abstrak

*Pau-Pau Rikadonna I Daramatasia* (PRID) merupakan cerita yang sangat populer dan memiliki posisi penting di dalam kehidupan orang Bugis di Sulawesi Selatan, maupun di perantauan. Dalam bentuk naskah, cerita ini memiliki tiga versi yaitu versi Bone, Barru, dan Pangkep. Di samping tertulis dalam bentuk naskah, cerita itu juga dipentaskan dalam film pendek, cerita bergambar, tarian, dan sebagainya. Artikel ini bertujuan untuk memahami makna bagi kesadaran kolektif orang Bugis atas cerita PRID. Untuk mengungkap makna tersebut akan digunakan suntingan PRID versi Bone dengan pertimbangan keutuhan cerita. PRID versi Bone juga mempunyai kekhasan karena mengalami penambahan episode di awal dan di akhir cerita yang menjadi fokus analisis artikel ini. Dalam memahami makna yang terdapat dalam PRID akan digunakan teori Strukturalisme Lévi Strauss dengan membangun oposisi biner terhadap *deep structure* teks. Berdasarkan analisis yang dilakukan, penambahan episode yang terdapat dalam PRID versi Bone sangat berkaitan dengan nilai budaya *siriq na pesse* (kehormatan dan solidaritas) yang berposisi dengan nilai syariat. Ini dapat dimaknai sebagai upaya orang Bugis mendamaikan kedua nilai tersebut sehingga PRID berterima dengan baik dan diapresiasi hingga kini seperti dapat disaksikan di konten-konten youtube.

**Kata Kunci:** *Naskah Islam, Bugis, Daramatasia, Siriq, Pesse.*

## Introduction

Myths, legends or fairy tales are often remind of stories that are strange, or funny and generally difficult to be understand. Fairy tales are often seen as the result of fantasy because most of their content does not correspond to everyday reality.<sup>1</sup> Fairy tales exist in every human community in any part of the world and have been researched by many experts, even certain patterns have been found in fairy tales such as those pioneered by Vladimir Jakovlevic Propp who researched 100 Russian fairy tales and succeeded in mapping 31 functions in those 100 fairy tales.<sup>2</sup>

Whether we realize it or not, fairy tales have a certain function in the life of cultured human beings. No matter what type they are fairy tales are important, at least for time-filling entertainment. Even though they are considered unrealistic, fairy tales are often perceived as something that is holy, sacred, lucky and not

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<sup>1</sup> Heddy Ahimsa-Putra. "Strukturalisme Lévi-Strauss," in *Strukturalisme Lévi-Strauss: Mitos dan Karya Sastra*. New Edition (Yogyakarta: Kepel Press, 2006), p. 181.

<sup>2</sup> Vladimir J. Propp. *Morfologi Cerita Rakyat*. Trans. Noriah Taslim (Kuala Lumpur: Dewan Bahasa dan Pustaka Kementerian Pendidikan Malaysia, 1987), p. 29-74. See to Mulyadi, "Kaba Bonsu Pinang Sibaribuik dengan Penyigian Morfologi Vladimir Propp", *Kadera Bahasa Jurnal Ilmiah Kebahasaan dan Kesusastraan*, Vol. 12, No. 1, Edisi April 2020, 58-76, p. 60-61.

anyone can access them.<sup>3</sup> It is common for fairy tales are used as justification narratives, or even as a source of truth for a particular event. The story of “*To Manurung and Kanjeng Ratu Kidul*” is an example for this case.<sup>4</sup>

The *Pau-Pau Rikadonna I Daramatasia (PRID)* manuscript is one of the fairy tales that live among the Bugis people, not only in the Bugis-speaking areas of South Sulawesi, but also in other lands. It should be noted that this tale has not yet been found in the Makassar language version, both spoken and written, but it has versions in Malay, Javanese and Sundanese.

Bugis people continue to appreciate<sup>5</sup> this fairy tale in various ways, such as rereading it (Tang, 2012),<sup>6</sup> changing the storyline (Astuti, 2020),<sup>7</sup> composing it into a pop song (A. Rasyid, 2018;<sup>8</sup> Nhiaa, 2020;<sup>9</sup> Amelia at.al, 2020),<sup>10</sup> performing it into a short film (Astuti, 2021),<sup>11</sup> turning it into a picture story (Menislina, 2021),<sup>12</sup> creating it into a dance (Anastasya, 2020),<sup>13</sup> using the name of the main character in Bugis girls (Dara Films, 2019).<sup>14</sup> All of them can be seen on youtube content.

<sup>3</sup> Heddy Ahimsa-Putra. “Strukturalisme Lévi-Strauss,” p. 181.

<sup>4</sup> *Ibid.*, p. 182.

<sup>5</sup> In the 1970s, when Kampong Pengudang on Bintan Island, Riau Islands became the destination of Bugis nomads to carry out activities of smuggling such as rubber commodities, gambir, copra, and mangrove charcoal to Singapore, I watched their enthusiasm when listening to the tapes of this fairy tale manual recording. PRID cassette usually become exclusive souvenirs from Tanah Bugis at a time when tape recorders are also still a luxury item. If there’s a debauch (or no debauch), they play this fairytale recording as entertainment, and I am among them, dissolved in euphoria. How this fairy tale becomes so valuable in bringing together emotions and feelings. This fairy tale is well preserved in the collective consciousness of the Bugis people.

<sup>6</sup> Muh. Tang, “Dara’matasia”, <https://www.youtube.com/watch?v=4AyOGvgQ9M4&t=16s>, diakses tanggal 1 Januari 2021.

<sup>7</sup> Sri Nur Astri Astuti. “Kisah Daramatasia (Wanita Cantik Berambut Panjang)”, <https://www.youtube.com/watch?v=8kkC7mj9z7I&t=8s>, diakses tanggal 6 Juni 2021.

<sup>8</sup> A. Rasyid, “Dara Matasia - Nurdin Taqwa (cipt. A. Rasyid) Losquin Bugis | Bugis Tempo Doeloe, Kecapng Bugis Dulu”, <https://www.youtube.com/watch?v=jfL2nKdNetM>, diakses tanggal 1 Januari 2021; <https://www.youtube.com/watch?v=JrZRmHPpmU0>, diakses tanggal 1 Januari 2021.

<sup>9</sup> Nhiaa, “Lagu Bugis Tradisional - Dara Matasia Cover by Nhiaa Feat.” <https://www.youtube.com/watch?v=t9gsVSDJFcM>, diakses tanggal 1 Januari 2021.

<sup>10</sup> Dilla Amelia at.al., “Daramatasia | Live Cover by Dilla Amelia, Dian Trieka, Rini RNchannel, Andi Tasya”, <https://www.youtube.com/watch?v=pibC98NJR8r>, diakses tanggal 1 Januari 2021.

<sup>11</sup> Sri Nur Astri Astuti, “Film Pendek DARAMATASIA Kisah Nyata di Tanah Bugis | Cerita Sejarah Terkenal”, <https://www.youtube.com/watch?v=8owhznxA12M&t=77s>, diakses 1 April 2021.

<sup>12</sup> Iwan Mineslima, “I Daramatasia | Bugis | DrawStory | Cerita Bergambar”, <https://www.youtube.com/watch?v=YJXJaESOtLY&t=55s>, diakses tanggal 1 Januari 2021.

<sup>13</sup> Jurmy Anastasya, “Jumry Anastasya – Daramatasia”, <https://www.youtube.com/watch?v=y79s8xZQRcg>, diakses tanggal 1 Januari 2021.

<sup>14</sup> Dara Films, “KISAH DARAMATASIA Pre Wedding Clip Part 1”, [https://www.youtube.com/watch?v=U\\_1ARJSqnq8&t=18s](https://www.youtube.com/watch?v=U_1ARJSqnq8&t=18s), diakses tanggal 1 Januari 2021.

Among researchers, fairy tales about a wife who cuts her hair and then is abused by her husband are also an interesting story, as example for Hendriyani (1983)<sup>15</sup> does research on the Sundanese manuscript; Raharjo (1995),<sup>16</sup> Wijanarko (2017),<sup>17</sup> and Jandar (1987)<sup>18</sup> do research on the Javanese manuscripts; Bua (1988),<sup>19</sup> Latif (1995),<sup>20</sup> Dafirah (1999,<sup>21</sup> 2000,<sup>22</sup> 2001<sup>23</sup>), Mustari (2001,<sup>24</sup> 2005<sup>25</sup>) and Idrus (2013,<sup>26</sup> 2003,<sup>27</sup> 2016<sup>28</sup>) do research on the Bugis manuscripts; Chanafiah (1999)<sup>29</sup> and Rohmatin (2019<sup>30</sup>) do research on the Malay manuscripts. The studies mentioned focus on philological studies and the discovery of the main theme of the story which is the devotion of the wife to her husband.

<sup>15</sup> Heni Hendriyani. "Wawacan Murtasiyah: Sebuah Tinjauan Filologis", *Skripsi*. (Bandung: Fakultas Sastra Universitas Padjadjaran, 1983).

<sup>16</sup> Christianto Rahardjo. "Serat Murtasiyah: Sebuah Telaah Filologis". *Tesis*. (Bandung: Pascasarjana Universitas Padjadjaran, 1995).

<sup>17</sup> Fajar Wijanarko. "Gender dan Domestikasi Perempuan (Pendekatan Kodikologi Visual Naskah Dewi Murtasiyah," *Jurnal Buana Gender*, Vol. 2, Nomor 2, Juli-Desember 2017, 122-134.

<sup>18</sup> M. Jandra. "Dewi Murtasiyah Profil Wanita Tama", *Laporan Penelitian* (Yogyakarta: Departemen Pendidikan dan Kebudayaan Direktorat Jendral Kebudayaan Proyek Penelitian dan Pengkajian Kebudayaan Nusantara (Javanologi) 1986/1987).

<sup>19</sup> M. As'ad Bua. "I Daramatasia (Transliterasi dan Terjemahan)", *Laporan Penelitian* (Ujungpandang: Fakultas Sastra, 1988).

<sup>20</sup> Muh. Nur Latif. "Akulturasi Nilai-Nilai Islam dalam Naskah I Daramatasia dan Resepsi Masyarakat Muslim di Kecamatan Polewali Kabupaten Polewali Mamasa", *Laporan Penelitian* (Ujungpandang: Lembaga Penelitian Unhas, 1995).

<sup>21</sup> Dafirah. "Analisis Wacana I Daramatasia: Discourse Analysis of I Daramatasia," *Tesis* (Ujung Pandang: Program Pascasarjana Universitas Hasanuddin, 1999).

<sup>22</sup> Dafirah. "Konsep Wanita dalam Naskah Klasik I Daramatasia", *Laporan Penelitian* (Makassar: Fakultas Sastra Unhas, 2000).

<sup>23</sup> Dafirah. "Perbandingan Daramatasia Menurut Versi Naskah Bugis dan Melayu", *Laporan Penelitian*. (Makassar: Masyarakat Pernaskahan Nusantara, 2001).

<sup>24</sup> Mustari. "Hikayat Daramatasia dalam Tiga Versi Teks: Melayu, Jawa, dan Bugis (Analisis Unsur Cerita)", *Makalah* pada Pertemuan Ilmiah Bahasa dan Sastra Indonesia (PIBSI) XXIII PTN dan PTS Se-Jawa Tengah dan Daerah Istimewa Yogyakarta, di Kampus Universitas Ahmad Dahlan, 09 s.d. 10 Oktober 2001.

<sup>25</sup> Mustari. "I Daramatasia: Suntingan Teks dan Analisis Transformasi". *Tesis* (Yogyakarta: Sekolah Pascasarjana UGM, 2005).

<sup>26</sup> Nurul Ilmi Idrus. "To Take Each Other': Bugis Practices of Gender, Sexuality and Marriage. A Thesis Submitted for The Degree of Doctor of Philosophy at The Australian National University, 2003.

<sup>27</sup> Nurul Ilmi Idrus. "Islam, Marriage and Gender Relations in Bugis Lontara": A Critical Analysis of The Lontara" Daramatasia, in Susanne Schroeter (ed.). *Gender and Islam in Southeast Asia*. Vol. 12. (London-Boston: Brill, 2013).

<sup>28</sup> Nurul Ilmi Idrus. *Gender Relation in an Indonesian Society Practices of Sexuality and Marriage*, in Rosemarijn Hoefte and Henk Schulte Nordholt (eds.) (*Verhandelingen van het Koninklijk Instituut voor Taal-, Land- en Volkenkunde*, 2016).

<sup>29</sup> Yayah Chanafiah. "Hikayat Darma Tahsiyah: Sebuah Telaah Filologis," *Tesis* (Bandung: Pascasarjana Universitas Padjadjaran. 1999).

<sup>30</sup> Fatkhu Rohmatin. "Dekonstruksi Wacana Patriarki dan Kebungkaman Perempuan dalam Manuskrip Hikayat Darma Tahsiyah," *Jurnal Jumantara*, Vol. 10 No. 2 Tahun 2019, 149-162.

Seeing that the Bugis maintain this tale in their collective memory, and the researchers are interested in it, it is reasonable to consider that this fairy tale with the main character I Daramatasia<sup>31</sup> is not an ordinary fairy tale. The structure of this tale shows an opposition that is closely related to certain values that are internalized and practiced by the Bugis people. Because this text is classified as an Islamic religious text, the values of the story are Bugis cultural values and Islamic teaching values. More precisely, between the values of *siriq na pessé* (honor and solidarity) versus Islamic values, both of which are deeply embedded in the collective consciousness of the Bugis people. PRID has become a kind of negotiation tool to reconcile these two opposing values. This allegation arises from the addition of episodes at the beginning and at the end of the story that show the defense of the main character who was persecuted. This additional episode needs to be analyzed, especially its deep structure in order to find the meaning of the opposition that is built.<sup>32</sup> Thus, this study is important and it is different from previous studies.

## Method

Every manuscript research will certainly use the philological method, although it does not have to be applied completely.<sup>33</sup> The author has done the PRID script philologically when working on his master's thesis at UGM, 2005. The philological method in this study is only used in two ways: first, to determine the edited version that will be the object of research, and secondly translating the manuscript. There are three edited versions—of seven manuscripts—that the author has worked on, namely the Bone, Barru, and Pangkep versions. The choice fell on the Bone version because the version has a complete story and it is very similar to the spoken version. The meaning of the oral version here is the version of the script that is written down and recorded manually on cassette tape and sold in limited quantities in traditional markets in Tanah Bugis. One of them is Ladaming's voice while singing recording.<sup>34</sup>

The research data is collected by using literature study. The literature study method is a way of finding information about the manuscript through the

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<sup>31</sup> In the Malay manuscript, the name of this character is Darma Tahsya, in the Javanese script His name is Dewi Murtasiyah, in the Sundanese script named Murtasiyah.

<sup>32</sup> Heddy Ahimsa-Putra. "Strukturalisme Lévi-Strauss," p. 61.

<sup>33</sup> La Niampe. "Bahasa Melayu di Kerajaan Buton (Studi Berdasarkan Naskah Kuno Koleksi Abdul Mulku Zahari di Buton)," *Jurnal Bahasa Dan Seni*, Tahun 40, Nomor 1, Februari 2012, 14-25, p. 15-16.

<sup>34</sup> La Daming. "I Daramatgasia Violin, Manual Cassette Tapes," 1999. The cassette that I have are damaged, but I have been transcript.

literature that discusses the manuscript under study.<sup>35</sup> The data processing uses the description method, which is a way of revealing information<sup>36</sup> about PRID. In this case, the PRID manuscript is edited by Mustari (2005), Bone's version.

### 1. *Siriq na Pesse*

*Siriq na pessé* (honor and solidarity) is the life principle of the Bugis people—and Makassar people. This principle is very unique to this endemic tribe of South Sulawesi. They have a jargon: *Siriq émmi rituoang ri lino* (just because we have *siriq*, we deserve to live in the world); *narékko déq na gaga siriq, engka mupa pessé* (if there is no more *siriq* of honor/and shame, there is still a sense of solidarity that must be fought for). In the concept of *siriq*, there are two dominant values, namely the value of shame and the value of self-esteem/dignity. According to Andaya's observations, shyness (shame) and self-esteem (self-esteem, self-respect, self-worth) seem to be contradictory (two seemingly contradictory meaning). Whereas, there is no contradiction in these terms, for a sense of shame implies a conception by an individual of his own self-worth from which arises his dignity..." *Siriq* is a concept which embraces the idea of self-worth and shame."<sup>37</sup>

There are four categories in the *siriq* structure that apply simultaneously without knowing death, namely (1) *Ripakasiriq*, (2) *Mappakasiriq-siriq*, (3) *Teddeng Siri*, and (4) *Mate Siri*. The explanation is as follows.

*Ripakasiriq* (humiliated). This *Siriq* is closely related to personal self-respect, as well as the dignity of the family that must not be violated. People or members of society who dare to violate it means that he has put his own life at stake. This is common with abusive or murderous behavior. At the same time, the family of the victim whose dignity has been violated (*ripakasiriq*), is obliged to re-enforce the *siriq*. To return *siriq* it is between to kill or to be killed. The Bugis believe that someone who is killed because he enforces *siriq* is a martyr with a high value in the sight of God (*mate risentangi* or *mate rigollai* = death in a state of savory and sweet). Criminal Judges in the Dutch colonial era were astonished and could not understand why the Bugis were so proud and chivalrously admitted a criminal trial that he had committed premeditated murder which has very heavy

<sup>35</sup> La Niampe. "Bahasa Melayu di Kerajaan Buton, p. 16.

<sup>36</sup> *Ibid.*

<sup>37</sup> Leonadr Y Andaya, "A Village Perception of Arung Palakka and the Makassar War of 1666-1669". Dalam *Perception of the Past South East Asia*, eds. Anthony Reid dan David Marr (Singapore: Asian Studies of Australia, 1979), pp. 366-367.



penalty.<sup>38</sup> This is the importance of maintaining *siriq* for the *Ripakasiriq* category, and it is clearly reflected in the Bugis philosophy, “*Siriq é mmi ri tuoang ri lino é. Narékko tabbé ni siriqmu, lebbiqni mate Bawanno, nasabaq déq na angkeqmu. Malebbiq mui olokoloq é na alému*”.<sup>39</sup>

The second *Siriq* is *Mappakasiriq-siriq*. This *siriq* is related to the principle of independent living, or work ethic. The Bugis proverb said, “*Narekko degaga siriqmu, inrengko siriq*” (If you don’t have a *siriq*, borrow it from someone who still has it). “*Narekko engka siriq, ajaq mumapakasiriq-siriq*” (If you have *siriq* then don’t humiliate yourself). Bugis people will always work hard, persistent, and never give up in life. People who are fully Muslim, always agree with the religious teachings that are believed to require them to work hard, up to customary orders that suggest: work hard, then your family’s dignity will be raised. Do not let a Bugis child become a beggar because it will open *siriq* (embarrassing) wounds. As the Bugis people usually work as *pasompeq* (sailing across the ocean), the principle of working hard is contained in the proverb, “It is better to sink (in the middle of the sea) than to turn back before achieving one’s goals.”

The third *Siriq* is *Teddeng Siri*. *Tedeng Siri*, known in Bugis society as *siriq* that is related to a person’s shame for his *siriq* is “disturbed”, usually due to having debts. When he owes a debt he promises to pay it off someday in the future, but when the time come, he has not paid it yet, so he is called as not keeping his promise, he has lost *siriq* and humiliated himself. If you lose your sense of *siriq* because of this, the implications are no less important than the two *siriqs* above.

The fourth *Siriq* is *Mate Siri*. This *siriq* is the peak of *siriq* or the peak of shame. It is due to the shame associated with the principle of one’s life, namely faith (belief). People whose *mate siriq* (lost shame) means that there is no faith even though they have the same *zarrah*. Bugis tradition regard this person as a walking corpse. Even though he is being satirized, taught and even subjected to violence, he will never raise his *siriq*.

## 2. Structure, Transformation and Opposition

To understand the meaning of fairy tales and their function for a society, it is not enough just to read the “explicit” meaning because it is hidden behind the

<sup>38</sup> Laica Marzuki. *Siriq: Bagian Kesadaran Hukum Rakyat Bugis-Makassar (Sebuah Telaah Filsafat Hukum)* (Ujung Pandang: Hasanuddin University Press, 1995), pp. 118-119.

<sup>39</sup> Muh. Rusli. Impelementasi Nilai Siri’ Napacce Dan Agama di Tanah Rantau; Potret Suku Bugis-Makassar Di Kota Gorontalo, *Jurnal Al-Azka*, Vol.III, No.2, Oktober 2019, pp. 76-78

“implicit” meaning in a story. Therefore, understanding the message “between” is much more important. What is expressed is the “outer structure” while the “implicit” is the “inner structure”.

The structure according to the Lévi-Strauss concept is a model created by researchers to understand or explain the cultural phenomenon which is being analyzed and has nothing to do with the empirical phenomenon of culture itself.<sup>40</sup> This pattern is a relationship that is interconnected or influences each other. In other words, structure is a relation or system of relationships. The structure in the analysis of this model can be divided into two categories, namely “surface structure” and “inner structure”. “Surface structure” is a relationship between factors that can be built on the basis of the external or empirical nature of this relationship, and “deep structure” is a particular arrangement that builds on existing “surface structures” that have been successfully created before, but not always appears in the experimental aspect of the phenomenon researched.<sup>41</sup>

In Lévi-Strauss’ concept, transformation is not a change like the meaning usually attached to the vocabulary. Transformation is translated as transforming. It can be said that in a transformation what takes place is a transition at the surface level while at a deeper level the transition does not apply. Transformation, then, is nothing but code-switching. With these two basic concepts, what is sought in dealing with cultural phenomena is the structure of the phenomenon, its model, and the way of its transformation.<sup>42</sup>

The relations in the “inner structure” can be compressed or simplified into binary oppositions. In this binary opposition, there are at least two meanings, (a) exclusive binary opposition such as, married and unmarried, (b) non-exclusive binary opposition found in various cultures, such as the opposition: water and fire, crow and the eagle, day and night, Sun and moon, and so on. Logically, these oppositions are not exclusive, but in certain contexts, those who use them consider them exclusive, as seen in the myths analyzed by Lévi-Strauss.<sup>43</sup> With the structuralism paradigm above, Lévi-Strauss assumes that researchers will not only be able to reveal meanings (in a symbolic and semiotic sense), but will also be able to reveal the logic behind this cultural phenomenon.<sup>44</sup> That logic is found behind PRID’s “deep structure”.

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<sup>40</sup> Heddy Ahimsa-Putra. “Strukturalisme Lévi-Strauss,” p. 60.

<sup>41</sup> *Ibid.*

<sup>42</sup> *Ibid.*, p. 62.

<sup>43</sup> *Ibid.*, p. 65-66.

<sup>44</sup> *Ibid.*



### 3. PRID Manuscript: Pau-Pau Literature

Fachruddin Ambo Enre (1999)<sup>45</sup> divides Bugis written literature into two major parts, namely *sureq* literature and *lontaraq* literature. The difference between the two lies in reading it. *Sureq* is read with notes (singing), while *lontaraq* is not. The term *lontaraq* itself has another meaning, namely as letters (*urupuq*, *ukiq*) used by the Bugis-Makassar people. Another difference is *sureq* contains stories while *lontaraq* contains genealogies, diaries or collections of historical records.

*Sureq* literature is divided into two types: *galigo* and *toloq*. Both have a fixed rhyme, consisting of 5 and 8 syllables. *Galigo* literature is known as an epic that tells about the origins of the Bugis people which is not only in the form of flattery while *toloq* contains praise for one's heroism. *Sureq* literature is prose that is read while singing. It has a certain rhythm that refers to certain customs in an area. For example *laoang gandra* which refers to the habit of the people of Gandra village who are singing it.

In *sureq* literature there are types of literature called *Pau-pau*, *Pau-pau Baru*, and *Pau-Pau Rikadong*. More fully, Enre<sup>46</sup> divides written Bugis literature into:

- 1) *Galigo*, tells about the life of the Batara Guru dynasty and the origins of the Bugis.
- 2) *Tolog*, tells about a person's heroism for fighting against the Dutch colonialists such as *Toloqna Petta Malampeq e Gemmeqna*, the heroic story of Arung Palakka.
- 3) *Pau-pau* (story), which is included in *sureq* types such as *Sureq Baweng* (*Saga of Bayan Budiman*), *Sureq Bekku* (story of the turtledove), *Sureqna I Mase-Mase* (story of *I Mase-Mase*), *Sureq Makkeluqna Nabitta* (Story of Prophet who is shaving), etc.
- 4) *New Pau-Pau*, a story written by the author, not a translation, like *Pau-Paunna I Bunga Tojang*.
- 5) *Pau-Pau Rikadong*, contains a variety of stories including fairy tales and myths. *Pau-Pau Rikadong itself* means a confirmed story. The functions of *Pau-Pau Rikadong* include: as a free time filler in times of vigilance

<sup>45</sup> Fachruddin Énré. *Ritumpanna Wélenrenggé: Sebuah Episode Sastra Bugis Klasik Galigo*. (Naskah Dokumen Nusantara) (Jakarta: EFEO, FSUI dan Yayasan Obor Indonesia, 1999), p. 86.

<sup>46</sup> Mas'ud Muhammadiyah. "Teori Kajian Filologi" dalam Suwardi Endraswara (ed.). *Teori Kajian Sastra Kritis: Perspektif Tokoh Sastra di Indonesia* (Yogyakarta: Textium, 2021), p. 18.

(*passaleweq tau temmarinro*), a comforter for those who are longing (*paddaga-daga tua maruddani*).<sup>47</sup>

From the categories above, the manuscript of I Damatasia can be classified as *Pau-Pau Rikadong* so that it is referred as *Pau-Pau Rikadonna I Damatasia*. *Pau-Pau* lexically means a fairy tale<sup>48</sup> while *Rikadonna* is a word formed from the root word *kado* which means to confirm or justify,<sup>49</sup> with the addition of the prefix *ri* and the suffix *nna* to become *rikadonna*, this word means a fairy tale that is confirmed or justified.<sup>50</sup> *Pau-Pau Rikadonna I Daramatasia* means the confirmed or justified I Daramatasia fairy tale. More precisely, “Fairy Tale I Daramatasia which the truth is acknowledged”.

#### 4. Additional Episode at the beginning of the story

To make the analysis easier, Bone’s version of PRID is divided into some episodes based on events. This strategy follows the pattern used by Ahimsa when analyzing the Bajo Tale, *Patoto’ Si Muhamma’*.<sup>51</sup> PRID has eight additional episodes at the beginning and four episodes at the end. These additional episodes are analyzed because they are the typical of the Bugis version.

The essence of this fairy tale—which exists in all versions of Indonesian language—is *KDRT* (domestic violence). This incident began when one night Séheq Bilema’rupi had dinner while I Daramatasia served him while holding his daughter who was sleeping soundly. She did not eat with him because Séheq Bilema’rupi forbade his wife/women to eat with their husbands. According to Séheq Bilema’rupi, that was the behavior of Fatimah and Khadijah, the daughter and wife of the Prophet Muhammad which needs to be followed by the wife/ woman.

Suddenly the light of his lamp dimmed due to running out of fuse. I Daramatasia was in a dilemmatic position. She wanted to take a new fuse, but was worried that her daughter would cry. After all, Séheq Bilema’rupi forbade the wife/woman to leave her husband who was eating. However, if she did not get up to take the fuse, the lamp would surely go out and would disturb her husband’s dinner. In the midst of these doubts, she made a bold and right decision but

<sup>47</sup> Fachruddin Énré. *Ritumpanna Wélenrenggé*, p. 86.

<sup>48</sup> Mas’ud Muhammadiyah. “Teori Kajian Filologi,” p. 19.

<sup>49</sup> M. Ide Said MD. *Kamus Bahasa Bugis-Indonesia* (Jakarta: Pusat Pembinaan dan Pengembangan Bahasa Departemen Pendidikan dan Kebudayaan, 1977), p. 131.

<sup>50</sup> *Ibid.*, 91.

<sup>51</sup> Heddy Ahimsa-Putra. “Analisis Struktural Dongen Bajo,” in *Strukturalisme Lévi-Strauss: Mitos dan Karya Sastra*. New Edition (Yogyakarta: Kepel Press, 2006), p. 189-202.

risked violating sharia. She took the knife beside her and cut 7 strands of her hair and then attached it to the wick of the lamp that was about to go out. Her husband's dinner was finally saved.

This action should be appreciated, but beyond expectation, Séheq Bilema'rupi was furious. The superior husband got up to take the rattan and beat his wife until she fainted. It was not enough. Next, Séheq Bilema'rupi kicked her out because she was considered to have disobeyed her husband. Even her own mother considered her as an ungodly wife and unworthy of help, even it is only a grain of salt and a sip of water. Finally, I Damatasia decided to throw herself into the jungle.

This domestic violence incident and the following events experienced by I Daramatasi seem to have triggered a sense of *pessé* (solidarity) for the Bugis people to defend themselves, and this defense manifests itself in the form of additional episodes at the beginning and at the end of the story. The purpose of the defense was none other than the enforcement of the *siriq* I Daramatasia which had been imposed by Séheq Bilema'rupi.

Her suffering reaches an anti-climax when the characters *Malékaq Jiberilu* and *Allahu Ta'ala* help him by providing water for ablution, clothes and fragrances from heaven, changing his face and appearance to be more charming so that everyone will be amazed. Then *Allahu Ta'ala* ordered I Daramatasia to return to his home because since her departure, Séheq Bilema'rupi's life has been in disarray. He no longer has time to worship God, his child is not well taken care of, and so on.

In the context of *siriq na pessé*, the help of *Malékaq Jiberilu* and *Allahu Ta'ala* is a form of defense (*masseddi pessé* = united in solidarity) against I Daramatasia because she has practiced a type of *siriq* that is higher in value than the ordinary *siriq* understood by most Bugis. For Séheq Bilema'rupi, I Daramatasia's act of cutting 7 pieces of her hair to save the situation without his permission was a violation of the Shari'ah that must be punished, but for *Allahu Ta'ala*—the highest authority of truth, I Daramatasia's decision is an out of the box *siriq* practice and deserves appreciation.

The type of *siriq* practiced by I Daramatasia is none other than *siriq* to Allah. She chose to obey the promptings of her conscience that came from Allah SWT. That whisper can only be caught by special humans, humans whose heart are sensitive. I Damatasia is not an ordinary wife. She is a wife who always begs

forgiveness and prostrates at her husband's feet while providing her long hair to be her husband's foot cloth.

The help of *Allahu Ta'ala* and *Malékaq Jiberilu*, apparently was not enough. The aid must come from the local culture, from the Bugis culture, from the *siriq na pessé*, and it must be included in the story structure which serve as to add value to the personal qualities of I Daramatasia as the character who will be defended.

At the beginning of the story, the figure of I Daramatasia has clearly shown her origins, intelligence, and greatness. She is the only daughter of Séheq Akebareq and Rabiatal Awwaliya. Just by hearing his voice reading the Koran, Séheq Bilema'rupi, a tarekat teacher, became dazed.

Quickly Séheq Bilema'rupi came out of his seclusion while asking his students, "I think I heard the voice of an angel. Is that a voice from heaven? I felt like a propeller in the wind when I heard the sound of her voice reading the Koran. "Don't you know, Lord, that Séheq Akebareq has brought his only child to study the Koran at Imang Sapi'i's house? It was her voice that Junjung heard. It is said that many men have proposed to her, but they were rejected because her father had promised to give his daughter to one of the great scholars." Hearing the answers of his students, Séheq Bilema'rupi then prayed, "O, my Lord, I beg of the Owner of this Nature, to meet my soul mate with I Daamatasia. You all bear witness to my vow: I will slaughter seven goats in Mecca, seven in Medina, and seven in Mount Arafah, if I can marry I Damatasia." (PRID, 2005).

The weight of I Daramatasia's personal qualities will be clearly read if Séheq Bilema'rupi is compared with I Daramatasia in the opposition structure as follows:

SB ----->	Worship		Religious behaviour	----->	seduced and dazed
ID----->	Read Koran		Religious behavior	----->	Not seduced

Séheq Bilema'rupi and I Daramatasia both practice religious teachings. Séheq Bilema'rupi was using his time to worship God while I Daramatasia recited the Koran with *tahsin*. The concentration required in seclusion is much higher than that of reciting the Qur'an. In addition, recitation of the Qur'an does not necessarily require a deep understanding of religion, while people who are seclusion can be considered to have reached a high level of religious understanding. However, what happened when Séheq Bilema'rupi heard the chanting of holy verses read by I Daramatasia was truly extraordinary. Séheq

Bilema'rupi became dazed like a propeller in the wind. After learning from his students that the sweet voice belonged to the only daughter of Séheq Akebare', he prayed to Allah to meet his soul mate with I Daamatasia. He even made a vow to slaughter goats in Mecca, Medina, and Arafat for that.

The opposition model with the added quality of I Daramatasia is found in the early episodes of the story. For example, I Daramatasia is the only female student out of 100 students at the Imang Sapi'i hermitage. However, her intelligence in mastering the lesson is far above the ability of the other 99 male students. In just 7 nights, I Daramatasia was able to master reading the Koran, nahwu sharaf, reading the kitab (the *kitab kuning*), fiqh, falaq, *tafsir*, hadith science, spiritualism knowledge, and she also had the opportunity to study the Zabur and Torah books.

Among these lessons, I Damatasia's mastery of reading the Koran gets a larger portion. "*When I Daramatasia recited the verses of the Qur'an, the water flowing in the river stopped, the wind suddenly dimmed, the crying toddler became silent, the quarreling people got along.*" (PRID, 2005). This is related to the religious practice of the Bugis people who emphasize the ability to read the Koran and are taught from an early age. It is a disgrace for Bugis-Muslims if their children can't read the Koran because they will usually be asked by their future in-laws.

This oppositional structure was found again in the event of I Daramatasia's first encounter with Séheq Bilema'rupi. At that time, Séheq Bilema'rupi crossed paths with I Daramatasia who was with Sitti Hapessa.

I Daramatasia walked side by side with Sitti Hapessa, they passed Séheq Bilema'rupi who was accompanied by his students. Séheq Bilema'rupi greeted and was answered by Sitti Hapessa. Unknowingly, when he turned his head, Séheq Bilema'rupi tripped over a rock and fell. All of his students rushed to help and asked, "Are you all right, Lord?" Séheq Bilema'rupi got up and replied, "I'm fine, I haven't lost my memory, I haven't forgotten, and I still remember Allah. Who was it that we passed by? Is it Ulama, is it a saint, is it an angel, it's like I see a transparent mirror. Simultaneously his students answered, "Not a saint, nor an angel, Lord, that is the girl whom Lord once heard her voice read the Koran. In just seven days and seven nights, he finished all the lessons and books. No one else can teach her more because of his intelligence." (PRID, 2005).

This added value seems prepared with a function such as an early warning to not treat the girl carelessly. If anyone dares, then there are consequences that must be accepted.

The next episodes begin to show a reversal of oppositional structures. It started with the event that Séheq Bilema'rupi's proposal was well received. Interestingly, I Daramatasia is positioned like an object that will be "given up" to great scholars. Seheq Akebareq replied, *"If there is one joy you have for me, then my joy for you is limitless, my child, because indeed I have asked Allah, if I have a daughter I will leave it to Allah, I will give it to a great scholar."* (PRID, 2005).

The great scholar fell to Séheq Bilema'rupi. So there was an agreement between two men in determining the mate of I Daramatasia. There was a rejection, but in the end she also agree after his mother participated in the agreement by presenting the syar'i arguments

"O my child, I Daramatasia, you need to know. If there is a daughter who disobeys the intentions of her parents, opposes their will, stifles their joy, indeed, she is outside the protection of Allah, she leaves heaven and then gains hell." His mother replied again, "O my child, your father will marry you off so that his sins are released." I Daramatasia reflected on it. Tears rolled down her cheeks and she entered her room. She wanted to refuse her father's wishes, but she was afraid of Allah. It is because she understands very well about the child's disobedience to his father and mother. (PRID, 2005).

The fight of I Daamatasia did not stop here. On the first night of her marriage, she tried to maintain her virginity so she will not be treated haphazardly.

Séheq Bilema'rupi could not hold back his lust to see the beauty of his wife's face. He began to grope his wife's sex body part, but I Daramatasia removed his hand while saying in disgust,

"O Lord, it seems that you have lost consciousness, you have forgotten Allahu Ta'ala and His Messenger". Séheq Bilema'rupi laughed at his wife's rejection then said, "O my sister, my baby, the light of my eyes, if you were a type of fruit, I would have eaten it because of my great desire for you." I Daramatasia argued again, "O my Lord, Allahu Ta'ala. said, "Whoever indulges his lust is under My wrath." Séheq Bilema'rupi then said, "It is true what you say. But Allahu Ta'ala also said, "Anyone who thinks that something halal is wrong in the sight of our Prophet



Muhammad, then he is beyond My knowledge.” After hearing the answer to her husband’s key, I Daamatasia said nothing more but to agree and obey all of her husband’s wishes. She then lay down while her husband freely did whatever he wanted. Furthermore, whatever her husband ordered, she would do it. That is the behavior of I Daamatasia because of her understanding of sin to her husband. (PRID, 2005).

The next episodes return to the main plot in all language versions. Keep in mind that this story does not come from the native. According to Jandra’s research, this fairy tale originated from Persia, entered the Nusantara, and the translated into four languages.<sup>52</sup> As the receiver of the story, each community is free to do experiment and change the story according to their interests. In this case the Bugis receiver do something more than other communities (Javanese, Malay, and Sundanese).

From the discussion above, the opposition structure in the additional episodes at the beginning of PRID can be described as follows

SB → Male → Husband → → superior = Controlling ID  
 Episode I-X: because of the teaching  
 ID → Female → Wife → → inferior = Controlled by SB

## 5. Additional Episodes at the End of the Story

In the main plot in all versions, the story ends in the twelfth episode, when I Daramatasia reveals its secret, then Séheq Bilema’rupi apologizes and they live in harmony again. This fairy tale has a happy ending. But it is not so in the Bugis version. The additional episode began when I Daramatasi replied to Séheq Bilema’rupi’s apology, “I’m sorry, Dear, for all my mistakes!” I Daramatasia replied, *Allahu Ta’ala. who will forgive you.* (PRID, 2005). This answer hit siriq Séheq Bilema’rupi’s. However, before giving a definitive answer, it is interesting to listen to their dialogue.

I Daramatasia began to ask, “Why did you throw your wife out?” Séheq Bilema’rupi replied, “Once I was having dinner while the wick of the lamp was about to run out. She wanted to get the wick, but she was worried that her child would cry, so she cut her hair into seven strands and made a wick without my permission. That’s why I hate her.” I Daramatasia replied, “Apparently, it was a right thing that she did because she understood the

<sup>52</sup> M.Jandra. “Dewi Murtasyah Profil Wanita Tama”, p. 19.

sin to Allahu Ta'ala for the wife who left her husband who was eating.” (PRID, 2005).

I Daramatasia's answer to the quote above show her self-confidence in upholding her *siriq*. The enforcement of I Daramatasia *siriq* in the additional episode begins when Séheq Bilema'rupi performs a typical repentance from Bugis culture.

Before I Daamatasia's speech was finished, Séheq Bilema'rupi jumped up and hugged his woman's neck and said, “Is it true that you are my darling I Daramatasia?” Without control, Séheq Bilema'rupi took his golden kettle and filled it with water, then he took a basin, then he washed I Daramatasia's feet in the basin. After that Séheq Bilema'rupi drank the water that was washed by his wife's feet as a sign of the sincerity of his repentance, “I'm sorry, Dear, for all my mistakes!” (PRID, 2005)

If in the past I Daramatasia always prostrated at her husband's feet while asking for forgiveness and providing her hair to be her husband's foot cloth voluntarily, now Séheq Bilema'rupi does something more, namely drinking the water he used to wash his wife's feet with great regret. It doesn't stop here, the Bugis version punishes Séheq Bilema'rupi by killing his character. “Just one day after I Daramatasia returned from self-imposed exile, Séheq Bilema'rupi fell ill and died three days later. O the soul is separated from the body.” (PRID, 2005).

Séheq Bilema'rupi's illness which brought death, was not natural. This kind of death can only be understood if one understands the *siriq* culture. Hamka was once become a witness to his Bugis colleague who died of out of breath due to carrying *siriq* because he was accused of corruption in organizational money at a Muhammadiyah school in Makassar, “This is *siriq*, sir! ... If my faith in Allah was not strong, I would have done *pdembelasa* (murder, pen.) to Mr. Mansyur”, said Hambali while wiping tears.<sup>53</sup> These words were spoken by Hambali after the Zuhur prayer, and he died after the Maghrib prayer after sobbing bitterly in front of his wife.<sup>54</sup>

If we look at the model of the opposition structure in the incident of Séheq Bilema'rupi's apology to the murder of his character, it shows the existence of *peśé* cultural solidarity in a deep sense of empathy for I Daramatasia. A man, as well as a husband, practitioner of a *tarekat*, is superior, acts arbitrarily to women/wives who is submissive and selfless servant to his husband.

<sup>53</sup> Laica Marzuki. *Siriq: Bagian Kesadaran Hukum Rakyat Bugis-Makassar*, pp. 119-120.

<sup>54</sup> *Ibid.*, p. 120.

In this opposition, the persecuted I Daramatasi rose to prominence before Séheq Bilema'rupi. Séheq Bilema'rupi has chosen "he wrong target" because I Daramatasia is not an ordinary woman. Outwardly, she is not a practitioner of the tarekat, but her state exceeds the state of Séheq Bilema'rupi who is always worshipping God. Allahu Ta'ala and Malékaq Jiberilu's defense is the proof. Even Malékaq Jiberilu said a sentence for her side, "*Our Lord said, Malékaq Jiberilu, 'Go back to your husband's house, agangngaré' to tu maéloq na ita!*" (PRID, 2005). The sentence, "agangngaré' to tu maéloq na ita!" literally means, "who knows what he will see". This sentence is a threat to Séheq Bilema'rupi, that there will be a consequence that he will receive for his past actions of harming I Daramatasia. The consequence is the fall of his siriq (honor) in front of his wife with regret that cannot be redeemed except death.

It's not enough to restore siriq based on *pessé* to I Daramatasia, the episode continues with the enforcement of *siriq* which must be known by the public. The news of I Daramatasi's widowhood quickly spread all over the world. One after another, men came to propose to her. "*Not long after, men take turn coming to propose I Daramatasia, no matter is it a king, crown prince, panrita, rich people, day and night hoping to replace Séheq Bilema'rupi's mate. They compete with each other.*" (PRID, 2005).

Here I Daramatasia fully used her intelligence in dealing with her suitors. In fact, she made a challenge, she would free the dowry if there was a man who could answer the question correctly. It starts with the proposal of seven *panrita* men.

Then seven brothers came and asked the shepherd, "Where is the house of I Daramatasia?" The shepherd gave directions, then they went there. Incidentally I Daramatasia was looking out through the window of her house. When they looked at I Daamatasia, their hearts rumbled, until they astonished at the beauty of I Daamatasia. They were stunned for a long time, then they could say greeting, Assalamu'alaikum! (PRID, 2005).

The charm of the seven suitors indicated their weakness, and this situation was well exploited by I Daamatasia to control the situation.

One of the seven brothers said, "O Daramatasia, we, the seven brothers, have come to you because we heard that Séheq Bilema'rupi has passed away to the mercy of Allahu Ta'ala. So, we want you to choose one of us. to replace him." Daramatasia replied, "Even though it has only been three days since Séheq Bilema'rupi passed away, to Allahu Ta'ala's mercy,

but if any of you can explain my problem, then he will be the one I will take as his successor. You can marry me without a dowry.” (PRID, 2005).

The dowry for the Bugis may not be expensive, but the accompanying money called “uang panaik” (money for spending) that must accompany the dowry is not cheap, it can reach billions of rupiah, depending on the social position of the bride and her education. Therefore, “uang panaik” has become an issue for many researchers, including: Moh Ikbal (2012),<sup>55</sup> Syaifuddin and Ratna Ayu Damayanti (2015),<sup>56</sup> Hajra Yansa et al. (2016),<sup>57</sup> Andi Aminah Riski et al. (2017),<sup>58</sup> Mahmud Huda and Nova Ivanti (2018),<sup>59</sup> Sudirman, et.al (2019),<sup>60</sup> Iman Nur Hidayat and Rizqa Ramadhani (2019),<sup>61</sup> Nadia Ananda Putri et.al. (2021),<sup>62</sup> etc. It is really common for young couples to take a shortcut, “silariang” (elopement) because they are unable to provide “uang panaik”.<sup>63</sup> So when I Daramatasia offered a free dowry, it was certainly a gamble made with confidence. *“The man of seven brothers said, “O Daramatasia, state your question, so we can hear it, one of us will explain it because we are also panrita.” Then I Daramatasia gave a question, “How much lust a man have for a woman, and how much is a woman’s lust for a man?”* (PRID, 2005).

“Panrita” means scholars who are devoted in religious matters.<sup>64</sup> That means, I Daramatasi faced seven scholars who were no less confident in themselves. *“In unison the seven brothers replied, “The lust of a man for a woman is only one, while the lust of a woman for a man is nine.”* (PRID, 2005).

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<sup>55</sup> Moh. Ikbal. “Tinjauan Hukum Islam Tentang “Uang Panaik” (Uang Belanja) dalam Perkawinan Adat Suku Bugis Makassar Kelurahan Untia Kecamatan Biringkanaya Kota Makassar.” *Skripsi*. (Surabaya: UIN Sunan Ampel, 2012).

<sup>56</sup> Syaifuddin dan Ratna Ayu Damayanti. “Story Of Bride Price: Sebuah Kritik Atas Fenomena Uang Panaik Suku Makassar.” *Jurnal Akuntansi Multiparadigma*, Vol 6, No. 1, April 2015.

<sup>57</sup> Hajra Yansa, dkk. “Uang Panai’ Dan Status Sosial Perempuan Dalam Perspektif Budaya Siri’ Pada Perkawinan Suku Bugis Makassar Sulawesi Selatan.” *Jurnal PENA*, Vol. 3, No. 2, 2016, 524-535.

<sup>58</sup> Andi Aminah Riski, dkk. “Uang Belanja (Uang Panaik) Dalam Perkawinan Suku Bugis Pada Masyarakat Reteh Kabupaten Indragiri Hilir.” *Jurnal Online Mahasiswa Fakultas Keguruan dan Ilmu Pendidikan Universitas Riau*, Februari 2017.

<sup>59</sup> Mahmud Huda dan Nova Evanti. “Uang Panaik Dalam Perkawinan Adat Bugis Perspektif ‘Urf (Studi Kasus di Kelurahan Batu Besar Kecamatan Nongsa Kota Batam).” *Jurnal Hukum Keluarga Islam*, Vol., No.2. 2018, 133-159.

<sup>60</sup> Sudirman dkk. “Masalah Perspective Towards Uang Panaik (Bride Price) In Bugis Makassar Community,” *Jurnal Ilmiah Al-Syir’ah*, Vol. 17, No. 2, 2019.

<sup>61</sup> Iman Nur Hidayat dan Rizka Ramadhani. “Uang Panaik” Sebagai Syarat Nikah Pada Adat Bugis dalam Fiqih Islam. Ijtihad, *Jurnal Hukum dan Ekonomi Islam*. Vol. 13, No. 1, 2019. 15-28.

<sup>62</sup> Nadia Ananda Putri, dkk. “Kedudukan Uang Panaik Sebagai Syarat Perkawinan Dalam Adat Suku Bugis Menurut Hukum Islam.” *Bhirawa Law Journal*. Vol. 2. issue 1. Mey 2021.

<sup>63</sup> Reski Kamal. Persepsi Masyarakat Terhadap Uang Panai’ Di Kelurahan Pattalassang Kecamatan Pattalassang Kabupaten Takalar. *Skripsi*. (Makassar: UIN Alauddin, 2016), p. 4.

<sup>64</sup> M. Ide Said MD. *Kamus Bahasa Bugis-Indonesia*, p. 148.

This answer was welcomed by I Daramatasi by humiliating them. “I Daramatasia replied, “How unlucky and lacking in *siriq* for all of you. Why do you come to me when you only have one lust for me? I should have come to you because of my nine desires for you.” (PRID, 2005). Without a doubt, I Daramatasia dives into the core of *siriq* and mentions it explicitly. The seven panrita did not move. “Hearing I Daramatasia’s striking answer like that, the seven brothers, coming down from I Daamatasia’s house without a word, went straight back to their homes with very heavy *siriq*.” (PRID, 2005).

It was the turn of the proposal for the three brothers. *Hasang* (eldest), *Huséng* (middle), and *Hammadeq Patuju* (youngest). From their names, it can be seen that there is a Middle Eastern and local influence. *Hasang* (Hasan) and *Huséng* (Husain) reminded the names of the two grandchildren of the Prophet Muhammad, the son of the Companions. Ali r.a. and Fatima az-Zahra. Meanwhile, *Hammadeq Patuju*, is clearly a Bugis name. *Hammadeq* is a Bugis dialect from the word Ahmad, *Patuju* means useful.

Like the seven previous applicants, I Daramatasi again gave the same challenge. But these three applicants did not answer in unison.

“Hasang and Huséng replied, “There is only one lust for a man for a woman, while there is nine for a woman for a man.” (Mustari, 2005). I Daramatasia again humiliated Hasang and Huséng badly. “When they heard I Daramatasia’s reply, Hasang and Huséng stood up and left with the utmost *siriq*. That is how clever they are.” (PRID, 2005).

It is different for *Hammadeq Patuju*. The youngest thought about the question of I Daramatasi carefully. He didn’t come home with his other siblings.

“O I Daramatasia, their answer is correct, that there is indeed one lust that male have for women and nine female lusts for men, this is the explanation. Men’s lust is like a bamboo tube that leaks at the base so that lust comes out easily, visible on the surface. While a woman’s lust is like something that is stored in a lockable iron box and the key to the lock is thrown into the river. Therefore, male lust is evident, while female lust is protected, restrained.” This situation stems from the original incident, namely the incident of Adam and Eve when they ate the khuldi fruit and then was reprimanded by the guardian angel of the wood which then caused them to be expelled to the world. The fruit is still in the throat of our grandfather, Adam so that when his neck is squeezed, he becomes an

Adam's apple (kolomenjing). Our grandmother Eve had swallowed it and when her nape of the neck was hit, it swelled up in her chest. That is why men lack lust, but it looks real on the outside, while women have a lot of lust because our grandmother, Eve ate the khuldi fruit much more and repeatedly." (PRID, 2025).

Obtaining this explanation, I Daramatasia has not given up, he added two more questions, but they are no longer important because all of them can be answered correctly by Hammadeq Patuju. Moreover, the two questions do not contain the element of *siriq*. I Damatasia is feeling satisfied.

Hearing Hammadeq Patuju's explanation, I Daramatasia said, "You are the one whom Allah the Exalted has allowed to replace Séheq Bilema'rupi." So I Daramatasia also ordered people to call *Puang Kadi*. They marry each other. Hammadeq Patujulah make I Daramatasia as his wife. In the end, it was Hammadeq Patuju who married I Daramatasia. This story is finished. (PRID, 2005).

From the discussion above, the opposition structure that occurs in the additional episodes at the end of the story can be described as follows:

ID → Wife → Violence Victim → Fight back= Free

Episode XI-XIV:

SB → Husband → Violence Performer → unable to do anything = die

## Conclusion

Based on the description above, there are important things that can be concluded. First, the PRID Manuscript is a fairy tale whose inheritance is maintained in the Bugis community who holds the value of *siriq na pessé* strongly. Second, because the Bugis are strong believer of the Islamic religion, it is undeniable that in living up to the *siriq na pessé* principle sometimes there is a clash between cultural values and religious values. Domestic violence perpetrated by Séheq Bilema'rupi was based on sharia values, while I Daramatasi's actions were based on the value of *siriq*, *siriq* to Allah, the absolute holder of the truth and the source of sharia. Domestic violence evokes a sense of empathy for Bugis people to unite in a sense of *pessé*.

Third, the defense of *Allahu Ta'ala* and *Malékaq Jiberilu* in the "outer structure" of the story is not enough to satisfy the Bugis people. The punishment of Séheq Bilema'rupi must be carried out and then continued with the enforcement of *siriq* on I Daramatasia. *Hammadeq Patuju's* character, which is



smarter than I Daramatasia, appears to represent the local culture to defend himself. Séheq Bilema'rupi chose the wrong target for domestic violence because she was not just an ordinary woman who was abused. The value of I Daramatasi's intelligence exceeds 99 men, and her extra devotion to her husband exceeds the value of Séheq Bilema'rupi's khalwat behavior, even more than any wife. Thus, the function of adding episodes at the beginning and at the end of the story can be solved.

Fourth, philosophically, the addition of this episode shows the flexible attitude of the Bugis people towards two values that seem contradicting in the "surface structure" but compromise on the "deep structure" of the story. This means that the Bugis people can carry out the value of *siriq na pessé* perfectly while also carrying out Islamic law perfectly without having to lose one side. In other words, the opposition structure that is built ends in a win-win, not a win-lose.

This can be traced back when Islam was accepted in the *Telumpocco e* Kingdom (Bone, Wajo, and Soppeng) and became the official religion of the Bugis community, that *saraq* (Islamic law) could enter into the *panggaderreng* system accompanying other elements that already existed: *adeq* (customs), *bicara* (judicial), *rapang* (decision/policy making based on comparisons with other countries), *wariq* (royal protocol system), and *saraq* (Islamic law). Although *saraq* entered later, the values of *saraq* can stand in line with other elements and can be carried out perfectly without causing conflict.

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