

THE DIMENSIONS OF REALITY USE OF HUMOR IN THE BUGINESE ETHNIC

M. Dalyan¹, Muslimin M.T.², Kaharuddin¹, Nurfitri¹, Hunaeni¹, Citra Andini¹ and Mastang²

¹Hasanuddin University, Makassar, Indonesia

²Ujung Pandang State Polytechnic, Makassar, Indonesia

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ABSTRACT

The problem of this research originates by observing the prevalence of ethnic Buginese humor on various occasions. This fact is different with the "hard" stereotype attached to the Bugis ethnicity. This research aims to 1) describe the dimensions of the usefulness of humor in based on the local values and culture of the Buginese community, and 2) to analyze the dimensions of the usefulness of humor for the Buginese ethnic in Lise Village, Panca Lautang District, Sidrap Regency. The data were taken in Ada tongeng (lecco-lecco ada) from the Lise Buginese community. Furthermore, data analysis was carried out using content and context analysis techniques while still considering semantic and pragmatic aspects to explore the meaning of linguistic elements and problems of differences in responses or logic games between participants. The results of the data analysis show that based on the context of the situation, Bugis ethnic humor suggests the dimensions of usefulness as follows; (1) Entertainment, (2) Education, (3) Self-defense, (4) Self-introspection, (5) Removing formality, (6) Facilitating social relations, (7) Demonstrating eloquence, (8) Persuading, (9) Beat the interlocutor.

Keywords: Humor, Dimensions Of Benefit, Buginese Ethnicity, Culture.

1. INTRODUCTION

Historically jokes have been a part of human culture since 1900 BC. This is known by the discovery of records of a ridiculous joke by the Sumerians which is said as the oldest joke on earth. The recent discovery of an ancient document entitled "Philogelos" (The Lovers of Jokes) has provided a new perspective on the place of jokes in human life. This Greek humorous document, written by Hiorecles and Philagrius around the 3rd or 4th century AD contains some 260 jokes. Seeing its rapid development until the 19th century, it can be concluded that humor has indeed become part of culture and it has a central role in human life (Yulianto, 2010, p. 16; Wijana, 2003, p. 3; Tahir et al., 2018).

Humor is not only known in entertainment side, but also in the world of politics, education, religion, and association. In fact, it exists in every ethnic group, as the Bugis ethnic group who live in Lise Village, Panca Riajang District, Sidrap Regency. This community group is known for their expertise in using ada tongeng (word accuracy) and lecco-lecco ada (word games) in daily communication. This is illustrated in the Lise saying "lebbi maté temmanré namaté temmappao (u)" 'it is better not to eat than not to speak' (it is better to die without eating than to die without speaking), it means that a person who cannot speak is dead. The dead mind means dead step. In fact, it is possible to be dead in the sense of not being alive. As long as humans are still able to speak, it means they are not dead. If it just does not eat, it can still try to survive after all, at least it can speak to ask for help from others to meet its needs. Therefore, the ability to speak is considered important by the Lise community (Pertiwingsih, 2000, p. 5).

The naming of the types of speech in ada tongeng is conceptual for the Lise community. The

term of *ada tongeng* is translated as 'accuracy in words'. *Ada tongeng* is a unique form of speech because of its humorous nature. The accuracy of the interpretation requires several conditions, namely (1) harmony of taste, (2) quick way of thinking, (3) precise, (4) broad and deep knowledge and understanding of the context, (5) seems humorous. *Ada tongeng* is a form of story that contains anecdotal matters. The nature of the anecdote can be attached to the characters, ways of solving problems, goals, and emotional expressions which are summarized as the contents of an anecdote (Tarone, 1988, p. 45-46).

There is an assumption by the non-Lise Bugis community that, it is necessary to be careful when talking to Lise people, especially if you want to ask something, such as the following speech:

A : Dek ga muitai bolana Pak Desa?
(You didn't see the house of Pak desa?)
B : Iye, dek uitai (Yes, I didn't see)

The question is said by a migrant (A) to a resident of Lise Village (B). This question was spontaneously answered with a "dek uitai" (I didn't see), even though the questioner had made sure that his interlocutor knew the village head's house. It was such a strange answer even though it was justified by the people of Lise Village. It is a different case, if the word *muwitai* 'you see' is replaced with the word *muwissengi* 'you know'. Thus, the root of the problem is the word *ita* 'see' which is used by the greeter to tell the greeting the location of the village head's house. Such words are identified as the nucleus 'core' which drives the formation of jokes and semantic relations. If it related to the context, the word can reveal a number of linguistic phenomena. *Ada tongeng* used to convey thoughts that are still valid as it have received from generation as the part of the culture. Culture is an attitude, attitude is a soul that continues to incarnate in different forms (Atmowiloto, 1989, p. 8).

The difference in the principles of perspective can create a "wrong" impression of the Lise community. Other Buginese ethnic groups consider this way of speaking childish, it seen as an attempt to attract too much attention, but sometimes it fits the context. The Bugis call such behavior and way of speaking as *konok-konokeng* (Pertiwingsih, 2000, p. 4). Each unit of information has a tonic core which is the largest melodic movement and implies the most prominent meaning as an information center (Halliday & Hasan 1992, p. 31). Basically, not all linguistic elements have *tongeng* containing humor. The humor lies only in a certain part that distinguishes the character of the speech from other everyday speeches. In the example above, the words in bold *ita* 'see' are the stimulus for the occurrence of *tongeng*.

2. OBJECTIVE OF THE RESEARCH

The objective of this research are 1) to describe the dimensions of the usefulness of humor in based on the local values and culture of the Buginese community, and 2) to analyze the dimensions of the usefulness of humor for the Buginese ethnic in Lise Village, Panca Lautang District, Sidrap Regency.

3. LITERATURE REVIEW

A. Humor

Humans are not just homo sapiens, but humans are homo ludens who have a sense of humor. Furthermore, all human activities are games (Huizinga, 1990, p. vii). Playing is one of the permanent elements in all levels of human life, permeating and enlivening other fields of culture. Sense of humor in humans, is an overflow of feelings that is poured in the form of a joke or anecdote that can make people smile or laugh. Sense of humor is a gift from "The Creator". According to Yulianto (2010, p. 22) the human brain takes a break to enjoy entertainment which is quite enjoyable while increasing the amount of endorphins that can relieve pain naturally in the human body, and it called as humor.

Someone who feels humorous stimulation will smile or laugh so that positive energy will appear that makes it happy. Tensions and worries will disappear or melt because of that happiness (Suaib et al., 2019, p. 128; Rahman & Weda, 2019; Saleh et al., 2021; Andini et al., 2021).

Manser in Rahmanadji (2007, p. 215) divided the theory of humor into three groups, namely (1) the theory of superiority and belittling, if the laughter is in a super position; while the object being laughed at is in a position of degradation (underestimated or humiliated). One laughs when something is ridiculous and out of the ordinary. Ludicrous is defined as something that violates the rules or something that is very ugly. Jokes that elicit laughter also contain a lot of hate. Furthermore, jokes always arise from flirting mistakes or oversights and anger. It creates laugh out loud when see a comedian fall, step on the feet of his friends and commit various mistakes and stupidities; (2) theories about imbalance, hopelessness, and bisciation funny feelings arise because it is faced a situation that is completely unexpected or out of place suddenly, as a change in the situation that was expected. Expectations are confused that it brought to a completely different mental attitude, for instance, the sense of humor that arises when a cartoon depicting someone fishing and falling into a river or pond because the fishing line is pulled by a fish, (3) the theory of releasing tension or releasing pressure.

B. Discourse Analysis

Harris (1952) interested in the contribution of linguistic elements in the extended text. In that regard, Harris is influenced by Malinowsky's concept of the relationship between text and its social situation. His attention is not focused on the study of discourse, but on the expansion of the theory of syntactic transformation (McCarthy, 1991, p. 5). According to Hoey (1983, p. 2) is aware of the importance of analyzing language units that are larger than sentences.

Discourse analysis is a branch of linguistics with a new and integrated view. The analysis does not stop at monologue texts, but also handles various forms of conversational discourse in verbal communication from various cultures (Cahyono, 1995, p. 230).

4. METHODOLOGY

This research used a qualitative research because it tries to describe the function of humor in ada tongeng (lecco-lecco ada) spoken by the people of Lise Village, Panca Riajang District, Sidrap Regency. The data collection technique is a speaking technique, listening, recording, and taking notes from the oral conversations of the residents of Lise Village. The data and samples are oral conversations that are anecdotal in nature determined purposively based on the amount of cultural thought content and supporting social institutions there is tongeng. Data analysis in this study was carried out by (1) sorting records and notes containing tongeng as data, (2) classifying the data according to their proximity to the researcher, as well as translating it. (3) identifying the

core parts of ada tongeng. (4) Analyzing the contents of ada tongeng, (5) Presentation of data analysis using an informal method, that is the presentation of the results of the analysis using ordinary words (Sudaryanto, 1993, p. 168).

5. RESULT AND ANALYSIS

A. The Humor Function for Buginese Ethnics

1. Entertainment

In this study, the author refers to Table IV.38 in compiling and mapping the influence score matrix and variable score. The author also maps the questionnaire questions into 9 (nine) quadrants based on the mapping of each score and influence. The aim is to provide improvements to the priority areas identified by the company. For example, the indicator of the Job Performance variable is mapped into Quadrant 1, which means that this quadrant has a high influence on employee well-being outcomes but has a low variable score. This becomes the priority for the company to make improvements. This approach also facilitates the author in

\ref C006 AMBO LESANG NA DATUE

- | | |
|-----|--|
| K1 | ero riolo ko melok lo juppandat taue mallopimik
(In the past, if we wanted to go to Ujungpandang, only take a boat) |
| K2 | engkaru seddi wettu akdatuangnge sidenreng melok lo juppandang
(At one time, what Sidenreng needed at that time was going to Ujung Pandang) |
| K5 | naakkada matuk ko loloknai lopie ku tasike na mitako bale
(He said, later when the ship has sailed in the sea and you see fish) |
| K6 | sipakkua ajak ga makkampareng
(acting like this, don't reprimand) |
| K7 | iko ambok lesang engkalingai ero
(You ambo Lesang, hear that!) |
| K7 | ku tengngana tasike matengngangi lolok kappalake engkanai
(While the ship sailed in the middle of the sea came a few tails) |
| K8 | lumba-lumbae mappakue
(dolphins like this and this) |
| K8 | pura nappitang ulunna nappasi
(After showing the head) |
| K9 | borina silellunglellung
(then reveals his butt, chasing each other) |
| K9 | makkadanai ambok lesang hem namo
(Say Ambo Lesang, hem, though) |
| K9 | mucua borimu dek ubatibatiko muasekgi
(You tilt your butt, I will not care, you will!) |
| K13 | metteki datue panrei balangoe panrei balangoe ambok lesang
(Cried the king, feed the anchor, feed the anchor Ambo Lesang!) |
| K24 | lettukna taué ku kampongngé matteruk |

	(Arriving at the group in his village, immediately)
	ambok lesang tunu bembek nappasi tunu
	(Ambo Lesang burns goats as well)
	rebbanna sibawa bola bolana punna bembeke
	(the cage, follows the owner's house)
K25	jaji mapparapei pakkampongge
	(As a result, report villagers)
K26	makanre apie malinggi Ambok Lesang mattunu bolai
	(There is a fire, crazy is Ambo Lesang, he set fire to the house)
K27	makkada ambok lesang dek
	(Ambo Lesang replies, ah no)
K28	makkadami arungge ko tolettuk salamak
a	(That's the king's order, if we arrive safely)
K29	lesu salamak
	(Home safe)
K28	tomattunu bembek
b	(We burn the goat)
K30	hahaha
	(ha ha ha.)
K31	jaji upajokkami parentana arungge
	(So I only carried out the king's order)

This fairy tale setting (C006) is the period of Sidrap still controlled by a datu or king which is mentioned in K. 2; ... akdatuané Sidénréng ... This discourse tells the twists and turns of Datu Sidenreng's voyage. During the voyage there were some thrilling events, but they were also ridiculous. Based on the context, there are three events in the discourse. The first and second place occurred on the Makassar-Sidenreng voyage namely, in K. 1 ... ko mélo lo Juppandang mallopimik and K. 7 mattengngangi lolok kappalaké The third event occurred in the hometown of the perpetrators based on the information K. 24 lettukna taué ku kampongé ... Consecutive below will be discussed the core of the discourse according to the sequence of events. The word makkampareng in the example (C006 K.5) by the speaker is translated as 'rebuke' which contains the meaning of 'issuing words or inviting talk'. Even though the idea of K.5 paraphrase by ignoring, not responding, etc., it still does not utter words. While the speakers interpreted makkampareng narrowly as 'not reprimanding by issuing certain words'. Based on the custom, rebuking something because of his behavior is by issuing words for example; wow, funny, don't behave, ugly, etc.

The speakers are careful not to say the same words as above, but the dolphin with all his behavior attracted the attention too, so that there was a conflict between the desire to rebuke and not. So, by saying words other than that particular type, that is, ... ubati-batiko deck as contained in K.9.

The core of Ada Tongeng is the second associated with the emergence of dolphins. As a result of repetitions on the behavior of these fish, a big wave hit their ship. The king immediately ordered Ambok Lesang to drop anchor metaphorically namely, K. 13 ... panréi balangoé ... This second time also Ambok Lesang was again misinterpreted.

The concept of panréi balangoé is to lower the anchor and work for it to hook something. If the anchor has stuck to something, it can be likened to eating, in the sense of being functioning. By

Ambok Lesang, the order was interpreted as feeding the anchor caught in the underside of the ship by throwing all the supplies outside the deck of the ship and as a result the ship's side starved.

After the wave subsided, the king vowed that if he could arrive safely in his village, he would invite his entourage to eat grilled goats together. Once the entourage arrived, he ordered Ambok Lesang to burn the goats. Furthermore, Ambok Lesang was misinterpreted as proven in K.27 ... dék, K.28 makkadami arungngé ..., and K.31 upajokkami jaji ...

The third core interpretation procedure is not much different from the second. The king's order mattunu bembék was interpreted by Ambok Lesang to burn the goat alive. Incidentally he got a goat in his cage, and of course the goat became chaotic. The cage and the owner's house went up in flames. Burning goats in that context should be interpreted as 'cooking goats by burning'.

Intrinsically the text states that the participants involved in it consist of 3 people. Successively they were Datu Sidenreng (K.2 ... akdatuangé Sidénréng ...), Ambok Lesang (K.6 iko Ambok Lésang ...), and villagers (K.25 ... mapparapei pakkampongé).

The main character of this discourse is Ambok Lesang. It is said that he was one of Lise's favorite servants of Datu Sidenreng. Ambok Lesang was loved by the king because of his stupid behavior, which often made the atmosphere more lively.

Although the Lise people admire their intelligence, they do not settle for the possibility of a fool in their group, so that such tales emerge. Intrinsically, the discourse functions aside for introspection by laughing at oneself. If it seen in the context of the fairy tale, the discourse only reflects the atmosphere of daily communication. In the fairy tale, the character of Ambok Lesang looks dumb but funny. The element of entertainment lies in the effects and the nature of Ambok Lesang above.

2. Educate

\ref C007 TAMA MANEPPANGAE

- K11 makkadai datue ollirekkak to accana lisek suroi alena baja
(The king says, call me a smart person from Lise, tell him tomorrow)
sibawangngi hakingnge ku pengadilang tutui iero pangae barak
(accompanying the judge in court to ask the thieves to) weddingngi mangaku
(he confesses)
- K14 makkadanai to accana lisek iko pangae tama manenno mai melok
(Cried the Lise scholars earlier, you thieves, come in all here,)
ipateruk sidangnge
(trial will resume)
- K15 iero tamana maneng pangae
(Enter all the thieves mentioned earlier)
- K16 limai kapang
(About five people)
- K17 makkadanai to accana lisek tatettekni palue pak haking
(Say the scholar from Lise, please tap on the judge's hammer!)

This discourse tells of a resident of Lise who is intelligent and skilled at assembling languages. One time he was asked to help the judge get the recognition of some thieves who supposedly came from Lise. Actually the judge already had enough evidence to apply the articles of theft to the Lise people, it only need recognition to decide the case, but the thieves are very good at evasive. Luckily, there was a chance from Lise helping to break the talk of thieves.

The Lise people called as accana Lise (C007 K.11, K.14, K.17) suddenly exclaimed, ... iko pangaé tama ... (K.14). The remark was made at the recess session as implied in K.14 ... ipatteruk trialé. He deliberately designed his message so that it could be set as a trap so that people did not have time to think much. In a situation where they are not yet fully aware of the situation, the speakers fulfill the call of the speaker as a thief, because they are indeed thieves.

The judge's difficulty at that time was probably because he did not understand Lise's culture. If he really was a thief from Lise, surely it wouldn't be difficult to make him confess. There seems to be a blurring to the origin of this story. However, this is not an issue that will be discussed in this study. Extrinsicly, fairy tales can serve as role models for young people about the benefits of speaking skills, in addition to entertainment as their main function. In other words, the tale serves as a means of educating, and the discourse becomes a means to defeat the interlocutor.

3. Self-defense

\ref A005 PAKDOMENGNGE

K1	ha cocokni cocoknihatu cekkini la wedek (Now, good, good, will check on Wede)
K2	ajakna muakpau (Be quiet!)
K3	makkadamakha cekkini (I just said I'd check it)
K4	la wedek mangingngi makkoro (Si Wede is bored being treated so)
K5	set tettokko ko melokko (Stand you up if you want!)
K6	hahaha (Ha, ha, ha)

One of Lise's tips so people don't get sleepy while patrolling is playing dominoes. The game is not for gambling, so it doesn't lead to seriousness. Such an atmosphere is always enlivened by a variety of light jokes between players, even the audience often comments. The term "Ceko" is used to refer to victory in a domino game. The word Cekkini (A005 K. 1) means 'will check', or 'will check if it meets certain requirements'. Simultaneously the utterance also means 'how to meet the requirements to win', to do this by guessing the partner's card. The concept of 'how' is a burden on La Wéde's mind, because the position of the card on the mat and the contents of the card held by him are open to win the cross bars. Therefore he needs to concentrate.

In dominoes, the position of the above cards is expected to win absolutely. After the position is obtained, all that remains is to close the β , so that they can check the bar with α . The problem is guessing the card the partner is holding. What card elements are the same as the card? If he guesses that his friend is holding an α card, then his team wins. That is the difficult implementation.

Conversations in domino games allow everyone to participate. However, the speech intensively involved only two people as an indophoric agent. K. 2 reinforces the existence of someone else. That person is a speaker who is a spectator of the game. The other is La Wéde himself as mentioned in K. 1 and K. 4.

In the context of the situation of the speech event above, it appears that Ada Tongeng happened unexpectedly. The situation just developed, including the anger of La Wéde. As a result, the speakers feel the truth is being threatened, so they need to be defended with K. 3 makkadamaka check. K. 5 is La Wéde's angry response, responded by his friends in K. 6 as ridiculous. However, the participants did not intend to be funny, so Ada Tongeng did not function to be funny.

The game is not meant to gamble and each party should not need to be too ambitious to win. Therefore, aggravation in such qualities need not occur, moreover, if it happens, it's a very ridiculous event.

\ref B003 KALAJANG IYAREGA PANIK-PANIK

- | | |
|----|---|
| K1 | perna saya mengantar anak mahasiswa mencari data wattu
(I once took a student boy to search for data) |
| K2 | kita melewati lapangan
(When we pass the field.)
ada ananak sedang bermain layang-layang
(there are children playing kites) |
| K3 | salah satunya mengomel karna layang-layangna
(One of them grumbles because of his kite)
tidak mau naik tinggi tapi hanya berputar-putar
(don't want to go high but just spin around) |
| K4 | katanya kalajangsaro uwebbu magai
(He said, it feels like I made a kite why)
napanik-panik jajinna
(the propeller is finished!) |
| K5 | ha ha ha
(Ha ha ha.) |

4. Self introspection

Playing is fun for children. At that time, a 9-year-old girl intended to play kite with her friends. Even though the weather and wind were suitable for flying a kite, it couldn't fly, so the child nagged.

Involving this discourse is only a child who is divided as 2 egos. The number of egos of the speech participants is known from the core metaphorical nature (K. 4). He is making a statement to convey to himself as he is aware of his mistakes, so no answers are needed. The reality in the proposition, the context of the situation and the knowledge, it shows that the concept of meaning is not in the form of interrogative. Furthermore, other people who hear the words also only function as an exophoric agent.

At the core of this data bar (B003) is the kalajangsaro uébbu, the magic-panic magician of his snacks. The meaning of the said utterance is obtained indirectly, meaning that if you make a kite, then the result must be in the form of a kite, not a propeller. Means something is wrong. That is the meaning that should be very different from the straightforward meaning of the expression of ego1. The metaphorical nature of ego1's utterance is interpreted by the ego as being different from the form of the meaning of its birth. Ego2 already knew that nobody made kites, but produced propellers.

The sentence above is packed as a question for myself 'why my kite can't fly'. Even though the meaning of the inner structure that can be visualized here is in the position of the statement 'the way I make a kite is wrong, so that it can only spin like a propeller'. The meaning is immediately printed on the soul of the speaker's ego along with the emergence of awareness about the mistakes of making kites. If the proposition takes the form of an interrogative, naturally the speaker is unable to make a witty grunt.

The meaning of 'making α why is β ' if it is supported by cultural comparisons between ethnic groups in similar contexts, a humorous act. In general, before people ask the cause of an error, they must be aware of the error. In this case, the awareness is expressed in K. 4 which is the core of Ada Tongeng.

By paying attention to the speaker's coordinates, it appears that the child does not need an answer. If K. 4 is still placed as an interrogative sentence, then the question is rhetorical. In his grunt he did not question anything to himself, or anyone else. Such grunts are ridiculous. Especially if the grunt was raised by a small child.

The error is more or less certainly cause disappointment and resentment. For that, the child needs to stabilize feelings in order to erase negative emotions. That funny grunt is certainly not just to be funny, but it is prioritized to entertain yourself so that it is free from disappointment. Making kalajang but producing panic is stupid. The act was worth laughing at. If the deed was carried out by the perpetrator, of course what he was laughing at himself. In such words, is a way of introspection in a relaxed but highly qualified

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5. Remove Formality

\ref B007 ITIK MATELLOK SEDDI	
K1	makutanai anggota depeere ku papiara itike tassiaga tellokna (A member of Parliament asks the duck breeder, what is the egg)
	itikmu iyek (your duck?)
K2	seddimi pak (Only one sir!)
K3	magainaangka (Why so!)
K4	pekku carana pak (That's right sir!)
K5	itikku mattellok tassédi-sédimi (My ducks only lay eggs one by one)

One time, Lise Village was visited by a member of the district level DPR. As usual, a group of representatives of the people went around looking for input and accommodating complaints from residents. In his review, they arrived at a duck farm. The poultry sector in general is a sector that is quite prominent in Lise. Not surprisingly, the sector is their concern.

Involving this discourse consists of two people, namely between a DPR member and a duck farmer on the basis of the phrase ... member dépeéré ... papiara itiké ... (K. 1). The average of chicken farmer there also breeds tens to hundreds of ducks as part-time. There are also residents who specialize in duck farming, but their development has not matched chicken farmers. That is why one of the DPR members visited a duck farm to find out what was the obstacle. Although they both base on the same proposition about your tellokna tassiaga, the approach underlying the meaning is different. As a result, the meaning of the clause was removed from its original meaning.

Tassiaga tellokna itikmu in the context above should be interpreted as 'how many duck eggs your farm produces in a day', not 'how many of your own eggs in a day'. The meaning given by members of the DPR is adjusted to the coordinates of the interlocutor and the location of the event. That context occurred in the situation of the DPR's review to hear the aspirations of the people, especially poultry farmers. Based on the knowledge, the question of the number of eggs in the context must be interpreted as the number of eggs that can be produced in a day. The number of ducks a breeder does not necessarily equal the number of eggs he gets a day. Therefore the relevant DPR members need to ask. The breeder in his own way interprets the question as 'how many eggs are each of your eggs in a day'. The implication about the meaning of the speaker is obtained from the answer to (B007 K. 2) ... séddimi ...

DPR delegation visits are generally official. The official atmosphere often feels less familiar and rigid which is considered less pleasant. To get rid of these feelings, a duck farmer tries to change the atmosphere at what is considered appropriate by being funny. That conclusion is proven in K. 4 ducks mattellok tassédi-sédimi. The sentence was in the form of breeders' explanations about ... séddimi ... (K. 2).

6. Streamlining Social Relations

\ref D004 TIDAK SEMUA

- | | |
|----|--|
| K1 | mengapa alasan jawabanmu begini dik
(why is the reason for your answer this little sis!) |
| K2 | itu juga betul bu
(That's right too mam!) |
| K3 | memang tidak semua orang lisek pintar mallecco-lecco ada
(Not everyone is Lise smart malecco-lecco ada) |
| K4 | sebab ada bayi dan orang bisu dia kang tidak bisa bicara.
(Because there are babies and mute people they can't speak) |
| K5 | Hahaha
(Ha ha ha!) |

In society it is not uncommon for someone to face other people who are still unfamiliar with them. At that time excessive caution will emerge and the atmosphere becomes rigid. Finally, the atmosphere is like being a nuisance which results in a process of social interaction being hampered. For this reason people try to set the atmosphere according to their wishes so that their relationships with others run smoothly by joking.

The speakers do not know each other before (D004 K.1). The two of them suddenly had to communicate intensively in a relatively normal atmosphere, so that the speakers had difficulty expressing thoughts in order to be put into the questionnaire. To facilitate communication, the speakers were invited to sit outside the room accompanied by a worker who was relatively of the same age.

In that situation, a friendly atmosphere, social distance and age can reduce their awkwardness. The speaker starts feeling relaxed filling out the questionnaire. Thus, it is clear that the ada tongeng (K. 4) functions as a means to facilitate social relations by being funny. The cuteness lies in the odd and odd answers when filling out the relevant questionnaire (K.5).

7. Demonstrating Speech Skill

\ref A010 LAWAK BALE

- | | |
|----|--|
| K1 | makkadai tauwe mupojiga manre lawak, lawak balewe
(Someone once asked, do you like lawar, fishar lawar!) |
| K2 | makkadaka iyak dek upojiwi manre lawak balewe
(Then I said, I don't like eating fisharade.) |
| K3 | makkadai taue magai dek mupojiwi
(Asking that person again, why don't you like it?) |
| K4 | makkadakak dek nengka uwita bale mallawak kang
(I say, because there really is no fish making lawar right?) |
| K5 | lawak taumi
(Only humans make lawar) |

In general, the relations between neighbors in the Lise community are very close, but in fact many of them are still related. Thus, it is not surprising if someone suddenly goes to a neighbor's

house and goes straight to the kitchen. It is as if the neighbor is putting together to eat with the host.

The concept of the name of processed food in the archipelago that is related to the discourse can be formulated as; certain cooking methods and often added information about the main ingredients, and vice versa, for xamples (A010) fisherman grilled sweet potato, etc. In the above discourse, the concept of thinking about the names of processed foods is found; ball comedy; a. how to cook comedy with bale playing ingredients, b. how to cook comedy by balé or tau. The concept in point (b) is a factual error based on the speakers, and the convention is a composite error system. In the case of lawak bale, the speaker analogizes it with other types of composition. The types of compositions related to the composite version of the narrator include: - anré tau 'food for people, food used for people, the results of manual work', - sarang wani 'beehive', - ékbu masina 'machine work'.

Seeing the fact that language is so complex, the analysis which only adheres to semantic theory is inadequate to be used to explain the linguistic phenomenon. The data presented above points to the fact that language is loaded with pragmatic aspects which include;

a. Presumption in buffoonery baléwé. Each party knows that the other party also knows the meaning of the comedian balé according to knowledge about the world of the Lise people.

b. It is impossible to reach the speakers' upojiwi manré lawak balé because they are uprooted from their conventions. Speakers finally understand after it is explained as implied in K. 4 ... nengka uita balé mallawa kang ...

The interpretation of the speaker is actually not quite right because it does not pay attention to the community's language system. The meaning that violates the convention can finally be accepted and understood through a search of the context of the situation and world knowledge about cuisine that has been discussed above, and it will be completed in the next discussion.

The discourse involves most of the people of Lise, and it is a reliable person in terms of language. In that case, no one doubts the ability. As a result, if someone could not imply his intentions, it tends to regard it as a deficiency. Instead of checking the truth.

Thus, the speaker has indirectly demonstrated language skills. The explanation of why he did not eat lawak bale would not want to make people laugh, so that in it showed the function to be funny in order to create an atmosphere of eating.

8. Persuade

\ref D007 DEK MEMENTO NAMARINGENG

K1	siaga gollatak seddi pak (How much is your sugar, sir?)
K2	maringeng (Light!)
K3	ah dek mataneksatu (Ah no, that's so heavy!)
K4	apak eppakkak onnang palessoki pole ku otoa (Because the four of me dropped it off the car earlier)

On saturday, at the Lise market became the center of economic activity and transactions in the village and its surroundings. Not surprisingly, there are found various types of speech acts in between, namely starting from just greeting greetings to serious gossip. However, the most utterances are certainly those of bargaining. While asking about the price of sugar, the buyer pet a sugar, moreover, sugar is light. The word maringeng (D007 K. 2) is contrasted with the word matanek (K. 3) in that context it can be interpreted as 'not light'. The purpose of the statement is

to bring down the merchant's mentality so that he does not offer sugar at too high a price. The trader apparently has a reliable blade to "fend off" the attack. It does not refer to the size of the sugar scales one by one which may include light sugar. However, it refers to the size or scale of the overall sugar merchandise (K.3 & 4). Although in the context of such bargaining, the concept of knowledge about the world of the Lise people will not refer to the size of the sugar scale as a whole.

The function of the discourse is to persuade buyers to keep buying the sugar they offer. The trick is to joke to show the seller's hospitality. The seller does not need to be offended by the buyer's reproach.

9. Beat Talking Friends

	\ref C009 GUTTUK NA BILLAK
1	K padato ero kang engka makbali galung tapik (There are also stories about people next to a rice field, but) ero makbali galungnge tania to lisek (The neighbor is not a Lise person.)
4	K kang itu billake to makkada heng ah billaki (If there is lightning, we usually say 'hem', wow lightning!)
6	K tapik ero pakarekareke paccobicobie (Whereas the bully or the mocker) bali galungna sininna makuae heng heng (the neighbor always chimed in. hem, hem)
7	K kang dekna tuo tulu lallakmi bawang papada billake (It doesn't turn on, it's always just flashes like lightning)
8	K natulu makkadatonai heng heng (He repeats the answer, 'hem', 'hem')
11	K sisenna makkadasi heng pua nalappessangi (After he says 'hem' again, he hits!)
12	K naakkada naleppak ruppana (The story goes to his face)
13	K naakkada dek guttuk itu (He said, no, that's the thunder)
14	K guttuk taniana billak (It's thunder, it's no longer lightning)

This discourse tells of two people who were guarding the respective fields. At that time, light rain happened to never stop. The desire of one person to smoke. The discourse involves two speech participants. The phrase in (C009 K.1 ... tania to Lise shows that one of the participants is not a Lise person. Morphem ... tapik ... (K. 1) implies that one of the two neighboring rice fields is the opposite of tania to Lise, seated as a speaker, another person, a speaker, is someone from the Lise people.

Wet air makes surrounding objects moist, including matches, making it difficult for speakers to light their cigarettes. The situation caused his friend to faze. Because he was constantly harassed, he finally got angry and responded with a severe blow. The drizzle was accompanied by continuous lightning with thunder. The community considers thunder as a dangerous natural phenomenon and lightning is the signal. The habits of the people of Lise and its surroundings always respond to lightning with a dehaman (heng) sound.

Lighters that only emit sparks when ignited, likened to lightning by speakers. It needs to be addressed with heng (K. 4, 6, 8, 11). The sound of a heng that is constantly shouted when people

have not yet succeeded in lighting a match, can certainly be considered a mockery. The sound of the heng can be paraphrased more or less like that; 'Hu..., can't be lit, just like lightning only'. Since they are always ridiculed, the speaker looks for an opportunity to get back at him. When the speaker tries to light the match again and is greeted with a heng, his friend's face is slapped. The sticky speaker, the loud noise was likened to the thunder that followed after lightning.

Ada Tongeng that serves to beat the talk of others. You do this by replying to mock friends, because the speaker was ridiculed that his attempt to light a match only sparks fire like lightning, he was revised with a patch. That way the bully can't do anything anymore. The way to reply to the taunt is in K. 12 ... naleppak ruppana, K. 13 ... dék guttuk itu, and K. 14 in taniaana billak. The main thought intertwined in these sentences is the view that lightning does not need to be feared, but there will be thunder that follows and is very dangerous

6. CONCLUSION

In conclusion, this research delves into the intriguing interplay between ethnic Buginese humor and prevailing stereotypes, offering a nuanced perspective on the Bugis ethnicity. The investigation was sparked by the conspicuous prevalence of Buginese humor across various occasions, a departure from the stereotypical notions commonly associated with this ethnicity. The study's dual-fold objectives encompass a comprehensive exploration of the utility dimensions of humor embedded in the Buginese community's local values and culture, coupled with an intricate analysis of humor's functional dimensions within the specific Buginese ethnic context of Lise Village, Panca Lautang District, Sidrap Regency.

The research method adeptly employed the collection of data from Ada tongeng (lecco-lecco ada) expressions within the Lise Buginese community. Subsequent analysis harnessed content and context analysis techniques, enriched by semantic and pragmatic considerations that holistically unraveled the semantic intricacies of linguistic elements and the intricate divergence in responses or logical patterns exhibited by participants.

As gleaned from the insightful data analysis, Bugis ethnic humor emerges as a versatile communicative tool, embodying a spectrum of utility dimensions across dynamic situational contexts. These dimensions are identified as: (1) Entertaining Engagement, (2) Educational Connotations, (3) Self-Protective Function, (4) Introspective Self-Evaluation, (5) Easing Formality, (6) Fostering Social Amity, (7) Demonstrating Oratorical Skill, (8) Persuasion as an Aim, and (9) Assertion in Interaction.

By unravelling these dimensions, this study offers a profound glimpse into the intricate tapestry of Buginese humor, underscoring its rich significance grounded in the communal ethos and socio-cultural milieu. This research serves as a valuable contribution to the broader understanding of the Bugis ethnicity, debunking stereotypes and illuminating the multi-dimensional essence of humor within the Buginese community.

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ABOUT THE AUTHOR

Cecilia J. Cardoso, Ph.D. is an Associate Professor at Perpetual Help College of Manila. She finished her Doctor of Philosophy degree at Bulacan State University.