

## **THE IDENTITY OF BUGIS-MAKASSAR CULTURE IN MARRIAGE- DISCOURSE ANALYSIS OF UANG PANAI' FILM**

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### **Abstract**

Every culture and nation has a wisdom and special identity. Indonesia has many ethnics which is spreaded from Sabang to Merauke. One of the biggest ethnics is Bugis-Makassar located in South Sulawesi province. Culture of Marriage on this ethnic is different with other ethnic. Before marriage, there are many traditions that should be involved. One of them is Uang Pana'i where two family, both brides and grooms' family, set the amount of money that the groom family should give to the bride family as "uang panai' ".in this time, the function of the tradition have changed as shape of one's wealth to show their status in society. Researcher tried to reveal a shift in this tradition. Researcher used discourse analysis to reveal it. The Object used in this research is a film entitle " Uang Panai' " Mahar (L). The meaning of Mahar is dowry and the meaning of mahal is expensive. Actually "Uang Panai' " is not like Mahar. There is different between them, but generally people do not know about that. In this film we know how about " Uang Panai' " have influence in society and impact to their life. There are some things that explain that Uang Panai is used as a tool to show a person's prestige to show that they are more deserving of higher honors than others. The higher the level of education, degree, and social status then the money given as " Uang panai' " must also be greater. This is part of the unwritten rule. A consideration is needed to minimize the consequences of the high "Uang Panai'" desired by the bride family.

**Keywords:** Cultural Identity, culture of marriage, discourse analysis.

### **1. BACKGROUND**

Plural society constantly seeks to accept changes in social conditions that are faced with the fact that there is a shift in cultural values causing the eroded identity. The cultural identity of the people, both individually and socially, is influenced by the changes. For the sake of maintaining the cultural values, people or traditional leaders use customary norm system which is intended for all local people who trust the rule. Existing norms and custom values are used to perpetuate custom or become a tool that binds the people. Various events are influenced by the strong role of custom such as in marriage event, ritual activities and even death. Customs have functions and values adapted to society.

The values and functions of custom are changing so as to trigger conflict among the communities that carry out the custom itself.(Littlejohn & Domenici, 2007) Behavior changes, mindset and higher education make the existing groups have different understanding about the custom. They experienced a period of distrust to the

custom institution which ended badly on an event that influenced a particular group of people (Littlejohn & Domenici, 2007). In addition, different societal groups of social class have different rules from each other. The higher the social class of the group or people, the greater the values, rules and customs that must be implemented (Griffin, 2012).

Custom as part of the culture that binds the people to obey and live is often misunderstood and it leads to conflict both as individuals and groups in society (Martin & Nakayama). The culture of each region that is different from each other tends to highlight its own advantages. Cultural identity tends to give its own form to the culture of the people (Martin & Nakayama, 2007). In addition, cultural identity tends to be bumped by certain groups with religious identity, resulting in a lesser conflict. The highlighted cultural identity will lead to an imbalance in the social group from outsider.

## **1.1. Representation**

Representation is understood as a picture of something that is accurate or distorted reality. Representation does not just mean "to present", "to image", or "to depict" but also to stand in for, to speak or act on behalf of, and to re-present (Giles, 1999). Then, the political picture is present to represent us. These two ideas stand together to explain the idea of representation. "Representation" is a way in which to interpret what is given to the object described. The old concept of representation is based on the premise that there is a representation gap explaining the difference between the meaning of the representation and the meaning of the actual object. Contrary to that standard understanding, Stuart Hall argues that representation must be understood from the active and creative role of the person to frame the world.

" ... so the representation is the way in which the meaning is somehow the things that are depressed through the images or whatever it is" on stand for what we're talking about. "(Hall, 1997)

Hall suggests that an image will have a different meaning and there is no guarantee that the image will function or work as they are created. Hall mentions "Representation as constitutive". Representation will not be present until it has been represented or the representation does not occur after an event. Representation is constitutive of an event. Representation is part of the object itself, it is constitutive of it (Hall, 1997).

## **1.2. Cultural Identity**

Cultural identity not only provides a general picture but also a special characteristic that exists and has by society or certain social group. Culture is a result of construction that has been attached to a particular group of people and has become the identity of the people (Martin & Nakayama, 2007). Owned identity can be demonstrated through various devices and norms including language (Neulip, 2015).

Language is the medium that mediates us in meaning something, producing and changing meaning (Martin & Nakayama, 2007). The language can do all this because it operates as a representational system. Through language (symbols and written, oral, or pictorial marks) we express our thoughts, concepts, and ideas about something. The meaning of something depends on how we 'represent it'. By observing the words, we use and the images we use in representing things can be seen clearly the values we give to them.

## **1.3. Film**

Film is one of the entertainment media that is popular enough to introduce and socialize various things (Effendy, 2000). Most viewers who enjoy the movie will certainly always feel the pleasure of the movie when the film touches the side of his life. The movie is different from other audiovisual media because it displays a different identity or forms another identity of the displayed storyline. Culture is an integral part of the film. Culture is one of the products in the production of film and became one of the themes of the film (Marchetty & Tan See Kam, 2007).

Film as a cultural representation gives us the understanding that the film gives us a picture of a culture whether it is local, national, or international. Various films appear and provide different essences depending on the proximity of the film with the audience ( Mc Quail, 2011). Movies that highlight local cultural themes are often enjoyed by local people who are part of the theme. One of the local theme films is about Wedding Culture of Bugis-Makassar entitle "Uang Pana'i". It gives various images about the people not only about

marriage but also friendship, local culture in the form of songs and language. This film provides an overview of the use of the local language of Bugis-Makassar people and the mixing of Indonesian and regional languages in every dialogue.

## **1.4. Case Description**

Cultural identity as something inherent in certain cultures, both national and local, often undergo adaptation and construct simultaneously and continuously. The existence of a social group that maintains a culture becomes a real means of objectivization which is then internalized by existing group then being applied. Those who make a culture as identity start to use the media both conventional and new media to do the movement so that the cultural identity can be maintained. One of the media that can be used is entertainment media in this case is film.

Cultural identity both local and national culture embodied in a film often describes the condition of the people to attract the public's attention. Film is a persuasive mean and effective socialization to develop the horizon of knowledge and insight. Film is an effective socialization tool that introduces culture and is used to defend culture as identity.

Film packs culture as a product to introduce to audiences about the identity of a local people or vice versa to give emphasis to people belonging to cultural groups. The number of films that uses the cultural theme we often find but it has not given maximal results. The tendency of movie lovers only to find entertainment without understanding the essence behind the existing film. In fact, now the film with local cultural concept of the area began lifted although it does not receive a big attention than the film is still struggling with the life of a big city or something like that.

Some regional films that try and translucent in Cinemas include "Uang Pana'i" film which was launched in 2016. This film produced by Makkita Cinema Production film reached 400ribu number of spectators spread in XXI or 21 cinema, CGV theaters in the country (Rakyatku.com). The theme film about Culture gives us the idea that Bugis-Makassar society has a very strong custom when determining the groom's candidate for his daughter.

## **2. SEQUENCE AND THEMES ANALYSIS**

The analysis method used is sequence analysis and theme analysis which is part of discourse analysis. According to Aumont and Marie (2004, p.36), sequences are a narrative unit within a period in the film. Analyzing sequences is a mandatory stage when performing film analysis (Aumont and Marie, 2004, p 37). They explained that there are two elements in the sequences to be analyzed, namely the image element (bande image) and the sound element (bande sonore). The image elements include shot, camera movement, lighting, scene and time, character position in frame, and dominant color (visible from light color or clothing worn by character). Meanwhile, the sound elements include the dialogue and background music used (Aumont and Marie, 2004 p.40).

Furthermore, in analyzing the theme of Boggs and Petrie (2012, p.18) mentions four elements to note:

1. Plot: the plot is usually the most important part for films with action or adventure genres. Movies that prioritize the plot elements as theme builders, will usually pay great attention to the cause-and-effect relationship and the significance of any action or event in the story (Boggs and Petrie, 2012, p.18).
2. Emotional or mood effects: Emotional-focused films focus on the emotional impact that occurs on the character after an event occurs. However, audience emotion can also serve as a target for filmmakers, and it is commonly used in horror and / or comedy movies.
3. Character: Many directors or filmmakers make at least one character as the core of the story. The focus of these films is how the main character develops in various aspects, from the physical to the mental and emotional. The character element is usually very important in biopic films.
4. Film style or texture: This element deals with the cinematographic aspects and / or structure of the story. Some film genres such as science fiction, and animation prioritize this aspect in building the story. For example, the Pulp Fiction (1994) film has an unusual story structure, because the story is divided into sections, and the sections are randomized, so the audience will have difficulty determining the beginning and ending of the story.

### 3. DISCUSSION

Film "*Uang Pana'*" can be inferred that this film explained about the life of the Bugis-Makassar people who want to implement the Sunnah of the Prophet which is married. Each sequence is related to each other. Several sequences indicate the conflicts occurring in the social life of the Bugis-Makassar people. Some sequences emphasize the values, norms and identities that must be held firmly as a Buginese-Makassarese. The use of Indonesian language mixed with the local language and regional dialect make this film very close to the condition of Bugis-Makassar people. It explained the sequences intertwined between each other is not interrupted and interrelated and how the identity of Bugis-Makassar people. Several sequences illustrating the identity of the Bugis-Makassar people are the first sequence, the image of the sea. The hallmark of Makassar people as a sailor or fisherman. The beach becomes an unrivaled part.

#### 3.1. Bugis-Makassar Identity

The marks sequences are about identity of Bugis-Makassar people among others. We can see it from any kinds of sites such as:

##### 3.1.1. Language

The language of the most prominent local identity is evolved. Throughout the 120-minute film, regional languages mixed with Indonesia became the dominant thing. The addition of ki, mi, ji and some other regional languages in Indonesian. Use of English as a cover and humor in Movies that only appear 2-3 times for 120 minutes. This Indonesian dominance shows the desire to show that the identity of the language becomes an important feature in the association of Bugis-Makassar society.

##### 3.1.2. Siri'

Siri 'or shame is an inextricable part of the life of Bugis-Makassar people. The high self-esteem and the embarrassment are shown by the sequence when Farhan's father wants to try to help Risna's father but it is rejected because of the Daddy who has high self-esteem. Another sequence is when the Risna asked Anca to "Silariang" (Unblesed married), Risna's father Show that he is extremely angry about it. Siri became a huge foundation in the life of Bugis Makassar people. Besides the sequence when Anca refused Jewelry given Risna to increase his "Uang Panai'" also is Anca's self-defense of his pride.

##### 3.1.3. Pacce

In the sequence where Risna's father gave Anca a second chance to collect money as his "Uang Panai'" which will be brought when proposing for Risna. Another sequence is when Risna's father declares that even though Anca's cash money is not available because he gave the money to the debt collector but Anca and Risna can marry.

##### 3.1.4. Solidarity

The sequence indicating the existence of solidarity is the sequence when Abu and Tuming pick Anca at the port. Anca who helped the person who snapped and when Abu and the Tuming trying to find work for Anca in the newspaper. Furthermore, another sequence when Abu and Tuming who went to the street to sought Donations to supplement Anca's money. The form of care between friends as a value that should be maintained.

##### 3.1.5. Strong determination

The Sentences "Taro ada Taro Janji" is a manifestation of Anca's desire who will realize his dream to marry Risna. It was seen when Anca said his promise to Risna's parents and Anca's efforts to get clients and get better earn.

##### 3.1.6. Religiosity

Anca's family is described as a devout Muslim. Her father knew about "*Maha'r*" and "*Uang panai'*", Mahar as a duty in Islam. And besides, Anca's words that forbade her father borrow money from a loan sharks to help Anca collect "uang panai'". Anca said that loan sharks are a practice of Riba.

### 3.2. Theme Analysis

#### 3.2.1. Plot

In the movie in the picture coat and use the Forward Ground. Setting location in Makassar city, in the form of Port, fly over, Highway, Anca Residence, Risna residence, Mall, small shop and Cafe described various

events. The plot established from the arrival of Anca back to Makassar, his meeting with the risna again, the relationship is re-established, the desire Anca to propose Risna, efforts to collect money and get the blessing. Conflict in the story colors the various paths.

### **3.2.2. Emotional or mood effect**

This film gives an emotional effect to those close to similar social conditions that generally are Bugis-Makassar people. The use of regional languages gives more effect to the local audience compared to other audiences. The effects on display tend to be romantic and humorous. Tummy and Abu gave humor color in the film. As well as the story of Risna and Anca gave Romantic Effect.

### **3.2.3. Characters**

In this film use many characters, starting main character Anca and Risna, Supporting characters: Abu, Tummy, Anca's parents and Risna's parents, Mita, farhan, and Rifki. Then the special guest is Jane Shalimar. Risna and Anca as main characters are Bugis-Makassar people who live in custom society where they have to follow the customs.

### **3.2.4. Film style or texture**

This film gives a pretty good effect and enrichment and mostly comes from the center light. Some backgrounds are taken during the day. Although there are some night backgrounds but still using natural lighting, such as home lights, car lights and other flickering lights.

## **4. CONCLUSION**

A film depicting cultural identity is never independent from existing cultural values. Identity is as an integral part of people groups. Communities tend to prioritize their cultural and customary values resulting in more serious social problems.

The film has a role as a medium for conveying and socializing cultural, social and identity values in order to avoid more complicated issues. Film as a cultural representation presents many things including the existing languages, religions and customary norms so that the film will provide an overview of the cultural identity that exists.

Cultural identity as part of the film is constructed in accordance with the role the film takes as a shaper or retain the existing culture. Movie lovers who are part of the involved group will have greater emotional attachment to the film being lifted.

Local culture have disintegrate with the social change when it forced culture imperialism. The young of people can accept if the culture can be integration with the social change and how to use any media can represent it. This is not just for the people involved of the one culture but also for the people who are in the area, this is so function to reduce the uncertainty between two people in different culture. In addition, social group have a function to manage conflict it before been destruction.

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