

Communication Strategy in the Mappetuada Tradition (A Case Study of Macege Urban Village, West Tanete Riattang Subdistrict, Bone District)

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Abstract

This paper discusses the Communication Strategy in the Mappetuada Tradition (A Case Study of Macege Urban Village, West Tanete Riattang District, Bone Regency). The objective of this study is to determine the communication strategies used in the Mappetuada tradition in Macege Village, West Tanete Riattang Sub-District, Bone Regency and to find out the process of resolving differences of opinion between the two parties in the Mappetuada. This study employed field research by conducting study through interviews, observation and documentation. The sources of data in this study are speakers, cultural figures, and also priest. The data collected were analyzed using qualitative descriptive analysis techniques. The results exposed, 1) There are three strategies used in the Mappetuada, namely the religious approach, cultural approach, and artistic approach. 2) Differences of opinion between the two parties in Mappetuada are very rarely encountered because previously the speaker had been given a briefing related everything that would be discussed, especially in Macege. Even if there is a solution, mediation can be carried out by matching the data by the speakers and asking the two parties of the family to take part in discussing the problem.

Keywords: Communication; Mappetuada; Strategy.

INTRODUCTION

Marriage is considered as one of the most important parts of human life. It is an event which experienced by two individuals of different sexes. Marriage is essentially involves responsibilities of many people. Family responsibilities, relatives and even evidences from the community.

In terms of culture, marriage is a regulator of human behavior. It regulates the provisions of rights and obligations as well as protection of marriages, namely the children, sexual needs (biological), security (psychological), and socio-economic needs and so on.

Considering the importance of the ceremonial marriage for the bride and groom, family members, relatives and the community in general, so the marriage ceremony should be held specifically, lively, and satisfying.

In various regions, the procession marriage ceremony varies from one to another. This is based on the customs and cultural traditions of the local community which are usually carried out in various stages. Marriage is a sacred activity, in each its stages series of marriage ceremony is carried out in a customary procession that has its own meaning. The stages of the activities in tradition of Bugis marriage include *mammanu'-manu*/exploratory from the bridegroom to the bride, *madduta* / proposing, *mappasiarekeng*/reaffirming the agreement between the two parties, *mappetuada* / decision making relating to *sompa*, *doi menre*, *leko* ', *accatekang*, *pakeang botting*, *tonangenna*, etc. (Ile, 2018).

In its process, The *Mappetuada* is very crucial in determining the success or failure of a marriage to be carried out because this process involves the marriage needs and specially regarding the '*uang panai*' (Expenses) which has recently

viral in the Bugis community. This condition showed that the cultural traditions that are adhered to and as obligation in Bugis tribal marriages for generations. It has caused polemics and long debates, especially for the younger generation from Bugis community who continue their love story to the marriage level. Particularly in this day where women and men is included in the equivalent category. In the case of marriage it does not necessarily mean that everything is focused on the man. True marriage, feelings of love and affection that are built and nurtured by both parties, and everything is lived and completed together. So, the problem of marriage is not solely the men who bear everything, but women have the right to interfere and bear it together. Particularly the imposition of *uang panaik*, it could be through negotiations and lobbying that requires the *pabbicara* / speakers bridegroom and bride so that both parties are not burdened by the determination of *uang panaik*, specially *pabbicara* / the speaker who represents from the *madduta* to *mappetuada* phase.

Therefore, based on the background above the authors need to examine in depth on: how the communication strategies used in the *Mappetuada* tradition at Macege Urban Village, West Tanete Riattang of Bone Regency and how is the process of resolving different opinions between the two parties in the implementation of *Mappetuada*.

METHOD

This study employed field research by conducting interviews, observation and documentation on the object under the study. This study was held in Macege Urban Village West Tanete Riattang Bone Regency. The data sources were speakers, cultural

observers, and also priest. The results of this study were analyzed using qualitative descriptive analysis techniques.

RESULT DISCUSS

1. Communication Strategy

Strategy in communication is a way to manage the communication operations to be successful. Communication strategy is essentially planning and management to achieve one goal. To accomplish these objectives, the strategy does not function as a road map which only shows direction, but also show operational tactics (Abidin, 2015). Based on that theoretical explanation, the communicator must be able to make a communication strategy in advance so that the message that convey can reach the communication target. Communication is the process of delivering a message in form of a symbol or code from one party to another with the effect of changing attitudes or actions (Hamidi).

A communication planning expert Middleton made a definition by arguing that the communication strategy is the best combination of all elements of communication from communicators, messages, channels (media) recipients to the effects that are designed to accomplish optimal communication goals (Cangara, 2015).

Strategy is the complete conditional decision regarding the action to be taken to reach the goal. In formulating a communication strategy it requires formulating clear goals, the conditions, and situations of the recipient or target (Arifin, 1984).

Communication strategy is the whole planning, tactics and methods used to expedite communication by taking into account all aspects of the communication process to complete the aims.

2. General Overview of Traditions

Human efforts in fulfilling their needs certainly depend on their own ability to make nature as an object that can be managed for their needs. So the culture was born actually caused by human desire to fulfil their needs, in the form of behavior, life pattern, economy, agriculture, kinship systems, social stratification, religion, myths and etc. All these aspects must be fulfilled by humans spontaneously which will produce to culture or tradition.

Tradition is the similar material objects and ideas from the past but still exist until today and have not been destroyed or damaged. Tradition can be interpreted as a true legacy or a legacy from the past. However, traditions that occur repeatedly are not done accidentally or intentionally (Sztompka, 2007). To be more specific, the tradition that can

produce to community culture which known from the form of the tradition itself.

According to Koentjaraningrat, culture has three forms, namely:

- a. Culture as a complex of ideas, concepts, values, norms, regulations, and etc.
- b. Culture as a complex of patterned behavior activities from humans in community.
- c. Culture as objects created by humans (Mattulada, 1997).

Community is a group of people who share a common culture, identity area, and interact in a structured social relationship. Community bequeaths its past through:

1. Traditions and customs (values, norms that govern behavior and relationships between individuals in the group). Customs which develop in a community must be obeyed by community members in its area. It is as a means to bequeath the past where sometimes are not exactly conveyed as same as what happened in the past but had various changes according to the times. The past as a basis for continued development and renewal.
2. Advice from the ancestors is preserved by keeping the advice through the collective memory of community members and then delivered orally from one generation to the next.
3. The role of the elder (group leader who has ability in conquering nature) in community. For instance, the belief that spirits must be guarded, worshiped, and given what they like in the form of ritual offerings. The group leader verbally teaches a doctrine which must be obeyed by the group members.
4. Make a warning to all community members in form of paintings and tools as living aids and the building of a monument or tomb. Those can be bequeathed to next generations just by looking at it.
5. Belief in spirits and spirits of ancestors can be included in oral history because they leave historical evidence in form of objects and buildings they made.
6. In a broad definition, the tradition includes the continuity of the past to the present rather than merely showing the fact that the present comes from something forgotten. So, the tradition only means legacy, what is really left from the past. This is in line with Shils who believed that all material objects and ideas that came from the past but actually still exist now, have not been destroyed, broken, "Tradition means everything that is channeled or bequeathed from the past to the present (Sztompka, 2007).

According to Shils "humans are unable to live without tradition even though they often feel dissatisfied with their own traditions". Shils asserted, a tradition has functions for the community including:

1. In a cliché language stated that tradition is a hereditary policy. It is in the consciousness, beliefs, norms and values that profess now and in the objects created in the past. Tradition provides fragments of historical heritage that we find useful. Traditions like piles of ideas and materials that people use in present actions and to build the future.
2. Providing legitimacy to the view life, beliefs, institutions and rules that already exist. All of those require justification in order to bind its members. One source of legitimacy is found in tradition. It is usually said: "it is always like that" or people always have beliefs "despite the paradoxical risk, the certain actions will only be carried out because other people have done the same thing in the past. It also certain beliefs which are simply accepted because they have already received it before.
3. Providing convincing symbols of collective identity, strengthening primordial loyalty to nations, communities and groups. Regional traditions, cities and local communities have the same role, namely to bind their citizens or members in certain fields.
4. Assisting to provide a place of escape from complaints, disappointments and dissatisfaction of modern life. Tradition that impresses a better past which provides a substitute source for pride when community is in crisis.

3. General Overview of Mappetuada

The customary marriage process of the Bugis Bone tribe before the marriage settlement, was preceded by proposing. For the Bone community, marriage occupies a very important position and is an indispensable part of the entire marriage system of the Bugis community. Therefore, according to Syarifuddin Latif, proposing is not carried out by any person, but by a person who is considered to be experienced and qualified in proposing (Latif, 2016).

The marriage culture of the Bone community is largely similar to the marriage culture in the other South Sulawesi. Marriage itself according to the Bugis marriage custom is to strengthen family ties or kinship (Husain, 2014).

Proposing is carried out in common ways in a society. Therefore, proposing may differs from one place to another because of cultural differences (Sabiq, 1985). The

proposing process of Bugis community begins with: *paita* or *mattiro*, *mappese-pese* or *mammanu'-manu'* and *massuro* or *madduta*, and *mappasiarekeng* or *mappetuada* which are steps before entering the wedding ceremony.

Mappetuada is a combination of two words in the Bugis word "*mappetu*" which means to decide, while "*ada*" means word. Thus, *mappetuada* can be interpreted as a word or decision making while in general definition *mappetuada* is understood to be a process carried out in the tradition of Bugis customary marriage for decision-making or conclusion in both parties' discussions.

The stage of *mappetuada* is the stage of strengthening the relationship between the bridegroom and the bride to be married. This stage is performed by the bridegroom after the proposal is accepted by the bride. In this case, the bridegroom invites some of his close family members who have experience to go to the bride's house on the day specified by both parties.

This process is an important part of the wedding series where formal proposal are made, and formal statement of bridegroom to the bride's family.

The process also discusses openly and conclusively which concludes some important points and principles related to the marriage, including: the dowry, the setting of the day, the date, the hour, and the place where the marriage takes place. In addition, it also discusses the amount of *uang panai* (expenses), presents, the cost of marriages registrations, wedding dress, vehicles to be used and other important matters regarding to the wedding ceremony.

This *mappetuada* process is usually performed at the bride's house with a series of dialogues between speaker which represents the bridegroom and the speakers of the bride. The dialogue usually starts by the bride as the host and respond by the bridegroom as the guest.

Research result

1. Communication Strategies in Mappetuada

Communication strategies in Mappetuada are needed by the speaker because using a good strategy can make easier to carry out Mappetuada based on the mandate which given from the family.

In Mappetuada, the speaker usually uses a communication strategy in three approaches, namely the religious approach, cultural approach, and artistic approach that can be used by the speaker to make Mappetuada to be successful.

a. Religious Approach

Technically, the religious approach is an approach to provide input, direction, or doctrine to the family which is accompanied by verses about marriage. The verses are the marriage is a very sacred and obligatory for parents to carry out when their children has reached at least 17 years old. Input, direction, or doctrine provided in the form of obligations regarding marrying a child by parents and simplifying the and not complicating the *uang panai* as currently often occurs, especially in the Village of Macege.

This is in line with Awaluddin Syah, as the speaker who stated that:

"The communication strategy that I used in Mappetuada is the religious approach by conveying the meaning of marriage to the parents of bridegroom and the bride in order to simplify the marriage process of their child".

Based on the statement above, it can be understood that religious approach will bring a positive influence on the bridegroom's parents. Using this religious approach is considered effective to make the parents change their mind, who wanted to make it difficult for their child's marriage to make it easier by not having to worry about the *uang panai* which only lies on prestige. Therefore, it is better for this religious approach to be maintained and developed in Mappetuada process.

Another statement is similar by Syarifuddin Latif as the speaker stated that:

"The communication strategy used is a religious approach in the form of an understanding of marriage. It states that should not make difficult for children's marriage".

Based on the statement above, it is exposed that by giving an understanding of marriages the parents will consider in decisions making regarding the *uang panai* in the marriage. This religious approach is certainly very efficient since the majority of religious understanding in the Macege Village is still very low. Therefore, sometimes making decisions based on the whispers from outsider can indirectly difficult the marriage of their children.

In another part, Andi Najamuddin Petta Ile, as the speaker stated that:

"The strategy I used was a religious approach by conveying verses related to marriage".

The statement above expresses that conveying marriage verses can open the thinking patterns and increase parents' knowledge of how worthy marriage in religion. Thus, in carrying out marriages in Bugis custom this religious approach is very suitable to

be conveyed since it can have a positive effect on parents not to difficult their children's marriages.

Based on all statements described above through direct interviews at the research site, it can be implied that the strategy used is a religious approach, namely:

1. Giving verses about marriage.
2. Explain the obligation to marry and ease the marriage.
3. Introduce calon bridegroom with religious background.

The explanation above is several examples of religious approaches. They are to talk about the sense marriage, marriage in religion, and also conveying verses related to marriage. In addition, it also describes the obligation to marry and ease the marriage, as well as to introduce the religious background of the groom.

b.Cultural Approaches

The cultural approach referred to a referential and grounded approach to the history of the Bugis Bone custom of marriage. It is started from pre-marital, marital, and post-marital stages. It is also about the importance, especially *uang panai* which has recently become a major issue of marriage in Macege.

By adopting the cultural approach on the speaker's performance. It is expected to have a positive effect on the parents so that the marriage can work as expected, in terms of *uang panai*, dowry, and etc.

To illustrate, below are statements that indicate that cultural approaches used by the speaker.

Awaluddin Syah, as the speaker stated:

"The next communication strategy I use is the cultural approach, I convey parents' philosophy as well as *ada-ada mappangaja* related to wedding."

Based on the above statement, it is showed that communicating the parents' philosophy as well as some *ada-ada mappangaja* will be easier to understand and realize because the parents of Macege Village still trust their ancestors.

In line with the above statement, Barham as a young cultural observer in Bone stated that:

"The communication strategy in the *Mappatuada* tradition that I use is cultural approach. It is about the origin of the marriage and how to determine *uang panai* and also dowry."

The statement from Barham is understood that telling the origin of the marriage and how to determine *uang panai money* and dowry is considered efficient. It can change the mindset of the parents in determining the amount of *uang panai* and the dowry.

Another data from Andi Najamuddin Petta Ile as a speaker stated:

“The next strategy I use is the cultural approach. That is by positioning ourselves in the situations or conditions in which we carry out the *Mappettuada*”.

From this statement it can be identified that the speaker must be able to adapt the environment in which this *Mappettuada* is being implemented in order to be successful and to meet the expectations.

All of the statements indicated that through live interviews at the research site, it can be understood that the strategy used is a cultural approach.

The cultural approach that the speakers have made is to convey the philosophy of the parents, *ada-ada mappangaja*, what the origins of the marriage and how determine *uang panai* and the dowry, as well as adapting to the situation of the environment in which the *Mappettuada* is being held. This is something that should be maintained and developed by the speaker as it can have a positive impact on the parents who will lead to married of their child. Technically the cultural approach is as follows:

1. Using appropriate language on the location.
2. Using polite and behaved language.
3. Telling the history of the marriage of the ancestors.
4. Describing the cultural condition of the bridegroom.

Those are the technical uses of the cultural approach based on the entire statement excerpt above that can be used as a reference for the speaker in carrying out his responsibilities as expected.

c. Art approach

Besides the religious approach and cultural approach in carrying out the *mappettuada* tradition. There is also another approach that is considered incidental or conditional. It is the art approach. The approach is intended to break the ice. For example, the language use, using limerick, and etc.

For clarity, the following statements are made which show that the art approach is used by speakers.

Awaluddin Syah, as the speaker stated that:

"The third strategy is conditionally, it is the art approach. I do this to make the break the ice of event, I often do is by sing songs that suitable with the conditions and also the limerick.

Based on the statement above, it showed by singing and also limerick can make the atmosphere more relax. This indicates the marriage of a tradition that must be welcomed with a sense of pleasure and happiness.

In line with the statement, Abdul Gani as the priest of the Macege stated that

"The next approach is the art. Actually this art approach is only conditional. What I often encounter when both parties are bored with the situation, I bring up songs or tweet about the bridegroom and bride".

The statement above expresses that the speaker is required to be clever in utilizing the situation so that the *Mappetuada* process can proceed and ends with a sense of peace and also full of happiness.

Moreover, Andi Najamuddin Petta Ile as the speaker stated that:

"Furthermore, the art approach which is incidental depends on the conditions of the location of the event. For example, the limerick.

Andi Najamuddin Petta Ile also gave examples of manuscripts that he often used in the *Mappetuada*, both representing man and woman. There example of script as follows:

Naskah *Mappetuada*

To Ripolei (Woman's Party)

Bismillahirrahmanirrahim

Assalamualaikum warahmatulahi wabarakatuh

Alhamdulillah Rabbil Alamin, wassalatu wassalamu ala sayyidina muhammadin wa a'ala Ali wasahbihi ajmain.

Towana malebbiki piseyyange Lipu' Siwawa siwewangeng, engka romai tenrilangkana, nenniya engkae cekkong riwala-wala baruga. Paddagaraga towana Passalesse'. Tomarengkalanga Pappakesse'. Paduppa waju tokko Mappasanre. Riade' pabbaju bolong. Nasekko songko' To Bone pamiring pulaweng. Naseppi pabbaju eja.

Upadioloi tanree pappuji, matanre tenrigangka, massessu' sompa ri Puang Allahu Ta'ala. Lanna riengkatta maneng romai rilaleng warekenna, macengke-cengke, masempu ininawa. Cekkong mallimpo-limpo, tudang siata siapirilangkanna arajanna Tomalebbikeng..... marana' simulujajareng, mammenasa ridecenge. Towana malebbiki piseyangnge lipu' engkaki' tumai kunyili' masero malebbi rilaleng pangadereng siwawa-siwewangeng, samanna ellung manganre', mancaji saliu maddanrengpulu teppabosi rilaleng pangaderengna tomalebbikeng..... Posina bolae.

Narimakkunaro, taparajayyangnga' adampeng kulojengakki' siruttung pakkutana, iyanritu :

"igangare romai lipu kipotanra nakiengka tiro libukeng kiammenanga ri tana mase-masena tanae kurini mallabbu sengereng".

Naripomenasai tapatallei majjajareng tampu' kalawing atitta' iyya-iyyanna engkae romai tawawa pole rilipu assalamaketta. Wassalam

The manuscript is the initial stage or greeting words that carried out by the speaker of the bride to bridegroom with a question to ask the purpose of the coming group using classical words or poetry.

To Papolei (Man's party)

Bismillahirrahmanirrahim

Assalamualaikum warahmatulahi wabarakatuh

Tomalebbiki' Posina Bolae, iyya kipakalebbie nenniatopa kitanrereange alebbirena marana' simulujajareng.

Alhamdulillah Rabbil Alamin, wassalatu wassalamu ala sayyidina muhammadin wa a'ala Ali wasahbihi ajmain.

Upadioloi tanrere dimeng matanre tenrigangka suju' mapakaraja masompa ri Puang Allahu Ta'ala. Lanna' riengkatta maneng romai rilaleng warekkenna masalewangeng. Masempu ininawa natopada engkaki siwolongpolong, situju rupa rilangkanna sao arajanna tomalebbiki..... Posina Bolae, mamminasa rimadecengnge.

Temmarigaga rekkua ikkeng romai massiwawang siwewangeng piseangnge lipu. Lojengeng addampeng maraja rimase-mase mappakatuna ale riyolo alebbiretta Posina Bolae.

Lanna riengkaku' romai tudang sengngeng pali, riolo alebbiretta maneng. Temmatanre langga, temmatunaiw pada-padakku sengngata ri Puang Allahu Ta'ala. Mette tennia salak, kedo tennia asselajo. Sangaddinna engkawa romai mancaji bangkung riabbatang. Pinru ada napatuju, matu lanro-lanro ada nasitinaja. Kusompe' romai pole ri tana mase-masena tarakka mabbakasang ribola attudangenna Tomalebbikeng.....

Kutiro libukeng ritana asalamakenna tanae korini, kuammengnga rilaleng pangaderenna Tomalebbiki..... mappasanre ri ade', mappalete ri rapang, makketenning risara'.

Palette 62elling pappakarajanna Tomalebbikeng..... Marana' simulujajareng, lao ri tomalebbiki marana' simulujajareng.

Selleng mapakaraja tampu akatta maraja malamung temmaggangka.

Mammenasai sagala, sagala iyamua pasisompung welareng, mappabattang beloajareng, mapalebba' teddung pateppangeng.

Beloajareng, ana riwakkang wija pattolona Tomalebbikeng..... Riasengnge....

Naellaungngi tudangeng, tudangeng massibali, paddai tengkenne'. Mammenasai ripadeppe', todongi teppurapi, pattapping tudangeng.

Ribuana atinna cayyanamatanna Tomalebbiki.... Riasenge.....

Nariala ana' riwakkang, riala pallawa lipu rilaleng risaliweng, nasalewangeng lise'na langkanae, Insya Allah. Mamuarei Mamminasa akatta engkai kipaware' engkaritu ripaddibola rikawing atinna Tomalebbiki..... Wassalam

The text above is the answer given by the speaker of the bridegroom to the host. In this session the speaker conveys the intentions and objectives that are preceded by *sholawat* and *taslim* and then mentions the speaker of the family he represents and ends with the formal proposal of the bride.

To Ripolei (Woman's Party)

Towana malebbiki piseyangnge lipu. Selling pappakka rajanna tomalebbiki marana' simulujaareng. Nasibawai rennu makkerennu rikalawing ati engkae napolise'.

Kuwajeppui madeceng, kalawing manassata', kuwaetopa cinnongna atitta', maelo mancaji salipu' ade', seppi cakkuridi lise' sonrong, welareng sunge'na Tomalebbikeng..... Riasenge.....

Narimakkuannaro upomenasaki temmangingngi mattajeng cinampe', kugiling mappesabbi riposina bolae, nariajeppui singkeruang ati maccinnongna.....

Towana malebbiki piseangnge lipu'. Turu pekogai singkeruang ati maccinnongna posina bolae, massessu' sompaki' makkerennu ri Puang Allah Ta'ala, namuka Posina bolae tomalebbikeng.... Marana' simulujaareng. Nawata'I cinde ulaweng menasa madeceng kikalawingie. Nappakkeonro malebbi rilaleng pangaddrengna.

Naripomenasa rilakke' bicara, engka pura risau jarangcarang, ri tennung pamalu' ri patteppu kuaenna balolipa'. Nariassissabingi balona nennia kapalanna. Kuanaritu : Sompa pataro sara'; Balanca pataro ade'; Leko' passikki' biretta, leko aseng rilalenna, sirih pinang paddaengenna; Nenniatopa rilainnae, engkae pura riassimaturuseng rigau' mabbiasae. Wassalam

The manuscript above is the answer from the bride who welcomed the arrival of the bridegroom's party with happiness. Next, the speaker from the bride receives a proposal from the bridegroom then asks about the dowry and etc.

To Papolei (Man's Party)

Tomalebbiki posina bolae, marana' simulujaareng

Riengkanna romai Tomalebbiki pakkeonro malebbi'I, deceng engkae kipomenasa, ri appujiang sokkui ri elo' ulenna Puang sewwae.

Rennutta makarennu rijujung riparibotto ulu, naripate' ripakka-pakka ulaweng. Ripaenre'I ri botting langi' ritanrerei ritengnga bitara, ripaccokkongngi ri uleng tepu, natteddungngi ellung kellung, natarana wettuing.

Muka engkani romai siceppa' adae, sitonra ola', siatting lima manguru nia', manguru akatta, lalo bekka' temmakkesape. Narimakkuannaro madecenni rekkua ripatallenni majjaareng, rampe-rampei rijajinna deceng menasa riassiturusie. Kuwaena : Sompana, Balanca, Pattenre' adanna, Leko'na, Accetakenna, Pakeang bottingna, Tonangenn, Akkalaibinengenna, Marol, Aggaukenna. Wassalam

The text above is the answer from the speaker of the bridegroom to the bride about the dowry, *uang panaik*, presents, clothes and etc.

To Ripolei (Woman's Party)

Towana malebbiki piseangnge lipu

Namuka engkani' romai manguru akatta, lalo bekka' temmakkesape', sisampongekki' siri' sipatanrereakki' biretta madeceng. Narimakkuannaritu tempeddinni ritajeng-tajeng maitta menasa riassiturusie. Madecenni rekkua ritanrangenni wetu ri esso naccenningi ati, rijajingenna menasae.

Sitongeng-tongenna makkessing maneng muatu essoe. Naekkiya temmasesse' kalei tomangileie esso, iyarega nawettu nacceningie atinna. Narimakkuannaro riassi ceppaki madeceng, esso naccenningie ati iyanritu :1.Ripanikai essona..... Tanggala..... uleng,..... taung.... Wettuna tette'... jangnge. 2.Marolai...3.

Aggaukenna makunraiye... 4.Aggaukenna burane...5.Nenniya rilainnaritu riassamaturusie.

Madecenni riappasabbiang riulu tudang pangadereng. Pabberekkeng sumange'na kuettopa ampikalenna boroane', iyya engkae natiwi romai. Mamuare natanrereangngi Puang Allahu Ta'ala, massessu sompa riarajang malebbi'na.

Rekkua engka attassalang rilaleng pangadereng toisaddampengeng. Natopada taneng ade' natuwo, pallimpo bunga pute, natomasalle lolang. Narisappona awo lagading bolana sagalae, aja' namarusa'. Assalamualaikum warahmtulahi wabarakatuh

The above text is the answer given, which is to accept and also conclude or decide the day of marriage, the reception of the bride and etc.

To Papolei (Man's Party)

Massimang (Farewell)

1. *Tomalebbiki Posina Bolae marana' simulu jajareng, kipakalebbie nenniya kitanrereangnge alebbireenna.*
2. *Naripaggangkanna assiraga-ragangnge, tottaro passengereng, namuka baja sangadie natomallaing lipu naturungiki uddani. Senge'ka riuni manu', kubali senge'tokki'rigiling tinro. Rekkua dimeng tessau uddani conga'ki ri ketengnge tasiduppa mata.*
3. *Massima'na mangala soro rilipu kotanrae. Assalamualaikum warahmtulahi wabarakatuh*

The script above is a farewell and also thanks from the bridegroom's speaker that has been entertained and served well. The objectives to be achieved in this tradition also can be realized and implemented as expected.

Based on the statements above, supported by examples of manuscripts, it is implied that in this *Mappetuada* process. It is very much required an art approach in order to liven up the atmosphere and also the speaker is demanded to be smarter in utilizing the situation and conditions as described in all the statement excerpts described above through direct interviews at the research site. It is obvious that the strategy used is the art approach. The art approach taken by the speaker included singing, rhyming jokes, and etc. This should be maintained and also developed by the speaker because it has a positive impact on the conditions and conducive situations of *Mappetuada*.

2. Resolving the Different Opinions Between Both Parties in Mappetuada

Different opinion in *Mappetuada* are rare. Eventhough different opinion occurs mainly in the Macege this is due to the lack of proactivity of the interlocutor on the conditions and the presence of interference from third parties.

a. The speaker is given a briefing beforehand

The briefing given by the speaker is certainly very crucial to be carried out, it is to minimize the occurrence of differences of opinion between the two parties. In this context the speaker is also demanded to be more proactive.

Awaluddin Syah as the speaker stated that:

"Usually before I the mappetuada I was given information regarding the issue of the *uang panai*, the condition and also the problem of the marriage day"

Based on this statement, it is clear that a speaker is demanded to be more active towards the mandate given, and also to ignore the talk of others which against the mandate given to minimize the occurrence of differences of opinion.

b. Returned to two families

The differences of opinion that occur generally can be resolved by involving the two parties of the family to be renegotiated. For more details, Awaluddin Syah as the speaker stated that:

"Differences of opinion occur because of two factors. They are, the lack of active talk about the existing conditions and also the interference of third parties. As a solution I immediately called or returned to the family to resolve problems like this".

In line with the statement above, Syarifuddin Latif as the speaker stated that:

"So far I have hardly encountered anything like that, eventhough there is a solution we involve both parties of the family to negotiate".

Based on this statement it showed that by calling on both of the family, different opinion will be easily resolved because these two parties that will carry out the marriage.

Another statement is similar with those mentioned above, stated by Abdul Gani the priest of Macege stated that:

"Things like this are actually rarely found, if there is a solution we involve both parties to solve it".

In another part, Andi Najamuddin Petta Ile as the speaker stated that:

"The solution used is to carry out personal communication by the speaker by matching the data and if it is not enough we call both families".

Based on the statement mentioned above, it exposed calling the two families to discuss the problem by matching the data by each family's speakers can proceed smoothly and peacefully marriage because in this *Mappetuada* there is a consensus that is written in the form of an agreement. The following are examples of the results of the agreement in *Mappetuada*:

Bismillahirrohmanirrohim

Assalamualaikum Warohmatulahi Wabarakatuh

With the grace of Allah, based on consultation of *Mapese'-pese'*, which is then followed by the *Mamanu-manu* system approach, the realization is reflected in the event of *mampau riboko tange* (opening).

A series of activities were formally stated in the *madduta* (proposing) event which had been held between the family of Mr... with your family of Mr... On this day ..., date ..., located at your house ... The *mappasiarekeng* and *mappetuada* agreements were held, which were attended by relatives, friends, elders, as well as stakeholders and *syara'* in this place to listen and witness together the agreement of the two parties.

Pakkang Duta's party with *Mpatak Duta's* party agreed to *Pasisompung Welareng*, for *Pasiameki Parukesenna*, in the sense of give in marriage Daughter of Mr ... With ... of Son of Mr ...

The agreement as follows:

1. Dowry:
2. *Uang Panaik*: It has been agreed
3. Presents: Complete brought to the marriage settlement
4. Marriage contract: Day At the house of my father
5. *Marola*: Day
6. Ceremony / Reception: Day
7. The time and place of male reception is determined later.

Based on all statements and also supported with agreement data in the *Mappetuada* of course differences of opinion between the two parties are very easy to minimize. It because the speaker himself has also been given a briefing on the conditions of both parties so that in this case the speaker is required to be more proactive in carrying out his mandate. It is for a smooth and peaceful marriage can be realized to achieve *sakinah*, *mawaddah*, and *warahmah*. Speaker should also be required to have discipline because discipline is the main key to success in carrying out their duties, with discipline the bride and groom parents of both parties will feel more respected and assume that the intentions and objectives to be achieved in marriage is something that is truly noble to be held.

The speaker must also know his duties and responsibilities in implementing the *Mappetuada*, because it is one of the stages that must be passed in the traditional Bugis Bone marriage, especially in the Macege. Before carrying out the *mappetuada*, the speaker must first know the origins of the bride and groom starting from the *mapese'-pese'* stage/checking, *mammanu'-manu'*/pioneering, *maduta*/proposing, *uang panaik*, so that in implementation there are no differences of opinion between the both parties and able to carry out the main intentions and objectives held by the *Mappetuada* which is to achieve agreement on a marriage that will be carried out in terms of *uang panaik*, dowry, presents, implementation, recording in KUA (Religious Affairs Office), clothing and etc

will be discussed and determined in this event to be able to realize a marriage full of happiness and joy.

CONCLUSION

The communication strategy used by the speakers in *Mappetuada* in carrying out their duties is by using religious approaches, cultural approaches, and art approaches which is incidental or situational. The religious approach is to provide enlightenment regarding the origin of marriage, marriages in religion, and also provide verses related to marriage in accordance with the Islamic law. Additionally, the cultural approach is embodied in form of parental philosophy, *ada-ada mappangaja*, the origins of marriage and how to determine *uang panaik* and the dowry, as well as adaptation to the situation to the environment that of *Mappetuada*. This incidental art approach is manifested in the form of songs, limerick, and etc.

Different opinion between the two parties in *Mappetuada* are very rarely because previously the speaker had been given a briefing about everything that would be discussed later. There are usually lack of proactivity in speaking to the object he represents and also the interference of third parties. As a solution mediation can be done in the form of matching data by the speaker and calling the two families to discuss together in solving the problem.

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