

***Beppa Pitunrupa* Philosophy as a Culture of Buginese Community In Parepare: a Study of Connotation Semiotics of Roland Barthes**

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Abstract The tradition of serving *Beppa Pitunrupa* or 'seven kinds of cakes' (*Beppoto*, *Jompo*'-jompo', *Sawella*, *Bua Seppang*, *Lemo Gempa*, *Lana-lana*, and *Onde-onde*) as culinary that must be served during the celebration is still preserved today as one of the Buginese culture. Departing from this background, the focus of this study is to examine the philosophy of *Beppa Pitunrupa* as a ritual offering using the analysis or study of the connotation Semiotics popularized by Roland Barthes. The purpose of this study is to find and explain more about the philosophy or connotation meaning in each naming of cakes contained in *Beppa Pitunrupa* and the basic ingredients of its manufacture for the Bugis people, Parepare. This study uses qualitative research methods, with techniques for collecting data through in-depth interviews, participant observation, literature studies, and documentation studies from various sources. The results showed that the naming philosophy of each type of cake contained in *Beppa Pitunrupa* as a Buginese culture in Parepare means as a sign of hope or prayer to be given abundant sustenance. Seven kinds of cakes in *Beppa Pitunrupa* which can be substituted with other traditional Buginese cakes must also be made from the same ingredients. The three basic ingredients that must be contained in *Beppa Pitunrupa* are glutinous rice as a unifier or adhesive which denotes as '*mappamesso*', brown sugar as runner which is denoted as sweetener (*mappacennning*), and coconut as hope to be useful for the audience, with denotation as food scrub (*mappalunra*).

Keywords: *Philosophy, Beppa Pitunrupa, Culture, Connotation Semiotics of Roland Barthes.*

1. Introduction

The Bugis community, especially the Parepare region is known as a collective that upholds traditions and noble values as cultural heritage. One form of love for the tradition is carried out by preserving until now. In the city of Parepare, one of the traditions that is still very thick as a culture in the area, namely the provision of *Beppa Pitunrupa* as a compulsory culinary dish in every ritual performed, especially in the form of thanksgiving. Etymologically, *Beppa Pitunrupa* is derived from the Bugis vocabulary which means "cake", *pitu* "seven" and the

appearance of "type". Called Beppa Pitunrupa because it consists of seven types of traditional cakes that can be combined (syntagmatic) based on the basic ingredients and the philosophy of naming the cake. Initially the Bugis Parepare people called Beppa Pitunrupa with the term *alaimatu* which means 'give it here'.

Beppa Pitunrupa is a food that must be fulfilled in certain events, especially in the form of thanksgiving. As for the seven kinds of Beppa Pitunrupa, namely, *Beppoto*, *Jompo 'jompo'*, *Sawella*, *Bua Seppang*, *Lemo Gempa*, *Lana-lana*, and *Onde-onde*. Uniquely, the seven kinds of cakes in addition to having a philosophy in each naming, also the seven cakes that are served in the ritual of thanksgiving of the Bugis Parepare community must be made of the same ingredients, namely, made from glutinous rice, brown sugar and coconut.

Semiotics is a scientific discipline used to study signs. Signs are devices used in an effort to try to find a way in this world, in the midst of humans and with humans [1]. Explains that the sign (sign) is the basic unit of language that is undoubtedly continued from two inseparable relata, namely the image and sound (acoustic) as a sign element (signifier) and the concept as a sign (signified). Markers are material aspects of signs that are sensory, tangible or sensible, and are material in the form of sounds, objects, images and so on. Meanwhile, the sign is a mental aspect of the signs, which are also commonly referred to as concepts, namely the ideational concepts in the minds of the speakers. Although markers and markers can be distinguished, in practice they cannot be separated: there are no markers without markers, there are no markers without markers. The combination of one concept and one image and sound is what then produces a sign [2]. According to Barthes, semiology wants to learn how humanity means things. Meaning, in this case it cannot be equated with communicating. Meaning means that objects not only carry information, in which way the objects want to communicate, but also constitute a structured system of signs [3].

Barthes, therefore, sees significance as a total process with a structured arrangement. Significance is not limited to language, but also to other things outside of language. Barthes regards social life as a significance. In other words, social life, whatever its form, is a separate sign system [4]. Next, Barthes uses the significant-signifier theory which was developed into a theory of metalanguage and connotation. As Saussure views, Barthes also believes that the relationship between the sign and the sign is not formed scientifically, but is an arbiter. If Saussure only emphasized marking at the denotative level, Roland Barthes perfected Saussure's semiology by developing a marking system at the connotative level [4].

The first sign system is sometimes referred to as a denotation or system terminology, while the second sign system is referred to as connotation or rhetorical or mythological system. Usually some denotation marks are grouped together to form a single connotation; while the connotation signifier is at once general, global, and scattered. This sign can also be called an ideological fragment. This sign has very close communication with culture, knowledge and history. And it can be said that "ideology" is a sign of connotation and "Rhetoric" is a form of connotation [5]. The concept of Denotation in Roland Barthes' theory is the first sign of order based on Saussure's work. This order illustrates the relationship between the sign and the sign in the sign, and between the sign and its referent in external reality. Barthes calls this order denotation. This refers to the general assumption, the meaning explain about the sign. Denotation is also commonly called the dictionary meaning of a word or terminology or object (literal meaning of a word or object) [6]. Barthes believes it is impossible to act (e.g. to dress) 'innocently' (in the sense of not conveying anything in terms of meaning). Signs of deviance from dominant norms—punk dress for example, or an archaic religious look—are just as conventional as those of the mainstream. They signify rejection of dominant norms and attachment to particular alternatives. Barthes's work is marked by a certain recurring concern

for the closure which results from linguistic ways of seeing. Language always implies a one-sided way of seeing, which selects certain characteristics as meaningful, and ignores or discards others. This 'intellectual imperialism' or 'fascism' is built into the nature of language. Every statement prevents something else from being said. This exclusion is unavoidable. Furthermore, once said or written, something is unchangeable. It creates a system. It cannot be undone. It can only be questioned. This goes against the openness of language. Derrida is later to suggest it is a kind of violence against the multitude of possible meanings [7].

Barthes also outlines, in the pronunciation of a word that denotes a certain thing, it can be interpreted that the word wants to show itself. With this understanding, it can be said that the word 'chicken' denotes or is a certain type of poultry that has a certain size, feathers, squawking, and produces eggs for our breakfast [8].

The textual environment and the cultural environment greatly influence the connotative meaning [9]. The textual environment is all the words in the paragraphs and essays that determine the connotative meaning. An example can be given the textual influence on the word 'horse'. If the word 'horse' is followed by the word 'Arabic', then the word has a different connotative meaning compared to the word that follows the word 'bronze'. The 'Arabian horse' and 'the bronze horse' are two phrases which contain other connotative meanings, as well as the words in them. The influence of the cultural environment becomes clear when certain words are placed in a different cultural environment.

The connotation meaning that was born from Roland's thought is the cultural meanings attached to a terminology (the cultural meanings that become attached to a term). In connotation, Roland Barthes termed connotation markers as connotators formed by signs (unity between markers and markers) of the denotation system. A number of denotation marks according [10] to Barthes, can be grouped to form a connotator. The connotation markers are general, global, and scattered or may be called fragments of ideology. It can be said that ideology is the form (in the sense of Hjelmslev) of the connotation signifier, while rhetoric is the form of the connotator .

In his book, Barthes also revealed that the first system became the domain of denotation and the second system broader became the domain of connotation. The connotation system is a system whose realm of expression becomes a signification. In the case of derivation or a layered system, the first system does not become the domain of expression as in the connotation, but it becomes the domain of content, or a sign of the second system. The system that connotes the word Barthes is a system whose realm of expression has naturally been a signification. For Barthes, an important factor in connotation is the sign in the first order is a sign of connotation [11]. This is in line with the opinion of Arthur Asa Berger who states that the word connotation involves symbols, history, and things related to emotional. Connotation is the cultural meanings attached to a terminology (the cultural meanings that become attached to a term). In the term used by Barthes, connotation is used to describe one of the three ways the sign works in the second sign order. The connotation describes when signs meet feelings or emotions of their use in cultural values. This happens when the meaning moves towards subjective or at least intersubjective. This happens when interpreters are influenced by the same number of interpreters and objects or signs.

Barley's research shows that, not only suggests that semiotic research captures the redundant themes that characterize insiders' interpretations of this work world, but that it is also sensitive to the mundane, but critical, aspects of a culture. Finally, the study shows how semiotic research can elucidate rules by which members of a work culture consistently and coherently generate meaning [12]

2. Research Method

This study uses a qualitative approach or called the naturalistic method with natural conditions (natural setting). The study of naming philosophy and the basic ingredients of making Beppa Pitunrupa became the paradigm in this study with the research subject being Beppa Pitunrupa and people who are skilled at making Beppa Pitunrupa cakes and knowing the philosophy of traditional cakes. The approach uses the theory of Roland Barthes, specifically connotation semiotics with the aim of philosophical analysis that is hidden in the naming and basic ingredients of Beppa Pitunrupa as a sign. As a critical paradigm, the Roland Barthes Semiotic method is emic based on findings between dialogic and dialectical values. Whereas the classical paradigm emphasizes parametric assumptions. In a cultural context, this research is far from numbers. Finally, the constructivist paradigm assumes that humans actively interpret their experiences from the perspective of the person experiencing.

Informants were determined by purposive sampling technique. Purposive sampling is a technique for determining the sources or informants chosen by researchers based on research objectives, and the number of informants is also determined by researchers. The selection of informants is based on informants who are capable of their nature and meaning, are willing to be involved and interviewed throughout the research. Data collection techniques used in this study were participant observation, in-depth interviews, documentation, and literature study [13].

3. Results And Discussion

Like its name, Beppa Pitunrupa consists of seven kinds of traditional cakes of the Bugis Parepare community. From the interviews, the researchers found that the mention of Beppa Pitunrupa also departed from the cultural philosophy of the Bugis community that could be decomposed using the theory of Roland Barthes. Roland Bathes argues that connotation meanings are cultural meanings attached to a terminology (the cultural meanings that become attached to a term). The word '*tuju*' denotatively means 'seven', but culturally (connotation) is interpreted as 'goal' or reduplicated to '*mattuju-aim*' 'achieved according to expectations/goals'. Overall, the seven types of traditional cakes found in Beppa Pitunrupa also have the same cultural significance, namely the hope to achieve the goal of getting abundant fortune.

At the beginning of the article, the author has explained that Beppa Pitunrupa can be substituted with other types of cakes which the author does not mention in the composition of these seven types of Beppa Pitunrupa cakes, but collectively, the Bugis Parepare community determines if the cakes contained in Beppa Pitunrupa as a ritual serving of thanksgiving events must be has the connotation of prayer/hope to get abundant fortune. Clearly, following the philosophy of naming the types of Beppa Pitunrupa Bugis Parepare community.

Beppoto is denotatively, the meaning of the naming of Beppoto 'which means' *beppa* 'cake' and *oto* "means wake up. Philosophically (connotatively), the Bugis Parepare community uses the word '*oto*' as a mindset interpreted as a symbol of 'diligence' and 'wealth'. The opposite of the word '*oto*' is '*matinro*' or 'sleep' which is interpreted as 'lazy'. Lazy draws near poverty, on the contrary diligently draws close to wealth. The Bugis community, especially Parepare, hopes that through photo taking, it will be the hope that those who carry out the celebration will always be diligent so that they can bring good fortune to themselves and their families. *Jompo* '*jompo*', the meaning of the word "decrepit" ie "decrepit" or "appear" is a hope that sustenance always comes to the surface. *Sawellais* derived from the

word 'wella' which means 'to bloom'. The philosophy of naming *beppa* or cake is hope that those who perform the ritual, their business can bloom or develop rapidly (successfully). *Bua Seppang* not only well or blooming/developing, but the existence of *Bua Seppang* which means 'bua' means fruit and 'seppang' or 'seppu' means to glide or come out as a hope that the business can bear fruit or produce, and be useful for himself and others. *Lemo Gempa*. *Lemo* Earthquake which is characterized by 'lemo' is interpreted as 'orange' and 'earthquake' which means contains as a philosophy of hope in order to produce a lot of fruit, contains, and sustenance continues to flow (*magempa*).

Lana-lana means good to be understood so that all efforts or activities carried out are good and blessed by God Almighty, and then, *Onde-onde*. Naming *Onde-onde* has a philosophy of hope that the effort and sustenance obtained is always always on the surface (not receding). That is, the business they work at is not temporary. The philosophy of the Bugis Parepare community departs from the view that *Onde-onde* when cooked will rise one by one to the surface of the water (floating) as a sign that the cake is ripe and ready to eat. Although it contains brown sugar in it, the cake never sinks again after appearing on the surface of the water. Maturity, life maturity and permanent fortune are the philosophies of hope from this *Onde-onde* cake. The seven kinds of cakes have been sorted in order from starting a job to producing and maintaining the provision given by God. But keep in mind that the seven types of cakes can be replaced (paradigmatic) provided they meet the requirements according to the culture of the Bugis Parepare community, which is made from glutinous rice, coconut, and brown sugar. The second requirement, the meaning of a cake which is a substitute is a prayer of kindness, for example it can be replaced with *dange* cake or *Doko Cangkuleng*. In addition to meeting the material requirements, the two cakes also mean hope of good fortune flowing and mounting. Conversely, there are some examples of cakes made from coconut, sticky rice and brown sugar, but cannot be used as a ritual selection, such as *Cucuru* 'cake, which means 'curu' or receded or drowned which is interpreted as bankrupt.

Beppa Pitunrupa can only be replaced, not adding to the composition of the numbers because the naming of the *Pitunrupa Beppa* is seven kinds of cake, not eight kinds, nine kinds, and so on. The basic ingredients of *Beppa Pitunrupa* also have a philosophy as a mirror of Bugis culture is glutinous rice. Its sticky texture becomes the philosophy of glue or unity. The Bugis Parepare community is known to have high solidarity or empathy for others. From various sources, the Bugis community in general is also known as a collective that is difficult to divide. This can also be seen from their daily lives, when there are residents who make weddings, they will also help without being commanded to make a party place '*lamming*' and '*sarapo*' as a place to cook for mothers. In the activity of moving house or '*marrakka bola*' also is still thick in this area. In Warekkada, the Bugis community also mentioned that rice is a food that is not boring. This is written in the Warekkada '*anre-anre teppajinna iyyanatu werre*', meaning, food that is never bored to eat is rice. If examined in depth, low-calorie glutinous rice is the basic ingredient of making *Beppa Pitunrupa* cakes. Previous Bugis communities were not prone to disease, even though they looked slim, but they were strong and healthy.

The second is brown sugar, denotation of brown sugar which means *mappacennning* (sweetener) gives birth to a new marker (meaning connotation) as a successor. Brown sugar that is loved by everyone because of its sweet taste is a philosophy of allure. They hope that with the serving of *Beppa Pitunrupa* which contains brown sugar ingredients can become best sellers so that their efforts are "mattuju-aim" or as expected. The last is coconut. Coconut has a beneficial philosophy for others, such as the benefits of coconut which has many uses, the Bugis Parepare community hopes that it will not only make delicious food (*malunra*) or sell well, but can also benefit other people's lives.

4. Conclusion

Beppa Pitunrupa as a ritual dish that must be served at thanksgiving events, such as moving house, having a new home, a car, opening a business, and other thanksgiving events have a philosophy as a culture of the Bugis Parepare community. Traditional cakes consisting of seven kinds such as naming also means that the business or activity carried out 'tju' or 'mattuju-tuju' means to be realized according to the purpose or expectation. The seven cakes have a philosophy as a prayer or hope that the efforts or activities carried out bring abundant fortune, and benefit others. The three main ingredients (rice, brown sugar and coconut) in making *Beppa Pitunrupa* also have a philosophy. Not only is rice *mappamesso* or filling (denotation), but it also means as an adhesive and unifying (connotation), brown sugar as *mappacening* or sweetener (denotation) as well as *pengarisaris* (connotation), and coconut for *mappalunra* or savory but also beneficial for others.

The seven kinds of *Beppa Pitunrupa* can be replaced (paradigmatic) as long as they meet the cultural requirements of the Bugis Parepare community, namely first, made from the same ingredients (sticky rice, coconut, and brown sugar) and secondly, the meaning of a cake is a substitute for goodness, for example it can be replaced with *Dangecake* or *Doko Cangkuneng*. In addition to meeting the material requirements, the two cakes also mean hope of good fortune flowing and mounting. Conversely, there are some examples of cakes made from coconut, sticky rice and brown sugar, but cannot be used as a ritual selection, such as *Cucuru* 'cake, which means 'curu' or receded or drowned which is interpreted as 'bankrupt'. The results of this study are expected to be a reference or reference in developing the following research, both in the field of Linguistics, as well as other scientific disciplines, such as medicine. Medical studies of the basic material philosophy of making *Beppa Pitunrupa* can be useful for medical science, anthropology, and sociology.

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