

Strong Female Character inside Folklore “Camming Puleng”

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Abstract

Camming Puleng is the name of a character in folklore, entitled Camming Puleng. Folklore is an oral story told by the narrator to the listener. In this way, folklore can be spread widely in the community. However, nowadays folklore has been widely recorded or published to be preserved so that it does not become extinct. This study aims to describe the values of local wisdom in the Camming Puleng story with a qualitative descriptive method with an ethnopragmatic approach. Ethnopragmatics is a point of view that can be used to understand folklore in the frame of ethnic insight. The results of the analysis show that the female character in Camming Puleng presents two sides of human character values that are different from each other, namely the value of the character of patience (asabbarakeng) and the value of the character of cunning (pabbelleng). The two sides of character values need to be known by readers because they can be one of the determinants in the success of social life in the world and provision of the hereafter.

Keywords

folklore; camming puleng;
character; women



I. Introduction

Muliadi (2019: 581) states that folklore (folklore) is a story told by speakers based on their experiences or based on their imaginations after observing the problems of life and life. The problems of life and life are created by speakers with light and relaxed figurative language so that listeners feel entertained and easily understand the contents of the story. With this style, it is easy for listeners to share the story with family, friends, and others.

Folklore is a popular belief that is often called superstition. Ethnic folklore is the identity of an ethnic group in line with the opinion of Dundes (1965: 2) folklore is a collective culture, which is spread and passed down from generation to generation in different versions. Folklore is a reflection of the collective human self and habits, so by revealing folklore it is like searching for human identity. (Marsellaa, E. et al. 2020)

Folklore as an oral story tends to have a moral message and sometimes contains educational value for a people who believe and obey it. It is not known explicitly when the oral story was created and passed in a relay from one generation to another. Like a paradoxical phenomenon, although sometimes the truth of the story is doubted, the community as the owner of folklore tends to justify and believe it. (Martozet, et al. 2021)

The term folklore or folklore is understood as synonymous words so that the two words can be used simultaneously or interchangeably. Folklore that was born and grew up in the community in ancient times is anonymous. Anonymous can be interpreted as hiding the speaker or the author because the story that is told is considered as common property. Spread by word of mouth or by word of mouth. However, now folklore has begun to be written down

so that it can be preserved or documented. Folklore (folklore) includes literary works (oral literature). That way, folklore as a literary work certainly has the form and structure of language which is a product of sign engineering, positioned as a secondary existence, born from the writer/narrator (Muliadi, 2014:1). Such an understanding is based on the fact that in the process of the birth of a literary work, the idea has preceded the sign, so that the form and structure of language as a secondary existence cannot be separated from its existence, namely the writer/sastrawati/the storyteller. As a consequence of that, the existence of literature (folklore), both oral and written, is not because of his own will, but because of the will and hopes of the writer / writer / storyteller.

Folklore as a distinctive form and structure of language is also a secondary existence. This means that folklore does not exist because of its own will, but because of the wishes and expectations of its speakers or writers. In the context of the embodiment or existence of the folklore, the speaker and or the narrator is domiciled and acts as a creator, called a writer, or a writer. In this context, the process that the poet acts when realizing or producing folklore is understood as a creative process or a process of metamorphosing his will and hopes. This is known because there is a will and hope in the space of ideas or the poet's inner space can not be called a story if it has not been told or written in a distinctive language.

Expectations and wills that exist and are symptomatic in the poet's space of ideas or inner space occur as a result of the reciprocal relationship of space and time of transcendence and immaturity. It is understood that way because the idea exists after the poet's sensory function touches and interprets another signal of existence, namely context. Without context, ideas in the inner space never exist because context always precedes the existence of the poet. In this reciprocal event, the space and time of the past are natural and socio-cultural phenomena that are intentionally interpreted and placed in the space of experience and knowledge, in the poet's empirical realm. On the other hand, impersonal space and time are hopes and desires that are deliberately constructed in the poet's idea space to be realized in the form and structure of the novel, as a formal object, or object engineering sign (artificial sign). Therefore, in every folklore existence, past space and time can be recognized as something or something that is explicit and highlighted, namely words/groups of words, sentences, and paragraphs, while the existence of future space and time can be recognized as implied, namely content, theme, messages (intentions), and or thoughts that are deliberately inscribed by the poet.

In this existence, the existence of folklore forms and structures is a symbiosis as well as a metamorphosis of experience, knowledge, and the poet's acknowledgment of the existence of space and time that he has traced to his hopes and desires. In this context, space and time mean that they have existed before the will and hopes of the poet.

Based on the previous description, it can be said that the narrator as a poet has introduced character values into the story. For example: Camming Puleng as the daughter of a king on the other side of the island reflects an educated and patient behavior so that she can be an example for palace servants and also for the wider community. With his patience, he was helped by a big fish after being abused by Yoro. From that incident, the meaning that can be drawn from the value of the character of patience is salvation and the dignity of life. That is, life becomes honorable. Camming Puleng has been reconstructed by Shaifuddin Bahrin. However, what is meant by Reconstruction here is simply to rearrange the story so that it is easy to spread and can also be read by the general public, but its meaning has not been touched or studied.

In the Camming Puleng story, there are very contrasting character values, namely the character value of patience and the value of cunning character. The two character values will be discussed in detail in the results and discussion section with an ethnopragmatic approach.

Ethnopragmatics is a point of view that can be used to understand folklore in the frame of ethnic insight. Ethnicity is at the core of understanding literary pragmatics or folklore (Endraswara, 2018: 8). Camming Puleng as a folk tale of the Bugis tribe, South Sulawesi is very appropriate to be summarized (raised in value) with an ethnopragmatic approach. Kasma F. Amin, 2021:7) The Bugis tribe is one of the four tribes in South Sulawesi that has a rich culture and unique literary works. Literary works that characterize Bugis culture are not only in the area of the Bugis tribe in South Sulawesi but involve the entire Bugis community in various regions in Indonesia.

Ethnopragmatics tries to examine literary works by prioritizing the concept of cultural territory. This means that ethnopragmatics is a real manifestation of literary pragmatics.

II. Review of Literature

2.1. Folklore

Folklore or also known as folklore is a story that is not known who the narrator is. The story spread by word of mouth (orally) and it is not known who the first narrator was. Folklore is an anonymous story. It means that the storyteller is not known who the first to tell it was, because there is an assumption that the story told is a shared story so that no one wants to admit that the story is my story. It can be understood that the poet/narrator in ancient times did not want to highlight his name and was very different from today's poet/narrator who always features his name in his work.

Folklore contains local wisdom values, which are very useful for the life of the current generation. According to Saleh (2012) Factors are dimensions of the past that can be used as the best learning media to move and or organize the future. Meanwhile, Ipriansyah(2011) see it from the side of the function of folklore that folklore has positive functions and or values that are useful for children's development, so that can help cognitive development, such as; language and thinking, and socio-emotional children.

Therefore, folklore or folklore has positive benefits to study because it can introduce past values or local wisdom into current life, which have begun to be eroded by the modernization era. The Bugis tribe as the largest and widest tribe in South Sulawesi has many stories and the biggest story is the story of I La Galigo. Meanwhile, the story of Camming Puleng is one of the stories in the Arungpone Kingdom. Camming Puleng contains the story of the Arungpone family, namely Arungpone's son named I Baso who married the king's daughter from the opposite island named Camming Puleng. Camming Puleng encountered various obstacles before arriving at Bola Soba (Arungpone palace).

2.2. Folklore was not born in a Cultural Vacuum

Folklore is also classified as a literary work because it is an expression of human thoughts and feelings, both oral and written (Sudikin, 2003: 2). Literature is not a simple object, but a complex and complicated object (Wellek and Warren, 1995: 27). If viewed from the perspective of the medium of disclosure, literary works are part of another culture, namely language. In that position, language is the main medium of cultural inheritance, especially regarding values (Spradley, 1997:11). Kluckhohn (in Louse, 1987: 84) asserts that culture without language is unthinkable. Language is a very important cultural component that influences human acceptance, feelings, and tendencies to act in response to the world around them (Liliweri, 2003: 151).

Folklore experiences development and or dynamics cannot be separated from the supporting community. In other words, folklore cannot be separated from society. Therefore, Pradopo (2005:122) and Teeuw (1984:228-230) state that authors or writers are an integral

part of society. This is in line with Ratna (2004:329) that literary works contain cultural aspects, even though literary works are produced by an author.

Therefore, understanding literary works is impossible without knowledge of the socio-cultural background behind the creation of these literary works (Pradotokusumo, 2005:60). In this sense, literary works are created to be enjoyed, understood, and utilized by the public (Damono, 1979:1). Such an understanding directs that there is an attachment of writers (authors), literature, and society with all its socio-cultural dynamics (Pradotokusumo, 2005:78). In this position, the relationship between a literary work and its author may be a means of self-projection or a group, or perhaps as a fulfillment of personal instincts (Hutomo, 1993)

When creating his work, the narrator/writer has recognized the public first (Budiman, 1985:84). This illustrates how strong the interaction between the author and the community is. The author is the heir of a collective culture and cannot escape the shared symbolism (Kuntowijoyo, 1999: 138-139). This can be justified if literature has two characters, namely universal and at the same time local (Darma, 2004: 69). Literature is universal because literature voices love, happiness as the right of every human being, while literature is local because it is based on local characteristics and time.

Character values in this era have been eroded by the influence of the globalization era, such as the values of obedience, justice, honesty, and patience. By working on the Camming Puleng story, readers are expected to be able to understand the values of the characters contained in it, then apply those good values in their daily lives, and otherwise leave the values that are considered bad. With such a pattern, our lives and our lives in the community are always nurtured about an atmosphere of calm and peace.

2.3. Writing Method

This paper uses a qualitative descriptive method which aims to describe the values of local wisdom in the story of Camming Puleng. The approach method used is ethnopragmatics. Ethnopragmatics is a point of view that can be used to understand folklore in the frame of ethnic insight. In every existence of folklore, space and time or the past, it can be recognized as something or something that is explicit and highlighted, namely words/groups of words, sentences, and paragraphs, while the existence of space and time in the future can be recognized as implied, namely content, theme, message (intention), and/or thought that the poet deliberately inscribed.

III. Result and Discussion

In the Camming Puleng story, character values are found in the form of patience and cunning. The two character values are opposite to each other. The value of the character of patience is positive, while the value of the character of cunning is negative. Before describing the two opposing values, it is necessary to briefly explain what camming puleng means in the Bugis language and the perspective of the Bugis people. Camming's equivalent in Indonesian is a mirror, while its Indonesian equivalent for puleng is moon. So, camming puleng can be interpreted as light from the moon or a mirror that emits light like the moon. Camming Puleng as the title of the story and at the same time one of the names of the characters in the story and several literary works later also used that model, such as Sitti Nurbaya and Saman.

Furthermore, the two opposing character values that have been mentioned previously, namely the character values of patience and cunning are described one by one with the ethnopragmatic approach below.

3.1. Patience

Patience in Ugi/Bugis is called asabbarakeng. Asabbarakeng can be interpreted as a person who has the attitude and behavior that is ready to steadfastly accept all events that befall him. That way, the value of the character of patience is a value that everyone needs to have because this value can give a person peace of mind or feelings. Camming Puleng includes people who have the attitude and behavior of asabbarakeng (patient). This can be seen in the following quote:

"My husband...
sail to the destination
let me be with you
because the one by your side is not me..."

The words my husband, duhai, expressed by I Baso's wife from the belly of the big fish beside the Pinisi Ship, which I Baso and his bodyguards were on board with and Yoro (who claimed to be I Baso's wife) signified Camming Puleng's tender heart and patience with the incident. that befell him. The word duhai is a gentle expression, which is usually expressed by people whose hearts are clean and patient even though they are in sadness or torment. Not many people are able to express soft or gentle words in a state of torment. The average person is not able to compose kind words and much less gentle in an atmosphere of torment. The words that come out in torment are generally not well organized, explosive,

Camming Puleng adding more beautiful words to her beloved husband (I Baso) sail [Kakanda, pen] to the destination, so that sister [Camming Puleng, pen] will accompany you, because the one by your side is not me. I Baso heard those beautiful or soft words faintly that it was my wife's voice (Camming Puleng). However, Yoro, a black woman, ugly, and rude in behavior and claiming to be I Baso's wife, got up and approached I Baso that the sounds you heard were just waves crashing against the ship's walls.

The words "sail to your destination, let your brother be with you, because the one by your side is not me", how beautiful these words are, which can give I Baso a spirit to remain enthusiastic and steadfast in facing the trials he is going through, just like his wife who is in his life. in the belly of a big fish. This indicates that Camming Puleng has a pure heart and is loyal to his husband even though he is in torment.

Camming Puleng's candid expression that because the one by your side is not me. This frank expression adds to the spirit of I Baso's love and longing for Camming Puleng, as a faithful and trustworthy wife. As far as the author's knowledge, the Bugis often travel by boat to sail from one island to another, one ocean to another with valor. When they go abroad like that, the time for their return is uncertain, sometimes five years, ten years, and even tens of years just returning to their village. A wife who is pregnant is left behind sometimes when her daughter has just met her father. However, the wife remained faithful waiting for her husband to come home, the wife never intends and moreover plans to marry another man as long as her husband in the overseas is still declared alive. In overseas, the husband sometimes does not send a living to his wife and children, but the wife still has good thoughts and is faithfully waiting for him. A wife who is left wandering by her husband, then she has to work behind her back to meet the needs of her life and her children.

Husbands who migrate usually stay in overseas places for a long time because they are considered siri or embarrassed to return home if they do not bring souvenirs and or have not succeeded in overseas, therefore many Bugis people succeed when they go abroad. In general, they are more active in working overseas than in their own hometown. Jobs are no longer choosing what they want to work on, but what can be done so that they can produce.

This is very different when they are in their hometown, what work is chosen according to their status even though the job can bring success if it is considered not in accordance with their status, and then they usually will not do it. That is the pattern of different attitudes between in-laws and not wandering.

That is why, the wife of the Bugis remains faithful to wait for her husband when his husband goes abroad. Great series for husbands who go abroad, but don't come home with gifts. There are three cappa (tips) that are the principles for Bugis people when they go abroad, namely cappa lilah (tip of the tongue), cappa lamarupe (tip of the pubic), and cappa kawali (tip of a Keris), so that they can succeed overseas. That is, 1) cappa lilah can be interpreted as a person who has good manners can be an attraction for others so that it is easy for him to get something he wants and can also be interpreted as a person who is good at speaking so that he can be a mediator in a case; 2) cappa lamarupe can be interpreted that the person marries a girl whose parents have influence in people's lives, such as rich, officials, or community leaders who are respected and can also be interpreted because the girl has certain skills that exceed other girls so that they have the potential to become successful people in the future; 3) Cappa kawali can be interpreted as a person who has the courage to act so that both opponents and friends are afraid of him. This can also be the capital for its success.

I Baso and Camming Puleng have the same character, so naturally both human beings can love each other deeply. I Baso also has a patient character value. This can be seen, among others: being able to accept Yoro as his wife after Yoro - who is ugly, black, and has a rough character - managed to seduce I Baso that she was his wife. He changed form after stopping to bathe in the well, where the ship took fresh water. Many people envy her because of her beauty so that people bewitch her and then change her form. With that expression, I Baso accepted Yoro as his wife even though he felt very disappointed. Not only I Baso was disappointed, but Arungpone and the Empress were very disappointed because they were sad to see their only son having an ugly, black, and rude wife. Because Arungpone and Empress were increasingly disappointed, so I Baso and Yoro were placed near the stables. I Baso patiently accepted the decision of his father (Aungpone).

I Baso's patience was accompanied by efforts and prayers so that he could find a real wife. He finds his wife (Camming Puleng) in an old fisherman's house. The old fisherman, who had no children, managed to catch a big fish around the coast of Bone Bay. When the big fish was about to be cut by the old fisherman/grandmother, suddenly a voice came from inside the fish's belly:

"O good grandmother
Be careful Grandma cut this fish
Poor me is inside
Please help this fish
so that I can be free
from the misfortune I suffered..."

How happy the old fisherman gets a beautiful woman from the belly of a fish and so is Camming Puleng. Camming Puleng is happy because he is free from the belly of the fish and has also gathered with his husband. The happiness they feel is due to the fruit of patience accompanied by effort and prayer. In the Hadith it is said, "It is amazing the case of a believer. All things (which happen to him) are good for him and this does not happen except to a believer. If he gets happiness he is grateful then this is good for him. And if a calamity afflicts him, he is patient, then that is also good for him." (HR. Muslim).

In the Bugis tradition, when a child or family is about to go abroad, parents often advise their children with the following words: *abbolaiko sabbara* and *kininnawa madeceng*. *Abbolaiko sabbara* means to have or have patience because people who have patience in dealing with every problem then that person is definitely not easily emotional and even accepts it sincerely while looking for solutions to the problems he faces. Such a person can be predicted as a tough and successful person because of the problems he faces with a calm and optimistic mood.

I Baso and his wife (Camming Puleng) are a husband and wife who is patient in facing the trials they experience because of the actions of people who are jealous of him and for their patience they also get happiness. They have applied the teachings contained in the Koran. In the Qur'an it says, "O you who believe, make patience and prayer your helpers, verily Allah is with those who are patient." (Surat al-Baqarah: 153).

3.2. Cunning

Cunning in Ugi/Bugis is called *pabbelengeng* if the person is called to *pabbeleng*. *Pabbelengeng* (cunning) is bad behavior because it can be detrimental, both to others and especially to himself. That way, the value of the character of cunning must be removed or removed from within oneself because it does not make the soul or feeling calm or peaceful, it is always filled with feelings of anxiety, restlessness, and confusion. People who have such behavior or character, happiness is only pseudo. That is, he seems happy, but in fact he is not happy because he is always filled with anxiety if his actions are revealed or known by others. In this story, the character who has cunning behavior (*pabbeleng*) is Yoro. Like the following expression: I Baso was very surprised to see the woman lying in her room (on the boat), who had a bad face, black, rough, and disheveled hair, so she was kicked out by I Baso. However, the woman was very cunning and good at flirting, so I Baso accepted her. She (the woman) said to I Baso that my appearance changed like this *kanda* (I Baso) because I was bewitched by the islanders when I went down to take a bath. They envy my beauty, and then bewitch me as I am today. That's what the woman who claims to be I Baso's wife, Camming Puleng, said. She (the woman) said to I Baso that my appearance changed like this *kanda* (I Baso) because I was bewitched by the islanders when I went down to take a bath. They envy my beauty, then bewitch me as I am today. That's what the woman who claims to be I Baso's wife, Camming Puleng, said. She (the woman) said to I Baso that my appearance changed like this *kanda* (I Baso) because I was bewitched by the islanders when I went down to take a bath. They envy my beauty, and then bewitch me as I am today. That's what the woman who claims to be I Baso's wife, Camming Puleng, said.

The woman who claimed to be I Baso's wife, turned out to be Yoro. In Bugis language, the name Yoro is a familiar name (the author has never heard of the name). Yoro, according to his form, is highly correlated with his character, which is rude and ready to take risks for his actions. He (Yoro) has the principle that the goal determines the way. That is, everything he can do which is important in achieving his goals. He doesn't think about whether his actions/actions are detrimental to other people or not, what he only thinks about is his personal ambition. She managed to accompany I Baso, the crown prince of Arungpone for a while as a wife.

For his actions (Yoro), Yoro has harmed and or disappointed various parties, namely 1) Camming Puleng is suffering in the belly of a big fish, separated from his beloved husband for some time, living in an old fisherman's hut; 2) hurting I Baso's heart and feelings, marginalizing I Baso for a while in the palace area because I Baso was only given a place to live by Arungpone around the horse stable; 3) disappointing Arungpone and his Empress and

Arungpone's family or relatives because I Baso as the crown prince and moreover the only crown prince, got an ugly wife and behaved rudely.

Yoro felt the consequences of his actions after I Baso found his real wife, Camming Puleng, in an old fisherman's house. He was sentenced by Arungpone for making Camming Puleng suffer all this time and also for making Arungpone disappointed and embarrassed because he has a son-in-law who is ugly, black, rough, and has tangled hair.

The value of the cunning character of Yoro's character brings very detrimental consequences for himself. This is also in accordance with the advice of our ancestors that all the actions we do will return to ourselves. Anu makessing ripogau, then anu makessing to poleikik and vice versa anu maja ripogau, then anu maja to poleikik/riruntu (good deeds that we do, God willing, we will also get good and vice versa if we do evil deeds, we will also get evil). This is reinforced by the holy verse of the Qur'an (Fussilat: 46), "Whoever does righteous deeds, the reward is for himself and whoever does evil deeds, the sin is for himself; and your Lord does not persecute His servants." In QS (Al-Isra ':7) it is said that, "If you do good, then you do good for yourself and vice versa if you do evil, then the evil is for yourself as well."

IV. Conclusion

The folk tale entitled Camming Puleng presents two sides of human character values that are different from each other, namely the value of the character of patience (asabbarakeng) and the value of the character of cunning (pabbelleng). These two sides of character values need to be known by readers because they can be one of the determinants in the success of life in this world and the hereafter.

In the current era, humans are more inclined to do everything instantly compared to something that is a process. Rarely willing to wait a long time or who need patience. In such cases, the principle of using all means can be done to fulfill ambitions. Camming Puleng describes human characters that are common in society.

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